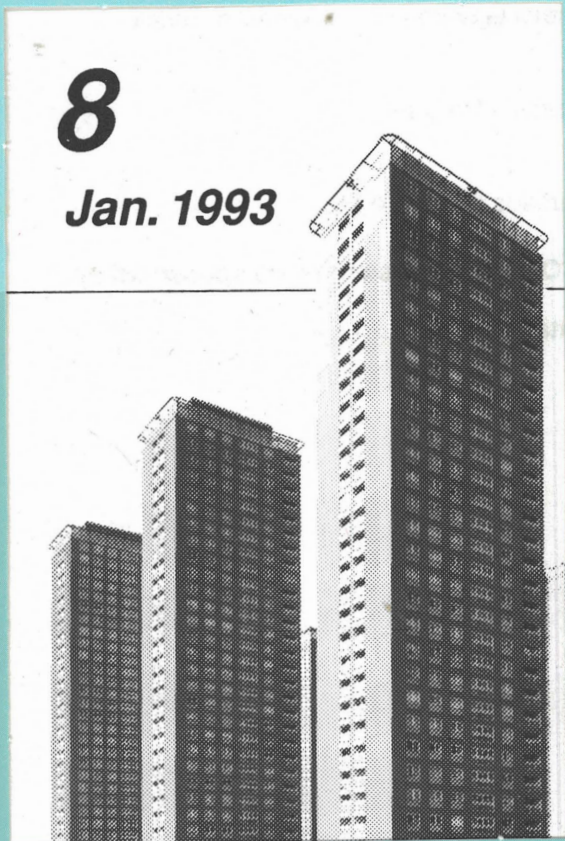


international working-party for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

Newsletter

8

Jan. 1993



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modern movement

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Newsletter 8

Jan. 1993



DOCOMOMO is widening its scope and, apart from the icons, developing an interest for the ordinary. In many countries, the issue of postWar social housing, like this Red Road development in Glasgow, is becoming topical. So, how about these...?

**The Second DOCOMOMO Conference
enjoys patronage from**

Dr. Frederico Mayor,
Director General of Unesco

Prof. Peter Canisius,
President of the German Unesco
commission



**The Second DOCOMOMO Conference
is organized under the auspices of**

Catherine Lalumière,
Secretary General of the Council of Europe



**The Second DOCOMOMO Conference
enjoys financial support from**

European Cultural Foundation



District Government of Sachsen-Anhalt



Bauhaus Dessau



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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 Modern Movement buildings, sites and neighbourhoods 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).

SORRY WE'RE LATE.....

After our successful conference at the Bauhaus Dessau, Germany, some months of vibrating activity have followed. International research groups have been formed on education, technology and MoMo registers and many experts were appointed by their working parties to join these groups. Research programmes are being developed.

No less than seven new workingparties were officially established since the last Newsletter, in Estonia, Israel, Latvia, Lithuania, Rumania, Slovenia and Switzerland, and activities in the Americas are increasing.

The other side of this success is, that our expenses are increasing and funding for our work remains difficult to find. Partly due to this, this Newsletter had to be postponed three months in order to assure adequate financial sources for its publication. We are happy to announce that Crittall Windows Ltd. decided to continue their sponsoring of the Newsletters for one year. However, the International Secretariat had to reduce its capacity for the time being, **which means we are to be reached on Tuesdays only.**

This issue includes several articles that are likely to entail a vivid discussion. The issue of the *Icon and the Ordinary* (p.36-38) is becoming more and more topical, for instance with respect to postWar social housing (*Visions Revisited*, p. 14). Besides, what is 'modern' anyway? (*Another modernity*, p. 39-41, and *Rewrite German history?*, p. 41, 42). And how about an Italian rationalist who respectfully converted a baroque estate (*Villa Muggia*, p. 60-63)?

If you have any comments, please write a contribution for our *Letters to DOCOMOMO* column (p. 4). **Please note our deadlines for articles, April 1st, 1993, and for newsitems, May 1st, 1993.**

We hope you will enjoy this Newsletter.

Wessel de Jonge

Rectification

We regret to have made a mistake in Newsletter 7 in our announcement concerning the new treasurer of the DOCOMOMO Foundation, who's correct name is Michael John Drabbe. Mr. Drabbe is member of the Managing Board of ABN AMRO.

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Letters to DOCOMOMO

Quite regularly, the International Secretariat receives letters that are of general interest to members of DOCOMOMO. In this new column we hope to publish excerpts of such letters and, if relevant, some essential parts of our reply.

In this way, we intend to offer another platform for discussion for members of DOCOMOMO. If you have any comments on articles or letters published in this Newsletter, please write.

In this issue, we like to call upon Hugo Segawa from Brazil concerning an issue that has proven its actuality at the conference at the Bauhaus

Eurocentrism

'(...) I examined the definitive program of the conference and I had an uneasy feeling about the subjects concerned by the DOCOMOMO. I would like to observe, that the DOCOMOMO seemed to be mainly occupied with regional manifestations, i.e. European trends of modern movement, and scarcely to the entire meaning of 20th century modern architecture all over the world. It was unexpected to me that as early as the second meeting the DOCOMOMO could specialize the matter in such way, as I imagined from an "international working party" interested in the modern movement in general. (...)

Announcement on suscriptions

To those of you who submitted the green subscriptionform for the Newsletter:
Since the result of the subscription drive of last June was unsatisfying, the DOCOMOMO Council has decided to introduce a membership system instead of a subscription system.
Please see page 12 for the new proposal.

Next Newsletter will inform you what to do.

It is not our interest (I mean, those in Latin America) to be involved in working parties that are eurocentristic or adopt any other kind of regionalist' preconception that deny the diversity or what is called in France *l'alterité*.'

São Paulo, 27 August 1992
Hugo Segawa, architect

Widen DOCOMOMO's scope:

'First of all I'd like to say that I attach great value to your clear statement, because I think you are probably right in your observation (...). However, my second point should immediately be added: let's change it!

DOCOMOMO is a very young, relatively unorganised group. In the late 1980's we set up an infrastructure for a network for maybe six European countries with a total of 30-40 experts. Today, 250 people are active in 27 countries. Due to the language problem, many documents for the first meeting in 1990 were prepared in close cooperation with the British group. No wonder that some critics regarded DOCOMOMO then as being limited to an Anglo-Dutch effort.

Since then, a lot of energy has been put into including not only more experts from other parts of Europe (East and South) and other continents, but differing concepts of the issue as well. Fortunately, we could therefore welcome colleagues from Argentina, Brazil, Canada, the USA and Israel at our second meeting last September. If you refer to our work as eurocentrist now, I would say that apparently there has been some improvement as compared to "Anglo-Dutch" in 1990.

More important remains that you are rather right, but that we are trying to widen DOCOMOMO's scope. Anna Beatriz Galvão has probably already told you about the change in approach DOCOMOMO adopted at the Bauhaus, after the inspiring contributions from the Latin countries (specifically including Argentina and Brazil) during several discussions as well as in the DOCOMOMO Council. This eventually led to a principle change in what DOCOMOMO should regard as "modern".

I regret that, as architects and amateur diplomats, we might make misjudgements. At the same time, we are grateful to get the opportunity to discuss with experts with other points of view and to change ours when necessary. That's even the mere essence of DOCOMOMO.
Therefore I hope that you are willing to help making DOCOMOMO as international and effective as possible.'

Eindhoven, 21 october 1992
Wessel de Jonge,
Secretary DOCOMOMO International

Mendelsohn's hat-factory in Luckenwalde (1921-'23)

Participants in the Second DOCOMOMO Conference have been informed about Mendelsohn's factory in Luckenwalde, near Berlin, that is threatened by real-estate speculation in the former DDR. Some elements of the complex show striking similarities with a dye-plant for Leningrad by the same architect (see issue 7). A call for support.

by *Susanne Schmitt*

The years 1921 to 1923 mark the construction of the hatfactory, designed for Luckenwalde by Erich Mendelsohn. The erected complex consisted of a dye-building, a production-hall with four naves, a workshop for craftsmen and two porter houses.

The spaciouly designed industrial ensemble once represented the beginning of a technically advanced industrialisation program of the Luckenwalde area. When Mendelsohn got the commission to build the factory, he carefully studied the manufacturing process first. To improve working conditions he evolved a new ventilationsystem, so as to lead the damps from the dye tanks away through a series of large fan-shafts, that stretches over the full length of the building's roof. Their expressive form makes the architecture of this building known worldwide. The formal composition of the building is based on a clear reinforced concrete construction.

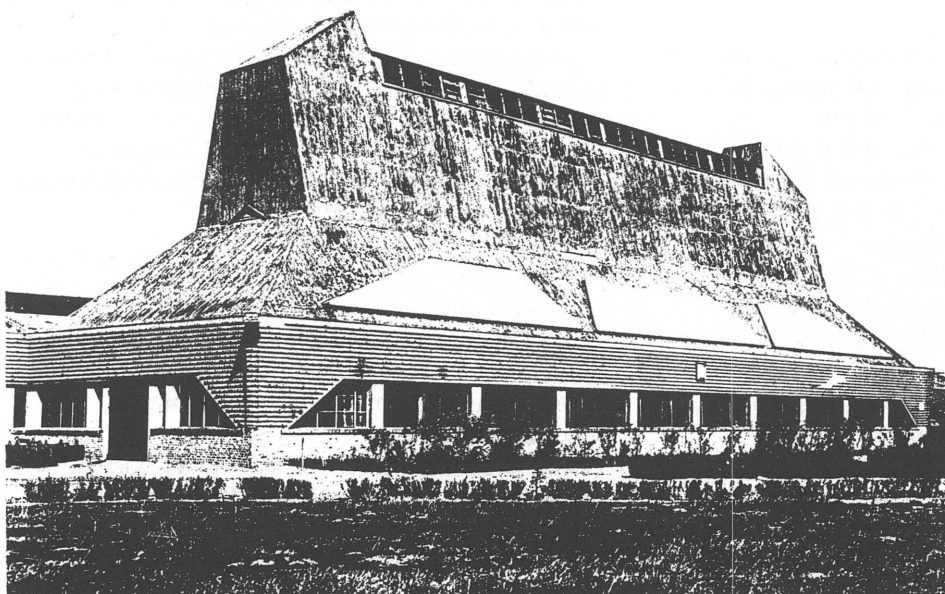
Mendelsohn's concept of 'swinging' volumes is realised in the system of loadbearing elements in the production-hall and the dye-building. If we enter the large hall today, we can still sense what Mendelsohn meant with 'functional dynamic' architecture.

Until recently, the *VEB Wälzlagerwerk* (rolling mill) produced machine parts in the main hall. After the reunification of the two Germanies, the Western company Kugelfischer bought the plant. This company immediately ceased production.

Although official funding is available for restoration and the Luckenwalde city-council blocks any change in the structure of the buildings, the necessary financial participation of the legal owner still fails. A solution for this problematic situation does not seem to be available yet.

The Mendelsohn factory is an extraordinary example of the development of Modern Movement architecture. Therefore, the buildings should be safeguarded and demolition should be prevented. No doubt: a case for DOCOMOMO!

Letters of support to: Susanne Schmitt, Immenhof 15, 2000 Hamburg 76, Germany.



Top: the author during a visit to the production-hall in the company of professor Julius Posener, last Summer.

Left: the dye-building of the Luckenwalde hatfactory in 1925. The typical roofform can also be found in Mendelsohn's design for Krasnoye Znamia in St. Petersburg, Russia.

Recommendation by the Council of Europe on 20th Century Architecture

The Council of Europe and DOCOMOMO entered into good relations with each other even before the official establishment of the latter in September 1990. Both have quite some aims in common where the architectural heritage of our century is concerned. This resulted, among others, in the lending of her patronage by the Council's secretary-general for both the first and the second International DOCOMOMO Conferences.

At a meeting in Barcelona in October 1990, a committee of experts of the Council of Europe agreed upon an outline for a policy for the protection of the 20th Century architectural inheritance in Europe. In September 1991, their proposal was adopted by the Committee of Ministers to member states of the Council, which resulted in a recommendation on the subject.

The document was officially presented to the Executive Committee of DOCOMOMO by Prof. Dan Bernfeld, the Council's representative at the occasion of our international conference at the Bauhaus. The following is a summary of the final text. A full text can be obtained from the International DOCOMOMO Secretariat.

In the 1985 Convention for the Protection of the Architectural Heritage of Europe and, perhaps even more specifically, the resolution on contemporary architecture of its Parliamentary Assembly in 1983, the Council of Europe avowedly expressed its concern with the protection of 20th Century architecture. In the present recommendation, the Committee of Ministers observes 'that 20th Century architecture is an integral part of Europe's historical heritage and that the preservation and enhancement of its most significant elements serve the same aims and principles as those of the conservation of the architectural heritage as a whole.'

Further, it is noted 'that because this section of the heritage is recent, abundant in examples, wide-ranging and diverse in character, it is less well recognized by official organisations and by the

public than other parts of the architectural heritage.' Also, it is emphasized 'that a lack of specific interest in conserving this heritage would lead to irreparable losses and deprive future generations of this period of European consciousness.'

As a result, the committee recommends 'that the governments of the member states develop strategies for the identification, study, protection, conservation, restoration and public awareness of 20th Century architecture, as part of their general policy for conserving the built heritage and, where necessary, by means of specific measures.' To this end, principles are set out in an appendix to the document. There, a few issues are specified in a way that could provide a great stimulus for DOCOMOMO'S activities in most European countries.

Identification of 20th Century heritage

In order to identify significant examples of 20th Century architecture, two means are mentioned in the appendix. With respect to *promoting the knowledge and study* it is indicated that, '(...) with the exception of the work of certain pioneers, the buildings produced in the 20th Century are not recognized as having cultural value. It is therefore necessary to encourage better knowledge and understanding of this part of the heritage by drawing attention to its qualities and the wealth and diversity of its different forms. The research required for such a fuller understanding should take into account the whole conspectus of available sources. (...)'

Another tool to achieve these aims is the making of *systematic inventories* to assemble systematic documentation on 20th Century buildings, either in the form of national lists covering all periods or by drawing up lists specific to 20th Century architecture. These lists should be:

- open-ended rather than selective (...),
- drawn up without prejudice as to style, type of building, method or period of construction',
- produced 'in such a manner that their content is available to the broadest possible public (...),
- compiled where possible so as to take account of survey practices in the different European countries, so as to promote mutual communication and understanding (...).'

Protection of significant items

Obviously of great importance in view of DOCOMOMO'S efforts to come to an international Modern Movement register, are the *criteria for selection* as mentioned in the Council's recommendation.

Here the document reads that 'the authorities responsible for protection should adopt specific criteria based on the following considerations:

- the desirability of acknowledging the value of significant works taken from the whole range of

styles, types and construction methods of the 20th Century,

- the need to give protection not only to the works of the most famous designers in a given period or style of architecture, but also to the less well-known examples which have significance for the architecture and history of the period,
- the importance of including, among the selection factors, not only aesthetic aspects but the contribution made in terms of the history of technology and political, cultural, economic and social development,
- the crucial importance of extending protection to every part of the built environment, including not only independent structures but also duplicated structures, planned estates, major ensembles and new towns, public spaces and amenities,
- the need to extend protection to external and internal decorative features as well as fittings and furnishings which are designed at the same time as the architecture and give meaning to the architect's creative work.'

As *practical measures for legal protection* are mentioned the use of already existing legislation, by including examples of 20th Century architecture in listings and by using procedures for planning permits and control, as well as the supplement of existing legislation by specific measures.

Management and conservation

As regards the *use of the heritage* it is recommended that 'encouragement should be given to finding new uses which take account of the need of present-day life (...), provided the new use does not run counter to the architectural or historical significance (...).'

In the field of *physical conservation* it is proposed, among other things, to advance 'studies into methods of construction, maintenance and restoration of these structures (...).'

Also, it is considered to set up a record and to maintain systems of information on significant items, so that their future maintenance will be ensured.

As an important means is also put forward the *training of specialists* within the building industry and the professions, as regards the 'methods of study, investigative methods for this type of heritage and practical maintenance and restoration techniques.' Obviously sufficient sources are mentioned as essential.

Promotion of awareness

'It is for the authorities of the member states to take a range of initiatives promoting awareness of the value and the distinctive character of the various forms of 20th Century architecture among elected representatives, building owners and users, professionals, the media and the public at large.' In order to achieve this, educational programmes in schools and the use of the media are mentioned.

European cooperation

'European cooperation is vital for the protection of 20th Century heritage because of the similarity and complexity of the construction techniques used, the problem of criteria for selection and the practical maintenance and conservation methods.'

Therefore, the Council's member states are requested to 'encourage the regular exchange of experts, technical understanding and experience between educators, historians, architects, technicians and other professionals involved in protection and conservation.'

Also, it is recommended to 'develop mutual technical assistance (...), encourage increased understanding of the heritage and a coordination of effort at European level (...), promote policies to generate awareness (...) and to study the possibilities for multilateral conservation projects.'

In finding support for the protection of Modern Movement architecture as well as national activities of DOCOMOMO working parties, it might be beneficial to be acquainted with the content of this official recommendation to the governments of the member states and other countries involved in the Council's cultural conventions. Particularly in the paragraphs on *identification* and *European cooperation* quite some arguments are provided that should encourage national or regional authorities to support the aims of DOCOMOMO morally and, as one might expect, financially as well. Altogether, the recommendation provides a solid basis for continuing cooperation, and mutual support, between DOCOMOMO and the Council of Europe.

Introduction and summary by the editor.

Next Newsletter

The Newsletters inform members about each others activities and publish requests for support for actions that are being undertaken in other countries. In doing so, the Newsletter forms a 'bridge' between the international conferences.

This general concept for the Newsletters requires activities from DOCOMOMO members. News and matters of present interest concerning documentation and conservation of MoMo architecture should be sent to the International Secretariat, including pictures (will be returned).

Also should be sent in reports on activities of your national DOCOMOMO working party and acts of meetings.

Newsletter 9 is planned for June. Deadline for that issue is , for articles April 1st and for news items May 1st, 1993, including illustrations. Please send your texts both on paper and on floppydisc if possible.

2nd International DOCOMOMO Conference

Bauhaus Dessau, Germany, September 16th-18th, 1992

Modernity is one of the main roots of the architectural situation today. It is important therefore to document and to preserve representations of modernity of the recent past, to enjoy them and to enable us to study these roots and extract the elements that are still relevant. To this aim, the International Working party for the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement DOCOMOMO was established. The DOCOMOMO Constitution was accepted by the twenty members of the DOCOMOMO Council, representing the member countries present at the First International DOCOMOMO Conference in Eindhoven in September 1990.¹

by Hubert-Jan Henket

After two years of hard work in the various countries DOCOMOMO established itself as a solid organisation, which was confirmed at the Second International DOCOMOMO Conference, this time hosted by the German DOCOMOMO Working party at the Bauhaus in Dessau from September 16th-18th, 1992.

The conference programme had two main topics: neighbourhoods of the Modern Movement and the national registers of the most important buildings and neighbourhoods of the Modern Movement to be preserved for future generations. Besides, attention was paid to items concerning technology and education.

Although several interesting papers on neighbourhoods were presented no overall conclusions as yet emerged. More research and particularly more debate is necessary in the near future to arrive at badly needed information.

As regards the registers, the main breakthrough of the conference was the definition of modernity we arrived at, which covers the 20th Century till today and also gives room for national and regional interpretation to suit one's own history. Fifteen national working parties presented their preliminary national Modern Movement registers.

Very stimulating and sometimes heated discussions regarding the DOCOMOMO organisation and registers produced many far-reaching decisions, which were taken by the 27 representatives that were present at the Council's meeting on the last day of the conference. It was a very positive experience that the involvement in the discussions and the influence on the decisions of the Latin as well as the non-European countries has increased enormously since the Eindhoven Conference.

The most important decisions are as follows²:

1. Organisation

a. A DOCOMOMO membership fee will be introduced within the next two years to help

finance the International Secretariat. It has been proposed that members from countries with non-convertible currencies will be exempted from this fee. Proposals will be worked out in more detail by a small group, for Council approval in the near future.

b. International Specialist Committees (ISC's) will be formed on specific items such as the registers, education and technology. An ISC is not allowed to take binding decisions but prepares proposals for approval by the Council. An ISC will consist of approx. five elected specialists of different countries as well as an elected chairperson. Its members are expected to take the various points of view in other member countries into account as well. All working parties not represented in such a committee are requested to appoint a corresponding member on the subject to keep up communication.

The chairperson has full responsibility for a plan of action, time keeping, financing of an ISC's activities and communications with all other DOCOMOMO members.

2. Registers

An ISC on Registers is formed, consisting of chairman Gérard Monnier (France), Luc Verpoest (Belgium), Allan Powers (United Kingdom), Clementina Barucci (Italy), Dirk Baalman (the Netherlands) and Xavier Febre (Spain).

The following proposal was accepted unanimously:

a. *Every country is specific, so each will treat the matter as fits its culture, however some mutual starting points are as follows:*

b. *We are talking about buildings, sites and neighbourhoods.*

c. *These should fit the following qualitative criteria: they should be historically innovative as regards the social and/or technical and/or æsthetical context.*

d. *Within the social context typologies should be identified which are characteristic for the culture of the era.*

e. Priorities have to be introduced on an national level (and after the next conference at an international level).

f. The register should have two sections:
- 'monuments';

- buildings, sites and neighbourhoods under threat.

g. The period for MoMo architecture can not be clearly defined as it is related to national histories. It can stretch from the end of the 19th Century till today. The period is 'open ended' to allow national interpretations.

h. A first part for the national register, covering a defined period, must be available by January 1st, 1994; these documents must be comprehensive for that period and should be approved by the working party concerned.

i. The Specialist Committee on Registers will inform all countries before June 1st, 1993, on the methodology of inventory to be used (type of files, fiches etc.).

3. Cooperation with Icomos

DOCOMOMO has been invited to cooperate with Icomos on matters concerning the documentation and conservation of buildings, sites and neighbourhoods of the Modern Movement.

The Council meeting agrees with a cooperation between DOCOMOMO and Icomos and asks the DOCOMOMO Executive Committee to establish a draft agreement provided:

a. that the agreement is related to DOCOMOMO International and DOCOMOMO ISC's, but not to DOCOMOMO national working parties,

b. DOCOMOMO remains its total freedom for content and strategy.

The draft agreement will be sent to the national working parties to be approved. If 75% of the working parties agree with the draft, it will be considered accepted by the Council.

The draft will be prepared by Hubert-Jan Henket (chairman DOCOMOMO International), Mabel Scarone (Argentina) and Gérard Monnier (France).

4. Education

A preliminary ISC on Education has been formed, based on the ideas as put forward in the paper of Catherine Cooke and Ivor Richards (see DOCOMOMO Proceedings 1992). Catherine Cooke will chair the preliminary ISC on Education, while Mabel Scarone (Argentina) and Anna Beatriz Galvão (Brazil) will participate. Members from Switzerland, the United Kingdom and the Netherlands announced their intention to join. A plan of action will be presented at the Third International DOCOMOMO Conference in 1994.

5. Technology

Another preliminary ISC has been formed on Technology, based on the concepts presented in the paper by Wessel de Jonge (see DOCOMOMO Proceedings 1992). Wessel de Jonge will chair this preliminary ISC and Jadwiga Urbanik (Poland) and Winfried Brenne (Germany) will participate. Members from Italy, France and the United Kingdom have announced their interest to join. A plan of action will be presented at the 1994 conference as well.

Many participants enjoyed the post-conference tour on Saturday September 19th. The tour included Gropius's *Arbeitsamt* and a range of other interesting Modern Movement buildings in Dessau as well as a visit to four neighbourhoods from the period, among them the *Hermann Beims Siedlung* in Magdeburg.
Photo: Wessel de Jonge.



6. WUWA Estate

Possibilities will be surveyed for the restoration of the WUWA Estate in Wroclaw, Poland, as an international effort. Dan Bernfeld (France) will coordinate the initiative. Members from Poland, Italy, Hungary, Czechoslovakia and France have announced their interest to join.

7. Nations or regions

The current political mood of regionalism, not only apparent in Europe, does not miss its influence on DOCOMOMO matters. The debate concentrates both on the national working parties, as meant in the DOCOMOMO Constitution of 1990, and the national registers of MoMo architecture. Several regions have practical, and sometimes historical objections against the current arrangement. Since no proposals to meet these objections were prepared beforehand, no decisions could be taken by the Council. The chairman will formulate a proposal for approval by the Council soon. The Council unanimously decided to send letters to the Secretary General of the Council of Europe and the Director General of UNESCO, expressing its gravest concern about the devastating effect of the raging civil war in former Yugoslavia on its people and its cultural heritage.

8. Third International Conference

The Council accepted the invitation by Lluís Hortet i Previ (Spain) to organize the next conference in Barcelona in 1994, hosted by the Fundació Mies van der Rohe. Apart from the MoMo registers, the main topics of that event will be the heritage of modernity and the architectural situation today.

At the end of the Council meeting, we were all amazed by the large number of constructive decisions being taken. They could only be made in the striking mood of unanimity and trust between the Council members, because of our friendship and love for the Modern Movement spirit and its buildings, sites and neighbourhoods. That makes us surely different from the official institutions and will be our strength for the future.

Hubert-Jan Henket is chairman of DOCOMOMO International.

1. See DOCOMOMO Conference Proceedings 1990, p. 13.
2. This text is based on the minutes of the Council's meeting on September 18th, 1992, and does not yet take into account a possible reinterpretation of 'national' as outlined in Henket's proposal 'National or regional?' in the next column.

1992 Proceedings postponed

Due to unforeseen problems, the publication of the 1992 DOCOMOMO Proceedings had to be postponed for approx. three months

We apologize for the delay

National or Regional? Proposal for changes to the DOCOMOMO Constitution

The matter of national or regional working parties and national or regional registers has come up time and again since our international conference at the Bauhaus.

Particularly for regions with a strong political or cultural heritage of their own, it is very difficult to organize things at a national level.

As the chairman of DOCOMOMO International, I therefore propose the following changes in the DOCOMOMO Constitution of 1990¹, based on paragraph 2 of that document:

1. Everywhere in the Constitution where it says 'national', this should be changed into 'national or regional'. Subsequently, where it reads 'country', this should be changed into 'country or region'. Besides, paragraph 2 is to be extended with the following: 'If regional working parties will be established, the need the approval of the DOCOMOMO Council before they are recognized as such'.

2. These changes might have negative implications for the effectiveness of the DOCOMOMO Council if no change is made to paragraph 7b.

I therefore propose to change that paragraph as follows:

'The national or regional DOCOMOMO representatives together form the DOCOMOMO Council. The DOCOMOMO Council decides on a Plan of Action for the next two years, The Council elects a DOCOMOMO Executive Committee every two years. Only the representatives from national or regional DOCOMOMO working parties that have fulfilled the target of the adopted DOCOMOMO Plan of Action have a vote in the DOCOMOMO Council.'

This implies that, in the future, *only active* working parties have the right of co-determination concerning DOCOMOMO's aims, policies and organisation.

3. For the period 1992-1994, the target of the adopted Plan of Action is to have a first part of a national or regional register of Modern Movement architecture, as defined in the Council's meeting in Dessau², ready and accepted by the DOCOMOMO International Specialist Committee on Registers by June 1994.

In the Council's meeting, it has already been agreed for the individual working parties to have a 'first chapter' of such a register submitted by January 1st, 1994. See the conference report on the previous pages for details.

May I ask all the national DOCOMOMO working parties to discuss these matters and to have your representative vote on each of the above three items; yes, no or abstention. Each national representative has one vote for each item. If 75% of the representatives present at the Council meeting at the Bauhaus are in favour to one of the above proposals, that proposal is accepted.

DOCOMOMO REPRESENTATIVES: PLEASE SUBMIT YOUR VOTE TO THE INTERNATIONAL SECRETARIAT BEFORE MAY 1st, 1993.

Votes recieved later will not be taken into account.

Hubert-Jan Henket, international chairman

1. See DOCOMOMO Conference Proceedings 1990, pp. 13, 14.
2. See Henket's report on the DOCOMOMO Council meeting on page 10 of this Newsletter, under point 2.h.

A fee for membership of DOCOMOMO International

A vote for change

Since the Bauhaus Conference I have consulted a number of people about sponsoring, subsidies or gifts to the DOCOMOMO International Secretariat, in order to cover its expenses. Although some successes have been achieved, not all our costs will be covered. Therefore, the decision taken by the DOCOMOMO Council at the Bauhaus to introduce a membershipfee, will have to be implemented.

My proposal is as follows:

1. Those who want to be a member of DOCOMOMO International pay a membershipfee every two years, as per January 1st of a given year.

2. The membershipfee will be

- for individuals, for two years US \$ 100,-
- for institutions, for two years US \$ 500,-
- members from countries with a non-convertible currency are exempted from the membershipfee.

3. The fees are due by October 1st prior to the given year and are collected by the elected national or regional DOCOMOMO representative, who will transfer the total of membershipfees for the members in their region or country to the International Secretariat before December 1st prior the given year.

4. National or regional DOCOMOMO working parties are free to increase the membershipfee, as mentioned above, to cover their own expenses.

