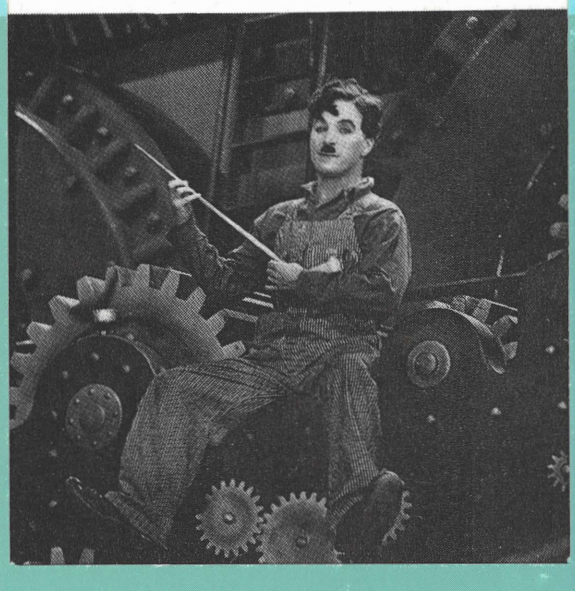
docomomo

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

Journal

11
June 1994



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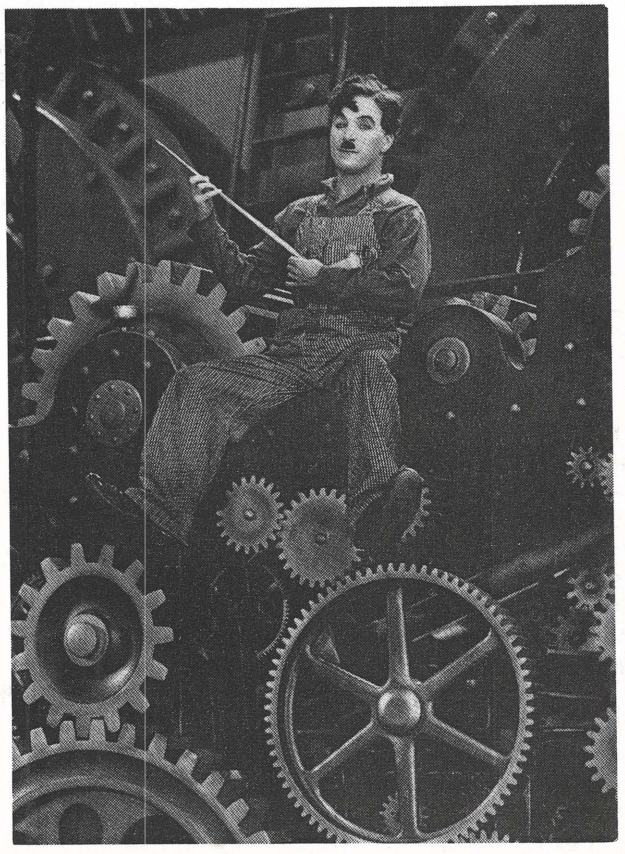

In 1936, the year of Frank Lloyd Wright's Falling Water, Charlie Chaplin gave his vision on North America and modernity in 'Modern Times'.

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Colophon

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Wessel de Jonge
Co-editor
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In the 1920's and 30's the Modern Movement was an important international architectural development. 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 saveguard some of these for the future, in one or another way.

Journal 11 featuring a North American perspective

The crosspollination between architectural conceptions of modernity in the Old and the New World is evident. The publication of the Wasmuth portfolio on Wright's works and Taylor's theories on efficiency left their marks in European culture in the early 20th Century. In the 1930's, Mies, Gropius, Schindler and others again found a fertile soil for their ideas across the Atlantic. Yet, under the specific local circumstances a distinct modern vocabulary developed. Although -or perhaps *because*- the Modern Movement has been more decisive for the American townscape than for European urban environments and architecture, recognition of this cultural heritage is only recent and still limited. However, several initiatives have been taken to advance the preservation of outstanding examples of recent architecture or to reassess the value of the Modern Movement for current architecture.
Apart from the brief information on some of these activities and initiatives, scattered over this edition's pages, six articles cover various aspects of MoMo preservation in North America more extensively.
Nina Rappaport's overview of initiatives and activities in the US is followed by an analysis of the local impact of the Modern Movement's conceptual legacy on current architectural developments in Toronto, the *mountain of lights* (pp. 39-42 and 43-47). In Vancouver, with a significant heritage dating mainly from the 1950's and 60's, an inventory program for recent landmarks has been developed that makes use of a pragmatic set of criteria (pp. 48-51).
How to preserve historic *neon signs,* often emblematic for American commercial architecture of the 20th Century, is the luminous subject of a more technical contribution on pp.52-56. An inspiring example of creative preservation is the reuse of the US Pavilion of the Expo 67 in Montréal (pp. 57-59). Finally, Stephen Leet introduces us to a relatively unknown chapter of Modern Movement historiography, with his essay on the Shanley Building in St.Louis (pp. 60-63).

Wessel de Jonge — Secretary DOCOMOMO International

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 sustain 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.

NEW DATES BARCELONA CONFERENCE: SEPTEMBER 14-17, 1994

From many directions it came to our attention that the dates of June 15-17, 1994, which had been set for the Third International DOCOMOMO Conference in Barcelona, were very problematic for many members of DOCOMOMO. The organizing members of DOCOMOMO Iberia have considered these opinions carefully, and are now happy to announce that the Conference has been moved back to the original dates and will take place on September 14-17, 1994. More information on pp. 23-24.

SUBSCRIPTIONS AND MEMBERSHIP

In principle, the DOCOMOMO Journal is only available to members of DOCOMOMO International. Since January 1st, 1994, and starting with nº 11, the Journal is exclusively available to those individuals and institutions, including libraries, that paid the membership fee. Membership classes include:

Corporate membership	US $ 350,- (two years)
Professional practices	US $ 180,- (two years)
Standard individual membership	US $ 100,- (two years)
Students	US $ 40,- (two years)

For some countries reductions or exemptions are available. Registration of membership is done through the national working party, who might add an aditional fee to the classes above. Payments by VISA or Eurocard on request.

For more information on membership, please contact the DOCOMOMO International Secretariat or your national/regional representative.

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).

Letters to DOCOMOMO ....

Chandigarh's forgotten architect
I want to add something to the text of Mr. Ashok Bhalotra about Chandigarh (Journal 10, pp. 51-54). Co-author of the first design of Chandigarh, made with Albert Mayer and Henley Whittlessey, was the Polish architect Matthew Nowicki.
About the part of Nowicki's design for Chandigarh has been written: *Matthew Nowicki*, by A. Mayer in *Student Publication of the School of Design*, North Carolina State College, Raleigh N.C., vol. 6, 1951; *Nowicki's work in India*, by L. Mumford, in *Architectural Record*, part IV, 9, 1954, pp. 153-159; *Nowicki, Work in India*, by A.R. Sheorey in *Sthapati*, vol. 2, 1959/60, pp. 33-34.
On his return from India on August 30th, 1950, Nowicki was killed in an airplane disaster above the Libyan desert. I think that the part of Nowicki in the design for Chandigarh was very good and important. If it wasn't, why didn't the two remaining architects continue the project after his death?
The design of Nowicki, Mayer and Whittlessey is preserved in the archive of Chandigarh. Maybe the plan published in the Journal is from them. Some drawings by Nowicki for Chandigarh have been reproduced by Tadeusz Barucki, and published in 1980 in the small book *Maciej Nowicki*, Warsaw 1980, il. 47-53.
I'm sorry that Mr. Bhalotra didn't remember Nowicki.

Olgierd Czerner, Director Museum of Architecture
Wroclaw, Poland, January 23, 1994

Owners of MoMo houses
I have purchased and am in the process of restoring the Kaufmann House in Palm Springs, California, designed by Richard Neutra in 1947. Collaborators on the project are my husband, Brent R. Harris, and our architects Marmol and Radziner of Los Angeles. As you may gather, I am interested in your research and philosophy on the restoration of modern buildings.

Elizabeth Edwards Harris
Hermosa Beach CA, USA, February 14, 1994

It came to our mind that you might be interested to get in touch with other owners of 'famous' MoMo houses, so as to exchange experiences. If so, please let us know and we could sound their opinion on the idea. -Wessel de Jonge, March 8, 1994

We are all very exited about the prospect of corresponding with other owners of MoMo houses. I expect we will all be attending the conference in Chicago, *Preserving the Recent Past*, so perhaps we can set up a meeting there as well.

Elizabeth Edwards Harris, March 30, 1994

Colombia
For our Subdirection for Cultural Patrimony of the Colombian Institute for Culture it would be of great interest to establish contacts on a permanent basis with DOCOMOMO, with the aim to share objectives, methodologies, and experiences that will enrich our work. *(Translated from Spanish)*

Olga Pizano, architect
Subdirection for Cultural Patrimony, Bogotá, Colombia, March 2, 1994

Mexico
I am pleased to inform you that there is a group of interested professionals considering forming a Mexican branch of DOCOMOMO. I would be grateful if you could send me any information that would help us to form such a group.

Gabriela Lee, architect
Mexico DF, April 6, 1994

Next Journal: Metal!

The introduction of thematic issues of the Journal in July, 1993, has been very successful. We intend to continue this with the future editions of the DOCOMOMO Journal. The next issue, Journal 12, will most probably be dedicated to metal: steelframes, claddings, aluminum panels, prefabs, instant architecture within the MoMo range.

We are also planning to dedicate a future special issue to Middle and South America. Since our announcement in Journal 11, many have already showed their interest in making a contribution to that edition.