5. The membership of DOCOMOMO will include :
- one copy of the DOCOMOMO Newsletter twice a year, over a period of two years, free of charge for individuals. Institutions will receive four copies of the DOCOMOMO Newsletter twice a year, over a period of two years, free of charge.
 - a reduced conference fee for the International DOCOMOMO Conferences, held every two years.
 - the right to participate in DOCOMOMO activities at a regional or a national level as well as an international level.

6. Cancellation of membership must be announced to the regional or national DOCOMOMO representative before October 1st prior to the given year.

May I ask all the national DOCOMOMO working parties to discuss this matter and to have your representative vote on the above proposal: yes, no or abstention. Each national representative has one vote. If 75% of the representatives present at the Council meeting at the Bauhaus are in favour to the above proposal, it is accepted.

DOCOMOMO REPRESENTATIVES: PLEASE SUBMIT YOUR VOTE TO THE INTERNATIONAL SECRETARIAT BEFORE MAY 1st, 1993.

Votes recieved later will not be taken into account.

Hubert-Jan Henket, international chairman

Conference Proceedings 1990 for reduced price dfl 45,-*

* The price of the Conference Proceedings 1990 has been reduced from dfl. 89,- to dfl. 45,- plus forwarding and transfer costs.

We expect the Conference Proceedings 1992 to be available in March 1993.

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International Specialist Committee on Education

by Catherine Cooke

The International Specialist Committee (ISC) on Education formed itself at the Second International DOCOMOMO Conference at the Bauhaus, around a special programme for examining and transmitting the Modern Movement design legacy that was put forward by two members of the UK Working party, Ivor Richards and myself.

It had been our concern for some time to work out a programme for using the MoMo legacy as a basis for design teaching. It seemed to us such an approach could enable architects to 'take back their own professional history' from the hands of the art historians by redefining its contents around the concepts and problems, which generated the work in the practice of the architects themselves. By teaching a proven knowledge-base of design experience it could also restore the continuity of developing thought which in any other field is the essential qualification for being considered 'a profession'. In the curriculum it would help resolve the artificial boundary between 'history and theory' and 'studiowork', as one of a number of moves to create a more efficient, open and responsible curriculum for the dynamic, cosmopolitan and modular-structured education of the late 20th Century. The MoMo legacy also seemed to offer a launchpad into the much more self-conscious study of design as a process, and in particular the kind of process it is today. In continuing the MoMo spirit it should use all available new teaching technologies to make the experience developed by our predecessors directly available to students. As we began to think in parallel about the purpose and aims of our work in selecting buildings for documentation and conservation, it became clear that a conceptual framework for analysis of MoMo's legacy is equally necessary here, and this gave us clearer indications of the kind of unifying framework we should seek. In that activity too, as our Bauhaus paper put it, 'we face the problem of making selections, both for practical reasons of resource allocation and' -perhaps most importantly- 'to maximize the impact of what we do through giving it the cutting edge of intellectual clarity.'

The framework which we postulated in our paper, and around which the Committee formed itself, was basically a very simple one. Looking at the MoMo legacy in its broadest sense, it is defined by the new concepts and paradigms which it produced within each of the three fundamental dimensions of the architectural task: the social, the technical, and the aesthetical or formal. Through separating out these strands of design thinking, it

becomes possible to trace clearly the specific design discourses that have been pursued in each one and to identify those sequences of designs which moved these discourses forward in significant ways. Thus in the social dimension, entirely new building typologies emerged and were developed, as MoMo priorities were applied to the new problems like mass health care and education. In the technical dimension, architectural thinking turned new technological possibilities into tectonic concepts, i.e. new architectural grammars based on new relations between the building's technical functions. In the structural field one might identify here the whole discourse about 'frame and skin' or in the servicing fields, the 'tartan grid' paradigm and its development into the exoskeleton of services. Finally, the aesthetic dimension comprises those formal discourses which the art-historians call 'styles': those systems of planar enclosure, constructive assembly, crystalline and organic form, etc., out of which MoMo architects developed new languages.

In the flow of professional production and communication all these various ideas flash back and forth across the world in a way that does not neatly follow the individual careers, the 'styles' or the national boundaries which are the conventional frameworks of architectural history. Some buildings are important to our legacy because they contributed to development in only one dimension of the task, some masterworks were innovative in all three areas simultaneously. But nowhere so far is our history analysed or written in terms of these design issues, least of all in such a way that student-architects can master their forebears' legacy in these analytical terms, or the general public understands it.

The Specialist Committee formed around this framework with the aim of exploring and defining its proper content in greater detail and eventually incorporating the results into teaching (or self-teaching) materials. The members are those people present at the Bauhaus conference who wished to be involved in such work, and include representatives from Argentina, Brazil, Switzerland, the Netherlands, Canada, Russia, Germany and the United Kingdom. In the first stage of work, during the next six months, members will be thinking and exploring in the widest possible way about what the specific content of such material should be and the educational forms it could take. If any other DOCOMOMO members would like a copy of the paper which formed the Committee's 'founding manifesto', please write to me at the DOCOMOMO-UK address.

Your participation will be very welcome.

Catherine Cooke is the chairman of the ISC on Education and can be contacted through DOCOMOMO-UK.

International Specialist Committee on Technology

by Wessel de Jonge

Cornelis van Eesteren, then CIAM president, published a text in 1939 in which he observes that 'modern construction methods and the building materials of today make it possible to come up to a contemporary building programme. Yet, on the other hand, they bring about that the requirements made on our buildings are becoming more versatile and refined.' He identifies the interaction between programme and technical possibilities as a main influence on architecture, as the essence of buildings (*'de 8 en Opbouw'*, 1939, pp 175, 189). His article is an introduction to the Netherlands' entry for an international CIAM inquiry after 'functional outer walls'. The architects Helena and Symon Syrkus from Warsaw and Carl Hubacher, architect from Zürich, are mentioned as the authors of the inquiry.

From the introduction it can be concluded that it had been spread over all countries participating in CIAM. The results of the international inquiry were to be published later. I presume the outbreak of World War II prevented this work being done.

The document is composed of eight chapters, varying from a brief inventory of national regulations concerning thermal isolation and common constructions for outer walls, to energycosts and matters of building physics. The solid brick wall is used as a reference for comparison with 'modern' functionally 'differentiated' outer walls.

The fifth chapter inquires after the scientific researches carried out on the relation between initial investments and running costs over a longer period. Construction materials are the subject of the sixth chapter, that rows a variety of materials and their prices related to the costs of brickwork. Comparing the results from the various countries in their answers to the questions in the seventh chapter might be very interesting for us, since this part tries to map the eventual cooperation between designers and the industry. Also, experimental housing projects executed in the country concerned, are listed here. Finally, the inquiry demands a systematic listing of various 'functionally differentiated outer walls', that have actually been applied in the country concerned.

I think it could contribute enormously to our knowledge of the techniques applied by the designers of the Modern Movement, if the results of this inquiry in the various countries would be found and verified. It would help us to understand the technological dimensions of their buildings and

how these relate to their conceptions of architecture.

I think it will help us to develop a more sensitive approach towards the actually applied materials and constructions, when such a building is to be restored. Also, it will be less difficult to create new technical solutions in harmony with the original ones, if intervention in such a building is unavoidable. Finally, it would help to distinguish various concepts about the integration of 'modern' technology in 'modern' architecture, that could be an important guideline to develop appropriate, different restoration approaches for different buildings.

My proposal is to start a research after the information gathered with this inquiry in the late 1930's, either by trying to find the original answers and the inquiry-forms or by trying to answer the questions today, according to the standards of those days.

This could be an extremely valuable source of information, by comparing the different approaches in the various participating countries with respect to building technology. Not only could we thereby make a quite accurate inventory of the actual technical problems that our colleagues in the 1930's were occupied with, we could also learn which problems they shared with others and which were more specific for a certain region.

In doing so we could get a picture of the nature of the various principle problems with respect to restoration-technology as well. This might lead to future multilateral research programs on restoration-technology, including experts from countries where 'modern' architects faced common problems and probably even solved them in a comparable way. It goes without saying that sharing experiences with restoration of comparable constructions in different countries, will be beneficial for the preservation of Modern Movement architecture as a whole.

The members of the ISC on Technology are those people present at the conference in Dessau, who wished to be involved in such work, and include representatives from Poland, Germany, France, Italy and the United Kingdom.

I would like to invite specialists on Modern Movement technology from other countries to consider participation in this international research. With this group, we could study this subject and report about a possible set up for a research at the next conference in 1994, with as a first aim the formal establishment of a DOCOMOMO Specialist Committee on Technology.

Wessel de Jonge is the chairman of the ISC on Technology and can be contacted through the International Secretariat.

Second International SAS Symposium

Piestany, Slovakia

Sept. 28th to Oct. 3rd, 1992

The SAS Slovak Association of Architects, chaired by Stefan Slachta, president of DOCOMOMO Slovakia, for the second time organized an international symposium on Modern Movement architecture. Fifty architects, half of them from abroad, participated in discussions on the 'regional character of functionalist architecture'. Israeli architect Arie Sivan reports about a small, but successful meeting in a remarkable setting.

by Arie Sivan

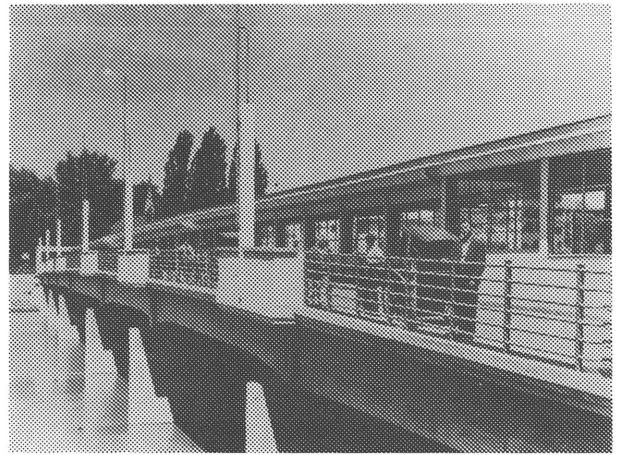
The Second International SAS Symposium took place in a beautiful surrounding, the Spa Island at Piestany. During the symposium an exhibition on Emil Bellus was shown, giving an excellent idea of the work of that extremely important functionalist Slovak architect and his epoch.

The excursions organized to different cities illustrated the functionalist' movement in the country and introduced the participants, many of them visiting the region for the first time, to daily life in Slovakia.

The twenty papers presented covered a broad spectrum. Some of them gave a comprehensive idea of the functional and/or Modern Movement in a country, some of them analyzed the ideas or a particular aspect of an individual architect, but all the contributions shed light on the importance of local tradition, technological components and political constraints in the definition of a region as well as the need to stress the concept of regions as opposed to or contrasting with the concept of countries and nations.

If the success of a symposium is based on three elements - the relevance of the subject, the quality of the contributions and the organisation - looking at the participants' enthusiasm we could easily see that the seminar was successful. It raised an important issue, the variety of approaches helped to understand the subject and the Slovak hosts made all the efforts that made the stay of the participants very pleasant.

However only those three elements could not explain the real general feeling. This symposium was for me, and I think I share my feelings with all the other participants, a wonderful experience because it gave the opportunity to meet people that the political situation did not allow up to now,



The 'glass-bridge', in the Slovak spa-resort Piestany, designed by Emil Bellus in 1930.
Photo: Bogár Králik Urban.

people that I was ignorant about as regards their character, culture and friendship, of their will to share the magnificent landscape in which they live, the warmth of their music, the beauty of their faces.

Arie Sivan is an architect IAA, working in Jerusalem and teaching at the Bezalel Academy of Arts and Design in that same city.

Visions Revisited DOCOMOMO Scotland's inaugurating conference October 10th, 1992, Glasgow

by Ranald MacInnes

150 delegates from all over Europe met in Glasgow recently at the inaugural conference of the Scottish National Group of DOCOMOMO International. The event was sponsored by Historic Scotland, the national agency responsible for the care and maintenance of historic buildings, the National Architectural Association, and the Royal Incorporation of Architects in Scotland.

Re-examining

During the first three postWar decades, our country experienced an explosion of building and reconstruction, on a scale unknown since the Industrial Revolution, driven by powerful political, social and architectural forces. But this dramatic national movement has, for the past twenty years,

been the subject of sustained vilification, much of which has been the work of the English-based, 'British' media, who have misguidedly applied criteria derived from their own culture to the evaluation of our national culture. This conference, expertly chaired by Kirsty Wark, was intended to begin the counter-process of re-examining Scotland's modern building revolution, as far as possible.

Wide range

The morning session - which saw the official inauguration of DOCOMOMO International's Scottish National Working Group by Professor Hubert-Jan Henket - began with a welcome from this country's leading architectural historian, Dr. David Walker, who reminded us that architecture is the clearest expression of our culture, and that just as that culture produced Alexander Thomson, J.J. Burnet, and Charles Rennie MacIntosh, so it would be the job of the conference to lead the way in identifying the modern masters. There then followed a wide-ranging introduction by Miles Glendinning, whose accessible, but penetrating critique, both of the period and of its timid, 'British' historiography, set out the day's programme. In the morning, key central and local government figures from the time, including Dr. Dickson Mabon - the Minister responsible for planning and housing during the mid-60's - recalled the urgent pressures for re-housing and re-planning. Delegates were left with a clear impression of the desperate housing situation during those years, particularly by ex-councillor Pat Rogan's unassuming assessment of his own heroic achievement. Many references were also made during the course of the morning's lectures to the monumental contribution of Glasgow's late Convener of Housing, Bailie David Gibson, whose complete devotion to the task of re-housing 'his people' must command our respect. Ronnie Cramond, whose own writings on the detailed administrative problems of the period are well-known, filled in the picture from the point of view of the government service. This was a fascinating picture of unstinting team effort. The morning session was brought to a close by James P. MacCafferty, a prominent highway engineer who was involved, in the 1960's, in the design of the main Glasgow's unique - but incomplete - Inner Ring Road. The story of its American-inspired planning, and its integration with slum clearance on a massive scale, was brought to life by slides and diagrams from the fascinating archive of the civil engineering firm of Scott Wilson Kirkpatrick.

Red Road

In the afternoon, historians and designers evaluated modern buildings as works of architecture - an area in which the application of 'British' cultural norms, based on specifically English values, may have led to a distortion, or

EVENTS

The International Secretariat has been informed about the following events:

Frank Lloyd Wright study-day

Victoria & Albert Museum, London
Friday February 26th, 1993

Symposium on architect

V. Landsbergis (1893-1993)

March 10th, 1993

Centre of Modern Art

Vilnius, Lithuania

inquiries: DOCOMOMO Lithuania

Morta Bauziene, coordinator

see elsewhere for full address

2nd Annual DOCOMOMO-UK Open Lecture by Herman Hertzberger

Thursday March 11th, 1993, at 6.15 pm.

RIBA, London, United Kingdom

inquiries: DOCOMOMO-UK

Christopher Dean, coordinator

see elsewhere for full address

2nd Annual DOCOMOMO-UK Symposium 'Education and the conservation of Modern Architecture'

Saturday March 27th, 1993

Architectural Association,

London, United Kingdom

inquiries: DOCOMOMO-UK

Christopher Dean, coordinator

see elsewhere for full address

4th Meeting DOCOMOMO Germany

May 1993

Berlin, Germany

inquiries: DOCOMOMO Germany

Karl Heinz Burmeister, secretary

see elsewhere for full address

2nd DOCOMOMO-NL Symposium 'Post-war social housing'

Thursday July 1st, 1993

Rotterdam, the Netherlands

Inquiries: DOCOMOMO-NL

Rob Docter, secretary

see elsewhere for full address

3rd International DOCOMOMO Conference*

Mies van de Rohe Foundation, Barcelona

September 1994

inquiries: DOCOMOMO-Spain

Lluís Hortet, coordinator

see elsewhere for full address

EXHIBITIONS

The International Secretariat has been informed about the following exhibitions:

From Pittsburg to London
Frank Lloyd Wright Gallery
Victoria & Albert Museum,
London, United Kingdom
opening January 20th, 1993

V. Landsbergis 1893-1993, architect
Centre of Modern Art
Vilnius, Lithuania
opening March 10th, 1993

Moisei Ginzburg
Shushev Museum for Architecture
Moscow, Russia
Spring 1993

Modern Architecture in Germany 1900-'50
Part Two: Avantgarde; Expressionism
and *Neue Sachlichkeit*
Deutsches Architektur Museum DAM
Frankfurt, Germany
Mid-September, 1993

Part Three: Monument and Power
Deutsches Architektur Museum DAM
Frankfurt, Germany
Planned for 1994

Modern Movement in Ireland
Dublin, Ireland
Autumn 1993

Gerrit Rietveld, complete works
Centre Pompidou
Paris, France
October 1993

Guggenheim Museum
New York, USA
Winter 1993/'94

devaluation, of the 20th Century manifestations of our own national architecture tradition. The work of Andy MacMillan and Isi Metzstein - two of the most imaginative architects Scotland has produced - was perceptively analysed by Mark Baines. The earlier work of their firm - Gillespie Kidd and Coai - seems to pick up on the mainstream brick-built simplicity of the North European church architecture, whilst the later work - most poignantly at the seminary of St. Peter's at Cardross - powerfully develops this and re-interprets the later Corbusier, particularly his iconic La Tourette. David Page discussed the development of the villa in the work of Morris and Steedman, whose distinctive use of the wall and the plinth gave the patio house a particular meaning for this country. Then Professor Charles Robertson - project architect of Basil Spence's monumental Hutchestown 'C' development - wittily exposed to public view, for the first time, the office practices and architectural development of this great Scots architect. Miles Glendinning's critical analysis of the pioneering work of the Glasgow architect Sam Bunton, took us finally to the Red Road development of housing on the outskirts of that city. Built on a colossal scale in a mixture of thirty-one story slab and point blocks, we heard that these buildings, like the Inner Ring Road, were inspired by American exemplars (see photograph on frontispiece).

Long process

Being concerned, in particular, with the politically sensitive issue of housing, the conference sparked off an extremely lively debate. The delegates' detailed discussion of the subject showed, quite clearly, that blanket condemnation of this period - as it slips into history and, therefore our heritage - is not going to be acceptable any more, and this message was echoed in the closing remarks made by Paul Stirton, secretary of DOCOMOMO Scotland, who said that the conference, whose proceedings are to be published in the near future, was just the beginning of a long process of re-evaluation which would be based, above all else, on documentation.

Thirty years on, the quality and vision of some of the images from the 1960's were tellingly displayed in an accompanying exhibition and, on the following day, Miles Glendinning led some of the delegates on a bus tour of some of the key sites in the Glasgow area. These included Bunton's famous Red Road development (when built the tallest flatted blocks in Europe), the world-renowned Cumbernauld Town Centre; East Kilbride's Dollan Baths; some of the best works of the strongly Dutch influenced Glasgow architects T.S. Cordiner; and, finally Gillespie Kidd and Coai's now ruinous St. Peter's College, Cardross.

Ranald MacInnes is a member of DOCOMOMO Scotland

A Corbusier's biography...

'Le Corbusier', by Gérard Monnier, Editions La Manufacture, Besançon, 1992, 216 pages, ISBN 2-7377-0324.7, FF 98,-

announcement by the editor

Le Corbusier was not only a theorist of modern architecture, a militant dogmatist, a practicing architect and urban designer, but just as well an artist and an outstanding author of reports, texts and pictures. This book by Gérard Monnier pulls together the conventional points of view that favour the image of a brilliant architect. He implicates the man in his profession, his passions and his views.



The six chapters in the book lead us through the various stages in Le Corbusier's life, starting with his education as Charles-Edouard Jeanneret, by the 'birth' of Le Corbusier (1917-27), the stage of maturity (1927-33) and his 'journey through the desert' (1934-44), finally to his 'consecration' (1945-65). In the last chapter, Monnier brings up a series of arguments for a reinterpretation of the significance of this architect in history.

The other half of the book contains various accounts of conversations with Robert Mallet, François Le Lyonnais and Jean Motte, and with Jean Rives and Jean Ray, as well as some documents, such as the previously unpublished letter to Jean-Jacques Duval.

Furthermore is included a chronology, a bibliography of Le Corbusier's main writings, a register of his buildings with their actual addresses, a list of related institutions and associations, some suggestions what to read and what to listen in to and, finally, an index of works and persons.

Gérard Monnier teaches history of art at the University of Paris I and is the president of DOCOMOMO France. His previous publications have been well-received by the press, among those his *'Histoire critique de l'architecture en France 1918-1950'*, favourably reviewed in DOCOMOMO Newsletter 6.

Varoise Modernisms

'Modernismes; villégiature et projets d'architecture moderne sur la Côte Varoise', Jacques Repiquet (introduction), Brignoles, 1992, 72 pages, colour ill., ISBN 2-9506929-0-7, FF 120,-

by Wessel de Jonge

A richly illustrated booklet accompanied an exhibition in Brignoles on modern architecture in the holiday resorts of the Var region, South of France. A sunny theme, inspiringly illustrated with a selection of drawings and photographs in bright colours, that could shed some light on the issue how DOCOMOMO can achieve that our beloved buildings will receive a more general recognition and appreciation among the public. That is one of the themes that Jacques Repiquet broaches in his introduction to the catalogue. It is a pleasure to see how members of DOCOMOMO France succeeded in this project, financed by local and regional authorities, by linking the preservation of the Modern Movement' patrimony and, in line with that, the need of educating the public, to tourism. Yet, debate is not evaded where François Goven confronts the issue of architectural patrimony with modern architecture, by relating the whole matter to Rossi's Gallarate extension for Milan of 1970. The three sections of the booklet include 'context and history', opening with Thierry Grillet's essay on the phenomenon *holidays*, 'facets and tendencies' and 'actuality of 20th Century patrimony'. In the preWar years, the cultural climate in the Var region was predominated by a fruitful artistic atmosphere, that found its nucleus in Mallet-Stevens' Villa Noailles with its famous guests like Man Ray, Poulenc, the Giacometti brothers and Bunuel. Its restoration is explained in detail in the third part of the book by Cécille Briolle and Claude Marro. Quite likely, these circumstances played an important role in the creation of a number of outstanding pieces of modern architecture along the Côte Varoise. Some of them, dealt with in the catalogue, are l'Hôtel des Roches (essay by Dominique Wallard), 'Le Rayol' (François Fray), three houses by Prouvé: Dollander, Seynave and Beauvallon (Antoine Parente), Corbusier's Villa Mandrot at Pradet (Bruno Reichlin) and Latitude 43 by Pingusson (Briolle and Repiquet). In the context of Gérard Monnier's introduction on the historic development of architecture in the area in general, a fascinating picture of local modern architecture is painted. It almost makes me change destinations for my next summer holiday...

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

Tradition and modernity

The architecture of Erik Bryggman

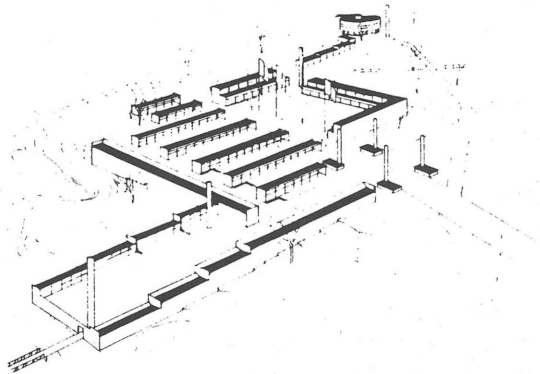
'Erik Bryggman 1891-1955, arkkitehti arkitekt architect'; by Riitta Nikula (ed.), Helsinki, 1991, 307 pages, 323 ill., ISBN 951-9229-70-1

by Wessel de Jonge

The year 1991 marked the centenary of Erik Bryggman, a protagonist in modern architecture in Finland and a close friend and colleague of Alvar Aalto. The two are generally considered to have introduced modern architecture in Finland with their design for the Turku Fair of 1929 (see illustrations). The role of this modest and not very sociable architect has largely been overshadowed by Aalto's international fame, but to attribute to Bryggman only a minor part would certainly do him a wrong. Still, although the bibliography on Bryggman covers two pages of the book, a monograph providing a wider context for his architectural conceptions as well as offering details about his life and works, so far lacked.

Through the donation of Bryggman's archives by his heirs, the Finnish Museum of Architecture got the opportunity to start an extensive survey of his works, coordinated by Riitta Nikula. The publication and exhibition, both skilfully designed by Hannele Grönlund, are the first results of that effort and seem to fill this gap convincingly. Despite the richness of its contents the present monograph is not presented as a comprehensive study but, unpretendingly, as a point of departure for further research. Thereby, it doesn't seem to offer a new look on Bryggman, but rather provides the basis to develop one.

The book contains eight essays, seven of which reflect a personal interest of its author for a specific aspect of Bryggman's work, a few texts by Bryggman himself, a list of works and a bibliography. It should be added that the amount and quality of the illustrations, many of them contemporary photographs, are outstanding.



Personal concepts

Bryggman's architecture is firmly rooted in Nordic Classicism and, often at the same time, vernacular architecture. His personal development is illustrated by the three articles that have been included in the publication. Superficially speaking, one might identify various diverging approaches in the course of his career. Closer study reveals that Bryggman's highly personal conceptions of architecture, his artistic quality, the subtle way in which he dealt with details and his unequalled skill for adapting a building to landscape and history, in fact formed a clear guideline throughout his life.

Esa Piironen's essay on his villas ('Small is beautiful') offers a pretty illustration of Bryggman's architectural development in that respect.

Italianate setting

In his article 'Rural Architecture' of 1923, Bryggman shows a rather traditional point of view, declaiming against railway stations in the landscape and the degeneration of rural architecture. Yet, he stresses that his appreciation of architecture has nothing to do with the age of a building but with 'real architectural merits', with the 'laws of beauty'.

As many others, Bryggman was strongly influenced by Swedish architecture during the first part of his professional life. But although the traces of Asplund, Markelius and Lewerentz are distinguishable in these early works, a strong personal interpretation is apparent as well. His 1919 competition entry for a crematorium in Helsinki and, even more, the project for a funeral chapel in Viipuri from that same year show a remarkable sensitiveness for the relation between architecture and landscape. After his first journey to Italy in 1920, extensively dealt with by Henri Schildt in his contribution, the typical influence of Italian *architettura minore* can be found in Bryggman's work. His Atrium housing block of 1927, designed as a tripartite volume mounting a slope in downtown Turku, forms 'the most Italianate urban setting ever created in Finland'. The essays on the Villa Solin of 1927 (by Helena Soiri-Snellman) and the Casa Haartman of 1925-26 (by Marika Hausen) give more details on two other significant works from this period.

Clear-cut functionalism

A similar differentiated approach as in his text of 1923 can be found in his article on functionalism, dating from 1928: 'Functionalism is by no means new, nor is it in any direct conflict with earlier conceptions of architecture. Good architecture has been functionalist in all eras. (...) The fact that this term was not used before may be the result of the present wish to underline and develop in a more radical way the central requirements of this architecture: practicality and appropriateness. (...) We are not dealing with a new language or form.'

A clear distinction is made between modern, functional architecture and 'a modernistic language of form', which, if not rooted in a consistent approach of the whole building, has 'nothing to do with real architecture'. Bryggman indicates that the new architecture does not necessarily imply a rejection of tradition but should rather be seen as a next stage in an evolutionary process.

That same year marks the design of one of his most outstanding and clear-cut modern buildings, the hotel Hospits Betel, right across the narrow street from the just completed Atrium building. It must be attributed to his trip to Germany during the construction of the hotel, where he visited the Bauhaus and the *Weißenhofsiedlung*, that a series of straightforwardly modern designs came into being. The Turku Fair of 1929 has already been mentioned but the Vierumäki Sports Institute (1930), the Pavilion for the Antwerp World Fair (1930) and the Sampo building (1936, next to Atrium) should be added here.

Social housing

In a third stage of his career, two developments can be distinguished. One is his gradual transition from straightforward functionalism to a more moderate modern style, that allowed a number of experiments in spatial concepts and the use of materials and their texture. Janey Bennett's essay introduces us to the absolute pinnacle of this trend, the Resurrection Chapel in his hometown Turku, completed in 1941. Probably more influential on how Finland, or at least some of its cities, looks today is the range of social housing projects Bryggman developed from the late 1940's onwards. Here, his serious and analytic approach resulted in a series of modest and almost inconspicuous housing schemes, perhaps with the exception of his highrise for Tampere from 1948, that generated quite some turmoil at the time.

It might be that with these examples of everyday architecture, with a lot of attention being paid to landscape and greenery as well, Bryggman, by his skilfull and well-considered approach, in fact achieved the most impressive results. Regrettably, we'll have to wait until further critical analysis will shed more light on the significance of his social housing projects.

Restoration

The intensive feeling of harmony in Bryggman's work may be the result of his uncompromising search for the best solutions, from site plans down to the smallest details.

This demanded the highest quality from the professionals he worked with. As one of his former employees put it, 'it might have been difficult for his sensitive artistic personality to cope with the industrialization of the 1960's. His concept of architecture was deeply bound to the idea of craftsmanship'. Nikula continues by saying that his 'requirements of perfection (...) led him to "discover" (as possibly one of the first in Finland) Crittall Braat's metal framed doors and windows, which made it possible to express the aesthetic ideals of functionalism in all aspects of his work.'

Although Bryggman's interest for technology emerges as well from Erkki Vanhakoski's essay on the Riihimäki Water Tower, a multi-purpose concrete structure from 1951, one might regret that the monograph doesn't included a more profound contemplation on the role of technology in his architecture.

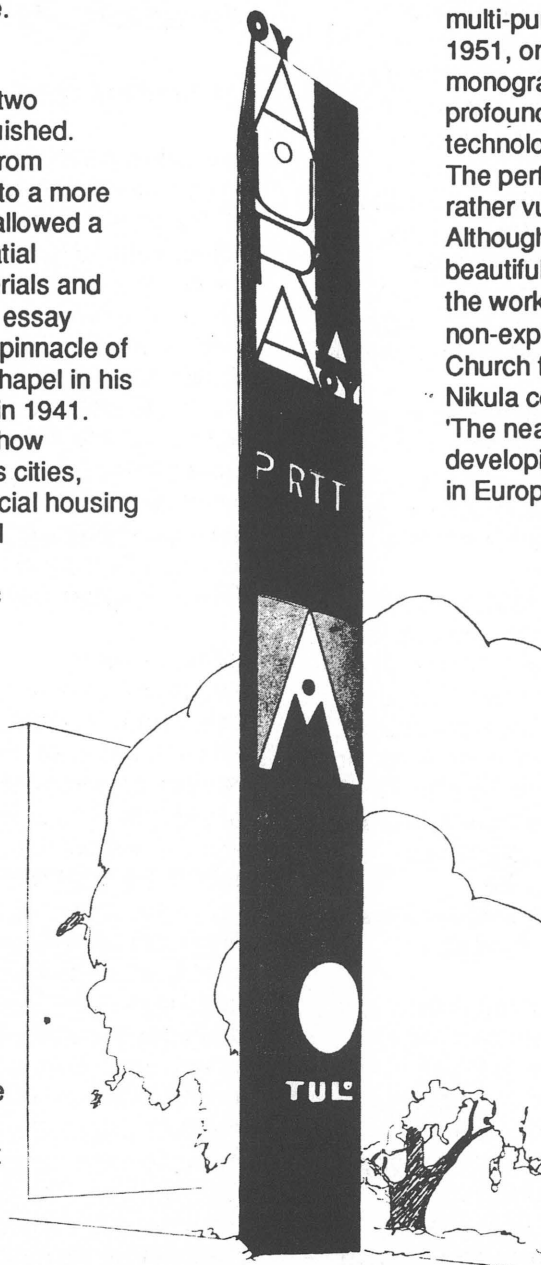
The perfection of his works makes them rather vulnerable at the same time. Although the Resurrection Chapel is a beautiful example of successful repairs, the works carried out in 1990 by non-experts in the case of the Betel Church forms another extreme.

Nikula concludes her essay as follows: 'The near future will witness progress in developing principles and plans of action in Europe for conserving the heritage of

20th century architecture, and it can be hoped that in this case Finland could show the way for the older nations in Europe. Hitherto we have learned so much about the wisdom of repairs from others. Now we are dealing with architecture which is an essential part of the cultural identity of independent Finland. This is one reason why Eric Bryggman's architecture is now of timely interest.'

Within our international network of colleagues, it's definitely worth the effort to make her wishes come true.

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



Memories about Lubetkin ...

by Peter Smithson

Something of Lubetkin has been there all my life in architecture. In 1939 I became a student. In 1940 someone showed me the publication of Highpoint Two in the Architectural Review. It was the 'latest thing' in the film magazine sense. On the Review's enormous pages and glossy paper it seemed an unattainable world for rich people.

After the War when the Peterlee New Town office was set up at Shotton Hall, Gordon Ryder (with whom I had shared a room with mattresses and a gas ring in 1941-42) went to join Lubetkin there (Gordon Ryder - to the life - is seen in fig. 10.10 in John Allan's book). It seemed Lubetkin was to bring modern to the North. For me to have a friend who was working for him, was to be acquainted, even if second hand, with, as it were, a great pre-War director. When I moved to London in 1948, from Bloomsbury a Sunday walk brought one to Busaco Street; a tram ride to the blocks opposite the Saddlers Wells Theatre. Busaco Street was nearest and consciously visited for pleasure, instruction and speculation (about size of the appropriate open space in the enlarged metropolis). The photograph called 'Islington, North London, Back-yard pattern' from our UR document written in 1953 (and published, page 34, in *Ordinariness and Light*, 1970) was taken from a balcony at Busaco Street.

There was nothing in London learnable in the late forties and early fifties except for Tecton. The revolt against the seemingly empty-of-meaning patternmaking of the Tecton housing facades was part of the beginning of our search for another ordering.

Berthold Lubetkin, being born in 1901, is of the second generation of the Modern Movement. It is against Beaudouin (1898), Prouvé (1901), Kahn (1901), Sert (1902), Breuer (1902) and Eames (1907), we must weigh him. Modern architecture began in 1922; by the time these men grew up the new architecture was already there. Like for Alberti coming back to Florence, the new architecture was for them something to wonder at, to emulate. Lubetkin was a witness in 1920 to the 're-enactment of the storming of the Winter Palace' (pages 29 and 199 of the Allan text) not a participant in the storming.

Of his contemporaries José Luis Sert is the most parallel: Lubetkin in Paris, as a volunteer linguist for Melnikov's USSR pavilion; Sert in Paris, working for Le Corbusier. Lubetkin to England; Sert to the USA. Lubetkin's postWar work in Bethnal Green; Sert's postWar work at Peabody Terrace, Cambridge, Massachusetts.

After his Gatepac youth period in Barcelona, Sert's step-by-step growth from this Heroic Period inheritance was sustained to the end.

Cruelly, as my knowledge of the past increased, I came to see Lubetkin's work in the 1930's as the stage-sets of constructivism reused with their message removed and the postWar work as a general drying-out of his later recycling, principally of Le Corbusier. Put this way he is an out-and-out eclectic whose justifications increasingly seek comfort in books, in thoughts already thought. And yet... there's the Penguin Pool for one's grand children.

Terrorist tamed

The fight and flight of Berthold Lubetkin

'Berthold Lubetkin. Architecture and the tradition of progress'; by John Allan, London, 1992; 631 pages, 694 ill., index, bibliography, ISBN 0 947877 62 2, £60,-

by Andrew Saint

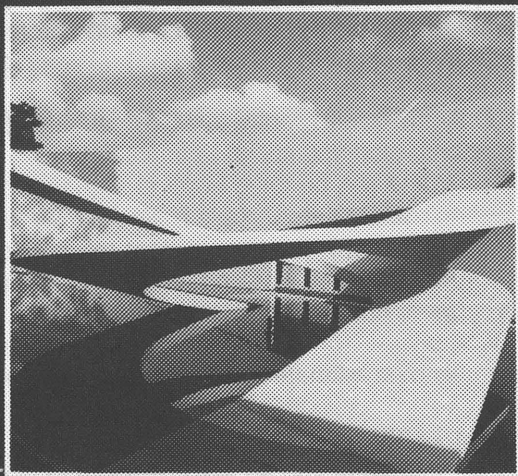
Lubetkin's death was announced in October 1990, while I was at a European conference in Barcelona on the conservation of modern architecture. The tidings caused hardly a ripple of interest among the continental delegates. This seemed strange. In the short generation of hope and innocence for modern architecture, between 1930 and 1960, Britain had seemed to have one master of unimpeachable world standing: Berthold Lubetkin. Now, John Allan's exceptional life of Lubetkin proves that case. It is the best, indeed the only full, biography of a British architect after Lutyens, and the most intelligent English-language account of any 20th Century architectural career in its context. Those delegates were wrong not to have been stirred.

Russian years

Not, of course, that Lubetkin was British by origin. One theme of Allan's book is the subtlety with which Britain welcomes, accomodates, then neutralizes and sidelines its intellectual immigrants. Those who work by themselves, with pen or paint-pot, can just carry on; those who plan or built are at a greater disadvantage. This is the key to the central episode of Lubetkin's life: his flight from full-time practice at the end of the 1940's, when he was not yet fifty and his fame stood high. That abnegation can be seen as shameful, symbolic - a gesture of *gran rifiuto* - or merely quixotic. It is certainly the point around which Lubetkin's whole meteoric career turns. In Allan's pages, the early Russian years go by in an exotic haze. Lubetkin himself is the source for much of them. The author encountered, cajoled and cross-questioned his quarry for a full twenty years before his death, but as he acknowledges, Lubetkin was prone to embroidery. His mother was

Berthold Lubetkin

Architecture
and the tradition of progress



John Allan

Georgian, his father a Moscovite Jew with an import-export business in Tblisi, where 'Tolek' (his lifelong nickname) was born in 1901. The patterning of Georgian carpets imprinted themselves on young Lubetkin's mind, to pop up forty years later on the restless facades of London council flats. He had cosmopolitan uncles, two of them engineers, who were a great influence. The family shifted about, to Tiflis, Rostov, St. Petersburg, Warsaw, Moscow; there was even a visit to England.

Bohemian elusiveness

As an art student in the Moscow of 1917, Lubetkin became enduringly politicized, a state which led him always to think of the world, says Allan, as 'just on the brink of transformation'. His exile from Russia was not political. He often avowed solidarity with the Soviet Union, and at the height of his British Tecton success and Stalin's purges even thought of going back there. Later, there was a short flirtation with China. But in his heart of hearts he must have known he was an individualist who had no future in those places.

Half architect and half revolutionary artist, he left Russia in 1922, when the New Economic Policy came in. He went first to Berlin and then to Warsaw Polytechnic, where he submitted to the rudiments of architectural discipline. Before he moved to London in 1931-32 he spent six years in Paris studying (most fruitfully under Perret) and subsisting on the usual ephemera of early modernism - café interiors, exhibition stands, the decoration of rich men's apartments and futile Soviet architectural competitions. In time, he

graduated to building an earnest but excellent block of flats in the Avenue of Versailles, where he first confronted the limits of avant-garde taste. The interior was soon, he complained, 'littered with volumes of Decobra, terrifying antimacassars and incredible sideboards of the *rentier-type*'.

From this cursus it is tempting to reconstruct the young Lubetkin as a slippery journeyman modernist who went everywhere, knew everyone and could turn his hand to anything. But under the bohemian elusiveness, he was acquiring a first-rate grounding in engineering and technology and a depth of philosophic culture which sets him apart from all other leading modern architects of the heroic period, Gropius perhaps excepted. In Britain, cradle of the industrial revolution, Lubetkin's technical abilities stood him in good stead. But his Hegelian framework, nurtured in a different revolution, was to snare him in difficulties.

Constructivist

What was Lubetkin's view of the world, and who were his mentors? First, there was Marx, of whom Allan makes not quite enough, perhaps because by the time he met Lubetkin, the dubieties of applied Marxism were manifest to the old architect, intellectually as sharp and avid as ever. The objective investigation of social and economic factors which Lubetkin applied to all the Tecton projects was not unique. But it had a consistency of force and direction derived from the Marxian method. The superb analytical diagrams set out by the Tecton firm for their projects of the 1930's are one proof of this. They come out of constructivist propaganda, by the way of publicity images of Ernst May's housing team in Frankfurt and the teaching sheets of the Bauhaus. But only the Tecton diagrams achieve a perfect balance of articulacy, analysis and art.

Beyond Marx there was the philosopher of art Wilhelm Worringer, whom Lubetkin encountered in Berlin and persuaded around Germany attending seminars. It is questionable whether Lubetkin rightly interpreted Worringer's *Abstraction and Empathy* - the kind of German aesthetico-philosophical tract that goes down badly in Britain. But he derived from it a creative vision of polarities in architectural design, deriving from the struggle between instinct and understanding, imagination and reason. This was to be resolved, Lubetkin believed, by the play between dynamic and static elements. As Allan often insists, Lubetkin was far from being a vulgar functionalist as it is possible to be, futher even than Le Corbusier and certainly more philosophical. The loose label for this thinking is constructivist, which ties with his Russian origins. But that doesn't scant justice to the depth and independence of his views. It is a pity that he never set them out fully while at the height of his powers and influence - in the War years, for instance, when he surely had the time.

Dialectical tension

The best expression of Lubetkin's philosophy of architecture is the series of schemes carried out in the 1930's by Tecton, the 'group practice' which he founded with charismatic ease, almost out of thin air, on settling in London. Varied, inchoate, and sometimes cranky - could there be a more bizarre and British icon of modern architecture than the Penguin Pool in the London Zoo? - these projects were the fruit of Lubetkin's partnership with the young Ove Arup, the most creative structural engineer of his generation. They are richly and faultlessly interpreted by John Allan as who, as an architect, is able to give full weight to their structural and technical ingenuity. Among other things, Lubetkin and Arup revolutionized the structural use of concrete in blocks of flats. First they discarded the old system of a frame with regular, intrusive piers and beams in favour of a thin, monolithic 'eggshell' all around the outside walls (first used at Highpoint One at Highgate); later they substituted 'eggcrate' construction, in which the main facades are free of load-bearing elements and the structural walls run through only from front to back.

Technical advances like this may have narrow appeal. But Lubetkin saw them as crucial to the static, rational side of architecture, around which the force of the imagination would then play a dashing, geometrical counterpoint. The great Tecton buildings of the 1930's, Highpoint One and Two, the Finsbury Health Centre, even the Penguin Pool and the much-altered little pavilions of Dudley Zoo, all convey that dialectical tension. When Lubetkin felt the stolid English were missing the point and taking him for a functionalist, he shocked them by placing fully-fledged, caryatid supports from the Erechtheion under the porch of Highpoint Two.

Social commitment

Though Lubetkin was the undisputed maestro, Tecton was far from a one-man band. Some of the firm's commissions (London Zoo, for instance) did not originate with Lubetkin himself, and with a few he had little to do. Very well described by Allan are the group's extra-curricular forays into 1930's activism, in which Lubetkin himself tended to take a benign back seat.

Finding the MARS Group ideologically inert, the Tecton staff helped to found the Architects' and Technicians' Organization (ATO) - not a trades union, but an eccentric little cadre of young men who offered left-wing technical counselling for the working classes, chiefly on housing matters. It was the ATO that sparked off the once celebrated Borders case, intended to expose the scandal of private jerry-building. In it, a communist housewife, Elsy Borders ('the Portia of West Wickham') taught herself law and fought a Chancery action for mortgage arrears on the grounds that her house

had been incompletely built. For ATO it was an article of faith that the public sector would have built it better.

Tecton's social and architectural commitments coalesced in their projects for the little London borough of Finsbury: a health centre, a borough plan, a projected series of air-raid shelters, a Lenin memorial and a number of flatted housing projects, of which three came to fruition after the War. Here Lubetkin was in his element, at any rate up to 1939. Only the health centre lives completely up to expectations, blending social, technical and aesthetic grace and bringing hope to a grim district of London. The shelters, Arup's brainchild, were ingenious but costly; the government refused to pay for them, and they were not built. Finsbury and Tecton fumed. But the officials may have been right. Mortalities from aerial bombardment were consistently overestimated at the end of the 1930's.

Downward spiral

The Lenin memorial project dissolved into farce. A simple box, with a concrete bust of Lenin toplit through a red glass plate with symbolic broken chains beneath it, it was sanctioned in 1942 as a diplomatic sop to Russia. Ivan Maisky, with Harry Pollitt in tow, unveiled it on the railings opposite the Finsbury house where Lenin had once stayed. So often it was vandalized that Lubetkin had a stock of spare busts made. In the end the memorial had to be removed. The plan was to re-erect it after the War in the lee of a nearby Tecton housing scheme. Even that went wrong, so Lubetkin had its remains dumped in the excavations for the housing. Shortly after came the order to name the intended block Bevin rather than Lenin Court. 'When it came to redesigning the sign over the entry porch', commented Lubetkin's partner, Francis Skinner, 'we only had to change two letters'.

The Lenin episode can be read as a metaphor for the downward spiral of Lubetkin's career after the War. How far was this due to public motives and how far to private ones? An extreme view is that Lubetkin just got bored, and took himself off with his wife to be a pig-farmer. Allan prefers to stress his public difficulties, but may go too far. Lubetkin certainly seems to have enjoyed his War-time years of domesticity on a Gloucestershire farm. Nor is it self-evident that postWar architecture offered fewer attractions than its preWar counterpart. Socialism, planning and public sector work were in vogue, and the revived Tecton practice soon had plenty on its books. Various rambling letters, quoted John Allan, suggest that Lubetkin had difficulty in identifying accurate targets for his anger. He had won the architectural argument, and had no new case to fight. He had liked to think of Tecton as 'terrorists of art'. Now, dreams had to be submitted in triplicate for Ministry approval. He felt tamed.

Theory lost its way

There is also a hint of declining creativity, which Lubetkin would have been self-critical enough to admit to himself, if not to others. The grounds for this suspicion lie in the Finsbury council flats, resurrected after 1945. Spa Green, built in 1946-48, is the first and most poetic of these schemes. The Priority Green and Bevin Court estates follow on after the 'Cripps cuts', and are correspondingly stripped of imaginative elements. In 1947-48, Tecton broke up, not without rancour. A new firm, Skinner, Bailey and Lubetkin, took on further council flats in Bethnal Green. Allan shows that Lubetkin had more to do with these disappointing buildings than has been assumed. A breathtaking series of internal staircases, taken through from Bevin Court to the Cranbrook Estate at Bethnal Green, show that Lubetkin could still sometimes pull out the stops. But the facades are problematic. What should a designer do with the repetitious cheap fronts of council flats? Already in the 1930's, Lubetkin had had his staff draw endless, textile-derived variations for the balcony fronts. Great pains were taken, and dynamic patterns created in order to enliven the 'voluntary facade', as Allan calls it. But to what end? The avant-garde distinction between static structure and dynamic infill meant nothing to the council tenant. Somewhere in the streets of Finsbury, Worringer's aesthetic theory had lost its way. Lubetkin cannot have missed this.

Postmodern

The same issue came up as a side-show at Peterlee, the wasted opportunity of the New Towns movement and *dénouement* of Lubetkin's career. It is a sad story, movingly told by Allan. A new town in the shabby East Durham coalfield had been designated in 1947, as the result of a lone, moral crusade conducted by the local municipal engineer. In the declining months of Tecton, Lubetkin was offered the task of planning the place. He soon established himself and a team of architects *in situ* at Shotton. 'The miners, and the site itself, were an inspiration', he wrote. 'Their work and way of life was too dangerous, too serious for picturesque gimmicks or trivialities'. But when the town was first designated, no one had reported on the complex implications of mining subsidence. On that jagged rock of negligence, Lubetkin's plan for Peterlee fell. In those distant days, every exportable ton of British coal was valued. The long-term sterilization*of much of the site was inevitable. Bickering ensued between ministries, with none giving ground enough to make any plan realistic. After two to three years of negotiation, Lubetkin's impatience got the better of him and he went. The last straw seems to have been Beveridge's arrival as chairman of Peterlee. He complained that the draughtsmen each had three pencils when only one would do. Afterwards,

Lubetkin wondered whether his appointment had not been a piece of play-acting in order to placate the miners, whether his team had not been 'agents hired to present the picture of a Second Coming'. We do not have much to suggest what a Lubetkin new town would really have been like. One housing scheme, however, nearly went ahead. With it go some curious, collaged paper facade, which show Lubetkin worrying about the same kinds of dialectical contrasts that had baffled him at Finsbury and Bethnal Green. Fronts of all sorts, half-timbered, modernistic, Regency, bypass speculative, and so on, are slotted experimentally into the same structural frame: 'any frame from suburban to cubist could theoretically be inserted', claims Lubetkin. The effect is decidedly postmodern (a term Lubetkin hated). It suggests a man confused by the task in hand and finally defeated by the profound irrationality of British culture. Perhaps it was as well that his Peterlee was never built, and that he went back to the pig farm. This magnificent biography constitutes Lubetkin's final revenge and rehabilitation.

Andrew Saint is a historian who works for English Heritage. Reprint by kind permission of the author and the Times Literary Supplement, in which this text has been published on November 20th, 1992.

The art of standards

Acanthus 1992

Riitta Nikula, Marja-Riitta Norri, Kristiina Paatero (ed.), 127 p., ill., in Finnish and English; ISBN 951-9229-79-5, FIM 130.

announcement by the publisher

The second volume of the international yearbook of the Museum of Finnish Architecture, dealing with early modernism in Finland, more particularly standardisation. This theme was very important in the work of Aulis Blomstedt, here surveyed for the first time comprehensively by professor Juhani Pallasmaa. The complete list of his works has been compiled by Erkki Vanhakoski. Two articles of Elina Standertskjöld present Aalto's early standardisation designs. For the first time Aalto's standard doors, windows, furniture, etc. have been systematically studied.

The third part is on Russian constructivism. Architect and researcher Vladimir Degtyarov writes about the unique townscape of Ekaterinburg, recently opened for tourism.

The book's design is by Hanna Hellman, Marko von Konow and Hannele Grönlund.

Gerrit Rietveld: a pirate in the building trade

'Gerrit Th. Rietveld 1888-1964. Het volledige werk'; by Marijke Küper and Ida van Zijl, Utrecht, 1992, 396 pages, 680 ill. ISBN 90 73285 16 X

*compiled / written by Wessel de Jonge**

Gerrit Rietveld started a furniture workshop in Utrecht in 1917. One year later he created a precursor of the well known Red-blue chair and in 1924, after some minor works, he designed the now world-famous Rietveld Schröder House. Far less known is the fact that when he died in 1964, his complete works numbered no less than 215 designs for furniture, 232 architectural designs and another 249 miscellaneous designs. For the first time, the present catalogue on his complete works gives a comprehensive overview of Rietveld's cultural inheritance.

But, as Sjarel Ex, director of the Central Museum in Utrecht, and Adri Duivesteijn, director of the Netherlands Architectural Institute, put it in their preface to the present catalogue, 'how should we look upon a cabinetmaker, a designer and an architect who is generally being connected with one chair and one house?'

International recognition

At an early age, Rietveld developed the idea that a piece of furniture is not a solid object, but should have a transparent and open structure. The famous chair, around 1918 and still unpainted, was the first revolutionary result.

The attention of the Netherlands' avantgarde was attracted by this piece and Rietveld was invited to join the staff of 'De Stijl' periodical. He was to be associated with this magazine until 1931 and he visualized the Stijl-ideas in his designs. It might have been under this influence that, around 1923, the famous chair was painted to become 'red-blue'. In 1924 he had the Rietveld Schröder House built in cooperation with his client as well as co-architect, Mrs. Schröder. The house gained immediate international recognition and is still being regarded as one of the most important monuments in 20th Century architecture.

Perception of space

To Rietveld, the chair and the house were experiments in a process which would lead him much further. In his work he looked for solutions to the problems facing modern society. The new architecture had to meet the needs of modern people. To Rietveld this meant that design should be based on standardization and mass production.

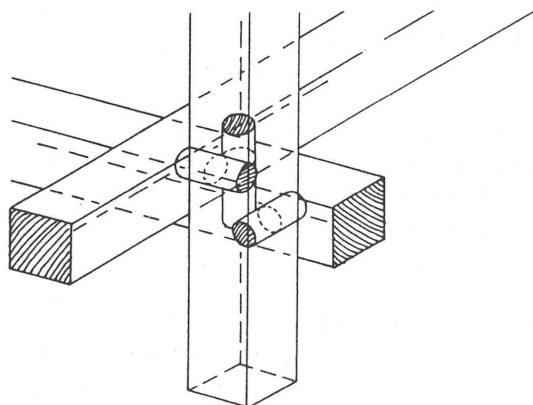
In his furniture designs, he experimented with new materials and simplified production processes. Although he gave a great deal of attention to social housing, his commissions in architecture were limited mainly to private residences. In these villa's, the emphasis is rather on architecture as the perception of space in and around the house, than on its social impact.

After World War II, Rietveld benefitted from the revival in the building industry. For the first time he received major commissions, like the Netherlands Pavilion for the Biennial in Venice (1953), several schools and academies, factories and exhibitionhalls. One of his last main commissions, the Van Gogh Museum in Amsterdam (1963) was completed after his death in 1964 by his associates Van Dillen and Van Tricht.

Distorted view

In 1958, the first monograph on Rietveld was published, written by the American art historian Theodore M. Brown, and the same year marked the first retrospective exhibition of his work.¹ Who might have thought that Rietveld, Holland's most famous architect of the 20th Century, became a subject of systematic research since then, is wrong. Brown's book remained the principle source until the 1980's.

Moreover, the independent character of Rietveld's works was more and more being surpassed by the international attention for 'De Stijl'. Even Rietveld himself seems to have been affected by this if one looks at his Steltman-chair (1963), that apparently goes on from his works from the 1920's. Another exhibition, presented in the Stedelijk Museum in Amsterdam in 1971, couldn't provide sufficient counterbalance to that.



According to the authors, a distorted notion of Rietveld developed due to this, not only among the general public but just as well among experts. In 1980, the American artist Scott Burton wrote about the Red-blue chair: '...and it soon became the quintessential de Stijl object, the group's icon. It's too famous, actually. It's celebrity is at the expense of our appreciation of Rietveld's whole range'.² That cliché was even further strengthened by the international Stijl-exhibition of 1982, that has been shown in the Netherlands and, as 'Visions of Utopia', in the USA. In that catalogue, Rietveld's works are almost exclusively dealt with in connection with 'De Stijl'. The uncurbed praise for his early works at the same time creates a smoke-screen around all that he designed afterwards.

Coinciding developments

Frits Bless's extensive biography was published in 1982. In that same year, the publication 'De Beginjaren van De Stijl' ('De Stijl's Early Years'), edited by Carel Blotkamp, corrected this cliché for the first time. Marijke Küper's critical analysis of how his connections with 'De Stijl' developed and how this influenced Rietveld's work, formed the basis for the present research.

The transfer of the Rietveld Schröder archives and the Rietveld Schröder House to the Central Museum in 1987 gave the impulse to a systematic survey of Rietveld's life and works. The curiosity after the lesser known works increased.

The variety of publications over the last few years partly fulfilled that need. Rodijk's comprehensive overview on all of Rietveld's private houses, published in 1991, should be mentioned here, as well as Peter Vöge's expected book on the furniture designs. But a complete overview so far

wasn't available.

The fame that Rietveld enjoyed only among insiders at first, was the start of a development that eventually led to this retrospective, a joint effort of the Netherlands Architectural Institute and the Central Museum Utrecht, which is the first extensive overview since the 1958 exhibition and publications. The authors, Marijke Küper and Ida van Zijl, with Hans Ibelings responsible for the exhibition as well, cover his artistic development from the very beginning to the end.

The connection between his architectural works and his furniture designs (that share the results of the great value Rietveld attached to sobriety, standardization and the perception of space) was taken as a starting point. This is strikingly illustrated with coinciding developments in both fields, such as the introduction of steel and glass in buildings as well as furniture in the second half of the 1920's.

Review of results

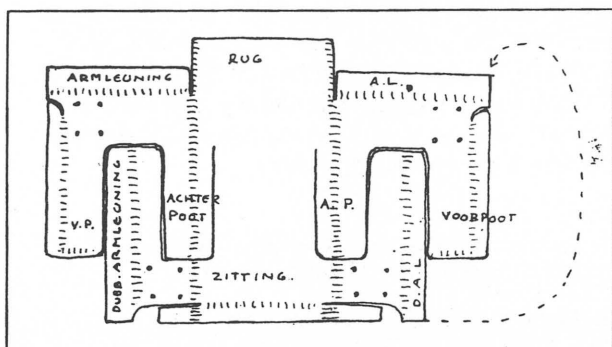
The outcome of the immense efforts of the authors to catalogue the vast range of Rietveld's designs are impressive. For the already more than 50.000 visitors, it is fascinating to see so many known as well as unknown works related to each other and put in their context, often for the first time. The decision not to emphasize the Stijl-period again, has certainly been wise, since this leaves Rietveld's later work the attention it deserves. However, a comprehensive presentation always bears the risk of an overkill and, although the exhibition as a whole is definitely not overdone, the overwhelming amount of original chairs and other furniture tend to distract the attention from the 'tiny' architectural models and the many fine but modest drawings on the walls. This disadvantage is even emphasized by the choice to show original photoprints from the archives, which are mostly quite small, rather than blow-ups. In combination with Rietveld's original drawings and tiny sketches, this results in something like a stamp collection. So seeing the exhibition requires some discipline. For the special Rietveld department, that the Central Museum hopes to open in 1995, a necessary reconsideration of exhibits might improve the intelligibility of the presentation. On the other hand, we must be thankful that all these pieces have been tracked down and, for the first time ever, will be shown outside Europe as well.