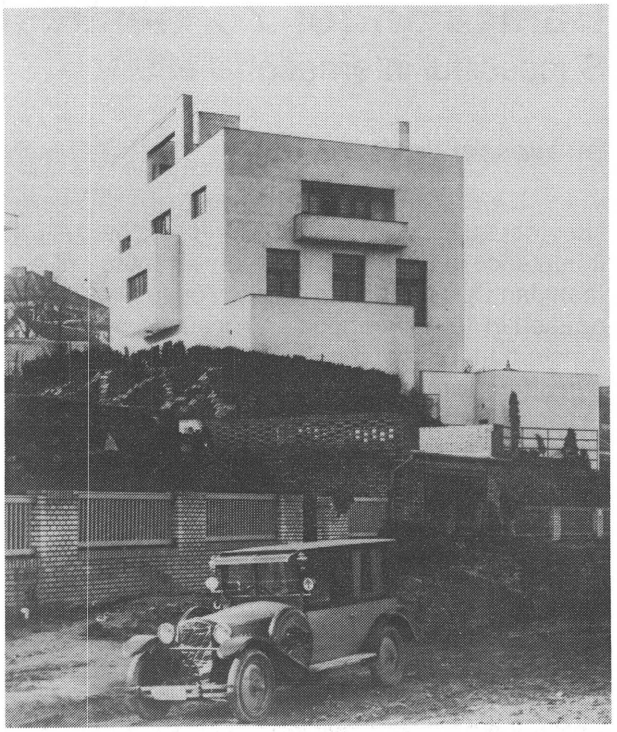
Experts on the themes mentioned above are very welcome to send in their contributions. Of course, we will continue to publish news and matters of present interest concerning MoMo architecture, because the Journal is also intended to keep the members of DOCOMOMO International informed during the period between the biennial international conferences. Short reports on activities of your national DOCOMOMO working party and acts of meeting could be sent in as well.

Journal 12 is planned for November. Send in your news items with illustrations before October 1st, 1994. Texts for articles with a maximum length of 4 or 5 sheets A4 typewritten with 1,5 spacing (preferably also on floppy disc) with illustrations should be in by September 1st.

Campaign for Adolf Loos Villa Müller (1930)

by Kent Kleinman and Leslie Van Duzer

In 1930, three seminal buildings appeared on the architectural horizon: Le Corbusier's Villa Savoye, Mies's Villa Tugendhat, and Adolf Loos's Villa Müller. Unlike its contemporaries, Loos's work never received exposure commensurate with its key position in the history of modern architecture. One reason for this is clear. During the resurgence of interest in Loos's *oeuvre*, the Villa Müller in Prague was essentially inaccessible. Since the early 1970's, it was occupied by the Marxist-Leninist Institute of Czechoslovakia. Public access to the villa was strictly limited to a handful of academic initiates on clandestine architectural excursions. Even during these occasional tours, views were limited and prolonged stays were impossible. Loos's most mature work became known primarily through a few well-worn black-and-white photographs and plans of questionable accuracy.



Adolf Loos's Villa Müller in Prague (1930).
Period photo.

Immaculate condition

After the 1989 Velvet revolution in Czechoslovakia, the institute vacated the villa, and for the first time the building was accessible for detailed appraisal. The masterpiece was found to be remarkably intact. While the villa had not been meticulously maintained, it had also not been significantly altered. The parquet floors, covered for years by linoleum, had been preserved in immaculate condition, nearly all of the wall claddings had been left undamaged, and the built-in furniture even retained its original fabric.

The political changes in the Czech Republic left the fate of the building anything but certain. As part of the hasty process of privatization, the villa was to be fully restituted to the Müller's daughter, an expatriot living in England. She, in turn, intended to sell the building. Offers were forthcoming from investors, and in September 1993, a deposit was placed on the house. The villa was about to fall into private hands, to be closed indefinitely to the public, and to be left vulnerable by Prague's weak preservation laws. It was only after an international press campaign publicized the pending sale that the Czech government intervened by declaring their right of first refusal (by law, the government has six months to purchase any national landmark).

Support

Despite the government's professed intention to maintain the Villa Müller as a public monument, the situation is still precarious. The government has not yet purchased the house and funding for a proper restoration has not been secured. In addition, an appropriate program for the villa has yet to be agreed upon. At stake is a singular opportunity to maintain public access to a residential work by Adolf Loos, to establish a vital cultural institution, and to guarantee the preservation of one of the greatest works of the Modern Movement. At this critical moment it is imperative that the international architectural community assume an advocacy role and encourage the Czech government to maximize this rare opportunity. The fate of the Villa Müller can be seen as a prophetic sign for much of the cultural heritage of Central Europe.

Letters of support should be sent to the mayor of Prague District 6: **Jirí Hermann, Starosta, Zastupitelstvo Mestské Cásit - Praha 6, Cs. armady 23, 160 00 Praha 6, Czech Republic.**

Kent Kleinman is an Assistant Professor at the University in Michigan. Leslie Van Duzer is an Adjunct Assistant Professor at the University of Michigan, and is currently a guest Professor in Vienna at the Technische Universität *and the* Akademie für Bildenden Künste.

In May, Princeton Architectural Press (New York) has released their single-building monograph on the Villa Müller, a thorough documentation and analysis of the building, with an introduction by John Hejduk. Text previously published in German in Bauwelt, nr. 48, 1993.

Campaign for Zonnestraal

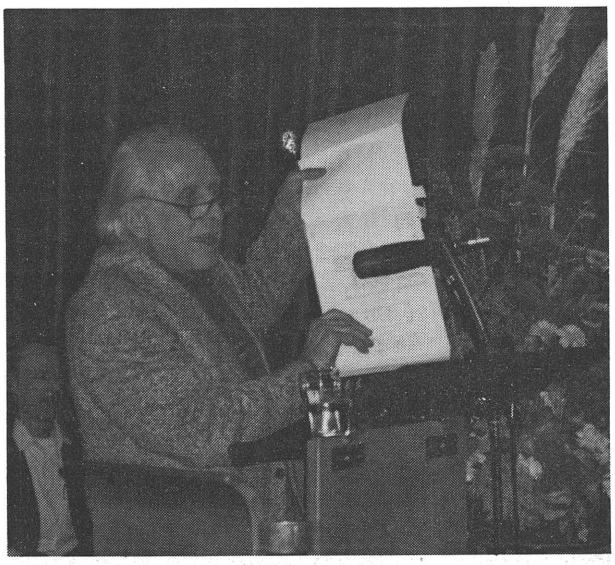
Successful international effort

by Wessel de Jonge

No other building in Holland expresses the cultural inheritance of the Modern Movement more brilliant than Jan Duiker's *chef d'oeuvre* Zonnestraal, that opened in 1928. Founded and financed by the Amsterdam Diamondworkers Union, the sanatorium prominently represents a main period in social history in our country as well. Its slender concrete frame and sophisticated features applied in facades and service systems make it a landmark in the development of building technology.
In 1958 the architect Jaap Bakema organized a first public outcry to save the complex. Ever since, many actions have been taken to convince the public authorities and the owner to take their responsibilities, but nothing really happened for thirty-five years (!), until early 1994. A new and expertly produced television documentary on Zonnestraal[1] was scheduled for broadcasting in March, which served as a catalyst in the preparatory process for the actual safeguarding of the buildings. Also, the initiative of a group of students of the Delft University added to a nervous atmosphere, that was charged with expectations.[2]
When a symposium on Zonnestraal was announced for March 10th, and the Ministry of Culture itself appeared to be involved, it seemed the right time for DOCOMOMO-NL to make a move. An international campaign by fax was launched by the end of April, inviting DOCOMOMO members in other countries to stress with a maximum of force to the Minister responsible that the deterioration of Zonnestraal should be put to an end and that restoration should start immediately.
Despite the short time available, the response to this campaign was substantial and letters were received from the Architectural Museums of Estonia and Sweden; the St. Petersburg Foundation and the Museum for the History of St. Petersburg; the Netherlands *Stimuleringsfonds voor Architectuur*; the Universities of Riga (Latvia), Bahia (Brazil), ETH Zürich (Switzerland), Montréal (Canada), Columbia New York (USA); the DOCOMOMO Working parties of Great Britain, Italy, Québec, Sweden and the Netherlands, as well as several architectural firms and professionals from Holland, Brazil and many other countries. Scattered through the programme, excerpts of these letters were read aloud by the conference chairman to Minister Hedy D'Ancona, who couldn't be but highly impressed by the international support for Zonnestraal.
However, after the Minister's speech many of those present at the conference left Dudok's beautiful Town Hall in Hilversum with a feeling of disappointment, since again no definite promise was made. But who is able to see through the inscrutable ways of politicians? Seven weeks later -just five days before the elections, and a few days before leaving for the European Parliament- D'Ancona announced a Dfl. 7,5 million subsidy for the restoration of Duiker's masterpiece, with an additional anonymous grant of Dfl. 2,5. This promise was made in a radio programme on April 29th, in which she again referred to the many letters received from all over the world.
The subsidy is connected with an initiative of the hospital that still owns the buildings. They intend to use the 6000 m2 of the original complex as a kind of health resort, for which also an even larger additional floor-area will be required. Conceptually speaking, this new function seems quite in harmony with the original use, since both concern the physical and mental regeneration of people.
As soon as the hospital has sufficient guarantees for the remaining budget that is required for the resort, for which institutional investors and health insurance companies are approached, a full restoration of Zonnestraal can be prepared as from this autumn. At the same time, the initiators intend to open one of the pavilions, that has been inexpertly refurbished in the 1960's, as a provisional facility for the health resort. After restoration of the other buildings, also this pavilion will be restored. It seems that for Zonnestraal, shortly after its 65th anniversary, a proper old-age benefit might have been found at last.

Wessel de Jonge is an architect and the chairman of the PR Committee of DOCOMOMO-NL.

Notes:
1. 'Zonnestraal; Drempels tussen Lucht en Aarde' by RQB Productions, Soestdijkerstraatweg 63, 1213 VS Hilversum, the Netherlands, fax: +31-35-836704. An English edition is being prepared.
2. See opposite page for report.