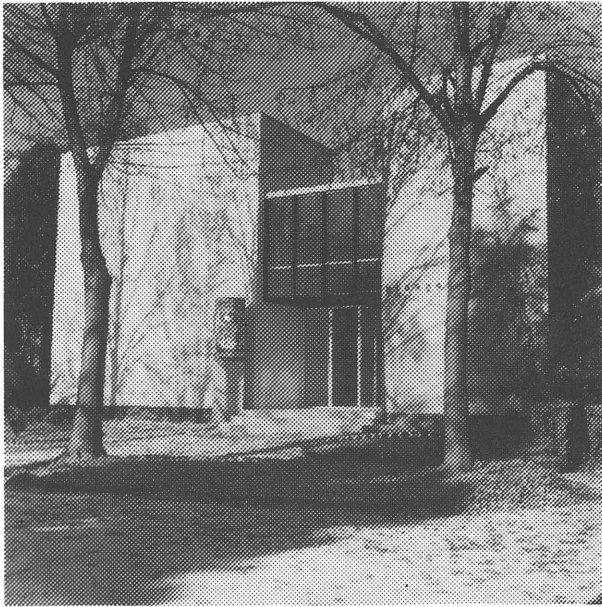
In the catalogue Rietveld's complete works are systematically disclosed on the basis of an extensive research of the two main archives of his artistic and personal heritage. Therefore, one could indeed speak of a comprehensive publication, a downright catalogue in the sense that any contempt is hardly found in it except for the introduction. The recent book on Erik Bryggman, reviewed elsewhere in this issue, shows that such an effort could just as well lead to

Left: the constructive principle of Rietveld's *lattenmeubilair* (lath-furniture) from his early period, among others the Red-blue chair and the *Rechte stoel*, both from 1918.

Bottom: an example of technical innovations in furniture design is this prototype for mass-production, the Birza-chair from 1927, shaped from one single piece of fibre.

Illustrations from the catalogue.





The Netherlands Pavilion at the Biennial in Venice, Italy, designed by Rietveld in 1953 and built one year later. At present, a complete restoration is being prepared by the author. Photo: Cas Oorthuys

a more informative and critical product. Still, in their introductory essay, the authors seek to correct some misunderstandings and dispose of some worn-out phrases. One persistent prejudice, that Rietveld would have been an unrecognized genius, is contradicted. Also, although to my knowledge this is no new point of view, it is indeed of importance to clarify that Rietveld has not been a simple cabinetmaker who was put on the map by Van Doesburg. The authors advance the argument, that Rietveld compensated his lack of 'official' architectural education with other studies, so as to increase his professional knowledge. But, talking about his buildings, to play down technical imperfections by referring to these as 'rather a feature of modern architecture, in which there were experiments with new materials and construction methods, than decisive for Rietveld's skill' is like exchanging one cliché for another. To me this seems a hazardous oversimplification, giving any restoring architect a *carte blanche* to technically 'improve' Rietveld's buildings. In contrast with his efforts in furniture design, Rietveld has not consequently lead the way to technical innovations in architecture, like some of his contemporaries, although he played quite a role in it. A substantial part of his buildings has been constructed in a traditional way and only occasionally, like in the design for the chauffeur's house in Utrecht in 1927-'28, his architecture shows the same technically innovative character as his furniture. It is obvious that many of his buildings are poorly detailed, even his later works. Quite often he apparently ignored technical aspects in favour of

conceptual qualities, like purity of space. This makes us aware that Rietveld had his priorities in his own specific way. I would say that the way he balanced formal and technical aspects is an essential theme in Rietveld's architecture. If putting Rietveld in a wider context of modernity is the aim, as is the case here, avoiding this fact is like pushing him back into the arms of 'De Stijl' again. These observations however indicate that a critical analysis of the collected material, that is planned for the years to come, could lay bare quite some interesting issues. It makes me long for the announced second volume of the publication. As a sourcebook this catalogue will provide indispensable material for further research. Yet, like the exhibition, the illustrations tend to be rather small, due to which many drawings could impossibly be read. Also, its layout is of more aesthetic than practical value, since it can be quite a job to find out which picture or drawing is actually illustrating what you read. In this case one might take that as a misconception of Rietveld's ideas. Still, its completeness is of great value and, thanks to the inclusion of numerous registers and indexes and its publication in English and French as well, it will find its way in the academic world.

Tender care

The great value of both the catalogue and the exhibition itself is that it shows how Rietveld, as Tracy Metz put it ³, could be 'original and consequent at the same time, not dogmatic but taking a principle stand; an architect that, rather than looking for new rules, explored new ways.' Shortly before he died, Rietveld referred to himself as 'a pirate in the building trade', which clearly illustrates his approach to the profession. Adri Duivesteijn and Sjarel Ex conclude their preface to the catalogue by stating that 'it will be unthinkable that, after reading this book, Rietveld's name will be connected with a chair from 1918 and a house from 1924 only. Also, the question where to fit in Rietveld in history, can be profoundly answered. Yet, most important is to have this publication entail tender care for the built as well as the unbuilt heritage of Rietveld.' With these remarks, which are just as well true for the exhibition, one could only agree.

** The substance of this text and the factual data are translated by the editor from the introducing leaflet to the exhibition and from the catalogue (preface by Adri Duivesteijn and Sjarel Ex; introductory essay by Ida van Zijl and Marijke Küper). The 'review' paragraph is by Wessel de Jonge, architect in Rotterdam.*

Notes:

1. 'Rietveld. Bijdrage tot de vernieuwing der Bouwkunst.', exhibition in the Centraal Museum, Utrecht 1958.
2. Burton 1980.
3. 'Gedwongen tot vrijheid' by Tracy Metz, NRC Handelsblad, 27 November 1992.

National Reports

A selection of information on the Modern Movement in the participating countries, as well as news on your national DOCOMOMO working party, **sent in before May 1st, 1993**, will be published in Newsletter 9, due for June 1993.

Argentina: link up with the building industry
Back from Dessau, several working meetings allowed us to broaden the initiatives that are part of the DOCOMOMO Statement, agreed in Eindhoven, September 1990.

To identify and promote the recording of works of our period of study, a number of regional contacts have been established in our country with surviving professionals of the 1930's, 40's and 50's or their relatives, so as to complete the full geographical documentation of the movement and, further, the recognition of MoMo architecture and planning in Argentina as a whole.

Also, first steps to link our committee with industrial and construction groups dating back from the 1920's - especially those still in active business - so as to organise a special seminar on 'Construction and Architecture of the 1930's, 40's' in 1993. Our aims on the one side are to bring attention on the significant links between industrial production and architectural form that was to be an 'identity maker' for the period. We would welcome from our colleagues abroad suggestions and ideas to help us along in this initiative.

In accordance with the outcome of this seminar, we expect to organise a mixed working group - architects, engineers and industrialists - that should give us an operational basis for yet another seminar (probably in 1994) concerned with the 'Guidelines, Techniques and Methods for Conservation of MoMo architecture'

(Report by Argentine coordinator Mabel Scarone)

Brazil: a Latin American DOCOMOMO Conference?

The Brazilian DOCOMOMO Working party was officialised at the Department of Architectural History of the Federal University of Bahia, just before the Dessau meeting. At this moment, we are looking for financial support for our national and international activities, as well as we are elaborating a project to develop some researches in consonance with the new International Specialist Committees.

Besides that, it is important to say that DOCOMOMO is becoming known all over Brazil. We are still receiving the answers to the two questionnaires we sent out, the first to the heritage institutions and the second to the Brazilian architectural schools. Most of the significant answers are coming from the IBPC (official Brazilian Heritage), many asking the consultation of Anna Beatriz Galvão to

organise a Latin American Conference on an Inventory of Modern Architecture, that will be held in Rio de Janeiro in the mid of 1993, sponsored by the OEA (Organisation for American States).

People are now interested in joining the Brazilian DOCOMOMO Working party and maybe, by next March, it will be possible to have a first meeting in Salvador (Bahia), during a national conference about architectural and urban history, within the Masters Course of the Faculty of Architecture of Bahia. We will keep you informed.

(Report by Brazilian coordinator Anna Beatriz Galvão)

Canada: two groups active

Our colleagues in Canada are making efforts to create a broader movement in favour of the Modern Movement's inheritance. To this end, it is intended to establish a separate group for Québec, to be coordinated by France Vanlaethem, and a working party based in Toronto, coordinated by Jay Carroll. Of course, both groups will work in close cooperation. For the time being, Dinu Bumbaru from Montréal, will remain in charge for national coordination and communications with DOCOMOMO in other countries.

For September 1994, a workshop on the technology of the modern heritage is planned by the Association for the Preservation of Technology APT. More information can be obtained from Dinu Bambaru.

(Report composed by the editor)

CIS: future for Narkomfin Flats still uncertain

The Moscow group of DOCOMOMO members hopes to increase its influence and effectiveness in the safeguarding of Modern Movement architecture in that city. A step forward in this could be the appointment of Vladimir Rezvin, chairman of the CIS group, as a member of the Moscow Board of Historic Buildings.

The campaign for Narkomfin Flats had been launched before the putsch of August 1991. Since then, of course a lot of things have changed and the connections that had been established with some of the authorities became worthless at once. At the moment it is still rather unclear what will happen with the building

The DOCOMOMO International Secretariat has sent the appeals in favour of Narkomfin Flats, that have been returned to us by members of DOCOMOMO from all over the world, to Vladimir Rezvin in order to present them to the authorities that carry the responsibility for the building at present.

From Moscow we received message that a start has been made with a register of Modern Movement architecture in that city. Also the St. Petersburg branch is expected to initiate similar activities there on short term.

Recently, the Shushev Museum took part in the

organization of the exhibitions 'Weißenhof' and 'Architectonikum' in Moscow as well as 'Naum Gabo and the Palace of the Soviets' in Berlin. The planned exhibition on Ginzburg, to celebrate his 100th Anniversary, is scheduled for early 1993. The event is carefully prepared by the Shushev Museum of Architecture in Moscow, in close cooperation with Moisei Ginzburg's son Vladimir. The exhibition will be available for institutions abroad and proposals to show it elsewhere will be most welcome.

(Report composed by the editor)

Estonia: a new working party

Since the conference at the Bauhaus, a national working party has been established in Estonia. Its members are:

- Ph.D. Mart Kalm, researcher at Tallinn Art University
- Mrs. Krista Kodres, Museum of Estonian Architecture
- Leonhard Lapin, editor Estonian Architectural Review
- Mrs. Karin Hallas, director Museum of Estonian Architecture; coordinator of the national DOCOMOMO group

In October 1992, Karin Hallas published a report on the conference at the Bauhaus Dessau in 'Sirp', in which the establishment of the national Estonian DOCOMOMO Working party was announced. We hope to inform you more about activities in Estonia in our next issue.

(Report composed by the editor)

Finland: using existing channels

The DOCOMOMO-group in Finland is at the moment cooperating with the Finnish Architectural Society for making this international network, and its possibilities, more known in the country. An agreement has been made, that because of the so far small circle of active people it is as yet more effective to use the already existing channels of the Society instead of founding a bureaucracy of our own. Both the coordinator of the Finnish group, Timo Tuomi and the contact person for the national MoMo register, Laura Tuominen are members of the Council of the Architectural Society.

In the context of proceedings of a domestic seminar on 20th Century architectural heritage held in September, information will be distributed on the last international DOCOMOMO conference and membership. Plans are also in being to make an exhibition of how to take care of, maintain and restore the recent heritage.

Early 1993 the Finnish DOCOMOMO Working party hopes to organise a bigger meeting on the national register of MoMo architecture. We will keep you informed about the results.

(Report by DOCOMOMO-Finland member Laura Tuominen)

Germany: program for a register

Instead of 'resting on their laurels' after their tremendous efforts to make the Second International DOCOMOMO Conference at the Bauhaus to the success it has been, the German group already convened a national meeting on October 7th, 1992, in Stuttgart.

At the meeting the group voted for an executive committee for the national group, for which Wolfgang Paul and Karl Heinz Burmeister were re-elected as respective chairman and secretary. Hartwig Schmidt of the University of Karlsruhe was elected vice-chairman. The Bauhaus Dessau remains the location for the national secretariat. Main theme of the meeting however was, how the national register of Modern Movement architecture for Germany should be compiled. To this end a national working group on registers was established, consisting of Joachim Schulz from Berlin and Dietrich Schmidt from Stuttgart. On the issue of education, another group was formed with Hartwig Schmidt from Karlsruhe, Karin Kirsch and Dietrich Schmidt, both from Stuttgart, as its members. Viola Beil from Berlin, Berthold Burkhardt from Braunschweig and Jos Tomlow from Stuttgart are the participants in a group on the issue of technology.

The German DOCOMOMO Working party plans to have another meeting in May 1993, to be organised by members Winfried Brenne and Joachim Schulz, in Berlin. For after the summer, a national symposium has been planned, to be held in Frankfurt and organised by Karl Heinz Burmeister. For the weeks to come however, the German national DOCOMOMO secretariat will dedicate its energy to the production of the Conference Proceedings, that are planned to be printed by March.

(Report composed by the editor)

Hungary: postWar architecture

Late last year, the Hungarian Museum of Architecture in Budapest organised an exhibition on the issue of postWar architecture from the period 1945-1956. After the recent political changes, apparently the time was right to disclose the achievements in national architecture from the period before the Soviet occupation. In connection with the exhibition, a catalogue has been published by the museum. The exhibition itself is available for showings abroad.

(Report composed by the editor)

Ireland: exhibition for a broader public

The Irish Working party is planning a first public exhibition on Modern Movement architecture in Ireland. The exhibition will take place in Autumn 1993 at the Architecture Center in Dublin, and will introduce the subject to a broader public, identifying Irish buildings and structures which are currently at risk, as well as those which have already been demolished or badly disfigured. The

exhibition will be organised in conjunction with the Irish Architectural Archive. In a follow-up to discussions begun during the Dessau Conference, the Irish Working party is also looking forward to welcome members of The Twentieth Century Society from the United Kingdom on their visit to Dublin next September. Visits to buildings are being planned.

(Report by Shane O'Toole, coordinator of the Irish DOCOMOMO Working party)

Israel: the beginnings

The foundation of DOCOMOMO Israel is on its way. It began as a result of a casual contact between DOCOMOMO's International Secretary Wessel de Jonge and myself, some months ago, during the 2nd SAS symposium in Piestany, Slovakia. As a result of the talk we had, we were both surprised. I was surprised because of my lack of knowledge about DOCOMOMO and he was surprised because of his lack of knowledge about the Modern Movement in Israel.

Some people may ask why the biblical country needs DOCOMOMO. The answer is implicit when we understand that Israel is a country of contrasts. It is the country that has the remains of Jericho, the oldest city of the world, and also the first totally modern city of the world, Tel Aviv, founded in the beginning of the Modern Movement.

Israel is a country in which Geddes and Kaufman implemented the ideas of the garden city movement. It is also a country in which internationally known architects like Mendelsohn, Kahn and Niemeyer built. Coming from three countries with different languages they somehow are a synthesis of the people that inhabit Israel and that come from some 120 countries speaking more than 85 languages and that included in its first generation of architects many educated in at Bauhaus.

Israel is a country in which people from all over the world wanted always their own architectural embassies, public buildings, or praying houses for all the religions, but it is also a county where modern architects tried to make contextual architecture, like Arthur Loomis Harmon, one of the architects of the Empire State Building, who built in Jerusalem the YMCA Building using local forms and technology.

Probably for all the above mentioned, the beginning of DOCOMOMO is extremely well received by all the people that we have contacted up to now and that include members of the Architects Association, the School of Architecture at the Technion - Israel Institute of Technology, Haifa - the Israel Museum and last but not least the Bazalel Academy of Arts and Design that agreed to host DOCOMOMO Israel by providing the help of staff and students of its recently fully accredited Department of Architecture.

(Report by Arie Sivan, national representative of DOCOMOMO Israel)

Italy: a DOCOMOMO Association founded

Shortly after the conference in Dessau, the coordinating secretariat of the Italian DOCOMOMO Working party convened a meeting on a national level. The program centered on two issues:

- a summary of the results of the DOCOMOMO Council meeting and
- the principle necessity, also in view of the new demands with respect to the sponsoring of DOCOMOMO International, of composing an official constitution of an association that could represent the Italian group and that could take care of coordinating its activities.

The convocation, distributed amongst all Italian participants in both the first and the second international conference, met great approval. At the meeting, that took place in Rome on October 12th, some thirty of the invited persons were present and agreed:

- that the constitution of a group in an association admits no further delay
- that a provisional committee will be installed that, in this transitorial stage, should elaborate a general outline for a program for the association and its legal duties.
- that it is required to increase involvement on a national level, to extend the initiative to experts in various scientific fields and to enter into relations with specialists in related sectors.

As a result, a provisional committee consisting of Maristella Casciato, Alessandra Montenero, Giovanni Morabito, Giorgio Muratore, Sergio Poretti and Maria Caterina Redini composed a draft constitution that has meanwhile been presented at another meeting of the national group in mid-December.

Also, a working group has been installed within the association, that will coordinate and work on a register of Modern Movement architecture for Italy and will keep up contacts with other national groups with respect to this issue. For the time being the members of this group will be Carla Saggioro and Clementina Barucci, the latter appointed as corresponding member of the DOCOMOMO Specialist Committee on Registers.

(Report by Italian coordinator Carla Saggioro; translation by the editor)

Latvia: a new working party

Janis Krastins from Riga, present at the conference in Dessau, informed us about the establishment of a small but enthusiastic working party in Latvia, consisting of:

- J. Lejnicks, head of the Documentation Center for National Monuments in Latvia,
- J. Dripe, architect
- J. Krastins, professor at the Riga University of Technology, Dept. of History and Theory of Architecture, and coordinator of the Latvian DOCOMOMO Working party.

A full address of the group can be found in the listing of national working parties elsewhere in this issue.

A favourable report about the Second International DOCOMOMO Conference at the Bauhaus Dessau has been published in 'Literatura un Maksla', Literature and Art, of October 5th, 1992.

A book on Latvian Modern Movement, written by professor Krastins, has been published recently and we hope to review it in our next issue.

(Report composed by the editor)

Lithuania: an exhibition and a symposium

From Vilnius we received the message that, after the conference in Dessau, a Lithuanian DOCOMOMO Working party has been established. Founding members of the group are

- Jurgis Vanagas, Vilnius University of Technology
- Jolita Kanciene, Lithuania Institute for Architecture and Construction
- Eugenijus Guzas, architect and critic
- Morta Bauziene, Lithuanian Museum of Architecture, and coordinator of the group.

A full address of the group can be found in the listing of national working parties elsewhere in this issue.

Among the first activities of the group are the organisation of an exhibition on the work of the architect Vytautas Landsbergis, born in 1893 and father of the former president of the republic. The role of this architect as one of the protagonists of the Modern Movement in Lithuania has been explained in an article on that subject in DOCOMOMO Newsletter 7. The opening of the exhibition on Landsbergis will be combined with a symposium on his works, at the occasion of his centenary on March 10th, 1993. Both the exhibition and the symposium are being organised in cooperation with the Lithuanian Union of Architects.

A report of the Second International DOCOMOMO Conference at the Bauhaus, written by Morta Bauziene, has been published in 'Literatura Ir Menas'.

(Report composed by the editor)

The Netherlands: first national symposium

On the Day of Architecture, July 1st, 1992, the Netherlands Working party held a symposium on recent problems with restoring Modern Movement buildings; do they still have a future or will we lose them due to their loss of function and the lack of government power?

In the auditorium of the Royal Academy of Fine Arts in Den Haag, a forum of experts discussed with the audience (among them Noud de Vreeze, Hans van Dijk and many DOCOMOMO members) about five cases, each presented by a speaker: the Nirwāna apartmentbuilding in Den Haag (by

Rainer Bullhorst), the Olympic Stadium in Amsterdam (by Bram Mulder), Bergpolder Flats in Rotterdam (by Martin Bulthuis), Wiebenga's Céramique factory in Maastricht (by Jan Molema) and Sanatorium Zonnestraal in Hilversum (through an audio visual presentation produced by ABR, a consultant agency that developed a plan for reuse of the buildings as a private health-care resort).

Modern Movement buildings confront users, the professions and politicians with an almost irreconcilable dilemma: the paradox of temporarity and functionality of many Modern Movement buildings, versus the no-nonsense approach in political decision-making. In fact, Modern Movement buildings are outlawed. Interventions that would not be considered with respect to historic buildings, are beyond discussion where modern structures are considered. Adaptions of these buildings to contemporary standards often mean considerable damage being done to the authentic construction. So, is the strive for conservation a token of cultural consciousness, or is it a form of, in the present time unsuitable, quixotry?

However, one of the conclusions of the symposium was that a considerate and restrained restoration with respect for the historic value of a building, in the case of MoMo architecture often turns out considerably cheaper than complete renovation and upgrading to contemporary standards, as was proven in three of the presented case-studies.

Another important issue on the symposium was the plea for protection of the Olympic Stadium in Amsterdam. By acclamation the participants decided to send a telegram to the Minister of Culture, to insist on protection of the stadium by listing it as a national monument of architecture. This plea has proven to be successful, since the Minister has decided to list the stadium, giving way to find a suitable function and a financial basis for its maintenance. An important consideration was that the stadium had again been able to contract the soccer club Ajax to use the Olympic Stadium.

The audiovisual concerning the plan for Duiker's Zonnestraal stirred up the audience - and not only by the sharp contrast in presentation. In principle, we shouldn't turn down the idea of attracting private investments for a commercial use of significant MoMo buildings, since they could provide a way to save such an item in the first place. But then, a considerate approach with due respect for its historic value of course is a prerequisite. According to Wessel de Jonge, that is where this effort for Zonnestraal apparently went wrong. The actual proposals include a full roofing in of the detached elements that make up the original scheme. Thereby, the open nature-penetrating character of the complex

'would turn into an introvert solitary object, alien to nature like a ufo that just landed on the moors'.

We will inform you about the new organisation of the Netherlands Working party in the next Newsletter.

(Report by the Netherlands secretary Rob Docter)

Norway: growing interest

Information about DOCOMOMO and the conference at the Bauhaus will in these days be published in the main fora for Norwegian architects and architectural historians. A few Norwegians did also participate in the Swedish conference in October. We have still not established a national working party, but the interest is growing for the matters of the register and the questions about conservation.

The members of the board of the Norwegian Museum of Architecture are especially informed about the register and the World Heritage List. Until a Norwegian working party is established, the Board suggested that the museum would work on the register and the proposal for the World Heritage List.

(Report by Norwegian coordinator Birgitte Sauge)

Rumania: a new working party

We have the pleasure to announce you the constitution of a DOCOMOMO National Working party in Rumania. This group is affiliated to the National Commission of Historic Monuments, Ensembles and Sites, the scientific institution that coordinates the activities of inventory, research and conservation in this country. Thus, the working party can benefit of its logistic system - secretariat, archives, photographic lab and publications.

The working party has established collaborating relations with the Union of Architects of Rumania, with the editorial staff of the review 'Arhitectura' and 'Arhitext', as well as the Institute of Architecture 'Ion Mincu' in Bucarest.

Our working party intends to reunite within a data base all information connected with modernist buildings and their authors. This information will be available for all agents involved in the preservation and study of these constructions. The most representative of these works will be included in the List of Historic Monuments. We shall also get in touch with the owners and municipal authorities, in order to persue them of the necessity of conserving this building category. We wish to establish a constant collaboration with DOCOMOMO International for a permanent exchange of information and for the participation in events of mutual interest.

(Report by Peter Derer, secretary of the Commission of Historic Monuments, and Christian Bracacescu, secretary of DOCOMOMO Rumania)

Scotland: major exhibition on postWar architecture

Following our successful inaugural conference, 'Visions Revisited', on October 10/11, 1992, the Provisional Committee is now organising a membership drive, and is arranging to publish the full proceedings of the conference.

An initial programme of visits and lectures is under consideration, as well as three more major tasks:

- *Exhibition, 1993 Edinburgh International Festival*

We will organise, along with the Royal Incorporation of Architects in Scotland, a major exhibition on postWar architecture in our country, to form part of the 1993 Edinburgh Festival. This exhibition will include both photographs and original architectural drawings from the national drawings collection of the RIAS (housed in the National Monuments Record, Edinburgh).

- *Register of modern architecture*

During early 1993, we will draw up a provisional list for supply to interested parties (e.g. government agencies) within our country. In the second half of 1993 (following notification of agreed guidelines by DOCOMOMO International), we will prepare a formal register of monuments and sites, for inclusion in the initial international register in January 1994.

- *Third International DOCOMOMO Register, Barcelona, 1994.*

We note the provisional conference theme (the relationship between current architecture and concepts of Modernity in the past), and would like to propose to make several contributions to this event. Possible themes might include: 'Modernity and Monumentality': the place of modern buildings in our own national tradition of monumental architecture - past, present, future. 'Social Housing and architectural Utopianism': the relationship between modern housing and present-day values and patterns.

(Report by the Scottish Working party)

Slovenia: a register of modern architecture

The Slovenian Working Party was founded in the Spring of 1992. Its members mostly art-historians who are involved in the research of modern architecture in Slovenia, are:

- Prof. Dr. Nace Sumi, Art Hist. Department, University of Ljubljana
- Doc. Dr. Jelka Pirkovic, director Nat. Institute for Protection of Monuments
- Prof. Dr. Peter Krecic, director Museum of Architecture
- Gojko Zupan, conservator National Institute
- Mag. Breha Mihelic, Institute for Townplanning Ljubljana
- Prof. Stane Bernik, Academy of Fine Arts, coordinator of the DOCOMOMO group

Although the scope of our endeavours is defined by Art Nouveau (Joze Plecnik, Maks Fabiani, and

by Art Nouveau (Joze Plecnik, Maks Fabiani, and others), the emphasis is on the architecture between the two World Wars. Of course, we will try to raise the interest of also those architects who, as a rule, have not dwelled on these issues unless they were faced with an actual renovation task.

This year, however, interest was shown in some chapters of the development of modern Slovenian architecture (Ivan Vurnik, Vladimir Subic).

Within the framework of the Republican Institute for the Protection of Natural and Cultural Heritage, Stane Bernik is currently preparing a study on the protection of contemporary Slovenian architectural monuments. The study is meant to provide guidelines for an elaboration of a national register of monuments of contemporary architecture. This task is in agreement with the premises and provisions, approved at last year's conference at Dessau. The results of the study will be discussed by the members of the Slovenian Working party and a proposal for the international MoMo register will be put forward.

Stane Bernik participated at both DOCOMOMO conferences and he subsequently informed art historians, architects, conservators and the Slovenian public on the operation and significance of DOCOMOMO in a number of meetings and in the professional magazine Sinteza.

(Report by Slovenian coordinator Stane Bernik)

Sweden: a successful first conference

On October 15th and 16th, we arranged a conference in Stockholm with the title: 'How to protect our Modern Movement architecture'. This was our first official DOCOMOMO arrangement in Sweden and it was a great success. The conference gathered 170 persons, mainly architects, conservation officials and press people. The first day of the conference included lectures, and the second a tour of Stockholm to look at what is left from the 1930's. The conference took place in Byggnadsföreningen, a hall from the 1930's, designed by Sven Markelius, and rather well restored to its origin some years ago. The Swedish DOCOMOMO Working party arranged the conference together with the Swedish National Board of Antiquities, the Swedish Museum of Architecture, the City Museum of Stockholm and the Swedish organisation for the protection of historic buildings (we have active DOCOMOMO members in all these organisations).

The lectures reported about DOCOMOMO and its international work and gave examples of what is going on in different countries concerning Modern Movement architecture; pointed out what we have left in Sweden; gave good and bad examples of conservation; pointed out technical problems and how to deal with them; informed about the new administrative rules for building and how this affects Modern Movement buildings; described the advanced way of inventorying buildings in

Stockholm and how to classify their value.

We also presented some special types of buildings, i.e. factories and cinemas from the 1930's. Also the rebuilding of Slussen, a brilliant traffic solution from the 1930's in the heart of Stockholm, was discussed. Everybody was asked to help finding good examples of Modern Movement architecture, well worth protecting, in different parts of Sweden.

The tour showed examples of housing areas, villas, terrace housing, bridges, a restaurant and schools. The most horrifying example is a famous school from 1936, most of it kept as original, but today in very bad condition due to political incapacity. This school, Sveaplans Flickläroverk, will probably be one of the main objects for the Swedish DOCOMOMO party to protect.

For the conference we also produced a small book, *Functionalism - värd att värda* (i.e. Functionalism - worth protecting) including Swedish examples of Modern Movement architecture and, in writing, giving the background to this architecture, pointing out its characteristics and qualities and giving examples of how to take care of it.

The newspapers and magazines reported very positively about the conference and we have got many new contacts.

(Report by Swedish coordinator Eva Rudberg)

Functionalismen



– värd att värda!
do, co, mo, mo ...

Switzerland: a new working party

We have the pleasure to inform you that a Swiss DOCOMOMO Working party has been established formally. Its founding members are

- Ruggero Tropeano (ETH Zürich), general coordinator;
- Monika Spring Coray (ETH Zürich), general secretary;
- Dr. Christoph Bürkle (ETH Zürich, GTA Institute), coordinator archive research;
- Nicola Losinger (Zürich Bureau for Conservation), coordinator public administration;
- Quintus Miller (ETH Zürich), coordinator for exhibitions and public relations.

Permanent members are Inge Beckel and Antonino Saggio. Mrs Martine Kölliker from Geneva have been invited to coordinate a group for the French speaking part of Switzerland. The founding meeting was held on October 20th, 1992, and we hope to find possibilities for financing the actions of the group soon. By the involvement of most of the members in teaching and research at the ETH Zürich, all 'ground operations' are assured.

We can already report two very successful exhibitions. The first is an exhibition on Sanatorium buildings, showing at the ETH late last year and now on view in Davos. Quintus Miller, organiser of the exhibition, published a very interesting catalogue on the subject, entitled '*Le Sanatorium; architecture d'un isolement sublime*'. The other one is an exhibition of a student project within the teaching programme of Ruggero Tropeano, on the Bata Colony at Möhlin, shown at the Architectural Museum of Basel last year. Both exhibitions have been scheduled for several further venues.

The Swiss working party plans to start a campaign for the 'Clavadel' sanatorium in Davos. Another action is considered on a more international basis and concerns the famous Duval Factories in France.

In October the Swiss group enjoyed the visit of two of our DOCOMOMO friends, Klara Kubickova from Bratislava and Christopher Dean from London and of course we are expecting all other friends too.....!

(Report by coordinator Ruggero Tropeano)

United Kingdom: buildings saved

Since our last report the 2nd International DOCOMOMO Conference has come and gone. The UK delegation was strong and papers were given by Dr. Catherine Cooke and Professor Ivor Richards, on professional education, Dr. Neil Jackson on the modern architecture archives at Cal Poly Pomona, Dr. Eitan Karol on Kent Jones and African 'Native Housing' and Christopher Dean on Lawn Road Flats and the development of minimum living. We were pleased that the exhibition 'Modern Architecture Restored' was on view during the conference.

Much work has been carried out on lobbying for the proper conservation of distinguished modern buildings at risk. We are pleased to report that Ernő Goldfinger's Alexander Fleming House has apparently been reprieved and the owners are now considering proper restoration. We are also pleased that Goldfinger's own house is being considered for acquisition by the National Trust. This will be the first modern house which could be under their care. A major appeal has been launched to raise the balance of capital required for an endowment fund for the property. All contributions should be sent, c/o Edward Diestelkamp, The National Trust, 36 Queen Annes' Gate, London SW1.

Wells Coates' seminal minimal housing, Lawn Road Flats (for the Isokon Company) has recently had its status upgraded to Two Star. This has been achieved after some years of campaigning. The building will now be able to qualify for financial support if it is acquired by a Registered Charity. At the present a number of buildings are at risk of either demolition or some form of mutilation and we are actively pressing for their listing or careful conservation.

At present English Heritage are compiling lists of postWar educational buildings they will recommend for listing. We have been assisting in this programme likewise in the programme for the next group of buildings in the commercial and industrial categories. We are asking for the cooperation of all our UK-members to offer their own personal lists, so we hope to make a wide trawl.

The first DOCOMOMO-UK open lecture was given on 10th November by Henri Ciriani, it was very well attended and received an enthusiastic press. Our next Symposium will be held in March 1993 on the subject of education. This will address, amongst other topics, the proposals to inaugurate a new course in the Conservation of Modern Architecture.

The next DOCOMOMO-UK open lecture will be given by Herman Hertzberger from Holland, on March 11th, see 'Events' for details.

We are pleased that the Arts Council has agreed to fund the symposium and our next open lecture. However, none of our other work is yet funded and we are seeking alternative finance. Any suggestions will be gratefully received.

We are pleased to announce that our national secretariat has moved to its new premises at the Building Center in London. We are very grateful to the Chairman and Governors of the Building Center Trust for making this possible. Our new address and telephone number are listed elsewhere in this issue.

(Report by UK coordinator Christopher Dean)

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The Icon and the Ordinary

In this article a first attempt is made to combine several thoughts and ideas that have been presented and discussed at the conference at the Bauhaus, to a coherent structure. This structure might be helpful when discussing and compiling national or regional registers of buildings or neighbourhoods to be preserved for the future. The article is written mainly with buildings in mind, but the structure might equally fit neighbourhoods.

by *Hubert-Jan Henket*

If you don't look after an architectural object, however durable it may be built, it will either be changed functionally beyond recognition over time, or it will technically fall to pieces. The two almost always go together, because when a building is functionally or economically not viable any longer, nobody will spend money on its upkeep. For example, great Roman temples were demolished when religious ideas changed; their columns were often reused as building material for the foundations of Christian churches. Great gothic cathedrals, like the Notre Dame in Paris, were degraded to storage buildings or contractor's yards at the end of the 18th Century. They were technical ruins by the time Viollet-le-Duc started his restoration work in the middle of the 19th Century. And his efforts were only possible because interest in the gothic heritage revived, so people were prepared to spend money on these building again.

Quality and quantity

Now that we are approaching the end of the 20th Century, it is important to decide what of the recent past we should preserve for future generations. But what should we keep?

First there is a qualitative aspect. In the 19th and increasingly in the 20th Century, architects devote the main part of their efforts to the domain which in previous ages was left to anonymity. Their attention is not so much focussed on the extra-ordinary any longer but on the ordinary, on the everyday objects elevating life of the masses, on mass produced housing for the lower income groups, on factories, offices, hospitals, sport complexes, schools etc. Then there is the quantitative aspect. In this century, far more has been built than in all previous ages together. Furthermore, functional requirements of these everyday buildings are changing rapidly and therefore long term technical durability has not been of much importance to many 20th Century architects (It is only recently that we are forced to take durability serious again, due to the environmental effects of current building practice).

This transience of modern buildings also relates to the application of a vast range of new materials and technologies hitherto unknown in the building industry.

The past, a key to the future

So how will we approach these phenomena? The first question we will have to answer is why we want to keep objects of the past anyway when they are functionally or economically not useful any longer. There seem to be two overriding factors why we have the urge to do so. First and foremost, there are emotional reasons, the love and fascination for their beauty, for the mystique, for the technical innovation they represent, for their physical performance and what they tell about the way of life of our predecessors. And secondly, there are rational and scientific reasons to do so, since everything we do, we imagine, we make or invent has its roots in the past. So proper knowledge and understanding of our (recent) past is a key to development in the future.

CoDoMoMo?

The second question is which of the 20th Century buildings will we select to preserve and how will we preserve them? To keep everything for eternity would make functional, economic and cultural nonsense. We have to be selective.

In order to arrive at an approach we are trying, within the International Working party for the DOcumentation and CONservation of buildings, sites and neighbourhoods of the MODern MOVement DOCOMOMO, to create some order in this matter. Firstly, we established that not everything has to be preserved in the same way. Not all buildings or building types of importance have to be physically conserved. In most instances, proper documentation in terms of drawings, photographs, models, interviews and videos or even computer aided virtual reality can be an effective way of preservation. And this is particularly so when saving the architectural heritage of this century, since people who were involved in the design, the realisation or the use of these buildings might still be alive. Besides, large amounts of relevant information is often still available. It is with reason that we called our organisation *DOCOMOMO* and not *CODOMOMO*. Secondly, we decided to concentrate our efforts on this century's modernity, simply because the love and fascination for the spirit of the Modern Movement and its results brought us together in the first place.

Innovative

Although many attempts were made in the past, a workable definition of the Modern Movement is hard to find. However, what we can establish is that the architects of the Modern Movement and their successors always have had a proto-typical approach, they were always experimenting with new social concepts, with new technologies and materials and with unconventional forms and colours.

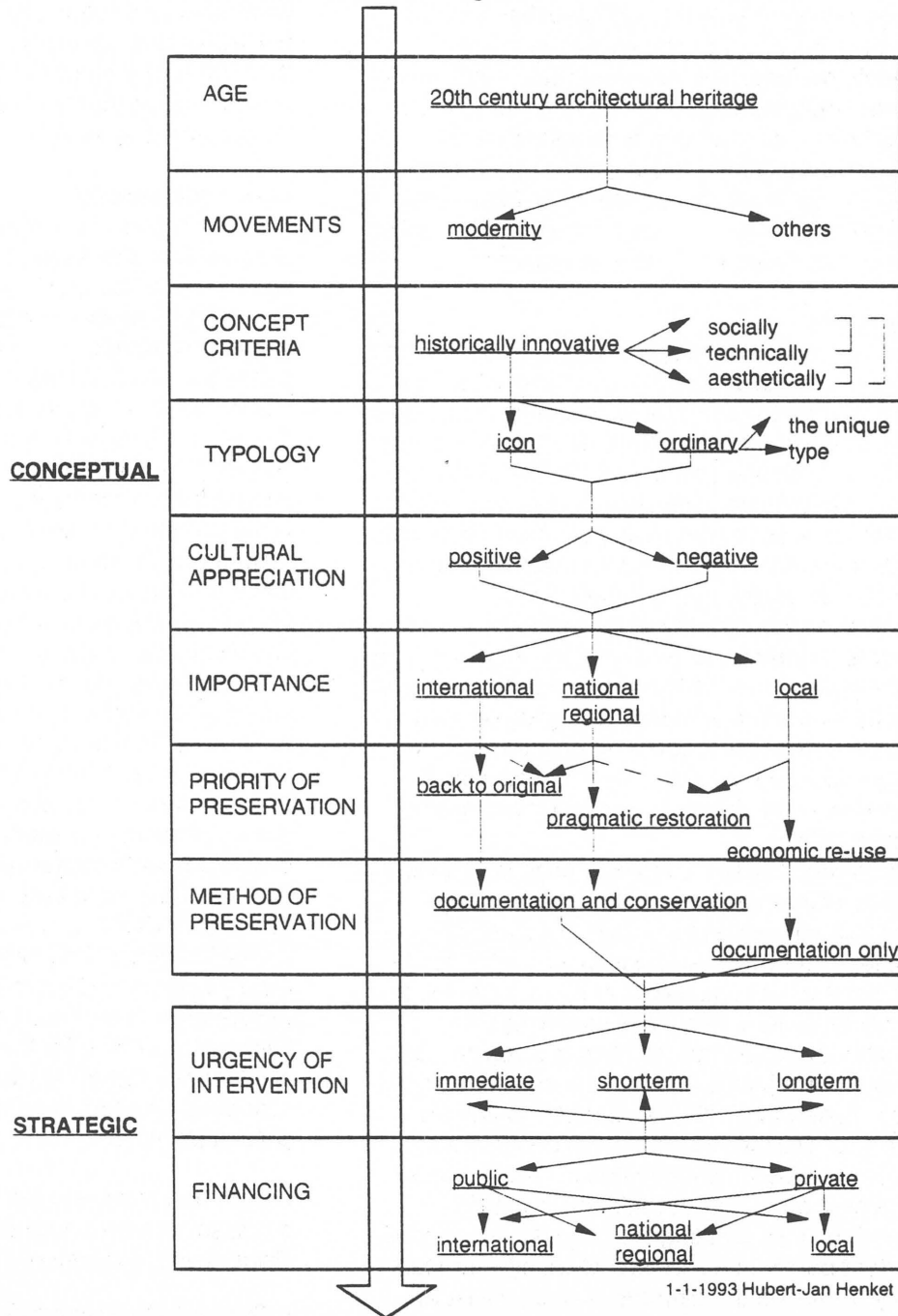
Therefore modernity, in an architectural context, might be defined as that which is innovative in a social, a technical or an aesthetic way.¹

In order for a building, which fits this definition of modernity, to be selected for preservation, it should also historically be clear, that the object concerned was truly innovative at the time of its conception and thereafter. In other words it should be more than a whimsical idea of the day, it should have proven to have withstood the test of time.

This means, to my mind, that a certain time distance to the date of its original design is required, of say 20 years, before a decision can be taken with some degree of objectivity.

However there is some danger in this approach as well. Some buildings or neighbourhoods, whatever

A proposal for selection of buildings and neighbourhoods to be placed on a DOCOMOMO national register.



concepts of ordinariness might have been at their roots, have become icons in themselves, objects that have been elevated by cultural appreciation to an extra-ordinary level, due to the heroism they represent, due to their manifest quality, or simply due to sheer beauty. Other buildings however, which are also manifestations of historically important ways of thinking, don't share that same cultural appreciation, because they are untopical, because they don't fit the cultural concepts of the time (comparable with the gothic cathedrals of the late 18th and early 19th Century) or simply because they are publicly hated. Particularly in a century with such a vast building production, where many untested experiments were carried out, and where social and cultural concepts change rapidly, it is to be expected that a certain amount of buildings or neighbourhoods are generally disliked. Yet these buildings might be of extreme importance as well to preserve for future generations. For example, although postWar public housing blocks in Glasgow, Lyon, Moscow, or Saint Louis might not appeal to us today, they are representatives of our recent social past, some of which are surely necessary to preserve.

Top priority

Obviously, we should be extremely selective which buildings and buildingtypes we do preserve. The main criterium here seems to be that it should be a representative of an important way of thinking in a country or region in social, technical or aesthetic terms. And as mentioned before, documentation is an effective way of preservation in most instances, particularly when a building or a neighbourhood is generally despised. In few cases, actual conservation is justifiable economically or desirable for emotional and scientific reasons. The most important reason for conserving a building is when its innovative influence has gone beyond national or regional boundaries (it goes without saying that it can also happen that a building is conserved simply because it is loved locally and financed locally).

Furthermore, it seems to make sense to introduce priorities of intervention, since not all buildings have to be conserved to the same degree of exactness. Only few buildings in a country, to my mind, have to be restored as close as possible to the original. This is only necessary when a internationally important building is involved, for example Terragni's Casa del Fascio, Mies van der Rohe's Tugendhat Villa, Ginzburg's Narkomfin building, or Duiker's Sanatorium Zonnestraal. In most cases where conservation is required one may accept a more pragmatic approach of restoration, if the building is nationally or regionally important but does not belong to the ultimate top priority. Provided the alterations or additions are designed with great respect for the original and are worth-while in themselves, these are acceptable in

order to make the building suitable again for new functional requirements. To my mind, a good example of this approach is Norman Foster's proposal for the Mendelsohn - Chermayeff House in Church Street, London, although others think differently.

Categories

To recapitulate, I think there are three ways of preserving socially, technically or aesthetically innovative buildings of this century. Only very few buildings of international value have to be restored to their original state. A limited number of buildings can be restored pragmatically, because they have a national or regional value. And most buildings with a socio-cultural significance can economically be reused and eventually demolished if they are at the end of their economic life, provided they are thoroughly and properly documented. It goes without saying that the first two categories ought to be documented as well.

Economic interest

Apart from these conceptual aspects of preservation, there are also some strategic aspects. The fact that a building is not included in a national or regional preservation register might mean the deathpenalty for that building. Equally, a building which is included in such a register is not automatically safeguarded from destruction. Therefore it seems to make sense not only to consider the consequences of listing a building but, equally, what the level of urgency for action is. Is the urgency immediate, is short term attention required, or is attention at a longer term sufficient? Since preservation is directly related to economic interest and financial means, important buildings can disappear overnight, notwithstanding democratically approved legislation or bureaucratic safeguards. Gone is gone. The case of the GIL building at Campobasso, reported elsewhere in this issue, is a striking example of such practice. That leads me to the last important aspect, which is the financing of preservation. Without either public or private money, preservation of whatever internationally important building is a failure. And that means that if no economically viable function for the building concerned can be found, it is mostly extremely difficult to conserve it for future generations. In that case only public outcry might help, because love for the spirit or the beauty of a building can sometimes be so strong, that economic priorities of authorities are shifted in a cultural direction.

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1. See the Bauhaus paper of Catherine Cooke and Ivor Richards, summarized in the article 'ISC on Education' elsewhere in this issue.

Another modernity

A main achievement of the last DOCOMOMO conference was the reinterpretation of what we should consider as 'modern'. Defining 'modernity', a wider definition of Modern Movement architecture was adopted. At the same time, the Deutsches Architektur Museum DAM showed the first of an ambitiously established series of three exhibitions aiming at rewriting the history of (German) modern architecture.

Now that we agree that 20th Century modern architecture includes more than the avantgarde only, it's getting time to give traditionalism its place in history. Not as a precursor of modernism, but as a trend with its own conceptions of modernity.

Due to its connections with national-socialism, traditionalism was soon replaced by the Modern Movement as an alternative for nazi-architecture after the War. Now, after fifty years, Lampugnani starts the debate on the modernity of *Heimatschutz*. The first controversial results of that effort are reviewed elsewhere by Geert Bekaert. Here, Lampugnani gives his view. So, how modern is the thatched roof?

by Vittorio Magnago Lampugnani

The history of 20th Century architecture has long been a history of the avantgarde. There are several reasons for this. First of all, avantgarde generally refers to those movements which, thanks to the vividness of their manifestos and the spectacular scale of their works, attracted the most attention. Moreover, as the name itself implies, the avantgardists saw themselves as the vanguard of all other more or less closely related architectural movements and trends. Finally, it was from their ranks, or at least from within their circles, that the first authors were recruited to write the history of the recent past, albeit inevitably with their own particular bias.

This is particularly true of the history of German architecture in the 20th Century. Nowhere else were the contradictions which shook the world of international politics, commerce and culture reflected so clearly, and here, too, there was a crystallization of the most extreme positions to have marked the development of architecture in our century. History has, unsurprisingly, highlighted these extremes, at times exaggerating and at times concealing the inconsistencies involved. The result is a portrayal that seeks to procure plausibility through omission on a grand scale, and which thereby fails to do justice to the wealth of experiments pursued in the field of German architecture in the 20th Century.

A new history of architecture

In order to fill this gap, we have set about rewriting the history of architecture. In doing so, we have no wish to discredit conventional canons of history. Nor do we seek to present bewildering alternative histories of mere curiosity value. We seek to undertake no more and no less than the long overdue task of correcting, completing and revising a historiography which has, itself, become historic -

with all the advantages and disadvantages inherent in such a status. We hope to provide a detailed and more balanced historiography which, while it reflects as accurately as possible the diversity of architectural achievement and experimentation in our own era, does not pursue a specific artistic line, but which, on the contrary, is prepared to follow the meanderings of a particularly complex era with an open mind and open eye. We have done no more than take one step towards this goal. Yet even this small step would not have been possible without the vast amount of preparatory research that has already paved the way. In the course of the last decade, in particular, many researchers and scholars have pondered the questions of German architecture in the 20th Century and a considerable body of work has been published on various aspects of that history, revising and reinterpreting it.

Yet the task we set ourselves was not one of merely summarizing these clearly outlined (consolidating) and fragmented findings. The result of such an approach would have been an encyclopaedic work which we do not consider feasible and which we would not have wanted even if it had been attainable. The aim was to make use of the enormous quantity of material, both available and researched by us, to shape a new story of architecture (in the literary sense as well), in short, a new *mis en scene* which, thanks to the complexity of the plot and the many faces of the protagonists, might come closer to the historic truth than those by which we judge ourselves.

Not a stylistic choice

This has meant formulating a question. Like those who have attempted a revision of history before us, we have taken the present as our point of reference. Yet today, unlike 50 years ago, it is no

longer the question of the avantgarde that is the burning issue. It has lost its topicality, its aporia have no longer since been revealed. The question of modernity, however, still demands an answer. We may, at first, appear to have come full circle, returning to the point at which we began our not entirely uncontroversial considerations. After all, being modern has been the prime consideration of the avantgarde in our century. Everyone has sought to adorn themselves of their work with that attribute claiming for themselves the properties it implies: the material, the technique, the working methods and even the style, the art and the way of life. From futurism onwards, the programmes and manifestos of the artists (and consequently of the architects as well) have been a constant reiteration of an obsession with both form and content. Without asking their deeper significance. Originally, the term 'modern' had the relatively sybilline meaning of 'pertaining the way we are now'. Etymologically, it was a definition that served its purpose well enough at first. For its purpose was that of contrasting distinctly with the past and providing a triumphal projection into the present, if not the future. Today, all this is alien to us. The crises of the avantgarde have demystified our way of seeing. And, looking back, our gaze goes beyond the 20th Century, back to a more distant past, knowing, as we do now, that the history of architecture includes all that was ever designed or built. Yet even so, we find that we ourselves are irrevocably modern. For modernity is not the same as modernism. It is not a stylistic choice, but a feature of our time. Anyone working as an architect today with even a modicum of contemporary awareness cannot escape this fact. If the work involved is more than simply mindless imitation and is undertaken with thought and care, it is inextricably linked with life and will necessarily reflect the era in which it found its form and to which it relates.

Modernity

So what is this modernity that occupies our thoughts today as much as it did yesterday, beyond the complacently narrow definition of the avantgardists? This is precisely what we hope to find out from history. It is for this reason, with this publication and the accompanying exhibition, that we are undertaking a journey into academic and cultural *terra incognita*. For the ground we dare to break has so far been researched only in part or with considerable resentment and much prejudice. Of course, we are not broaching our venture entirely unequipped and with no working hypotheses whatsoever. Modernity, we believe, stems from the new society that has emerged since the 19th Century: a mass society confronted with the task of housing and serving previously unthinkable numbers of people in rapidly growing cities. Modernity stems from industrialisation, from the increasingly automated production processes that have been introduced to mass-produce goods and

provide products on a wider scale at lower prices and higher profits. Modernity stems from technical progress: enormous advances in mechanical engineering, civil engineering and architecture have permitted completely new types of structures capable of completely new types of tasks. So far, so good. Sounds familiar, too - after all, these assumptions are entirely in line with the tenets of orthodox 20th Century architectural history. There are, however, some other, less obvious factors. We believe modernity involves social, if not necessarily socialist, ideology. It involves an ideology that seeks to share the planet amongst a vastly increasing amount of people. We believe modernity involves the political and technological problems of ecology; the need for prudence and economy in managing the infinite and eroding resources of our planet. Finally, we also believe that modernity involves the cultural phenomenon of all-pervading simplification; a reductionalist tendency forced upon us by new social and technical needs, exalted by progressive culture and elevated to the rank of an artistic principle. This not only gives architectural modernity a new dimension - its delimitations and contents are also changing. The initial proposals for 'minimum existence housing' propounded by the *Neues Bauen* movement had already been developed by such architects as Heinrich Tessenow in the early years of this century (single-family terraced housing for the Neu-Dölau estate near Halle an der Saale, 1905). Protection of the landscape and the environment were problems highlighted both capably and vividly as early as 1902 by none other than the same Paul Schultze-Naumburg (*Kulturarbeiten*) who went on to become one of the leading propagandists of Blood and Soil ideology in the 1930's. Long before the architects of 'official' *Neue Sachlichkeit*, people like Paul Mebes ('a building without ornamentation is aesthetically entirely adequate') and Friedrich Ostendorf ('design means finding the simplest forms') pursued the artistic principle of simplification.

Subjective portrayal

It remains to be seen whether our assumptions are correct and the extent to which they can be useful to us on our journey through the architecture of the 20th Century in Germany. One thing, however, must be made quite clear right from the start: we do not believe that all the discoveries we make on this journey are worth relating. Of course, everything that has been drawn and built is part of the story of architecture. But we have no wish to tell that story. Instead, we wish to tell of the buildings and designs that have made a contribution on the way towards modernity. Designs for a new mass society, dealing in one way or another with the concept of industrialisation, seizing the advantages offered by innovative technical achievements or consciously rejecting them. Designs which take up the challenge of

social ethics, the protection of the natural environment, the new reductive aesthetic. Designs which do not necessarily possess that synthesis of content and form or of social and creative concepts which is the hallmark of the few truly great designs of an era, but which nevertheless incorporate the influences to which they are subjected in a manner that is culturally adequate.

We wish to distinguish quite clearly between these buildings and designs and all those that have not fitted into their time or which have even gone against the tide. We do so without moralising, in the belief that (almost) everything is legitimate - though not in the belief that everything is of equal value.

History is not some amorphous hotchpotch of events. It is in flux, a branching, meandering stream, at times a giddy mealstream, and each object that flows in it can at least be seen clearly in its true context. In short, this means that we have been selective. We have tried, as far as possible, to separate the wheat from the chaff, the reactionary, mediocre, academic architecture from the modern architecture that makes a statement in its day. Much of what we feel deserves the epithet 'modern' may come as a surprise and may even provoke protest. We put this to you for discussion. We are aware that there is no objective history and that what we show here is our own subjective portrayal - the view of contemporaries looking back on their own immediate past.

Vittorio Magnago Lampugnani is director of the Deutsches Architektur Museum. This text is a translated revision of his preface to the catalogue, 'Moderne Architektur in Deutschland 1900 bis 1950; Reform und Tradition', and will be simultaneously published in *Architectural Design*.

Left: Evangelic Church, Maltzsch (Hans Poelzig, 1905-06). From: TU-Plansammlung, Berlin.
Right: highrise for Lessingplatz in Breslau (Max Berg, 1919-21). Source: Wroclaw city-archives.



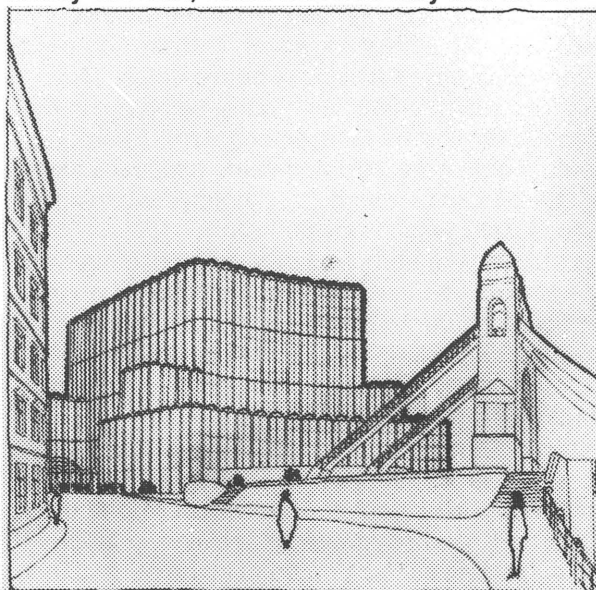
Rewrite Germany's architectural history?

'Moderne Architektur in Deutschland 1900 bis 1950. Reform und Tradition'; by Vittorio Magnago Lampugnani, Romana Schneider (ed.), Stuttgart, 1992, 344 pages, ISBN 3 7757 0363 2.

by Geert Bekaert

This first exhibition of the series dealt with *Reform und Tradition*. The next two are dedicated to the themes *Expressionismus und Neue Sachlichkeit* and *Macht und Monument*. The exhibitions are, contrary to what their titles seem to suggest, not in a chronological order. *Reform und Tradition* continues upto and including the postWar reconstruction period, though the title primarily refers to the social reform-movements around the turn of the century and the first decades of the 20th Century, with as a main theme the *Erfindung der Heimat*, the problem of social housing and the new garden settlements on the fringes of the rapidly developing cities.

In his foreword to the catalogue Vittorio Magnago Lampugnani, with Romana Schneider in charge of this exhibition, specifies that the rewriting of architectural history here means 'the rewriting of the history of modern architecture to show that modern architecture in Germany was no homogeneous movement' (as if anybody had doubts about that). A further definition forces itself up to us: it is also, like Werner Oechslin writes elsewhere in the catalogue, about an '*innerdeutschen Polemik*'. Lampugnani rather takes as a startingpoint that the *Lebensreform*-movement and the *Heimatschutz* were almost exclusively German phenomena, as well as that the avantgarde (of expressionism and the *Neue Sachlichkeit*) were mainly German, which was definitely true for the



monumentalism of the *Dritte Reich*. This double restriction, however legitimate it were, has not been beneficial for the general intention (even apart from the fact that it, intentionally or not, takes up an actual nationalistic trend and a restorative approach without much reserve). It would have been more fruitful *and* more appropriate to put the German developments in a European context and to give the Modern Movement its place in general history, like for instance Gérard Monnier did for modern architecture in France in his *L'architecture en France. Une histoire critique 1918-1950*.¹ In that way, the initiators also would have achieved a better reference to the existing tradition in German architectural historiography. We only have to mention the work of Julius Posener. Now, this rewriting of history rather seems a battle against windmills.

Another question is, whether an exhibition is the proper means to put up such problems for discussion. Quite right, it is being emphasized that the catalogue is the essential contribution to the whole issue.² The exhibition is being introduced as an illustration and a comment to the book. But with its variety of fourteen detailed studies, also the catalogue couldn't set out the theoretical framework and define it properly. Each individual contribution is fascinating. They provide a lot of additional information but still we couldn't speak about a new version of history.

Rather typical is Lampugnani's text on Paul Schmitthenner's *Kochenhofsiedlung* in Stuttgart. This estate is an intentional counterpart to the *Weißenhofsiedlung* and was therefore located in its immediate vicinity. Both neighbourhoods had been established by the same *Deutsche Werkbund* and the same city council but, after a lot of squabble, Schmitthenner, who felt passed over in the case of the *Weißenhofsiedlung*, succeeded in acquiring the commission for the *Kochenhofsiedlung*. It's important indeed that both neighbourhoods are being linked, what is here being done explicitly for the first time, but this connection is not further being laboured. Everything is being explained in detail, as *faits divers*. However, it doesn't come up to a comparative analysis of both estates. The *Kochenhofsiedlung* is, as it were, being put in the place of the *Weißenhofsiedlung*. This distortion could probably be adjusted in the next exhibition, but this working method could hardly be considered a successful way to rewrite history.