Duiker's crystal restored
Students celebrate Anniversary

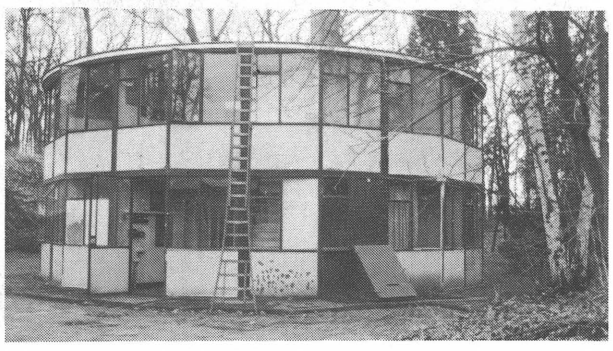
by Nathalie van der Hulst

This year, Stylos, the students' association of the Faculty of Architecture of the Technical University in Delft, celebrates her 100th birthday. Because of this, a group of 8 students have started a restoration project concerning the former servants' house of the sanatorium 'Zonnestraal', designed by the architect Jan Duiker. The 'Koepel' (Cupola) was built in 1931 for twenty servants who each had their own room.
The servants' house was Duiker's answer to the need for a cheap but modern-fitted housing for servants. The rooms are arranged around a sky-lit central hall. The dodecagonal envelope of steel framed windows encloses a maximum of functional space with a minimum circumference.
In September 1993, the restoration committee started with a research in the various archives; almost all original drawings were found. Also the current state of the building has been documented. Assisted and supervised by experts from the university, the restoration committee has made a provisional design. The plans, the way the technical and design aspects are dealt with, and the new function were officially presented at the symposium about Zonnestraal in Hilversum.
The actual restoration is due to start in March 1994. Where possible, students will execute the works themselves.

Nathalie van der Hulst is a member of the restoration committee.

More information from: Restauratiecommissie Koepel Zonnestraal, TU Delft, Fac. of Architecture, Berlageweg 1, 2628 CR Delft, the Netherlands.

Left: Aldo van Eyck pleaded in favour of Zonnestraal at the conference.
Photo: Wessel de Jonge.
Bottom: The servants' house at Zonnestraal.
Photo: Peter van Woerden.



Contemporary Art Pavilion reconstructed

by Luca Veresani

The Padiglione d'Arte Contemporanea, built in Milan between 1947-53 after a project by Ignazio Gardella, was heavily damaged, even almost destroyed, because of a criminal act of terrorism on June 27th, 1993. The *Milanese Kunsthal*, adjacent to the Neo-classic Villa Reale, has been for years the only available space where contemporary art and modern architecture were shown. Here is a building that was deeply rooted in the cultural life of the city. Therefore, rebuilding of the PAC represents a symbol of the moral reconstruction of the civic society, just as it had happened when finally the War ended. The PAC belongs to history; it is a monument; it must be reconstructed as it was before and on the same site.
Ignazio Gardella has immediately offered the original drawings and his professional competence in order to make possible that the PAC will return back to its previous life. A collaboration between the Municipality and the Superintendency for Architecture and Environmental Resources resulted in a commission to Gardella for the new design. Indeed, the joint efforts of private and public institutions, and of the citizens will offer an example of 'good government'.
The financial support for the new PAC will be covered for at least 70% by the Assitalia, one of the largest Italian insurance companies, and in addition several building contractors have offered to take the charge for the reconstruction. These private supports will make the whole bureaucratic procedures much easier and faster.
The building contractor Morganti has taken care under its own expenses of the demolition of the remaining parts of the original structure. The demolition started on August 23rd, 1993, and was already completed at the end of October. The facade looking towards the Villa Reale has been luckily maintained. This will allow the architect and the contractors to continue the work without submitting a *piano particolareggiato* (detailed working drawings), whose approval could take quite a while. Several building contractors will contribute the different materials for the finishing.
The initial planning has fixed that the PAC would be reopened in the summer of 1994. This was a much too optimistic estimate, considering the many delays due to the necessary approvals. Up till now the works are proceeding, and make encouraging progress. The PAC is still alive in the memory of the citizens and will soon be back to its formal allure.

Luca Veresani is a member of the Italian Working Party Steering Committee.

Goldfinger House, London
Acquired by National Trust

by James Dunnett

Ernö Goldfinger (born Budapest 1902, died London 1987) was one of the more controversial architects of the years of Modern Movement consensus in the 1960's. Even then, his brand of large scale unadorned concrete architecture of insistent regularity was too harsh for many to accept.
But now, the National Trust, the guardian of all that is soft and old and beautiful in England, is to acquire the house that he designed for himself 1937-38, together with contents, as the Trust's first modern house, and it is expected to be open to the public next year.

The acquisition is not as surprising as it may seem. Goldfinger was a pupil of Auguste Perret at the *École des Beaux Arts* in Paris in the 1920's and was a habitue of the artistic circles of Montparnasse. There he became friends with figures such as Max Ernst, Marcel Duchamp and Amedee Ozenfant, whose works he was to acquire, and most (but sadly not all) of which will remain on view in the house. He was also from the first a designer of furniture as well as of buildings, including the Safari chair of 1929 which uses only leather and timber without metal fixings, inspired by Berber artifacts seen in Algeria, and the Entas chair of 1931, the first tubular metal sacking chair. There are examples of all these pieces at the house at Willow Road.
Goldfinger came to settle in London in 1934 with his English wife Ursula whom he had married in 1933, and four years later built a terrace of three houses in Willow Road, Hampstead, the district that was then the centre of intellectual and artistic life - the 'Montparnasse' of London -, where Henry Moore, Barbara Hepworth, Piet Mondrian, Walter Gropius, Marcel Breuer, Laszlo Moholy-Nagy, and others were to live at various times during the decade. Nº 2 Willow Road (the Goldfinger's house, the central one of the three) became a focus for much of this life, particularly for the Surrealist group.

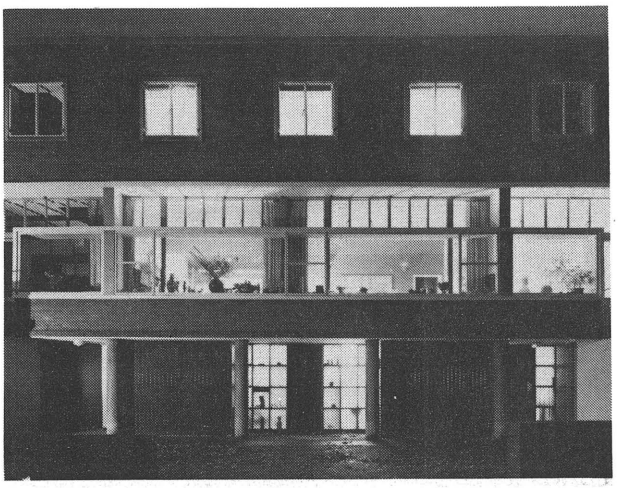
Charlotte Perriand, a friend and collaborator of Goldfinger's, was to write of Willow Road in 1983: 'there [the Goldfingers] built their nest according to their fine principles. The house still exists - and remains an example. It is not without emotion that I stay there, surrounded by friendship, objects, books, painting, recapturing the soul of that unique epoch which gave form to modern times... Ernö is a pivot in London for all who have known him, of the same thought if not the same language'.

The Goldfingers lived in their house until Ernö died in 1987 and Ursula in 1991, continuing to add to their collection, which became an authentic document of taste as much as the house was a document of architecture. For Goldfinger embodied in it - as in a manifesto - the planning and architectural principles he had learned from Perret and from Adolf Loos (whom he had also known in Paris), and also from the plain brick English architecture of the 18th Century. The formality of the symmetrical elevation owes much to Perret and the stepped section to Loos' concept of *Raumplan*. Though the house is largely of concrete construction, it is faced in brick. It is an exercise in the careful control of proportion based on the square and the square-and-a-half, both in elevation and in section, with the Golden Section and the $\sqrt{2}$ proportions also playing a role. The synthesis of ideas is entirely Goldfinger's, presaging his later, angrier, work, and was influential in British architecture in the 1950's.

Whilst the acquisition of this house by the National Trust is being facilitated by the British Government in respect of inheritance tax, the same Government, it is rumoured, is again likely to refuse statutory protection for the masterpiece of Goldfinger's later career, Alexander Fleming House at the Elephant and Castle, south London. This large office building of 1960-65, which for long served as the Ministry of Health, has been empty and under threat for some time. Goldfinger's postWar work remains controversial. It is to be hoped that when the acquisition of Willow Road by the National Trust is complete, it will be followed by public acceptance of the greatness of his later work.

James Dunnett is the honorary editor of DOCOMOMO-UK.

The Goldfinger House at
nº 2, Willow Road,
Hampstead, London.
Photo: The National Trust.



Arthur Erickson House

Foundation established for its preservation

by Elizabeth Watts and Marco D'Agostini

In the spring of 1992, a group of design professionals joined together to preserve the residence of world renowned architect Arthur Erickson, which was threatened through foreclosure proceedings. From its beginnings as a grass roots organization the group has grown to become 'The Arthur Erickson House and Garden Foundation', a registered charity dedicated to preserving the house and garden of Arthur Erickson as a permanent Canadian heritage site. To secure the property, the foundation intends to purchase it and obtain heritage designation at all levels of government.
Regarded as Canada's premier architect, Arthur Erickson's architecture, landscapes and planning are internationally acclaimed.

House and garden
The house and garden have been the principal work space and residence of Erickson since 1957. The house (a converted car garage), located at the rear of a 66 ft. by 122 ft lot, and the lush garden have evolved together throughout the course of Erickson's distinguished career. The garden is an excellent example of contemporary West Coast landscape design which incorporates elements of Japanese and Chinese garden design.
Conservation of this exceptional Erickson landscape will provide an important study site for design professionals and a source of inspiration, pleasure and pride for the community at large.
Under the preservation proposal the house and garden will be rented to Arthur Erickson during his lifetime and subsequently offered to visiting artists and scholars. While the house is rented, guided public tours of the garden will be held. Ultimately the house and garden may be developed as a museum.
To date, the Foundation has negotiated the postponement of the market sale of the property to enable pursuit of the preservation alternative and it has acquired title to the property in trust. A capital fundraising campaign has been launched under the leadership of Phyllis Lambert, Director of the Canadian Centre for Architecture CCA.
The Arthur Erickson House and Garden Foundation recently received a City of Vancouver Heritage Award recognizing their ongoing efforts at preserving the house and gardens. City Council has also included the Erickson property on the Vancouver Heritage Inventory as a class A property. In recognition of the value of the site, the province has adopted the project within the British Columbia Heritage Trust Legacy Program which extends fundraising privileges and will assist in promotion.

For further information on the Arthur Erickson House and Garden Foundation, contact: Elizabeth Watts, Arthur Erickson House and Garden Foundation, 4049 West 12th Avenue, Vancouver BC, V6R 2P4 Canada, tel. +1-604-224-6707.