In contrast with Lampugnani's essay dealing with one project, most of the other texts center on a particular character, like Friedrich Ostendorf (Werner Oechslin), Theodor Fischer (Gabriele Schickel), Peter Behrens (Tilman Buddensieg), Hans Poelzig (Matthias Schirren), Fritz Schumacher (Hermann Hipp), Max Berg (Jerzy Ilkosz), Paul Bonatz (Walter Zschokke). I presume that people like Gropius, Mies van der Rohe or Scharoun, of whom drawings are also included in the exhibition, will be treated of in the next volume.

To characterize the exhibition as a rehabilitation of Schmitthenner would be a slight exaggeration. After the impressive Tessenow-exhibition², compiled by Lampugnani for the German Pavilion at the latest Architectural Biennial in Venice, here he chose Schmitthenner's works as a *leitmotiv* for the composition of the book and the exhibition. Indeed, Schmitthenner is a character that, notwithstanding his great influence, has been averted from German architectural history or put on stage as a nazi-ideologist only.³

A portrait of Schmitthenner has not been included in the catalogue, but extensively highlighted are his garden city Staaken in Berlin of 1914 (already brought to our notice by Lampugnani in 1984 in his *Abenteuer der Ideen. Architektur und Philosophie der Industriellen Revolution*, Berlin 1984, and to which Karl Kiem dedicated a comprehensive essay in the catalogue), the *Kochenhofsiedlung* of 1933 in Stuttgart, already mentioned, and his doctrinary writings, particularly *Das deutsche Wohnhaus*, published in 1932 as a pendant to Hermann Muthesius' *Das englische Wohnhaus* of 1904. Those writings are discussed in detail in Wolfgang Voigt's contribution *Vom Ur-Haus zum Typ. Paul Schmitthenner's 'deutsches Wohnhaus' und seine Vorbilder*. The prototype of the German dwelling is Goethe's garden house in Weimar, that inspired Tessenow as well. The literary model connected with that is the *Rosenhaus* from Adalbert Stifter's novel *Nachsommer*, a simple, unproblematic house, a 'house in which one would like to live', the counterpart of Paul Scheerbart's *Glashaus*. That leaning towards the simple, the unproblematic, the banal, recurs in every aspect of the exhibition. It appears that not the theoretical framework of the modern, but the fascination with (the drawings of) this anti-modern architecture has been the real inspiration for this concept. The exhibition consists, apart from a few models, of original drawings, a number of which has been taken from the archives for the first time, and contemporary photographs. Still, apart from any theoretical context, these drawings and photos show relationships that apparently are too subtle for a historiography that aims at capturing the actual reality in conceptual patterns and clear-cut contradictions. By a hazardous detour this exhibition might gain its final aim after all.

Prof. Geert Bekaert is an architectural historian from Antwerp, Belgium, and editor in chief of the Netherlands' architectural periodical Archis. This review has been previously published in Archis 9, 1992. Translation by the editor.

Notes:

1. See Geert Bekaert's review in Newsletter 6, pp. 21,22.
2. Heinrich Tessenow is, peculiarly, only incidentally mentioned, most comprehensively in Romana Schneider's contribution *Volkshausgedanke und Volkshausarchitektur*, but this is also the case with other important characters such as Muthesius.
3. There are a few exceptions. In Werner Durth's *Deutsche Architekten. Biographische Verflechtungen 1900-1970*, Braunschweig, 1986, Schmitthenner is extensively covered.

Tuinwijk-Zuid (Van Loghem, 1919-1922)

A belief in humanity turned to stone

Recently, Van Loghem's Tuinwijk-Zuid housing scheme has been restored. Built in 1920 as an extension for Haarlem, the terraced houses were planned in a careful balance with the surrounding park. In the just completed restoration, the original facades have been largely reconstructed, although some minor technical improvements have been accepted. An important part of the works however is no longer to be seen: the foundations, poorly constructed originally, have been improved extensively. But it is not only a higher technical quality that has resulted from this restoration. The careful repair and reconstruction of the facades brought back to life the original entity of Van Loghem's design.

by *Olga van der Klooster*

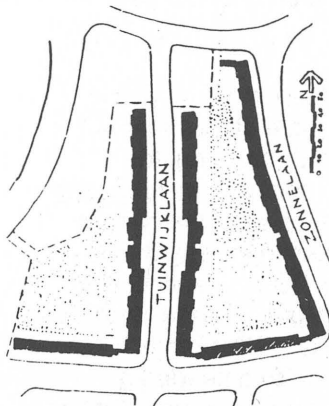
"New building techniques, made possible by the properties of steel, reinforced concrete and of reflecting glass, indeed have become of such an importance that the inner as well as the outer appearance of architecture changes completely only by the change of techniques. But this (innovation) doesn't justify the expression 'Modern Movement'. One of the fundamental characteristics expressed by the word Modern Movement is 'being aware of the fact that many groups of people have been neglected for such a long time in the way cities were planned and built'." J.B. van Loghem¹.

Convinced socialist

Van Loghem is considered as one of the most radical architects of the Modern Movement in the Netherlands. Like many other socialist intellectuals of his time, he was very much attracted to the ideals that lead to the Russian Revolution of 1917. In 1926, he even travelled to this 'promised land' and was appointed City-architect of Kemerov, where he worked until 1927. As a member (and

for a certain time also chairman) of the Netherlands Modern Movement association 'de Opbouw', in 1928-1940, Van Loghem didn't hesitate to express his revolutionary ideas several times: an architect should act and work to liberate proletarians. Social housing, based on a new concept for town planning, was one of his main goals in this. But during his membership, his ideas remained ideas: he didn't get any commission to explore his vision on social housing. Most of the other members made objections to his political statements and didn't want to get involved. Nevertheless, Van Loghem managed to carry out some projects, but long before he became a member of 'de Opbouw'. Some of these are being considered as highlights of 20th Century town planning in the Netherlands. They already reflect his desire to build a harmonious society. One of these projects is Tuinwijk-Zuid in Haarlem, built in 1919-1922. This article focuses on the sociological ideas behind this interesting project. Also, the restoration of 1990-1993 will be discussed.

Left: plan of Van Loghem's Tuinwijk-Zuid, 1919.
Right: the neighbourhood as it looked in 1990, shortly before restoration. Photo: Wessel de Jonge.



Concerning the architectural design, that some architects and architectural historians refer to as an early example of Modern Movement architecture, built with traditional materials like brick and wood, please see the illustrations and listed literature.

Housing corporation

Tuinwijk wasn't as innovative as one might think. It was based on the social utopian idea of Garden Cities, already known by the end of the 19th Century. In some parts of the Netherlands, these concepts had already been carried out by wealthy factory-owners, who wanted to create better living-conditions, with collective facilities, for all their workers². Tuinwijk, on the other hand, was built for one group of people only: the middle-class. So, what makes this complex so particular in view of Van Loghem's socialist' ideas? For the realisation of Tuinwijk, Van Loghem called in a housing corporation. He was convinced that such a corporation, based on an equal share in profits and responsibility, was to be the only solution to stop capitalist' exploitation of labourers. In this sense Tuinwijk-Zuid can be seen as the result of his ideals. But many years later one of the labourers explained: 'This corporation was a mess. We didn't take part in the sharing of profits (...). The work was not carried out in the approved manner, but we didn't dare to say something. You might lose your job! Van Loghem eagerly wanted to give the corporation a try, but he had too much confidence in humanity. People took advantage of that'³. Indeed, during construction, dilatation-joints and rainwater proofing, like window-sills, were left out and due to the sudden increase of the costs of building materials, the corporation possibly had to cut down on expenses and wages. From the very beginning the foundations of Tuinwijk set unevenly into the boggy soil and the houses leaked alarmingly. So, as a final result of van Loghem's endeavour to reveal proletarians by calling in a 'corporation', Tuinwijk certainly was a disillusion.

Public and private

A second concept of how to create a harmonious society can be seen in the infrastructure and the park as well as how these related to the interiors. Inspired by the English style of landscape design, the park had been created by Leonard Springer in the late 19th Century. Van Loghem took advantage of the existing infrastructure and planned two housing blocks, one L-shaped and one U-shaped, around two huge inner-gardens. The fluent transition from public areas (the streets) to the semi-public and private areas (the enclosed landscape accessible through entrance gates and the backgardens running along this park) reflects the balance between nature, public- and private life. This can also be found within the architecture itself: there was a Community-house in the L-block but, on the other hand, the arrangements of rooms

in the houses themselves guaranteed privacy. The living rooms, except for those on the sunny southside, are all facing nature, that is to say: the backgarden and the enclosed park. Kitchens and storages face the street and they form a visual barrier between street life and family life.⁴

The spaciousness of the 8 to 12 room-dwellings, the relatively low rents and the attractive surroundings are the main reasons to enjoy Tuinwijk-Zuid nowadays. But still, there is a strong sense of community among the inhabitants. Not because of the ideal architectural conditions that Van Loghem had created (the community-house is now being used for other purposes) but to safeguard their ill-maintained and ramshackled quarter. After all, there had been a constant threat of demolition. In 1925, in 1938 and again in 1962, Tuinwijk escaped the decisions of local authorities that would have implied its destruction. Mostly thanks to the determined inhabitants, Tuinwijk-Zuid was listed as a national Monument in 1978. In 1990, an extensive rehabilitation could start at last. Today, the foundations have been repaired, bad brick- and woodwork has been renewed, the interiors have been renovated and characteristic historic elements have partly been reconstructed. The project has been carried out by Haskoning architects.

Bankrupt

For several reasons the rehabilitation of Tuinwijk can be seen as a unique project. Tuinwijk-Zuid, as an ensemble, is a typical phenomenon of 20th Century architecture. It consists of 86 houses, homogeneously designed in harmony with the characteristically landscaped park with its uniform elements like fences, garden-walls etcetera. To safeguard a historic ensemble like this, the traditional 'one-single-monument approach' won't be sufficient.

Also the whole organisation, necessary to prepare and to coordinate the rehabilitation, can be seen as a new experience. Not only the Haarlem Department for Conservation was involved, but other municipal departments, like Social Housing, Public Gardens, Social Affairs, City Renovation, as well as representatives of the inhabitants association of Tuinwijk took part too. All the efforts and time-consuming meetings to get a well prepared masterplan were as challenging as the project itself.

But most of all, the rehabilitation of Tuinwijk is a unique project because it more or less meant the bankruptcy of the Haarlem Department for Conservation. Hardly any money is left to restore other monuments and in the future, the chance that other historic ensembles in the city will be dealt with like Tuinwijk has been, is almost nihil. So, how about the role and policy of the Haarlem Department for Conservation in this project. As already mentioned, Tuinwijk-Zuid needed a different approach than the traditional one. But how?

First, a research was carried out to determine the historic value of the facades and its original colour scheme.⁵ Then, it was recommended to reconstruct the most characteristic historic elements, like the glass-in-lead windows, and to repaint the woodwork in dark red (front doors) and honey-yellow (window frames, roofboards etc.). However, a plan to keep the original interiors failed. In the first phase of the works, original doors and sanitary equipment were removed unnecessarily. This was a pity, since 20th Century interiors are often more extensively fitted than most older buildings and, therefore, one should at least have documented them before restoration. This fault was corrected in the second phase. Also a research of the original park-design failed but it has been decided that this will be carried out later. Summarizing, one might say that inexperience at first led to the limited traditional 'one-single-monument' approach. By learning from the occurring problems, adjustments could be made. However, it should be clear that, due to the absence of a clear plan of action, the role of the Haarlem Department for Conservation was limited.

Future plans

How will the preservation of Tuinwijk be guaranteed in the future? This question is essential, since all the houses in Tuinwijk, that at the moment belong to one owner (the Municipal Housing Association), will be sold individually. In other words: how can the uniformity of the infrastructural elements and the characteristic homogeneity of the architecture be saved when all of a sudden 86 owners (having different opinions

and needs) will bear the scepter in Tuinwijk-Zuid? It has been decided that all of the owners are obliged to become a member of an Association of Proprietors. In the articles of association, rules for maintenance and preservation will be laid down. To see if this kind of cooperation will prove its right of existence, we'll have to wait another twenty years when the results of this approach will be visible in the architecture of Tuinwijk-Zuid.

Olga van der Klooster is an architectural historian from Heemstede, the Netherlands.

notes:

1. *Waarom het Nieuwe Bouwen?* Lecture undated. Quotation in: PLAN 12, 1971, 'Ir. J.B. van Loghem', J. van de Beek en G. Smienk.
2. Agnetahof in Delft (late 19th Century) by Van Marken (director of a distillery), Tuindorp 't Lansink in Hengelo (1911) by Stork (director of an engineering plant).
3. A research report of Van de Murk, 1980, Academie van Bouwkunst Amsterdam.
4. The change of place of these rooms can be considered as innovative in architecture in the Netherlands.
5. Research report on the exterior by Wim de Wagt, Haarlem, 1988. Colour analysis by Olga van der Klooster (exterior), 1988, and H. Curvers (exterior and interior), 1991.

Recommended literature:

- Housing in the Netherlands 1900-1940*, Donald I. Grinberg, Delft University Press, 1982.
Het Nieuwe Bouwen, Previous History, Nederlands Documentatiecentrum voor de Bouwkunst, Delft University Press.
Arbeiderscooperaties, J.B van Loghem, Bouwkundig weekblad, 1920.
Bouwen, bouwen, batir, building, Ir. J.B. van Loghem (1932), reprint 1980, Socialistische Uitgeverij Nijmegen.
Ir. J.B. van Loghem, PLAN 12, 1974, by J. van de Beek and G.Smienk.

Left: repaired brickwork in the restored facades. The lighter colour of new parts will match with the darker existing brickwork in due time.
 Photo: Olga van der Klooster
 Right: reinforcement of the foundations by injection of 5m long micropoles, filled with special concrete.
 Photo: Wessel de Jonge



The Sepolno Estate in Wroclaw (1919-'35)

The Sepolno Estate, or *Zimpelsiedlung* as it used to be called in the period that Wroclaw still was named Breslau, is interesting as a formal and functional example of a cooperative estate from the years between the two World Wars. Researchers from the Institute for the History of Architecture, Arts and Technology in Wroclaw, Poland, analysed the architectural qualities of the estate in order to develop concepts for its eventual conservation.

by Wanda Kononowicz

Sepolno is one of the oldest cooperative settlements in Wroclaw. Its origins go back to the economic crisis after World War I, when Breslau was seriously overpopulated. The initiative for the estate was taken by the *Siedlungsgesellschaft Breslau Ag* and one of the first parts was built by GAGFAH, the *Gemeinnützige Aktiengesellschaft für Angestellte-Heimstätte*.

The settlement was to cover an area of about 100 hectares with 2200 dwellings for about 10.000 inhabitants. It includes two-storey detached buildings, each comprising four to twelve flats, as well as detached and terraced houses and blocks of flats arranged in a row. The buildings and adjacent gardens cover around 76 hectares, while the rest of the area includes greenery, roads and footpaths.

Rational lay-out

The urban project for the estate was prepared in 1919 by the architects Herrman Wahlich and Paul Heim of BDA. They developed a principle

composition of a square along an axis, that is enclosed on two sides by main buildings.

In the rational spatial composition of the neighbourhood, the central square of five hectares is predominant. It is confined in the West by a school and in the East by the former Evangelic Holy Family Church, distinguish themselves from the low houses in the estate by their height, their colour and their texture. Constructed in red brick, they stand out among the two-storey, plastered residential buildings.

The greenbelts and their arrangement have been the main motif in the design of the settlement. It is like a vertebral column to the plan, where the spread greenery plainly permeates the small private gardens.

The basic services, such as a post office and shops, are located either at the entrance square to the neighbourhood or on the groundfloor of the



buildings along the two main streets. The residential buildings are spread along the side streets, at right angles with the main axis, thus creating a comb-shaped arrangement in the North and South parts and a radial lay-out in the East.

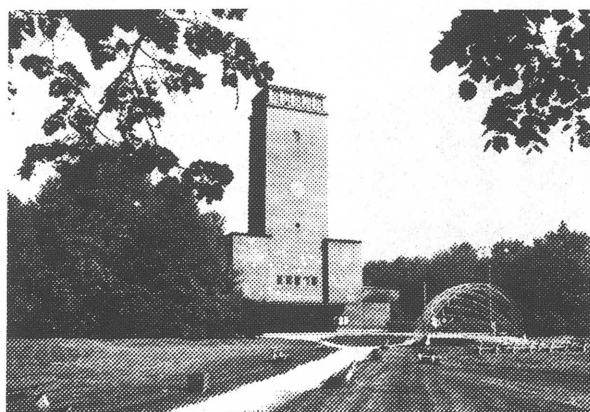
Three 'enclaves'

It took more than sixteen years to complete the settlement, although successive variants appearing in 1922, 1926, 1927, 1928 and 1930 changed secondary elements in the urban plan. The prolonged realization period was due to site limitations, since the area intended for the estate to be built upon was not entirely Wroclaw territory. In 1919, it covered only one quarter of the future site. Subsequent incorporations of suburban grounds with the city proper in 1924 and 1928 made it possible to realise the whole of the project. The ultimate plan of the estate reveals three 'enclaves', different from a formal point of view, appropriate to the time of realization and prevalent architectural trends. These differences are noticeable both in the plans and in the architecture of the dwellings. The plan of the first 'enclave' relates to the picturesque English solution of garden suburbs, comprising four to eight family houses and individual solutions in accordance with the 1919 project. Some elements in the first plan were analogous to English circuses and crescents. The final design of 1928 provided the Southern part of the site with terraced housing, collective greenery and grouped private gardens at the back of the houses.

Left: terraced housing from the second phase of Sepolno in its actual state.

Bottom left: the Evangelic Church defines one end of the green 'spine' of Sepolno; recent photo.

Bottom right: the definite plan for Sepolno as executed, 1938.



Werkbund exhibition

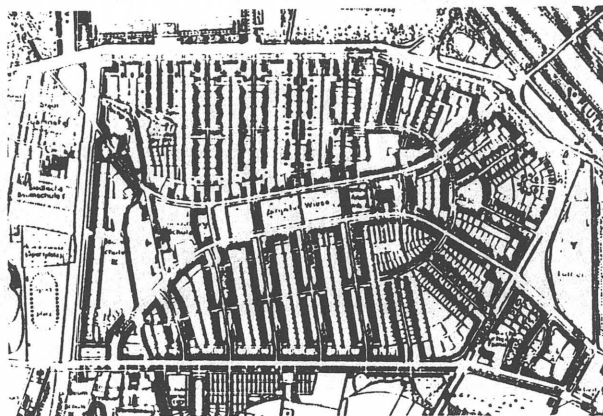
Invited by Wahlich and Heim numerous Wroclaw architects participated in the realization of the settlement, including Albert Kempter, Hans Thomas, Paul Häusler, Fritz and Paul Roder, Kurt Langer, Wilhelm Brix, Heinrich Bussman, *Magistratsbaurat* Max Schirmer and *Stadtbaurat* Hugo Althoff. The realization of the Sepolno estate coincided with the architectural exhibition WUWA (*Wohnung und Werkraum*), opened nearby in 1929 and organised by the *Werkbund* and the *Breslauer Siedlung Aktien Gesellschaft*.^{*} Most of the architects working on Sepolno took part in the exhibition too and their works constituted a number of experiments concerning the assumptions made with respect to the functional aspects in modern architecture. The building materials were partly supplied by a local brickyard, located at the eastern point of the site. A group of detached one family houses was built in its place in 1933-'35, when the general construction work was concluded. In spite of the long construction period and the participation of a large number of architects, who put their individual hallmark on the architecture of particular clusters, the homogeneity of the urban lay-out was maintained.

Revaluation

Today, Sepolno still represents an example for urbanists and architects of teamwork that consequently tended towards arranging individual architectonic projects into a comprehensive entity delineated by the principles of an urban composition. Yet, the neighbourhood suffers from the changes imposed on its architecture as a result of today's functional requirements. The present revaluation projects for the estate, that are being prepared by scientists in the Institute for the History of Architecture, Arts and Technology in Wroclaw, are to create a basis for bringing this destructive process to a halt. The suggestions made in these projects are of a restrained nature and are to advance an eventual conservation of Sepolno.

Wanda Kononowicz is a senior researcher at the Wroclaw University of Technology, Poland.

^{*} see Jadwiga Urbanik's essay in the DOCOMOMO Conference Proceedings 1990 as well as her article in Newsletter 4.



The Littorio Youth Movement Building at Campobasso (Domenico Filippone, 1938)

Vicissitudes of a disputed protection attempt

'Campobasso, March 4th, 1992: I find myself in the company of the State Police, mounting guard of the former Littorio Youth Movement (*Gioventù Italiana del Littorio*, G.I.L.) Building at Campobasso, which for the entire afternoon of Monday, March 2nd, was assaulted by a swarm of bulldozers, who succeeded in ripping apart some sections of the building...'

by Franco Pedacchia

These dramatic words opened a letter I addressed to the Chairman of an ICOMOS Meeting held on March 4th-5th, 1992, in Rome on the theme "The Architectural Heritage; Protection, Tangles and Difficulties".

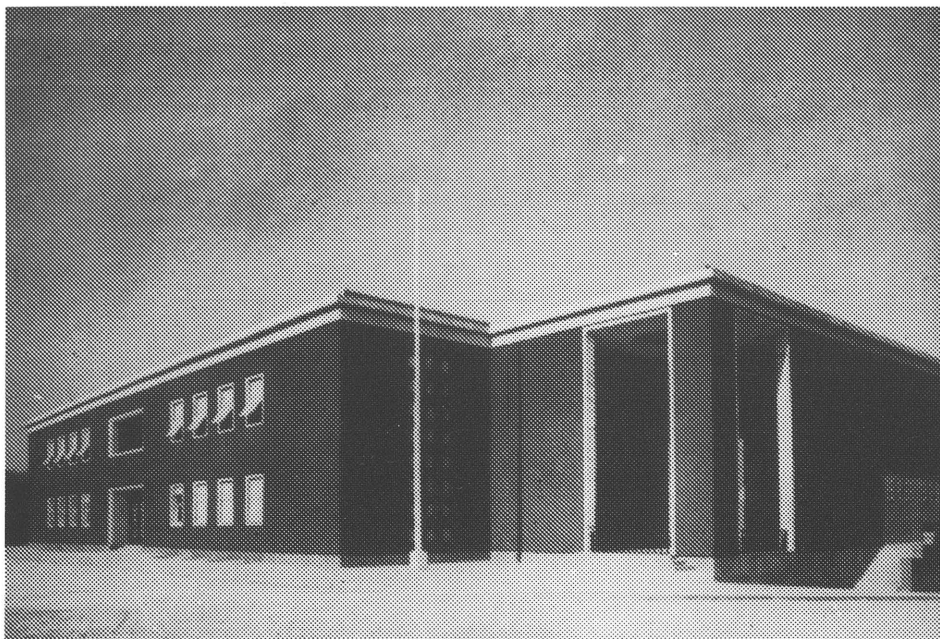
None of the orally presented interventions could have been more poignant or to the point than this letter of mine.

But I could not intervene in person because I had to dedicate those two days to the defence - with my physical presence - of the material existence of the G.I.L. Building, designed by the architect and town-planner Domenico Filippone in 1938. The order for pulling down the building had been given by its owners, the Molise Region, acting in defiance of a works suspension ordinance, issued by the regional Superintendence and a second suspension order issued by the Ministry of Cultural and Environmental Assets at the request of the head of the Minister's private staff. The Court subsequently had the building sealed and ordered out of bounds, thus preventing further demolition.

A non-policy

Let us try to reconstruct the facts and the difficulties, in the hope that this may help to unravel some of the 'tangles'. The building had been recognised as being of artistic and historic interest and therefore made the subject of a protection order of the Superintendence, but the Ministry of Cultural and Environmental Assets - at the request of the Molise Region, who were bent on demolishing the building - subsequently revoked this order by a non-unanimous opinion of the Sector Committee in charge.

The revocation of the order constitutes a precedent that imperils historic architecture, especially modern architecture, which is not yet protected by as widespread a public sensitivity as its classical and antique counterparts. In the case of the G.I.L. Building, however, the revocation was a particularly grave act because, quite apart from the intrinsic non-recognition of the historic and documentary importance of the building, it incentivated the non-planning policy of the local



Left: the GIL building at Campobasso, front with main entrance, on a photo from the period, ca. 1939.

Right: plan of the groundfloor, as published in *Domus*, with left the *palestra* (sports hall), right the cinema. The connecting wing contains the main entrance and offices.

Far right: the inner courtyard on a period photo, ca. 1939.

authorities. These, on being entrusted with the safeguarding of cultural and environmental assets, often discharge their task in a completely irresponsible manner.

Function for the city

Without any organic town plan of the city of Campobasso, above all, the construction of a proposed Regional Council House on the site currently occupied by the G.I.L. Building would have been nothing but an expression of an insensitive policy of managing the urban tissue. For about fifty years, in fact, the G.I.L. Building has performed the fundamental function of a hinge between the most ancient part of the city and the area of the 19th Century expansion. It has been the home of cultural and political debate in Campobasso and in the Molise Region in general ever since the War. What has to be safeguarded in this case is therefore not just a building. Protection must extend also to the needs and necessities of the citizens, intervening to ensure that the building will be capable of continuing to perform the vital functions that the city itself conferred upon it. The new Regional Council House, on the other hand, can and must be built on a site that will enable it to become the dynamic fulcrum of the relations with the surrounding territory, capable of reconnecting the shreds and tatters of the periphery and realising an environmental rehabilitation within the jungle of the savage, uncontrolled building activities of recent decades. Historical buildings have to be destined to functions that are compatible with their 'spaces' and neither outrage nor overwhelm the original concept, where I use the term 'spaces' to designate both those within the building and those adjacent to it, to open spaces of the roads and squares, which have to be restored and reconquered for their original vocation of areas of personal relation and exchange. Seen in this light, the motives of the Superintendence in favour of protection of Campobasso's G.I.L. Building have been shared by numerous local, national, and international associations, including *Italia Nostra* and

DOCOMOMO International, the National Board of Architects, Universities, the Press as well as a substantial part of the world of culture. The Superintendence, firmly resolved not to abandon its line of safeguarding and defending the material integrity of the building, thus issued a second ordinance on March 2nd, 1992, ordering the demolition work to be suspended. This was followed by a cautionary distraint applied by the Public Prosecutor.

New facts, new chances?

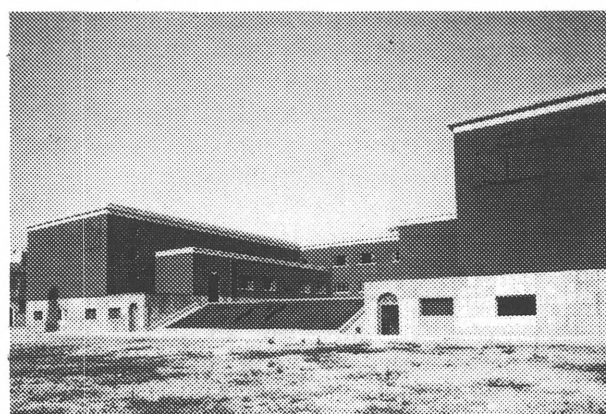
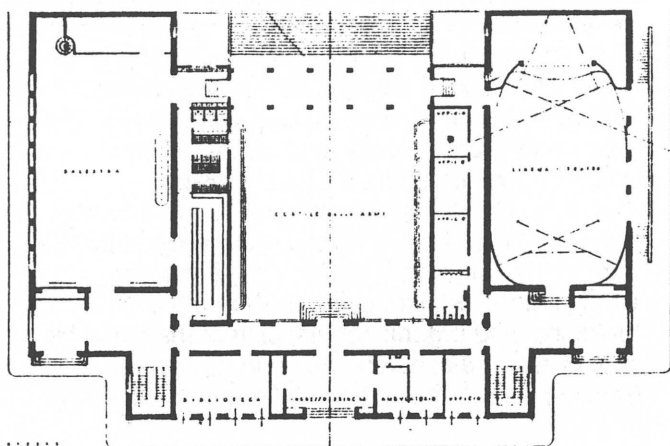
As a result of further research carried out in the private archives of the architect Filippone and the State Archives at Campobasso, new elements then emerged. After the discovery of mural paintings that decorate the entrance hall of the building, great works of the painter Peppino Piccolo and dating from 1938, this survey was intensified.

Further encouraged to intervene in favour of protecting the building, the Superintendence repropoed the protection order by the end of March, underscoring - besides the architectural and artistic merits - also the historic and documentary value of the building.

Subsequently, the Sector Committee for Artistic and Historic Assets of the Ministry unanimously voted in favour of conservation of the G.I.L. Building as well as the restoration of the murals. Notwithstanding these facts, little more than sixty days after the second protection order, the attainer was withdrawn and on May 8th, 1992, the bulldozers launched a second attack.

Therefore, another forceful 'defence' had to be organised to avoid the definite destruction of the building. A defence that assumed the concrete form of a suspension order signed by the same Under-secretary of State who had previously signed the revocation of the original protection order.

A fifth question asked in the National Parliament was one of the highlights in this phase of safeguarding the building, a phase in which the Superintendence - as is clearly demonstrated by the facts - played the part of promoting and



underscoring a safeguarding action undertaken by the city's social and cultural forces.

In this case, however, attention should not be focused so much on the monument to be safeguarded or pulled down. The question should not be debated in terms of the aesthetics or the efficiency of the building, but rather in terms of history: the cultural, social and political history of the city. It is here that the relevance of Article 2 of Law No. 1089/1939 becomes immediately apparent and must be forcefully underlined.

Monument

The G.I.L. Building is historically significant, not only as a result of its living relationship with the cultural, social and political history of the city of Campobasso between the 1930's and today, but also - and above all - because the citizens today consider it as a place of possible encounter, dialogue and exchange.

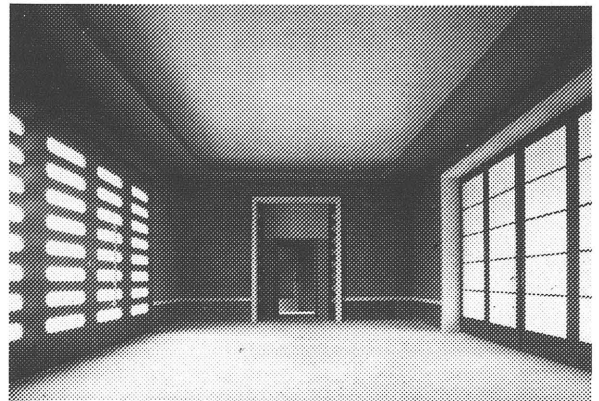
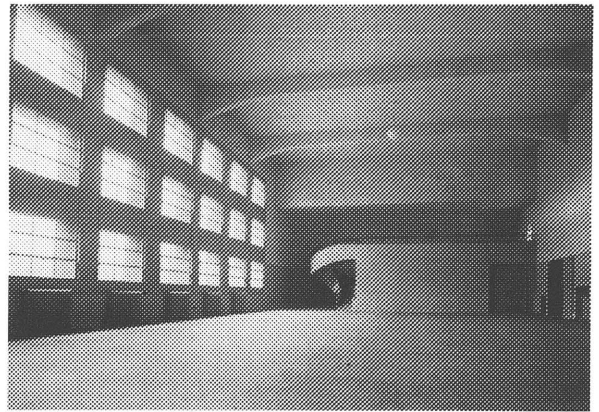
The G.I.L. Building is historically significant as a result of the wide consensus it has obtained in recent years in the world of culture and information; it is historical because it has been and still is a place of conflict and of creative or destructive social tensions that have confronted each other within its walls and can still either meet or clash.

Michel Foucault's famous phrase '*L'histoire est ce qui transforme les documents en monuments*' here comes to play the part of a keystone in a vault when it comes to reading the events. It has to be interpreted precisely in the sense that a monument is constructed - first and foremost - when the collective consciousness and intentionality project a system of meanings and memories upon a specific object.

Future time of wisdom

If it is true that the history of the city is written in its layout and its architecture, if whatever survives of these things constitutes the guideline that together with the texts and the graphic documents enables us to imagine the successive phases of its existence, then it is up to the sensitivity of the technicians and those responsible for the architectural patrimony to reconnect the lines of a pattern that as of this moment is still fragmentary and chaotic. The history of the G.I.L. Building, written within the history of this city, has to be highlighted and strengthened, but without superpositions or violence that could confound its lines that are now emerging from the physiological trend of the urban tissue and the city's lived experience.

'Let us not remain in passive and irresponsible expectation of a future time of wisdom' as Le Corbusier so poignantly put it. Today, the possibility of active intervention appears to us and we cannot but intervene. Though, we must do so in full consciousness of the fact that any project of



culture or of architecture, be it for restoration or construction, is destined to remain a dead letter unless it stands in a solidary relationship with the actual needs of the community.

Rebalancing

Our capacity to feature the past or the future can make the urban documents speak, give voice to the materials, the streets, the squares, the gardens and the buildings that make up a city. But let's not forget that it is a disfigured city, a city dramatically marked not only by the demolishing fury of bulldozers, but a city to which we have to restore a more human face.

Let us not forget that we must reconnect the habitat to man, to his real needs, to his experiences and hopes, his values, and even to his capacity of dreaming, if we want the documents and monuments of our time to speak to us and to the generations to come. It is right and necessary for the city to renew itself and to change even its historic tissue and that we should help to renew itself and to change, but on one condition: that we should not compromise or, better still, that we should exalt the unity, the vitality and the complexity of the entire urban organism.

The G.I.L. Building presents itself as an important occasion for putting forward a restoration of quality and, at the same time, rendering a service to Campobasso, with induced effects for the functional and organic rebalancing of the city. This should assume concrete shape in a wider framework of proper urban and territorial planning.

Third assault

The struggle for safeguarding the building has not yet come to an end. On June 3rd, 1992, an ordinance issued by the Latium Administrative Tribunal T.A.R., following an appeal brought by the Associations *Italia Nostra* and *Città per l'Uomo*, suspended the revocation of the protection order. The decree had been signed by the Under-secretary of the Ministry, when it was held *ad interim* by Prime Minister Andreotti, who had always shown himself deaf to the world of culture's innumerable appeals that the building should be saved.



Left top: the *palestra* (sports hall) in ca. 1939.
Left bottom: interior view, ca. 1939.
Right: the cinema-odeon during demolition, 1992. Today, this room is no longer in existence.

Bottom: the inner courtyard during demolition in 1992, to be compared with the far right photo on the previous page.



In spite of this, the bulldozers of the Molinari Company, called once again by the Molise Region, launched another barbarous attack, the third, on the building at dawn on June 5th, so that only the part facing *via Milano* was eventually left standing. The undemolished part contains Peppino Piccolo's large mural paintings and the two corner solutions, that is to say, the two entrance halls, the staircases leading to the offices and the offices themselves.

This part of the building is now still intact and conserves all its architectural and functional qualities, as well as its fundamental urbanistic value.

On June 24th, 1992, the T.A.R. confirmed the suspension of the decree that had revoked the protection order.

The most representative part of the G.I.L. Building has thus remained standing thanks to the cultural, professional and civil dedication of the Molise Superintendence, supported in their endeavours by *Italia Nostra* and many others of the city's associations, as well as the heirs of Filippone and Piccolo.

More than the monument itself, we must today safeguard the cultural, social and human values symbolically represented by this building. The penal actions brought against those responsible for the illegal devastation and violence seek to defend these values, and not only concerning the city of Campobasso, but on behalf of the entire nation, that is menaced today by the degradation of civil life, at all levels.

In the perspective of this struggle for the defence of our artistic patrimony, which is assuming emblematic value today, *Italia Nostra* have called for the restoration of the building and a complete reconstruction of the destroyed parts.

A vast and precious archive documentation, the working drawings (right down to the least constructive details) all preserved in the private archives of Filippone's family, an extensive photographic documentation dating to the days when the building was being constructed as well as a detailed photographic records prepared by the Superintendence, all will ensure a faithful and scientifically correct reconstruction of the demolished parts.

Recent developments

The Molise Region has appealed to the State Council against the finding with which the T.A.R. has suspended the revocation-decree of the building's protection order. The State Council decided in favour of the T.A.R. finding, thus confirming the legal status of protection of the building by law.

Today, Filippone's severely mutilated G.I.L. Building still is standing, to testify that we can and we should offer resistance to the offences perpetrated against our cultural heritage.

Alvar Aalto's Library in Viipuri ruined ?

As one of the best known works by Aalto, his Viipuri Library became world-famous from available literature. Yet, comparing its fame to other MoMo icons, the building was not as often being visited by historians or architects as one would expect. The Finnish city Viipuri was one of the main cities of Karelia, that became Soviet territory after the Second World War, at the occasion of which the city was renamed Vyborg.

A few 'affectionates' might have taken their chance to see the building during the brief stop at Vyborg station, when travelling by train from Helsinki to Leningrad/St. Petersburg, but that could never have been sufficient to form a thorough notion of the actual condition of Aalto's masterpiece. So the question remained: could it be saved?

In his studio in the basement of the library, Sergei Kravchenko dedicated a considerable part of his professional life to document the building and its history. In this article he gives some answers to that question, that are of importance in view of the campagne for the library that has been started by a number our colleagues in Finland.

*by Sergei Kravchenko**

I would like to present two quotations, one from a well-known study of modern architecture, the other from a monograph on Aalto's work:

1. '...Viipuri Municipal Library, Finland (competition 1927, constructed 1930-35, **destroyed** 1943),...', from Charles Jencks, *Architecture Today*, Harry N. Abrams Inc., New York, 1982, p.302.

2. 'Library in Viipuri: Competition 1927, 1st Prize, Erected 1930-1935. The Library is located in the city of Viipuri, which numbered 90.000 inhabitants at the time the library was built. The building was totally **destroyed** in the Russo-Finnish war and stands today in ruins...', from *Alvar Aalto, Band I. 1922-1962*. Les Editions d'Architecture Artemis Zurich (1963). 1983, p 44.



These are not the only examples of such misinformation about Alvar Aalto's Viipuri Library, which partly account for the general impression in the world concerning the present condition of this architectural monument. It is not my intention to indulge in a polemic as to whether Aalto's library lies today in 'ruins' or not. Such categorical statements offer contradictory versions of the time and degree of the building's destruction and thus offer no grounds for conclusions to be based on scientific facts.

Controversial Information

The fate of Aalto's library has indeed been tragic and, in consequence, the building lost many of the original characteristics that made it a unique example of 20th Century architecture. But in this case the word 'lost' is confusing when the question concerns its complete restoration and not the 'repetition of a scale model'. Inspection of the actual building confirms the belief in its authenticity. To determine the degree, nature, reasons and timing of its destruction, is one of the most important tasks for research and analysis in the future.

Controversial information about the Viipuri Library has appeared in many books and publications, often illustrated with Alvar Aalto's earlier drawings which, as documents, do not match with the final

solution. Mostly, they repeat Aalto's own account of the library, which appeared in 1935 in a publication entitled *Viipurin kaupunginkirjasto, 13.10.1935* (The Viipuri Municipal Library, 13.10.1935). This is by far the most reliable source. Further information is available from accounts of those visiting the site in the period 1935 to 1939/40.

Russian photographs

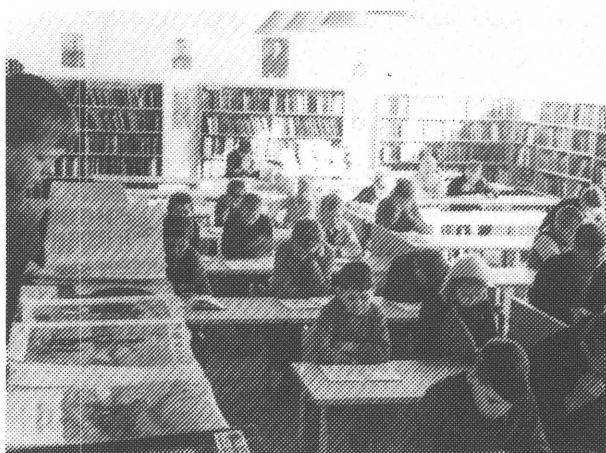
There are differences between the project and the building itself. This is typical for all of Aalto's works and causes particular difficulties when trying to return that which is lost. Almost no graphic material has survived concerning on-site changes ordered by Aalto. Under such circumstances, the existence of photographic records, individual photographs and on-site measurements are decisive for settling disputed points when repair is being planned.

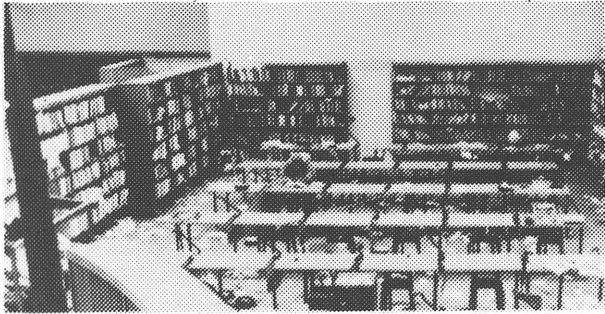
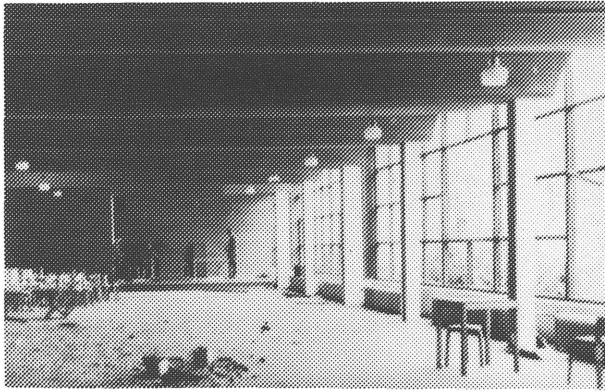
Information about the library from before 1939 is largely based on the recollections of former members of the staff and visitors now living in Finland. From those who worked there some recall the colours used, the first repairs, as well as personal impressions. These were collected from a questionnaire-based study.

Documents prove, that during the Winter War of 1939-40 the library suffered almost no damage. Claims that it was 'totally destroyed' have no ground. Walter Appelqvist has written an extensive article about this period for the Finnish magazine *Kansanvalistus ja kirjasto*, 1943/45: 'One of the few pleasant surprises was the municipal library. The building had almost completely survived and at first sight the collections appeared to be as they had been, the books were even in their former places, and new ones had appeared, etc.'

Russian photographs on this subject appear for the first time in this article. They have been discovered in the State Film and Photographic Documentation Archives in Leningrad, and cover the period from March 1940 to April 1941. On the basis of this material, I can say that war damage was limited to broken glass in the windows and doors. Due to the absence of suitably sized glass

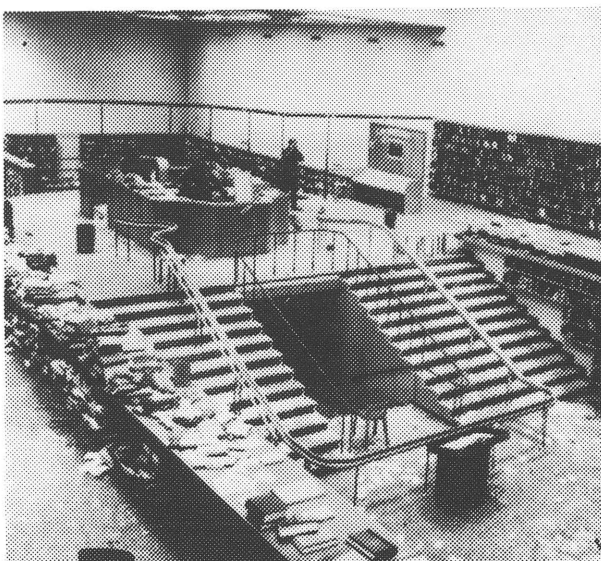
Left: Viipuri Library shortly after completion.
Bottom left, ill. 2: main reading room in 1940. Note Stalin's portrait.
Bottom right, ill. 3: children's library in 1941.





Top, ill. 4: the interior of the auditorium in 1941. Light fittings and ceilings are intact.
Middle; ill. 5: the literature reading room in 1941.

Bottom, ill. 6: the famous main loan-room in 1941. Although one may have doubts about the librarian's system of storing books, the building itself seems to have survived well.
Other page, ill. 7,8: the two renovation plans of 1952-53. The top one looks like the original, but isn't. The bottom one is a conversion from 'Western constructivism' into 'modern Soviet' architecture.



for the large vitrine in the lecture hall, additional frames had been added to provide for smaller, square-shaped glazing. Many of the large windows were temporarily covered with plywood. The Artek 'bentwood' armchairs, long reading tables, chairs, round table with 'bentwood' legs, researcher's shelves, small working areas and floor covering, all were still originals (ill. 2). Another interior photograph, of the children's library, shows that the furniture, shelves and lightfittings had all survived there too (ill. 3).

Unattended

The next series of photographs, acquired from Finland, dates from 1941. These photographs support Walter Appelqvist's article and confirm the survival of the library in its original form at that time (ill. 4, 5, 6).

With respect to the Continuation War of 1941-44, a considerable amount of Russian and Finnish sources gives evidence that Alvar Aalto's library, contrary to so many other buildings in Viipuri, suffered little damage. There are many people alive today who can confirm that, when hostilities ceased, the building was intact. This is also supported by statements of experts made later on, concerning the condition of the library. According to Finnish sources, the two-storey part had been hit by a shell during an artillery bombardment of the city in 1944. It is possible that the shell caused some local harm, but no record of significant facade damage appears in the measurement drawings made in 1950. In this part of the building, indeed there was damage to non-bearing partitionwalls on both the ground and first floors, but the ceilings had survived intact. Generally speaking, the external surface of the building had suffered little damage. The metal vitrines, windows, doors, including the bronze doors of the main entrance, had survived. Also in their former state were the rare woodwork interiors, Aalto's furniture, library equipment, lightfittings and other Aalto-designed elements, rubber and parquet floorings and basement HVAC systems. Also many of the books from the Finnish library still were there. But the glass in the doors and windows was broken and the library was left without any kind of superintendence.

Exposed to the elements

Documented evidence exists that in March 1945 the Viipuri city authorities decided on the necessity of the total renovation of the building. This decision, however, remained on paper. The tragedy began when, from the first postWar days onwards, no decent protection was provided for the building. For some ten years after 1944 the building stood like an empty box exposed to the elements. It was during this time that the worse damage by natural forces occurred, the result of indifference and a barbaric attitude towards this

architectural monument.

The building suffered irreparable and catastrophic damage as a result of climatic and temperature fluctuations over the years.

The first plans for repair date from 1950 and in that same year the first architectural measurements were made. It was proposed that the building be repaired and used as a municipal library, which at that time was located in the second floor of a building on Lenin (formerly *Torkkelinkatu*) Street.

Two proposals

In April 1952 the Viipuri city architect commissioned the 'Vyborg Project' Local Planning Organisation to the restoration and reconstruction of the municipal library in Lenin (formerly *Torkkelinpuisto*) Park. Their brief included the conditions that:

1. the planning and technical solutions for the building were to be made in accordance with the given programme and existing planning and building norms.
2. the architectural solution concerning the external appearance of the building was to be presented in two alternative forms:
 - the preservation of the building in its former state.
 - the renovation of the building on the basis of the requirements of modern Soviet architecture (transformation of a work representing Western constructivism).

Two proposals were drawn up in accordance with the brief. The first option, preservation of the building in its former state, was actually not based upon the original architectural facts but only suggested retention by the purity of the facades. The doors and windowframes were designed in a new way. The main task here, was the repair of the library interiors (see first proposal elevation drawings made in 1950-52; ill. 7).

The second proposal, aiming at the transformation of a work representing Western constructivism, was also based on the complete renovation of the interior but just as well included repair of and

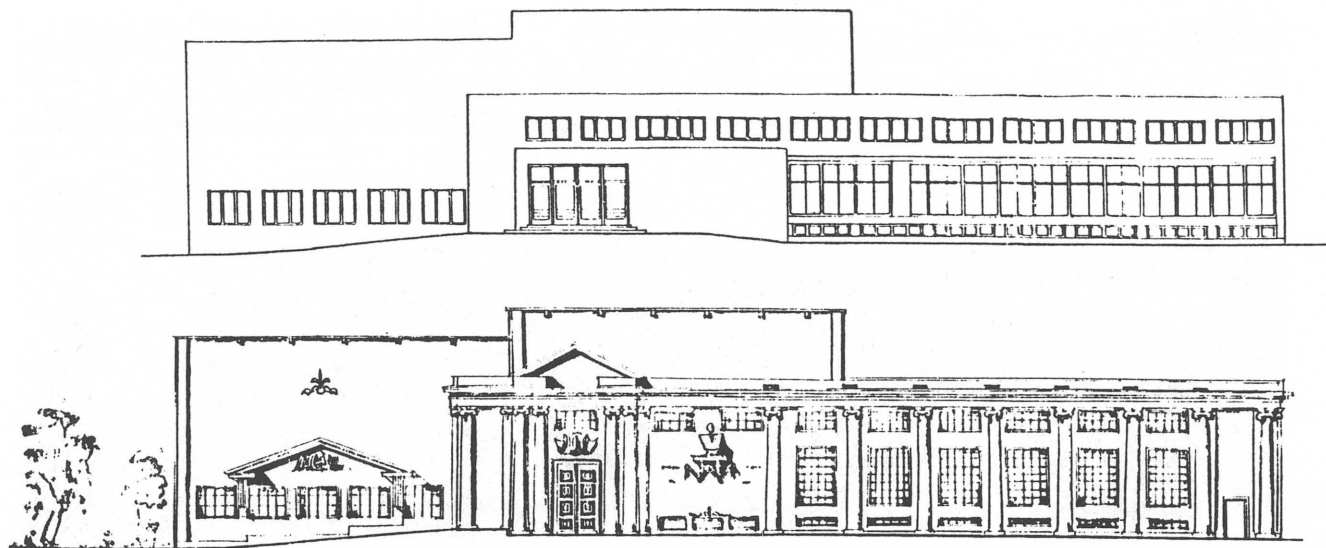
additions to the exterior. A system of stylized colonnades, completed with classical symbols, was proposed for all of the facades. This gigantic colonnade 'required' a straight and uniform cornice and for this reason new volumes were projected for the corridor of the lecture hall on the first floor and the open terrace of the main reading room (see second proposal elevation drawings made in 1952-53, ill. 8).

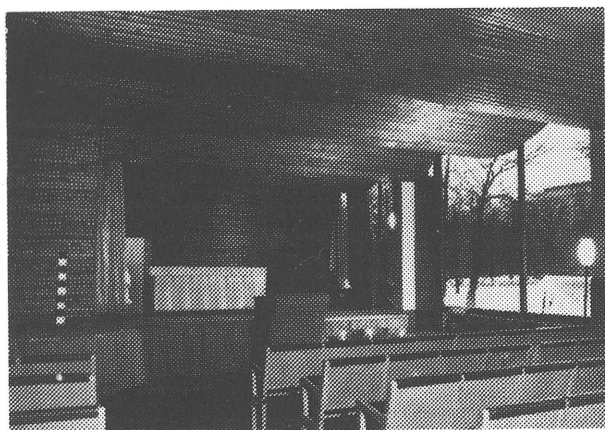
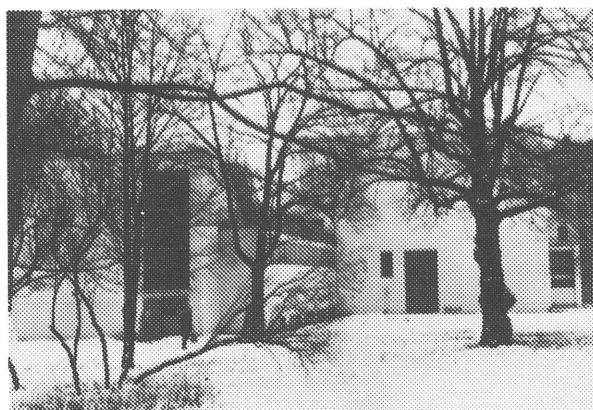
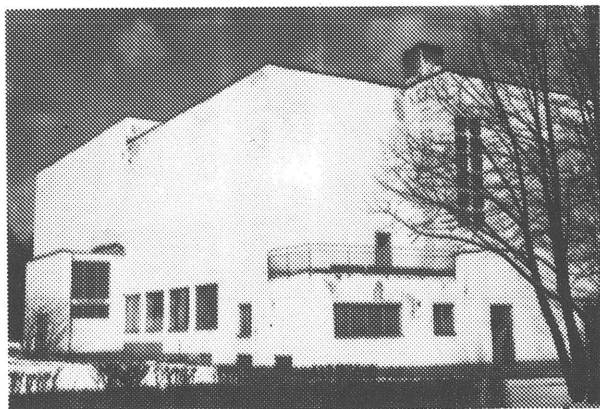
American-style public library

Project drawings were produced for both proposals to be sent later to Leningrad and Moscow for approval. In January 1954 the Leningrad District Architectural Commission dealt with the proposals for the complete renovation of the building and decided that 'the facades of the building are to be restored to their former appearance. In repairing the facades it is not considered expedient to undertake any major reconstruction because, in addition to the expenses for the work, it is extremely difficult to find a new architectural solution of sufficiently high quality...'

According to the commission's decision, the next stage in the project was a study of the condition of the building by technical experts. An inspection was carried out by the commission on June 23rd, 1954. It defined the extent of damage and deterioration of the construction of the building, in percentages, as follows:

Foundations	0 %
Brick facades (inner and outer)	15 %
Concrete intermediary floors	30 %
Concrete flat roofs	40 %
Mosaic floors	80 %
Parquet floors	100 %
Cement floors	40 %
Brick partition walls	100 %
Windows	100 %
Doors	100 %
Staircases	20 %
Inner surface finishings	100 %
Outer surface finishings	100 %





Top left and right: South facade in 1988.

Left: the auditorium in 1988.

Bottom: the main loan-room in 1988.

Right: a wall in the main loan-room shows considerable damage today.

On the basis of the District Architectural Commission's decision and the report of the technical commission of the building, the main planning work begun, during which various studies were made and the line to be followed was agreed upon.

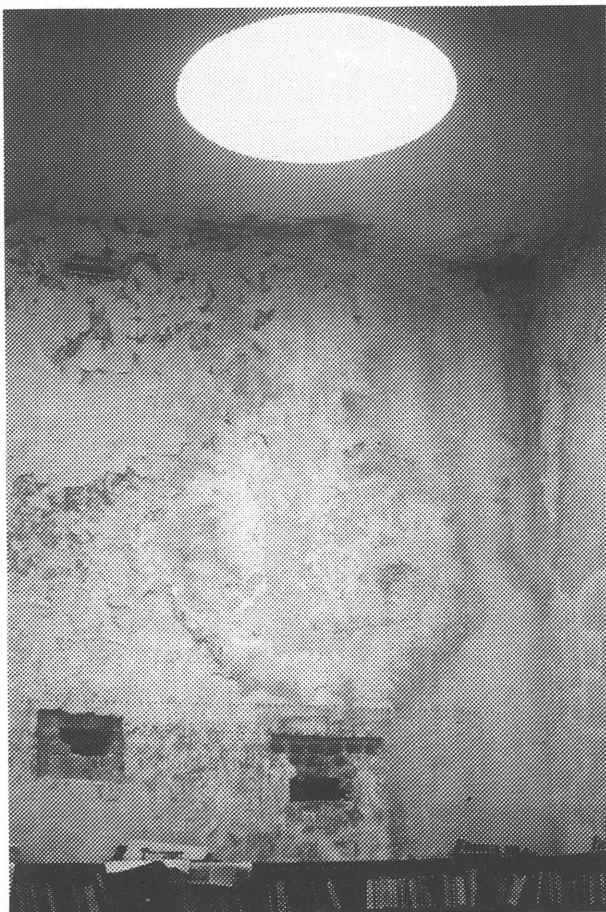
Proposals were made for the preservation of the interiors and the heating system as being the only correct solution for this kind of building. Among these papers is a statement of the leading librarian, V.F. Saharov, who confirms the necessity of retaining the original function of this American-style public library.

Restoration works

In 1955 construction work on the library was begun by a local construction company. At the same time new, now understandable, destruction began in accordance with the spirit of the renovation programme.

In June 1958 the Viipuri city managers (among them P.F. Ladanov) turned to Moscow in a letter addressed to the then Minister of Culture, A.I. Popov, requesting that the Finns be invited to participate in the works on the library. They stated it was essential that 'this world-famous memorial be restored to its original appearance with as





Campaign for Alvar Aalto's Viipuri City Library

Viipuri Library, completed in 1935, is one of the outstanding works of the international Modern Movement of architecture in Europe and the whole world.

At the time the library was built, Viipuri was part of Finland. This town, ceded to the Soviet Union after the Second World War, lies about 120 km Northwest of St. Petersburg. Grown around a castle which celebrates its 700th Anniversary in 1993, it has a varied international history as a meeting place of the East and the West. Its significance as a cultural centre will increase again at the end of the division of Europe.

The building is situated in a park in a historic environment. It was badly damaged in the War, but can be completely restored. It is still in use as a library. Many people and institutions in Finland and in Russia have made initiatives over the years for the restoration of the library, but the shortage of funds has always prevented work from being started. The estimated restoration costs are about US \$ 10 million.

complete furnishings and technique as it had before its destruction'. Also, they proposed to request all drawings from archives in Finland and to order from Finnish companies such components as the round rooflights, the airconditioning equipment and other elements for which no patents were possessed in the USSR.

In 1958 no favourable response came from Moscow concerning the participation of Finns in the works. The construction company went ahead under its own steam and the building was renovated at variance with the architect's solutions. The new municipal library was opened in 1961. After this, no major changes have been made to the building other than a few cosmetic repairs and its inclusion in the district heating network.

The unsolved questions of the renovations carried out in 1955-61 have been automatically transferred to the present and have brought with them new problems which must be solved today in view of the renovation works to be done in the future.

Sergei Kravchenko is an architect living in Vyborg and working on and in Aalto's Viipuri Library today.

** This text is a condensed and edited article that has previously been published in the Finnish architectural periodical Acanthus 1990, pp. 35-42. We thank Riitta Nikula and Laura Tuominen for their help in finding the right illustrations as well as the author and the publisher of Acanthus for their kind permission for reprint.*

Last year, the Finnish Committee for the Restoration of Viipuri Library has begun to raise funds for the project. The Russian participants will undertake a similar process. The project will be realised in Finnish-Russian collaboration, the aim being to restore the building to its original condition and to preserve its function as a library. The Alvar Aalto Office under Mrs. Elissa Aalto will prepare the design for restoration.