Elizabeth Watts is the President of the Arthur Erickson House and Garden Foundation. Marco D'Agostini is the Heritage Program Assistant for the City of Vancouver.

Culture of the City

'Condomino XXI Aprile a Milano (1951-53) Mario Asnago-Claudio Vender' by Cino Zucchi, Genova 1993, 112 pp., text in Italian and English, b/w ill., ISBN 88-7058-506-9.

compiled by Maristella Casciato

The 'XXI Aprile' apartment building built by the Milanese architects Mario Asnago and Claudio Vender in Milan (4 via Lanzone) constitutes one of the most convincing efforts towards the culture of the city that one can find in Italian rationalism. Their design can be interpreted on the backdrop of a culture which is carefully reflecting on the compatibility between the typological models of the Modern Movement and the form of the historical city.
The book fully documents the complexity of the project. Besides Zucchi's essay *The geometries of a house*, the book explores the formal qualities of the building by means of very detailed drawings. These drawings should be considered as interpretative tool. The documentation is based on the original drawings by the architects and on the survey carried out by Vittore Cerretti, who in 1992 has been commissioned the restoration of the building's facades.
The drawings reproduce the original condition of the building, including the modifications resolved upon by the architects during the course of the construction. The careful study of the original details and the technical awareness of the building structure result in an exemplary project of maintenance and restoration of one of the finest modern buildings in Milan.

Maristella casciato is a member of the Italian Working party Steering Committee.

Québec City's first curtain walls threatened

by Paul Trépanier

At the current rate, Québec City's first curtain walls will all be gone before reaching forty. This attribute of postWar Modernity, which appeared in the capital city of the Province of Québec in the late 1950's, had been built by the city's most eminent modernist architects: André Gilbert, Robert Blatter, André Robitaille and Édouard Fiset (who died last January). Three of the four new buildings housed some of the leading institutions of the 1950's: two insurance companies (*La Laurentienne* and *La Solidarité*) and the progressive newspaper of the time, *Le Soleil*; the *LaFayette*, for its part, was one of the most prestigious downtown commercial and public buildings. The sites had also been chosen very selectly. The first insurance company was positioned on the city's highest geographical level, close to the Parliament Hill, and the second in the suburban part of the chic *Grande Allée*, the main boulevard leading to the city.

Except for *La Solidarité* Insurance building (Robert Blatter, 1959), extensively altered in 1990, the three other curtain wall buildings still present most of their original components. Unfortunately, the printing works of *Le Soleil* (André Gilbert, 1956), whose facade is Québec City's first curtain wall, will soon be closed. The *LaFayette* (André Robitaille, 1960), expropriated and unused now for four years, is also threatened by a radical alteration project. The conservation of *La Laurentienne* (Édouard Fiset and Paul Deschamps, 1962), known as the Québec City Lever House, is assured until the idea of a renovation arises.

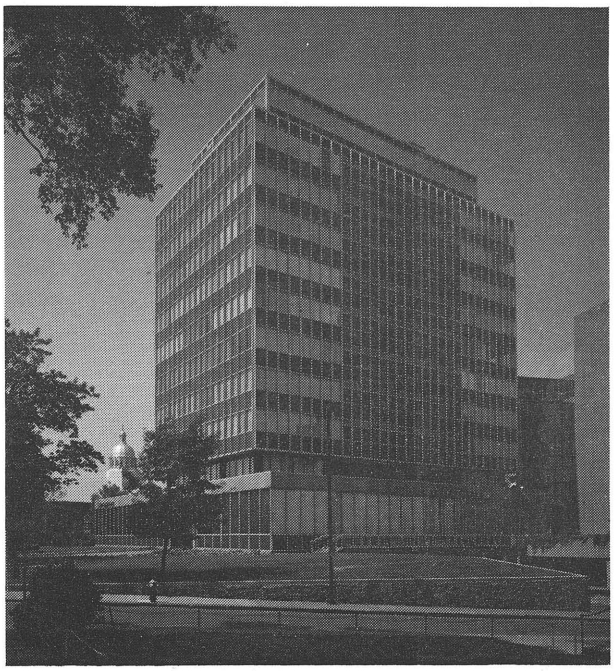
Behind the prestigious image of curtain walls and the modernist interest of this architectural component, each of the four buildings features a distinctive setting, size and color. The two downtown buildings are integrated in a thick urban grid and show a simple shape. *La Laurentienne*'s volume is more articulated and set back from the street, presenting various points of view that put the building in value. *La Solidarité* is totally submitted to the residential suburbs regulations with its low size and horizontal volume. Of all characteristics, the most revolutionary is certainly the use of color. The red (*Le Soleil*), yellow (*La Solidarité*), orange (*LaFayette*) and green (*La Laurentienne*) wall panels have to be seen as the consecration of the place of modernity in the Québec City urban landscape.

The preservation of the *LaFayette* and *Le Soleil* buildings is of particular interest owing to their position inside the downtown area whose rehabilitation has been declared a civic priority.

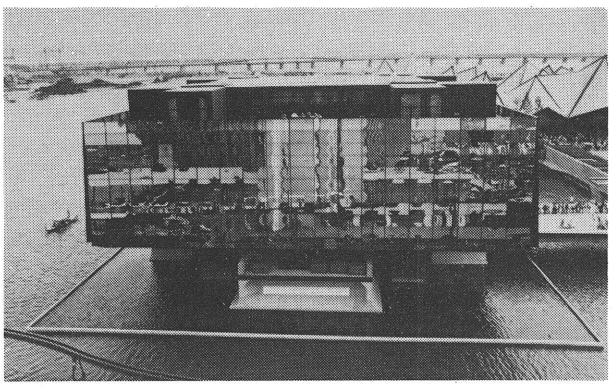
The nine-story *LaFayette* stands as a symbol having been, in 1960, the last high-rise tower built on the downtown boulevard. According to its architect the building was already then, with its provocative orange color, a clear manifesto for the survival of commercial downtown, rebelling against its predictable desertion in favor of the suburban development.

From a preservationist point of view, the conservation of the city's oldest curtain walls cannot be seen in an optimistic way. Their high-quality execution is ignored by decision-makers and population who know little and care less that curtain wall facades were once symbols of progress and prosperity.

Paul Trépanier is a member of the Québec City Committee, and of DOCOMOMO Québec.



Top: *La Laurentienne* building by Fiset & Deschamps, 1962.
Bottom: The Expo 67 Québec Pavilion by Papineau, Guérin-Lajoie, LeBlanc & Durand, 1964.



Expo 67 Québec Pavilion's transformed

by Michèle Picard

The site for the 1967 World's Fair was to be developed from a small group of islands in the St. Lawrence river, facing the city of Montréal. Since then, 30 years have past, the islands are now part of a municipal park. Due to the temporary status of the event, the experimental state of architecture material and regulations of the International Exhibition Office, most of the original pavilions have been destroyed. Fortunately some of the most significant buildings managed to survive, such as the USA pavilion designed by Buckminster. Another survivor, a building considered to be a masterpiece of that time, the Québec Pavilion, is in process of being transformed into an entertainment centre, the Dinasaurium.

Competition

In 1964, after it was announced that Expo 67 was to be held in Montréal, the Québec government launched an architecture competition to all Québec architects for the design of the National Pavilion. Part of the programme for the new building was its ability to be transformed into a modern art museum, a theater or a school of music after the World's Fair. Forty-two architects and firms participated. Three prizes and two mentions were awarded. The first prize winner was a young firm of three architects and one associate: Papineau, Guérin-Lajoie, LeBlanc & Durand. The firm was formed in 1958 by three former fellows students from McGill University School of Architecture. The school was part of the Faculty of Engineering and the first years were shared with engineering students, and as such, had the same curriculum for the first years. The direction of the school was based on the Bauhaus and architecture students were influenced by the modernity of Frank Lloyd Wright and Mies van der Rohe. Mies at the time of the competition was designing the Westmount square in Montréal and I.M. Pei's *Place Ville-Marie* was already built (1954-1965).

Inclined facades

At the beginning of the sixties, the firm was already well established. Several of their projects were built and others in the process of construction such as the Peel subway station, a residence for women students of the University of Montréal and *la Cité des Jeunes de Vaudreuil*, a high school. For the Québec Pavilion they presented an innovative project considering the small site they were assigned. The entire site was excavated to allow water to surround the building thus creating an island accessible by a footbridge. The pavilion was a rectangular shape with inclined facades to reflect the sky in the day time and at night made the exhibits visible from outside. The main structure consisted of four large columns in which were housed the emergency stairs and the vertical mechanical components. These also supported the two main exhibition floors and the roof. The four facades based on the *Vierendeel* structure, were cantilevered from the edge of the roof structure. Four high speed elevators allowed for an easy access to the top exhibition level and a ramp was conceived to bring the visitors back down to the lower levels.

Lemon prize

Over the time, the building was never transformed to a museum or an academy. It was being used as an exhibition space, for a brief period after Expo 67, and was empty and unused for several years. Actually, the building is owned by the city of Montréal. Two years ago the city accepted to lease the building to a private developer whose goal was to establish a recreation park including an Imax theater in the Canadian Pavilion. The former Québec Pavilion was to become the Dinasaurium. It is still not open due to investment problems, but may even be transformed into a casino. The Tétrault, Parent, Languedoc & Ass. Architects who was commissioned to design the project were careful enough in their intervention, not to change drastically the integrity of the building. The circulation pattern was modified by removing the elevators and the ramps. They also built a temporary wall on the inside surface of the facades, closing off the light penetration and providing a backdrop for the new exhibition. Unfortunately, this construction negated one of the most important qualities of the building which was transparency.

For this reason and the fact that the Dinasaurium requires such an enclosed space, the city of Montréal and the architects received the 'Lemon Prize'. This award was given by 'Save Montréal', an architectural heritage group which has annually handed out awards for what it perceives to be best and the worst examples of local architecture. It was awarded because of the poor condition of the building and for not finding a suitable use for a fine building.

Aesthetical, innovative and historical value are attached to the pavilion. This building marks a specific moment of Québec's modern architecture. The Québec Pavilion was perceived as a major achievement at the time of Expo 67 and even from abroad: the New York critic Ada Louise Huxtable wrote in the New York Times that the Québec Pavilion was the 'Barcelona Pavilion' of Expo 67.

Michèle Picard is a staff member of the Canadian Centre for Architecture, and a member of DOCOMOMO Québec.

Revitalization of two works by Emil Bellus

Success for DOCOMOMO Slovakia

by Stefan Slachta

Waking-up from the deep steady dream of totalitarity, new and good results for the masterpieces of modern architecture in Slovakia have been achieved. Slovak modern architecture has excellent functionalist buildings. The last forty years were a period of disinterest, of slow devastations and very often liquidation as well. It was the so-called period of 'Forgotten Architecture', officially rejected and in disfavour of the state regime. The totalitarian system convinced the public that architecture means 'typical panel block of flats' and urbanism means housing estates determined by cranes' routings.
It was not very pleasant to concentrate somebody's attention on the quality of modern architecture in the period between the two wars. Today when the political, economical and sociological situation is changed, the rehabilitation of modern Slovak architecture starts and the chronology of architectural values regains the correct order.

Revitalize city life
Not so long ago, and thanks to an initiative of the members of the Slovak section of DOCOMOMO, some masterpieces of Emil Bellus have been put on the national list of cultural monuments. He is one of the most famous members of regional modernism in Slovakia. He built two boatstations on the Danube banks (the Danube is over 300m wide) and the old Town was connected with the other side by propeller ships. It was one of the city's attractions.
Bellus also built buildings for the Slovak Rowing Club. Although a real masterpiece has been created in 1930, its condition was catastrophic in the 1960's. Different owners of the building totally destroyed its architectural features using an unsuitable building repair system. The aim of the current reconstruction was not only to save the monument, but also to revitalize city life.

Tourist attraction
If first project studies of the propeller stations would have destroyed the spirit of basic Bellus architecture, the main decision of the DOCOMOMO section contributed to the final result, that respect to the basic concept of Bellus' work and its details is being paid. The works by Bellus are in the sense of their historical meaning important documents of the continuity and evolution of functionalist architecture in Slovakia. We can comment that not everything is ideal. Under the present conditions, this is a very valuable step and a signal for a new step towards Modern Movement architecture in Slovakia. It is especially necessary to appreciate that the DOCOMOMO section has played a significant part in the renovation of these masterpieces. Today, the *Propeler* station on the right bank documents the elegancy and clearness of the basic functionalist ideas. The renovated ship yard on the opposite side serves again to its original purpose and attracts tourists' attention again with its beauty.

Stefan Slachta is the president of the Slovak Architectural Society, and a member of DOCOMOMO Slovakia.

Left: View of the reconstruction of the *Propeler* station. Author of the reconstruction project: Vojtech Novotny, 1993.
Right: View of the Slovak Rowing Club, reconstruction. Authors of the reconstruction project: Juraj Fecsin and Henrich Kupec, 1992.

A.V. Kuznetsov and his Stroganov College

by Maria Nashchokina

One of the key figures in the development of the Modern Movement in Russian architecture was the still underestimated architect A.V. Kuznetsov (1874-1954) - the founder of a Russian and Soviet school of industrial architecture and the author of several large enterprises in Moscow and other towns of Central Russia, which were constructed between 1900 and 1920. However, the significance of his creative work is not limited to this.
Kuznetsov became the first Russian theorist and propagandist of reinforced concrete - a new material which he used widely and inventively in his own works. The term 'reinforced concrete' appeared in professional language for the first time at the Second Congress of Russian architects in 1895 in Moscow, where a report was delivered on the system 'Monier'.
In this connection, the importance of his works is analogous to the role of Auguste Perret (1874-1954) in French Modern Movement architecture. Surprisingly, not only their creative aspirations coincide, but so do the years of their lives. Like Perret, Kuznetsov was an apologist of the use of reinforced concrete in architecture and of the expansion of its aesthetic, spatial, formal and constructive possibilities.
This was, undoubtedly, promoted by his broad engineering education. After finishing the Institute of Civil Engineering at St. Petersburg in 1896, he completed his studies at the Berlin Polytechnic and made a study trip to Italy. In the beginning of 1900 he started his professional activities.

As far as contemporary architecture is concerned, not only Kuznetsov's buildings are impressive but also his theoretical works, which were mainly devoted to reinforced concrete constructions. One of his most important contributions has become his speech at the Fifth Congress of Russian architects in 1913, 'Architecture and Reinforced Concrete', which was later elaborated and supplemented with new details for publication (Zodchiy, 1915, N.19, pp. 191-198; N. 20, pp. 203-209). In this work he successively examined numerous constructive innovations which had appeared in architecture due to the introduction of reinforced concrete. He considered it to be not only a new material, but also 'a new way of construction and a new method of design'. Kuznetsov wrote 'that for a work in reinforced concrete more than for other occasions a technically educated artist is needed', since the future of architecture will be 'the harmony of science and the arts' (p. 209). As the first one among his compatriots, Kuznetsov understood the unlimited possibilities offered by reinforced concrete for the creation of new forms and he called upon architects to explore its meaning and apply it in practice.

The article mentioned was his original program. Dated 1913-1915, it was written at the same time as the Studio building of the Stroganov artistic-industrial college of technical drawing was built. It was a big commission in Kuznetsov's career. The 5-storeyed building was intended for the training of future artists, industrial designers, sculptors, ceramists etc. It was erected with a reinforced concrete framework and beamless floors of the same material. So this building was the incarnation of his professed principles. But not only this.
The forms of the building anticipated some propositions of Le Corbusier's conception, like supporting columns, free plans, ribbon windows, flat roofs and also the use of roof lighting, long span structures as used for sport halls etc. The functional conditions of these methods are obvious, but they never dominate the form. On the contrary, Kuznetsov liked to repeat the words of the well known Belgian architect Vierendeel: *'Le*

Left: Front view of the Stroganov College.
Right: The reinforced concrete staircase.

rationel qui n'est pas beau, n'est pas le rationel complet'. He was convinced that the form, the function, the building materials and the conception of space must be a harmonious unity.
Visual witness of such a position is the splendid reinforced concrete staircase of the Studio building which is the compositional nucleus of each building floor. In spite of its contemporary character, Baroque reminiscences of forms and spaces are obvious in the structure. Kuznetsov, like many architects around the turn of the century, admired Gothic architecture and he had a great interest as well in the bold structures of Italian Baroque masters - Quarini, Borromini and some others. He considered that after the invention of reinforced concrete the time had come when the 'complicated inventions of Baroque can be used in new variations and combinations like rational decisions materialized in reinforced concrete and iron'. Cascades of stairs ending in rectangular, oval or heart-shaped spaces are the best evidence of this thesis.
Another slight peculiarity of the building in formal terms is the funnel-shaped form of the capitals on the columns, smoothly touching the ceiling. Such capitals and cupolas especially drew his attention and he mentioned these in several publications.
From the moment the Studio building of Stroganov College was finished, it changed proprietors several times. Not long ago the ownership was transferred to the Moscow Architectural Institute. Now, future architects are studying here. Today this building, which endured many disturbing repairs, needs complete professional restoration which can recover the original image of one of the first monuments of MoMo architecture in Moscow.

Maria Nashchokina is a staff member of the Institute of the Theory of Architecture and Town Planning in Moscow, and a member of DOCOMOMO Russia.

DOCOMOMO at the Buenos Aires University

by Stella Casal

In 1984, a new course was organized for 5th and 6th year students in the Faculty of Architecture of the University of Buenos Aires: 'An Introduction to the Conservation and Renovation of Buildings'.
Its aim was -and still is- to stimulate future architects to develop their work within policies of respect and care for the architectural heritage and, if the case would be, to interest them to attend our post-degree Course on Conservation. After eight years this short introductory course developed from a term of four months -twice a year- to a full year course by request of both authorities and students. Last but not least, the professor in charge, architect Mabel Scarone -coordinator of DOCOMOMO Argentina- who is the head of a 'pro-MoMo' trained staff, brought news of DOCOMOMO to the University.

According to arrangements made at the beginning of the academic term, and with the enthusiastic support of students, two exercises on MoMo architecture were included in the 1993 course. In the first exercise -three classes-, students were suggested to search for MoMo buildings in Buenos Aires which had been restored, renewed or transformed, and to make an evaluation of the original building and the results of the different interventions. We must confess that their curiosity enlarged our list of MoMo examples in the city, and exchange of opinions on the resulting working papers and plans enriched everyone. It is interesting to point out that one of our students during the term was a former Dean of our faculty -Arch. Piña-, who decided to attend the course as 'just another student'. He and other invited professors had been in many cases students when the authors of the examples lectured at the faculty. Their participation helped the young critics and increased their interest in MoMo buildings.
The second exercise -five classes- consisted in challenging students to give ideas on as how to enhance a 1941 MoMo building we previously had selected, and which had been quite modified in 1976. Proposals should include programmatic alternatives as well as technical solutions for new designs. A previous analysis of the quality of the building and relation with the site, including its present condition, was developed in two to three student teams, in order to come to appropriate solutions.
The proposed functional programmes included a wide variety of solutions: turning back to the original use -house and studio for an artist-, keeping its current one -architectural office-, considering its re-use as a small art center, computer center, professional advisers offices, museum of the house itself, dwellings, etc.
Technical solutions also offered a wide experimental range of technical positions.
Finally, all the work was exhibited -some forty different proposals- each team explaining their ideas while the rest gave their opinions.
Further than the results, everyone agreed that in spite of the difficulties it was an enticing challenge to participate in such an exercise with a MoMo building. We hope this experience will be repeated in future terms.

Stella Casal is an architect in Buenos Aires, an assistant professor of the Course and a member of DOCOMOMO Argentina.