The Viipuri city authorities are prepared to negotiate leasing rooms from the building to those firms which support the restoration. The Committee will assist in contacting the city authorities.

All friends of Alvar Aalto's architecture are invited to contribute to this project, the success of which will be an example of a new kind of international cultural collaboration.

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Viipuri Library
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Kloos' Rijnlands Lyceum: facade renewed

Steel-framed windows renovated but character remains

This summer, works on the renewal of the Rijnlands Lyceum in Wassenaar, the Netherlands, started. The Rijnlands Lyceum is an outstanding example of the ideas of 'Het Nieuwe Bouwen' in our country and the national DOCOMOMO working party acted as a watchdog to prevent the building from being mutilated. Now that the works have almost finished, could we conclude that DOCOMOMO-NL wouldn't have had to worry so much?

by Hans Vos

The Rijnlands Lyceum was founded in 1936 by a group of Wassenaar citizens and professors from the University of Leiden. They thought their new students didn't have the right attitude to work their way through a university study. The Lyceum had to provide them with an independent and exploring attitude through progressive ideas about education. The building had to reflect these progressive ideas too, so they looked for a modern architect, preferably someone from 'Het Nieuwe Bouwen'. This is how Jan Piet Kloos got to design his first major work.

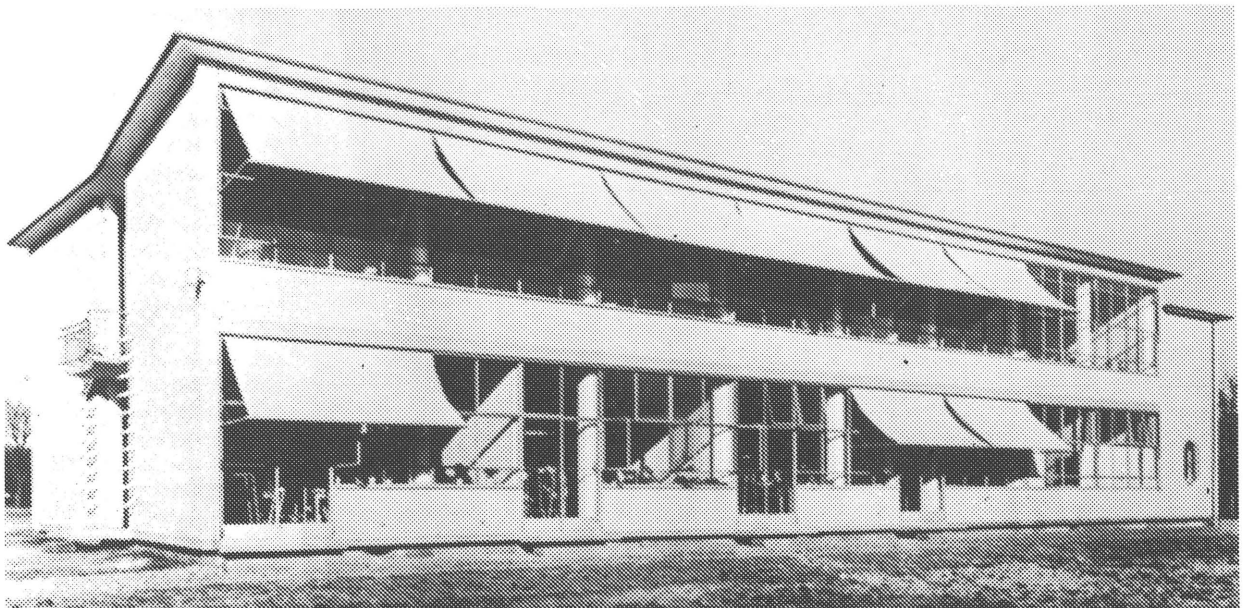
Kloos' architecture can be characterized as a synthesis of functional and structural components, respectively being the aimed goal and the appropriate means. The structure is exclusively serving the desired functions.

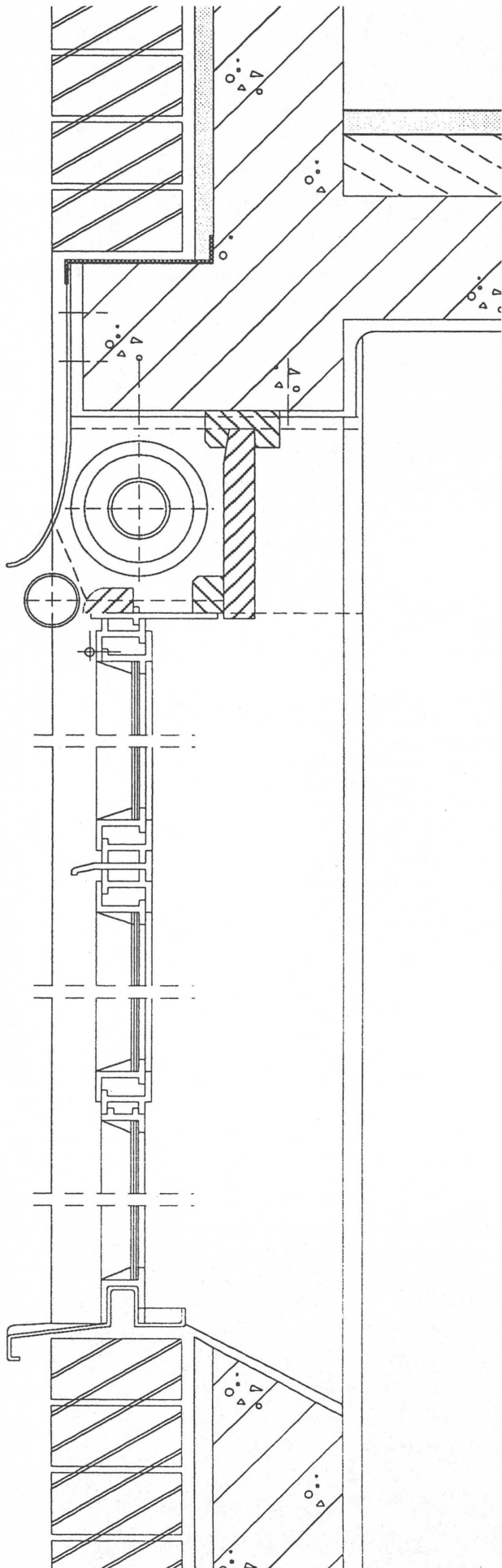
Today, Jan Piet Kloos is still designing buildings following this conviction which has led to an outstanding record of clearly balanced buildings, especially schools and hospitals. Speaking about the Rijnlands Lyceum, Kloos remembers very well some particular details and the way they arose from specific demands and ideas of how to fulfil these. It's a special experience to discover that his

architectural conviction is still valid and to hear a building being explained by this train of thoughts.

Characteristic facade

The oldest part of the actual Rijnlands Lyceum dates from 1939 and consist of two wings in a L-shape, containing a gymnasium and classrooms. The building has a concrete frame with light separation walls between rooms. The facade is placed slightly off the structural grid because of the ease of the detail and to make the facade more open. The closed parts are made of brickwork parapets, while large steel-framed windows form the open parts. The windows are built up with Crittall steel frames of 40x35x5 mm, single glazed in putty. The facade contains fixed windows, casements and horizontally pivoted lights. Startingpoint when detailing the frames was to make visible which parts can be opened and which parts are fixed, to have the facade express the use of the building. This is done by the sole use of one size of Z-profiles instead of combining profiles in various sizes as to conceal this difference. Another characteristic of the facade is how the stiffness has been provided of the sometimes quite large open



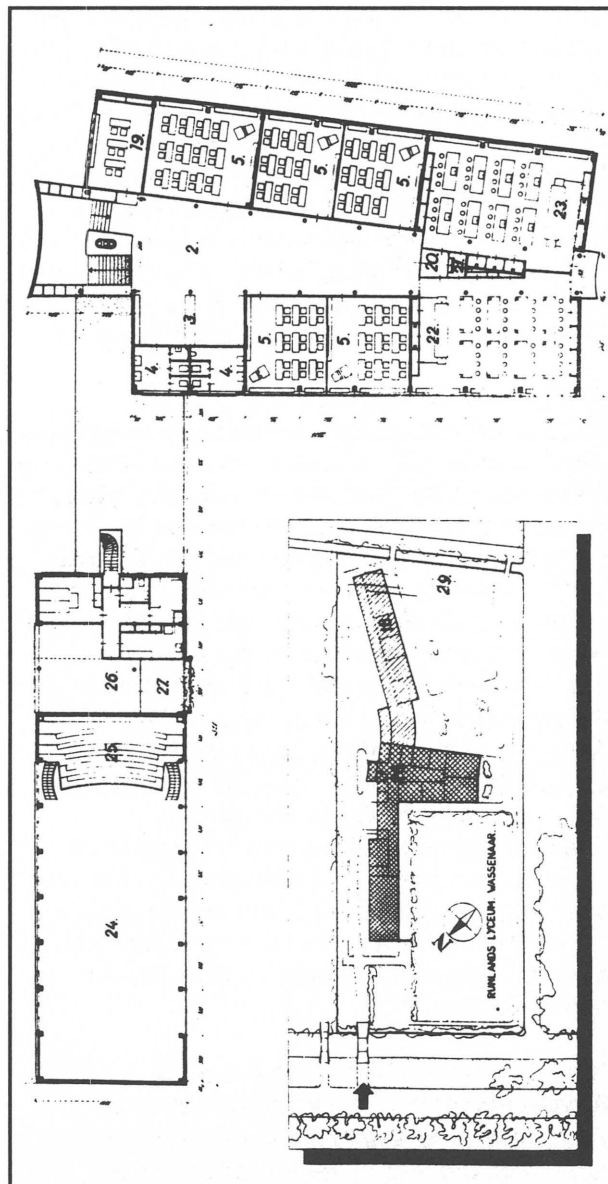


parts, for example in the gymnasium. Kloos successfully tried to stiffen the facade by using large couplings at right angles with the facade itself. The steel frames have not been galvanised but are treated with a specially developed paint system.

No alternatives

Because of opening-and-closing-problems with most of the frames as well as glass occasionally falling out and the wish to alter the internal organisation, the Board of the school invited the architects Stuurman Partners to carry out a

Far left: the classroom wing of the Rijnlands Lyceum shortly after construction.
 Left: a section through the facade of the classroom wing.
 Drawing: Hans Vos
 Bottom: plan of the original school (dark parts) with later extensions.



renewal project.

The former gymnasium has been transformed into a library and a drawing class. Three windows were added in the end facade towards the street, while in the library a mezzanine was made, but none of the changes affects the facade. Also, in the other wing some classrooms have been altered, which is reflected in the movement of some casements on the first floor.

Another more far-reaching change is the moving of the heating-installation from the basement to a new box, right on top of the main wing. Although the necessity of this addition is clear, this box lacks any identity of its own and certainly doesn't improve the aspect of the school.

Concerning the renewal of the steelframed facade it took some efforts to convince the school's Board of the special character of their building. However, architect in charge R. van der Velden gave high priority to the original aspect of the building. This resulted in a search for slender windowframes who could compete with the original ones. Double glazed alternatives were either not slim enough or, in the case of new, double glazed Crittall-frames, the glazier couldn't submit the requested ten-year warranty. Stuurman Partners examined several aluminum and steel frames, both rolled and hollow metal; p.v.c. frames were out of the question because they could never meet with the demand to keep the original character of the facade. For the architects it was striking to see that the market for replacing steelframed windows has developed rapidly since they worked on Duiker's Open-air-school from 1927-30, three years ago.

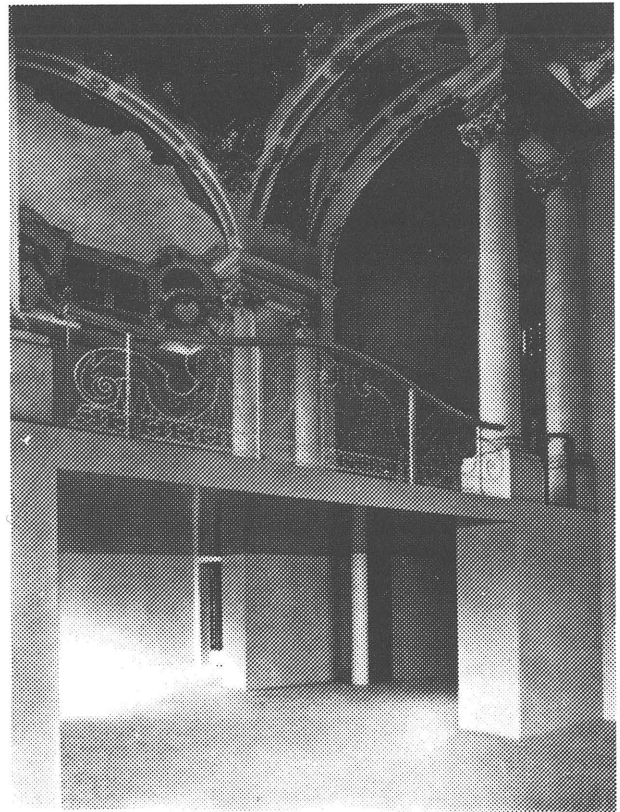
Repair: another option

It appeared that most of the existing frames could be used again after a special treatment to remove corrosion. Some parts, like window sills, had to be replaced by new pieces. The choice to restore by using the original steelframes had the advantage that the building didn't have to meet with today's building regulations for wind-load etc., because it's not a completely new facade, but an upgraded one. Needless to say that this solution best serves the original aspect of the building.

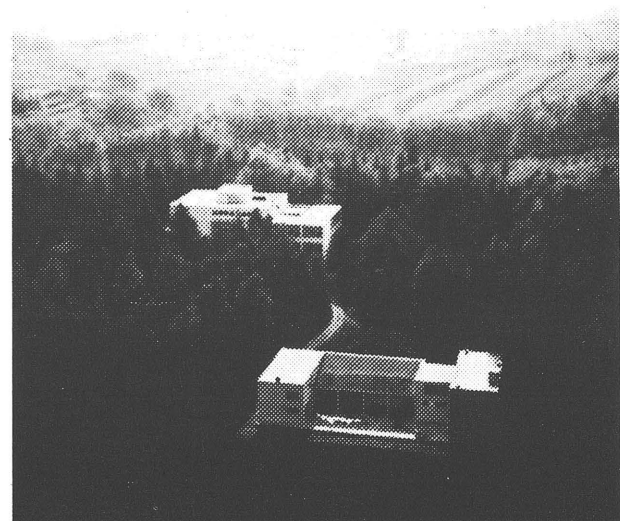
At the moment of writing, Stuurman Partners is consulting with Kloos to study the eave-detail, which is quite sensitive to the building.

The costs of the refurbishment come up to the expenses for replacing the frames with aluminum ones, but thanks to a persistent architect and a principal who was aware of the specific character of his building, the Rijnlands Lyceum kept its original lucidity.

Hans Vos is a student at the Faculty of Architecture of the Eindhoven University of Technology, the Netherlands, who studied the renovation process of the Rijnlands Lyceum.



Top: Muggia's baroque entrance hall. The original floor has been removed and replaced by a concrete 'bridge', connecting the main entrance with the monumental baroque stairs. The new floor, approx. 2m80 lower than the former one, is on par with the former service area and the rationalist' addition by Bottoni and Pucci. Photo from 'Domus', 1940.



Villa Muggia (Bottoni and Pucci, 1935-'39)

Sometimes precious things are hidden, and one is supposed to discover them with dedication. One of the most interesting buildings of Italian rationalism raises on the top of a hill in the sweet and rich Imola countryside, not far from Bologna, Emilia Romagna's chief town. In its splendid isolation, after almost fifty years of total abandonment, Villa Muggia is still there, rationalist' vestige lying among vineyards, immune from urban rapid metabolism. But is it safe?

by *Elena Vincenzi and Giorgio Volpe*

Piero Bottoni (1903-1973) is one of the most important figures of the rationalist culture in Italy, founding member of M.I.A.R. (Italian Movement for Rational Architecture) and Italian participant to C.I.A.M. since 1929. He has built some of his most important works in Emilia Romagna; among them, his wonderful Covered Manege in Bologna (1938, destroyed in 1944) and, not far, Villa Muggia. Raising on the sweet hills and facing the boundless flat countryside, this villa shows how the rationalist language can establish a fascinating integration between old and new, between building and landscape.

Old and new

In 1935 Piero Bottoni was charged with the reorganization of a rich Imola family's countryside property, which had to comprehend a new residence, an entrance gate with a guardian's dwelling and a new service nucleus.

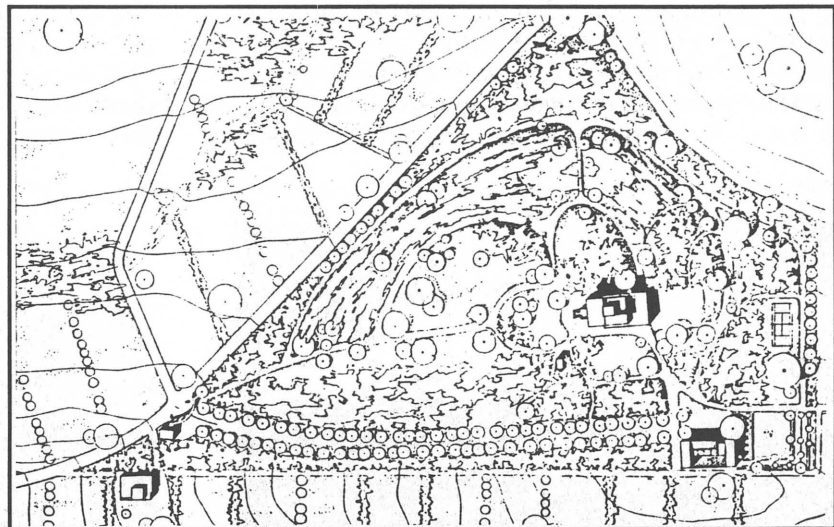
Central point of the intervention was the construction of the family's country house on the site of an 18th Century villa which raised on the top of a hill. The architect, together with Mario Pucci, resolved to oppose the owner's initial demand of fully demolishing the 'rigid' old organism, and dealt with the difficult and revolutionary task of including the most beautiful sections of the baroque house in the new villa.

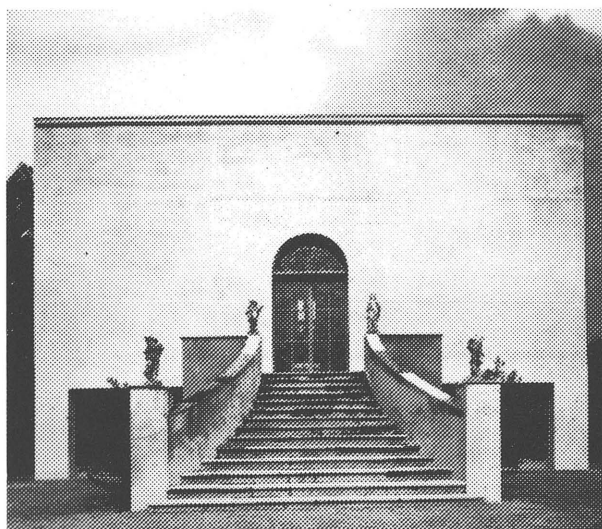
They preserved the main hall and the great baroque staircase, which were to be the representative

nucleus of the new house, and organized the family living functions in a two-storeyed new addition. The former pitched roof was substituted by a flat one. The link between the old and the new part of the building is due to a subtle organisation of levels: the baroque hall floor has been lowered to the level of the service rooms below, on par with the garden; the ancient 2.85 mt. high floor has been substituted by a concrete bridge which supports the ceiling vaults and the baroque staircase. It creates a suspended passage facing the enlarged hall volume; the ancient hall and the living areas in the new addition have therefore been projected on the same level, creating a spatial and visual continuity between the garden and the different parts of the building. The living and sleeping rooms are organized in two levels around a quadrangular patio which, like the Roman impluvium, makes a connection between the different zones; partly covered with a glass-brick roof, this open space brings air and light to the heart of the house, while large glass openings establish a direct link with the garden in every direction. The baroque nucleus, on the contrary, has been mainly enclosed in a continuous shell, such as to underline its internal preciousness; this plain prism points out the main representative entrance to the house and on the sides it breaks off and enframes loggias and large windows of the new building. External finishing is a

Left: the splendid site of Villa Muggia on a hill top in Imola. The service building on the foreground today has been altered considerably. Photo from 'Domus', 1940.

Right: the original siteplan, showing the entrance with porter's house, left, the service building on the right and Villa Muggia, middle, overlooking the magnificent Emilia Romagna landscape.





Top: front facade of the baroque villa after the intervention, 1940.
Right: the suspended passage connecting the entrance with the stairs.



white cement mortar with marble chippings and steelframed windows.

Mosaic flowers

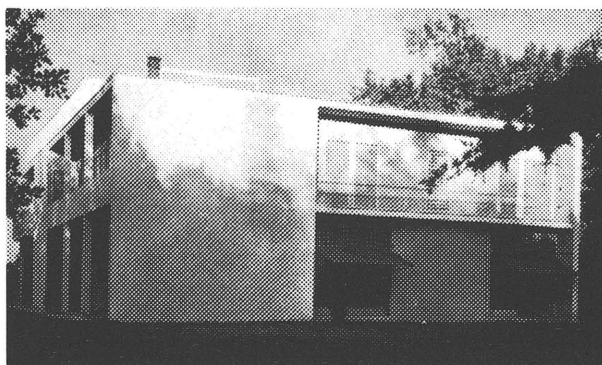
Colour recurs inside the house, as well as in the precious mouldings in the main hall, in the simple furniture and in the floors, following the different living zones; the baroque hall was paved with white Carrara marble with red Pompei joints; in the living areas the white marble and black cement tiles were intercepted here and there by big stylized flowers made with Murano glass mosaics, like in the middle of the dining room under the splendid concrete oval table.

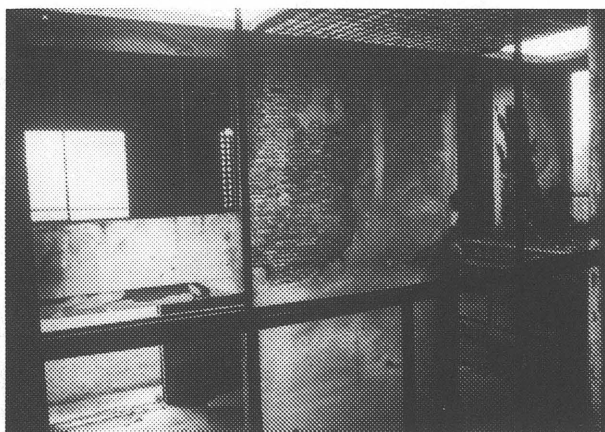
Because of World War II, the house has been effectively inhabited for a short time only. Towards the end of the War, when the front passed by this area, a German tank hid in the main hall, breaking a part of the facade wall; spotted, it was bombed consequently and the explosions caused the nearly complete demolition of the ancient nucleus of the house. Today, only a few parts of the grand

staircase, the side walls and some mouldings remain. The strength of the reinforced concrete has preserved the new addition and handed down to us this rational villa with most of its beautiful finishing: the concrete table with its marble grid surface is still there, raising from the lively glass colours of the pavement.

Considerate restoration?

Soon after its completion, in 1940, Villa Muggia has been extensively described in the international review 'Domus', 'The intelligent transformation and enlargement of an ancient villa in Imola', with a brief but enthusiastic comment by Gio Ponti. He pointed out how the most modern ideas could harmonize with a clever resolution of the incomparable rich stylistic topics of the past. The Bottoni archive, now in Milan, preserves a large and punctual documentation about Villa Muggia; it comprehends a large number of original drawings, building site notes, coloured sketches and a rich collection of photos. This material,





Right: the patio in the new addition of 1940, around which the living and sleeping rooms are organised. Photo 'Domus', 1940.
Top: the same patio today.
Photo: Elena Vincenzi



together with the parts of the building which are still there, would even allow a complete and punctual philological restoration of the villa. At least, there is something to discuss about.

Recent research

In these last years Villa Muggia has been the object of a research by some international experts. In 1988 and 1989 two international seminars of the Zürich Polytechnic, the New York University of Technology and Syracuse University have dealt with investigations about the villa, lead by Prof. Flora Ruchat Roncati, Prof. Paul Amatuzzo and Prof. Giuliano Gresleri. A complete survey has been planned, but funds are lacking. Appeals have already appeared in different architectural reviews, with no apparent result. At the University of Florence a doctoral thesis dealing with the restoration is now starting under Prof. Cruciani. Today, Villa Muggia is slowly continuing to fall to ruins. The two beautiful service buildings have already been radically transformed and the elliptic

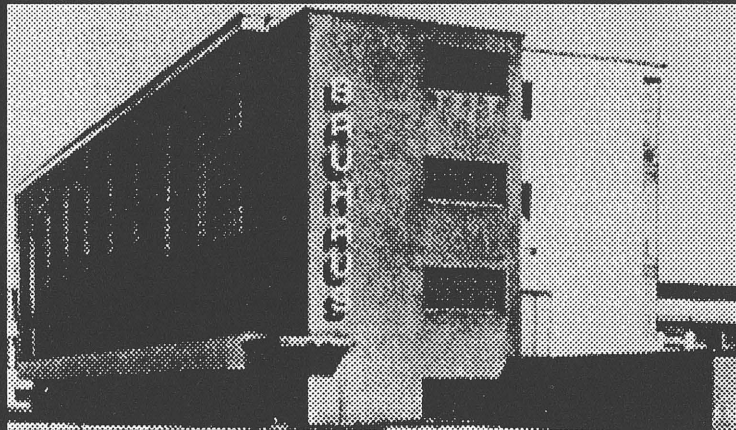
entrance gate has been demolished. If the ideal supposition of collecting funds for the villa's restoration is now unlikely to come true, the first and fundamental aim is to include this whole organism in the Artistic and Historical Register of the Emilia Romagna *Soprintendenza* (Regional Department for Conservation).

There are two reasons to hurry. First: a real-estate developer is interested in the area, which could be a perfect site for the construction of a big new hotel. Second: 1993 is the 20th Anniversary of Piero Bottoni's death. Shall we celebrate it with a successful action against Villa Muggia's sinking into oblivion?

*Elena Vincenzi and Giorgio Volpe are students graduating in architecture at the University of Florence on a thesis dealing with the restoration of Modern Movement architecture. For information and letters of support, write to:
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Far left: the facade facing the Imola landscape, in its original splendour. Photo 'Domus' 1940.
Left: the same facade today. Photo Elena Vincenzi.
Right: the oval table in the diningroom. Note the decoration in the pavement. Photo from 'Domus', 1940

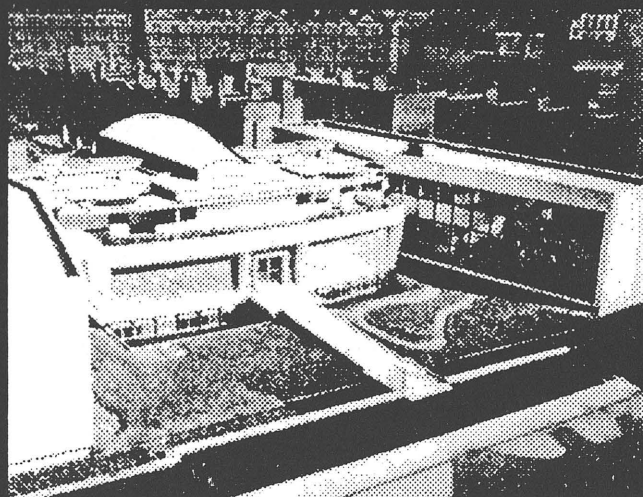




BAUHAUS, DESSAU - WALTER GROPIUS 1926

CATALYST OF THE

MODERN MOVEMENT

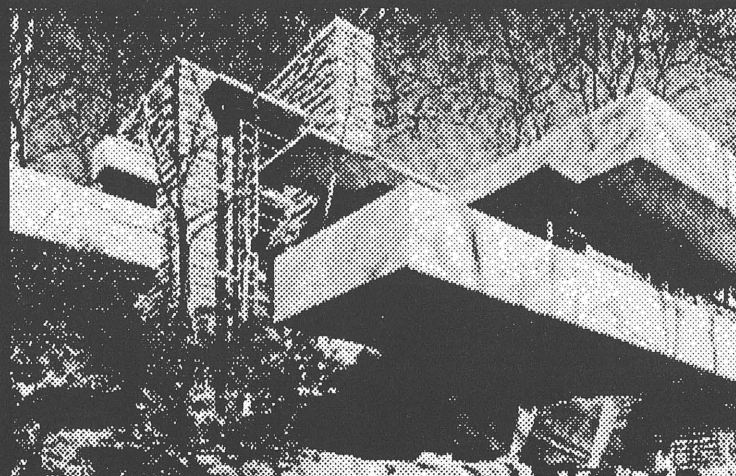


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