Monograph on AGIP

'Giuseppe Vaccaro. Colonia Marina a Cesenatico 1936-38', by Umberto Cao (ed.), with a text by Franco Purini and photos by Gabriele Basilico; Roma 1994, 80 pp., b/w ill., ISBN 88-385-0048-7.

compiled by Maristella Casciato

The seaside Colonia AGIP in Cesenatico was designed by Giuseppe Vaccaro in 1936 and completed in 1938. This publication is the catalogue of an exhibition held in January and February 1994 at the British School of Rome.
The book -the first monographic work dedicated to one of the most elegant building realized in Italy under the fascist regime- unfolds two relevant meanings. First, it illuminates the role of the Colonia AGIP within the creative itinerary of Vaccaro towards the 'modernist' vocabulary. Secondly, it offers a full documentation through original drawings and period photos of the high architectural quality of the building.
The book is an important tool in the hands of those who will be responsible for the uncertain future of the building. The architecture is strong, but the maintenance is poor. Here is a building that needs special care and a constant attention.
Also related to the topic, see 'Cities of Childhood. Italian Colonie of the 1930s' by Stefano de Martino and Alex Wall (ed.); London 1988, 88 pp., b/w ill.

Maristella Casciato is a member of the Italian Working party Steering Committee.

Giuseppe Terragni

13th International Seminar on architectural history Vicenza, June 20-25, 1994

by Maristella Casciato

The International Centre for the Study of the Architecture of Andrea Palladio, in collaboration with the Giuseppe Terragni Foundation, dedicates the annual International Seminar to Terragni (1904-1943), one of the leading figures of Italian rationalist architecture.
The seminar, under the direction of Giorgio Ciucci, will take place in Vicenza, inside the Palladian Basilica from June 20-25th, 1994. Architects and architectural historians will discuss Terragni's manifold contributions, his buildings as well as his critical approach to history and theory.
The opening day, 'Remembering Giuseppe Terragni', hosts those architects who shared years and experiences with Terragni, such as Belgioioso, Gardella, Parisi, Roth, Sartoris, and Vietti.
Many European and American scholars animate the following two days, delivering papers which focus on the following issues: 'Terragni: Europe and Como', 'Terragni: Literature and Architecture', 'The Case del Fascio', 'Projects and Buildings of the Mid-1930's'. On Thursday 23rd and Friday 24th a field trip takes the participants to Terragni's sites both in Como and Milan.
'Giuseppe Terragni: His Personality, His Work, His Cultural Milieu' is the title of the last day session. Panelists are Giorgio Ciucci, Alberto Longatti, Paolo Fossatti and Kurt Foster. Manfredo Tafuri should have chaired the session, but he suddenly died last February. The death of this prominent architectural historian, whose contribution to Terragni's critical reassessment of modern architecture, among many others, has opened the path to deeper inquires, remains a great loss for the world culture now that the century dramatically turns towards its end.

Maristella Casciato is a member of the Italian Working party Steering Committee.

Aldo van Eyck

Monograph on Team Ten protagonist

'Aldo van Eyck, relativiteit en verbeelding', by Francis Strauven; Amsterdam 1994, 340 pp., b/w & colour ill., Dfl. 98,--, ISBN 90-290-8095-7.

announcement

This is the first monograph on Aldo van Eyck (1918) who, through his poetical vision as well as his relatively small but most carefully built *oeuvre*, has had a far reaching influence on the architectural debate after World War II, within the Netherlands as well as abroad. This book covers not only his architecture, but is dedicated in the first place to Van Eyck's conceptual world, the people he kept company with, important events like the CIAM and Team Ten meetings, his role in the Cobra movement, his professorships in Amsterdam and Delft and the many travels he made, amongst others to the Pueblo people in Middle America and the Dogon in Mali.
Of course, an overview of his realized works, from his Orphanage in Amsterdam to the colourful ESTEC buildings in Noordwijk, has been included.

APT 25th Anniversary

Conference, Ottawa, Canada, September 29th-October 2nd, 1993

by Wessel de Jonge

Over its 25 years of existence the Association for Preservation Technology APT has become an important vehicle for improving both the understanding and the quality of historic preservation in North America. 'Nourished by a quarter century of annual meetings, training courses and technical publications, our members have become recognized leaders in heritage inventory and evaluation, in the establishment of standards for conservation and in the development and application of new technologies' says Robert Hunter, Canadian member of APT and chairman of the conference. Now, against the backdrop of rapid change but widening sympathy for conservation in North America, Hunter sees a challenge for APT in preserving continuity in the physical environment and in educating both its members and others to make wise choices for its care.

History of building physics

Following three days of pre-conference courses -offering high-level instruction on a variety of practical and technical issues including historic roofing, masonry mortars and conservation management- participants gathered at the Chateau Laurier in Ottawa, a neo-gothic colossus inspired by the castles along the Loire in France. The conference program was composed of morning lectures and afternoon field sessions. As could be expected from a technologically minded organization, much attention was given to *Materials and Assemblies*, a series including lectures on the restoration of stained glass, glass mosaics, wooden floor refinishing, a session on masonry conservation and repair as well as lectures on the design of contemporary acoustic systems for historic buildings, making up a separate session on acoustic treatments.
The latter opened with a contribution by Anne Weber from Princeton, New Jersey, that explored the knowledge and application of soundproofing and acoustical treatments in the 1920's and 30's. The historic development of knowledge of building physics among designers and architects in that period proves more and more to have been a decisive factor in the development of Modern Movement architecture as such. Fundamental research in this field is, at least in Europe, still rarely undertaken. This probably stems from the fact that the subject is too complicated for most historians whereas contemporary experts on building physics are unfortunately not very much interested in the historic development of their field. It was encouraging to hear that such research work is now making a promising start in North America.

Developers

The *For Public Benefit* series showed that APT has both feet firmly on the ground. The often complicated issue of additions to historic buildings to facilitate their use by disabled persons was the topic of one session. The other one dealt with economics of conservation, including items like costs, taxes and codes. To include a lecture on the 'developers viewpoint' on rehabilitation, by Paolo Rosazza Pela from Vancouver, was certainly daring for European standards. In the Old World conservation officials often seem still quite reluctant to accept large scale involvement of commercial parties in rehabilitation projects. American professionals, probably due to the much harder financial and cultural circumstances under which they have to operate, seem to have a more realistic approach in this respect. In a case where economic circumstances 'stalemate' actual preservation of a historic building, the risk of complete loss could sometimes be averted by involving developers and following a less strict regime in terms of historic preservation.
The *Computers in Conservation* sessions showed that computerization is very rapidly developing in the world of conservation too. Most of the systems and applications presented are not new as such, but their introduction in the somewhat reserved world of conservation professionals is certainly beneficial for efficiency and quality of work on the long term.

Expanding agenda

The most interesting sessions were dedicated to conceptual issues in restoration approach since these subjects sometimes directly concerned DOCOMOMO's main field of interest.
The first session in this series dealt with strategies for complexes, such as hydro-electric stations, an asylum for the insane in Buffalo and obsolete agricultural complexes in Vermont.
Chairman John Fidler of English Heritage was the moderator for an interesting discussion on the conservation of reconstructions, such as the early 18th Century Capitol in Williamsburg, Virginia, that has been rebuilt in the 1930's, allowing a series of 'adjustments' that seem to be inspired more by the Beaux Arts tradition than by a correct understanding of the historic fabric. Carl Lounsbury showed how this makes the reconstructed building a typical example of a popular restoration approach of the early 20th Century, that became a part of history itself. Still, reconstructions can not be listed under the USA Preservation Act, as Tom Tailor explained in his contribution.
Susan Meyers' paper on historic Louisbourg, an 18th Century settlement in Canada, showed how

research and understanding of period technology is essential for a successful restoration. Due to misunderstanding of original construction details of roofs and sewers, preservation works of the 1960's and 70's today result in serious structural damage. The issue of *Restoring the Restored* was again discussed on the last conference day in lectures by, among others, former Icomos president Herb Stovel from Montréal, who put the subject in an international context.

Modern heritage

A third session of the *Expanding Agenda* series was dedicated to modern heritage, chaired by Dinu Bumbaru who provisionally coordinated DOCOMOMO activities in Canada until recently. Marco D'Agostini presented the Recent Landmark Program initiated by the Planning Department of Vancouver. This survey was set up in order to achieve effective legal protection for buildings less than fifty years old, in a city where the majority of significant buildings has been constructed after World War II. An interesting set of criteria for selection are explained in his article elsewhere in this issue.

Stephen J. Kelley from Chicago introduced the participants to the world of repair and replacement of 20th Century window systems, many of them in steel. The extreme heights of the buildings concerned cause specific problems as to wind and waterproofing. Kelley stressed the importance of a professional analysis of a window's technical 'context' since problems tend to occur not in the windows themselves but in the fixings and joints between windows and surrounding claddings.

One of Holland's hot items in recent heritage preservation was the subject of Wessel de Jonge's contribution. In the case of the Bergpolderflats in Rotterdam, strict enforcement of subsidy regulations for a public housing prototype of 1934 led to the complete demolishment of the interiors, without any increase of the limited floorarea in the newly planned apartments. De Jonge also took the opportunity to present the aims and actions of DOCOMOMO International to a North American audience.

Sustainability

The round table discussion on the same subject opened with Sarah Woodcock's sad report about the Gilby's Distillery in Great Britain. Constructed in 1962 the building was listed in 1962, just old enough in view of the 30 year cutoff period. Yet, this outstanding example of postWar architecture in Britain has been demolished last year.

Apart from highways, tunnels and other examples of 20th Century roadside landscapes, the commercially built environment is the main concern of the Society for Commercial Archeology SCA. Rebecca Shiffer showed standardized buildings like roadside diners, gas stations, fastfood outlets and other ordinary structures of which sometimes many have been built, as examples of buildings that are valuable for American cultural history but quite often far from 'unique'. The SCA fights unnecessary disfigurement and demolishment of such structures.

By including sustainability in its aims and actions, the US Union of Architects promoted the preservation of recent heritage as a part of the ordinary architectural practice. Mike Jackson stressed that architects are likely to develop preservation concepts that are contrary to, or at least quite different from those sustained by preservationists. Architects tend to leave their mark on structures that stem from a design approach they feel as very close to current concepts.

The Aluminair House (Albert Frey, 1930-31) was used as an example for the dilemma preservationists face when the restoration of temporary structures is concerned. Jackson posed the question whether this aluminum construction,

The Association for Preservation Technology

From its creation in 1968 by a handful of concerned Canadian and American preservation professionals, the Association for Preservation Technology, APT for short, has grown into an international organization. Its mission is to provide the best technical information on preservation, conservation and restoration, to all those who would benefit from its application. APT International is a not-for-profit corporation with membership dues providing the basic financial support.

The organization accomplishes its mission through its Program of Publications, Training and Conferences. Since 1970, APT has published at the leading edge of preservation with the *APT Bulletin*, *The Journal of Preservation Technology*, and with the quarterly newsletter *Communiqué*.

The Annual Conference focuses on the presentation of technical papers, site visits to specialized laboratories and studios, social activities and the opportunity to meet the most active people in international preservation. The four elements compose the theme of the 1994 Conference in Seattle, on October 2-8. Sessions during the conference will discuss the materials and systems that are composed of these four elements, as well as the effects of the four elements on the built environment.

More information from: APT International, P.O. Box 8178, Fredericksburg, Virginia 22401, USA, phone: +1-703-373-1621, fax +1-703-373-6050.

that looks like a car wreck today, should be restored in order to respect the authenticity of materials, or rebuilt altogether which would probably show the original design philosophy more clearly. Mary Cullen, APT's program chair and official of Parks Canada, concluded by stating that a replica could never show the intrinsic value of a historic structure and leaves only the extrinsic aspects.

Totems and MoMo's

In her closing address, Christine Cameron mentioned again the issue of transitoriness in architectural preservation, a dilemma which she illustrated with the totems of the Haida, a people living on Queen Charlotte Island off the coast of British Columbia. The Haida do not make their totems as artefacts to survive over time, but merely attribute spiritual value to the very process of carving them. After a totem has inspired the next generation to make some themselves the totems are left to deteriorate.
Cameron, who is the director general of the National Historic Sites Department of Canadian Parks Service, Canada's national conservation body, referred to the DOCOMOMO effort by identifying the concept of time -albeit not an entirely new issue in the world of conservation- as a challenge to the profession. She underlined the necessity to be very selective in our aims and that the lack of money will face us with the irreplaceable loss of historic resources.
A fundamental element of any successful approach should be a knowledge based decision making process and Cameron stressed the important contribution of APT in this respect. The environmental movement could serve us as a model for integrating our cause in mainstream processes and to stimulate public participation.

Local flair

The afternoonprograms offered technical field sessions varying from visits to rehabilitated shopping areas to a NCR Building Envelope Research Laboratories tour. Also the social program contributed considerably to the fruitful atmosphere, stimulating the exchange of experiences and know how.
Although as a European I was of course hoping for bear hunting, trekking or salmon fishing to enjoy Canada's spectacular nature, a well organized barbecue on a freezing cold night in Ottawa's historic Central Experimental Farm ('with hearty fare and local flair') appeared just the kind of local flavour I could deal with. Other events of the smoothly organized social program included a visit to the French Embassy, an outstanding MoMo building (is it 1930's?) with a breathtaking interior that could be enjoyed in a friendly atmosphere.

Wessel de Jonge is an architect in the Netherlands and the secretary of DOCOMOMO International.

PostWar-reconstruction outlawed in dynamic city?

by D'Laine Camp

Rotterdam is normally applauded for its port, which is the world's largest. That the same city was once applauded for the drive behind the reconstruction of its town center, destroyed in World War II, seems all but forgotten. Within a few decades, a brand-new city center emerged, in which the contributions of numerous architects, representing a wide range of styles, were displayed. At the heart of it all lays C. van Traa's urban plan.
Now that in 1994 the gaps created by the bombardment have been filled in, a competitive struggle - previously unknown in Rotterdam - is raising its head: should postWar-reconstruction architecture make way for new construction? Buildings once considered modern are now being experienced as old-fashioned and redundant. Many of them are either being torn down or so badly mutilated that nothing is left of their original character. There seems to be little or no awareness that these artifacts are a manifestation of innovative architectonic and urban-planning insights from another era, as well as an expression of the social order within which postWar reconstruction was realized.
To call a halt to the ill-considered demolition and irreparable mutilation of postWar-reconstruction architecture and urban planning in Rotterdam, the Rotterdam PostWar-Reconstruction Committee has been formed. Members of the board are the Director of Municipal Archives, Coen Schimmelpenninck van der Oye, and architecture historians Gerrie Andela, D'Laine Camp, and Gerda ten Cate.

When the PostWar-Reconstruction Committee was introduced on February 22, 1994, it was emphasized that their request for more careful consideration does not imply the Committee's immediate dismissal of all demolition or adaptation of postWar buildings. Just as in the case of DOCOMOMO, the initiative is aimed more at preventing unnecessary destruction and defacement by first analyzing which 'raw materials for a modern urban architecture still surround us'. Continuing along those same lines, the Committee intends to investigate existing possibilities for the contemporary interpretation and potential reuse of individual buildings.

The vitality motivating the Committee's work was evident at its introduction. Only established in late 1993, the organization has already found space for its headquarters, appropriately enough in a monumental, postWar-reconstruction building

The C&A building by J.A. van der Laan, built between 1950 and 1952, was demolished last April.
Photo: Wessel de Jonge.

under threat of demolition. In addition, it has managed to recruit about forty volunteers, from various walks of life, for the enormous task of mapping out Rotterdam's postWar architectural and urban-planning inheritance. The practical support of a number of municipal departments has also been assured.

Besides the study group responsible for the inventory, another study group is also being set up: called 'design-oriented research', its members will examine possibilities for reuse. A third group, 'research and analysis', composed of students on work placement, will carry out supplementary research meant to provide the inventory with a broader base.
A related research project is also being prepared for the purpose of gathering and organizing information on the conceptual, as well as the realized, development of postWar-reconstruction architecture; this project's objective is to categorize the architectonic and urban-planning characteristics found and thus create a frame of reference.
With the honeymoon behind them, the Committee's present aim is continuity. Aside from the work being carried out by the various study groups, an essential need is the existence of opportunities for generating ad-hoc activities, as well as the creation of an even flow of goal-oriented events, lectures, workshops, and exhibitions.

D'Laine Camp is a member of the Rotterdam PostWar-Reconstruction Committee. More information from: Sint Jobsweg 30, 3026 EJ Rotterdam, the Netherlands. Telephone: +31-10-425 88 48.

Pioneers of modernism
An American documentary project

by Jackie Leger

Thinking back on the legacy of Le Corbusier within the context of the Modern Movement, one might wonder what his then eager apprentices are doing today. This is the theme of a documentary project (in progress) on the pioneers of modernism produced by American filmmaker, Jackie Leger. 'Alfred Roth: Architect of Continuity' and 'Albert Frey: Desert Architect' visit two architects once co-workers at the well known *rue des Sevres* and follows them down two very different paths they travelled throughout their own interesting careers.

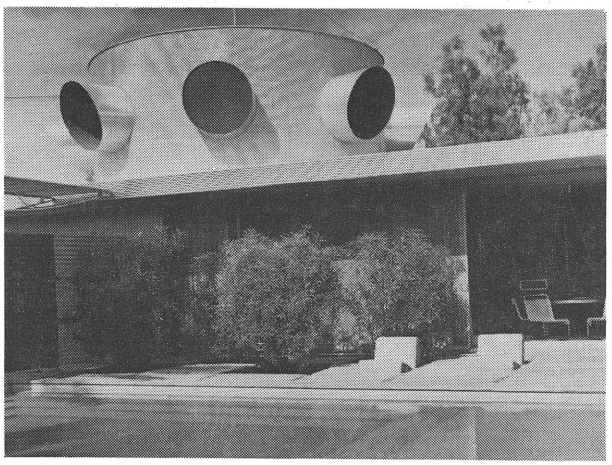
Alfred Roth
Alfred Roth, born in Zürich in 1903, studied under Karl Moser at the University of Zürich before joining the office of Le Corbusier where he was in charge of two houses at the *Weissenhofsiedlung* in Stuttgart in 1927. While at the studio, Roth met Mondrian who influenced him throughout his career. Today, he paints in the spirit of his mentor and has had several exhibitions. Roth's career as an independent architect began in 1928 when he opened his first office in Göteborg, Sweden. After returning to Switzerland in 1930, he worked on the interiors of the Neubühl Housing development in Zürich and joined CIAM. While with the CIAM group, he built the famous Dolderthal Apartments in Zürich 1935-1936 with his partner Emil Roth in collaboration with Marcel Breuer.
Roth has always had a strong belief in the importance of education and this is reflected in his many school projects around the world. From 1949-1952, Roth left for the United States to teach in St. Louis MO and Cambridge MA. He met up with his former colleague Albert Frey. Together they travelled by car to visit Frank Lloyd Wright's Taliesin. Although Roth liked the USA, he was glad to return to his roots. Being European at heart, Roth opened an office in Zürich and began to teach at the ETH. His major school projects were schools for Zürich and Kuwait as well as large projects in the Middle East.
Today Roth lives in his Fellowship House helping the five young architecture students living in the studios while writing a book on his views of modern architects in reflection.
The 58 minute documentary film is a voyage through time with Roth and the continuity of his modern spirit.

Albert Frey
Albert Frey was also born in Zürich in 1903. He worked in Belgium with the modernist Jean Jules Eggericx after training at the Institute of Technology in Winterthur. Inspired by 'Towards a New Architecture', Frey then headed for Paris to join the studio of Le Corbusier where he had an opportunity to work on the Villa Savoye and Centrosoyuz Administration Building projects. From the beginning, Frey was fascinated by American technology and was known as 'the American guy' around the office.
In September of 1930, Frey found himself passing through Ellis Island into the office of New York architect Lawrence Kocher, then editor of the 'Architectural Record'. Kocher was an American modernist responsible for the Rex Stout House in Connecticut - the first poured concrete house on the east coast. Frey and Kocher built four buildings during their partnership, the most important being the Aluminaire House currently being restored on Long Island. By 1934, Frey was working on the Kocher Samson building in Palm Springs, a small desert resort town he would soon never leave. He moved there in 1939, and set up a partnership with John Porter Clark.
Frey always had a preference for individual houses. During this time, the Loewy House and the Frey House 1 and 2 remain his favorite work. While the Frey House 1 has been torn down, it remains Frey's lab for experimentation! He currently lives in the Frey House 2.
The 58 minute documentary visits Frey and his sites to explore his Desert World. Like Roth, he remains true to the modern spirit in architecture and design.

Too little has been documented first hand on the Modern Movement that both these projects are a rare and enlightening view of two architects remaining true to their values and principles. Jackie Leger hopes to find post production funds to complete the two documentaries. 'It's hard but I'll never give up!', she says.

More information from Jackie Leger, P.O. Box 694, Santa Monica CA, 90406-0694, USA.

The Frey House 1, built between 1941 en 1953.
Photo: Lothian Toland.



Architectural photographs by Thérèse Bonney

An impressive collection of architectural photographs, processed by the office of the American journalist Thérèse Bonney (1894-1978), are the subject of the doctoral dissertation written by Claire Bonney (Universität Zürich,1992).
Thérèse Bonney's photographs record architecture and the decorative arts in Paris from the opening of the 1925 *Exposition des arts décoratifs et industriels* to 1932 when Bonney closed her press service. These black-and-white photographs reveal the visual change wrought by the Modern Movement with its emphasis on clear geometric form, mobility and legibility.
Bonney's photographs are rarely single, but usually document a building inside and out in a series of prints, providing a *promenade architecturale* and allowing the reconstruction of floor plans and spatial sequences, furnishings, and room usage.
Among the architects - mainly French - represented in Bonney's archives are Pierre Chareau, Georges Djobourgeois and Robert Mallet-Stevens.
Almost each photograph was carefully provided by Bonney with a label, containing information on the object depicted. Several unknown works by architects on the Modern Movement can thus be identified through these labels. For example three photographs of an unpublished early work by Pierre Barbe. Bonney gives such details as the colour of the sheet iron facade and as the large show window and door edged in polished silver metal highlight the facade's uncompromising lines and sleek elegance in all modern nudity.
The fact that Bonney's bicultural press service was short-lived does not seem to have daunted her spirit. Her allegiance to both her native and adopted countries remained firm. From the mid-1930's she continued her career by organizing several American exhibitions on French artists and French culture for which she was awarded the cross of the French *Legion d'Honneur*. From 1936 to 1937, as Le Corbusier angled for a space at the 1939 New York World's Fair, Bonney was under contract as the sole representative for the architect's work in America. In 1940 she was feted as a hero for her photographic documentation of the effects of war on children shown at a solo exhibition at the fledgling Museum of Modern Art.
Unfortunately, Bonney's archives are not easily accessible at present to researchers. Cataloguing of her photographs is, however, currently underway.

An article based on Claire Bonney's doctoral dissertation is scheduled for publication in a future edition of the DOCOMOMO Journal.
More information from: *Claire Bonney, Haltingerstrasse 20A, 4057 Basel, Switzerland, tel. and fax +41-61-691-5940.*

Events

VI International Conference for Conservation of Historic Sites and Buildings of Iberoamerica; Conservation of the Modern Architecture
Caracas, Venezuela
July 24-30, 1994
inquiries: Universidad Central de Venezuela, Faculdad de Arquitectura y Urbanismo
Apdo. Postal 40362, Caracas 1040-A, Venezuela

Architecture of the essential
6th International Alvar Aalto Symposium
Alvar Aalto Museum, Jyväskylä, Finland
August 19 - 21, 1994
inquiries: P.O. Box 461, SF-40101 Jyväskylä, Finland
tel. +358-41-624-809, fax +358-41-619-009

3rd Symposium on History of Town-planning and Urbanism
São Carlos, São Paulo, Brazil
September 7-10, 1994
inquiries: Mestrado em Arquitetura, USP/São Carlos, Att. Dr. Carlos Botelho, 1465
Campus USP, CEP 13560-250, Brazil
tel. +55-162-722297, fax +55-162-719241

Third International DOCOMOMO Conference; the Challenge of Modernity
Barcelona, Spain
September 14-17, 1994
inquiries: see announcement

Restoration Fair
RAI, Amsterdam, the Netherlands
October 18-20th, 1994

Association for Preservation Technology International Annual Conference
Sheraton Seattle, Seattle, Washington, USA
October 2-8, 1994
inquiries: see announcement

The Jerusalem Seminar in Architecture; Architecture, History and Memory
Jerusalem, Israel
November 7-10, 1994
inquiries: P.O. Box 7912, 91078 Jerusalem, Israel

Preserving the Recent Past Conference
Chicago, Illinois, USA
March 30 - April 1, 1995
inquiries: see announcement

A monument for Columbus

Students' exhibition on Soviet entrees

announcement

In 1928-29 the Pan American Union initiated one of the biggest architectural competitions ever held, for a monument for the great explorer Columbus. Over 450 proposals from 48 countries entered in the competition, that was eventually won by the British architect Joseph Gleave (1907-1965) with a design that was expected to be built for US$ 1,5 milion. In 1939 works on the foundations started in Santo Domingo and a new calculation of costs was made by Gleave in 1959. Between 1989 and 1992 the 42 meters high and 240 meters long monument was actually constructed, just in time for the celebration of Columbus Year. The costs for its construction, US$ 40 milion, caused serious riots amongst the impoverished population of the Dominican Republic. Today, the giant structure houses six museums.

In connection with the Columbus Year, students of the University of Stuttgart under Dietrich Schmidt, member of DOCOMOMO Germany, built a number of models of the Russian entrees to the competition -including those by Melnikov and Leonidov- as well as the winning scheme by Gleave.
It is the intention to have the exhibition on show during the DOCOMOMO conference in Barcelona.

More information from: University of Stuttgart, Department of Architecture, Dipl.Ing. Dietrich Schmidt, Kepplerstrasse 11, D-70174 Stuttgart 10, Germany, tel: +49-711-1213292.

Soviet vanguard in Holland

Exhibition of unique pieces

'Avantgarde Soviet architectuur 1924-1937'
NAi, Rotterdam; until May 15th, 1994.

by Wessel de Jonge

A breathtaking exhibition on Soviet avantgarde architectural drawings has been on show in the Netherlands Architectural Institute in Rotterdam until recently, covering the period 1924-1937. It is the second in a series of two coproductions of a research team at the Stuttgart University and a group of Russian specialists. Like the first part on the period 1900-1923, the exhibition has previously been shown in the *Kunsthalle* in Tübingen, Germany. An extensive catalogue in German is available.

In the 1930's, architects in the new Soviet society were faced with new tasks and needs: communal flats, worker's clubs, numerous public buildings and even completely new cities like Magnitogorsk. The Avantgarde exhibition shows how this new society found various ways of expression in architecture and urban schemes. Several well known designs by architects like Melnikov, the Vesnin brothers, Leonidov and Ginzburg, but just as much rarely shown or even almost totally unknown works together form an overview of the spectacular developments that the architectural avantgarde went through in the young Soviet Union. The exhibition is being composed mainly from the collections of the Shushev Museum in Moscow and the Museum for the History of St.Petersburg. In particular, pieces from the latter are little known, since scholars tended to concentrate on the wealth of material in Moscow. Drawings and sketches from private collectors complement this unique show.

The numerous large coloured drawings, many of these well known entrees to the great competitions for the Soviet Palace and the Ministry for Heavy Industry, are as beautiful as impressing. The great expectations of a dynamic new era are convincingly made alive, for example in Shushev, Jakoviev and Francuz' drawing of a Columbus monument of 1929, that stands out against a nightly blue sky cleaved by flying machines and zeppelins. Also the issue of technology, a main component in constructivism, is represented and offers some of surprises, like the suspended roof of the Vesnin's airplane hangar of 1924, that looks contemporary but seems to stem from the rather unknown grand tradition of Russian civil engineering of the late 19th Century as well. Many works of the 1930's show a more modest character that emerged under the influence of the upcoming Stalinism. At first, many avantgarde architects tried to stick to their progressive starting points and for instance the beautiful sanatorium for Kislovodsk by Ginzburg, Vachtangov and Rapoport of 1935 proves that some of them created great architecture even under these circumstances.
It seems that although this less extreme modern architecture of the late 1930's is undergoing a reassessment at current, a critical historiography is needed. By partly filling this gap, the connected catalogue is an important step.

A number of DOCOMOMO members, both Russian and German, has been involved in this project. The opening was celebrated in the presence of director Vladimir Rezvin and researcher Igor Kassuss of the Shushev Museum, Boris Kirikov, research head of the St.Petersburg museum as well as Dietrich Schmidt and other German DOCOMOMO members. From Rotterdam the exhibition will travel to St. Gallen, Switzerland.

Wessel de Jonge is an architect in the Netherlands.

The Challenge of Modernity

a critical review and contemporary positions

Third International DOCOMOMO Conference, Barcelona Fundació Mies van der Rohe, September 14-17, 1994

The Third International DOCOMOMO Conference to be celebrated in Barcelona from September 14-17, 1994, will address the following question: 'What aspects of the cultural legacy of the Modern Movement live on in contemporary architecture?'.
There is a tendency to see the Modern Movement as a closed subject. While the cultural crises of the second half of 1960's undoubtedly broke the relative continuity of, and introduced a major reflection into, a long process, great cultural cycles do not always conclude when a crisis occurs, however profound such a crisis may be. To put this in another way, what has ended is a phase of that cycle and another begins which nevertheless carries on the realization of the former.

If we accept this hypothesis, it follows that it is of interest to discern between those aspects of the Modern Movement which continue to act as embryos of contemporary architecture and those aspects which, after undergoing a critical revision are either surpassed or simply have ceased to be shared by the current culture.

The papers which are included in the definitive program of the Third International DOCOMOMO Conference will to some extent confront this theoretical frame of reference by prompting a discussion about concepts, authors or episodes of the Modern Movement whose reconsideration could be of interest in relation to current architecture.

Some specific cases of interventions about particular Modern Movement works will also be studied. The most frequent method until now has been the intervention to conserve the existing work or restore the work by returning it to its original characteristics. However the heritage of the Modern Movement, which as historical legacy has already completed its initial life cycle, may also be the object of transformation or extension. Consequently, it is also important to discuss the criteria of intervention which could be applied in each case to Modern Movement architecture.

Programme synthesis
The problem of the relationship between the Modern Movement and contemporary architecture will be developed over the course of the conference through a series of lectures by figures of renowned prestige in the area of reflection and critical analysis of Modern Movement architecture:

- *The Coexistence between the Ancient and the Modern; the Presence of Modern Architecture in Historic Environments*
  Juan Antonio Cortés
- *The Values of Universality and Regionalism in Modern Architecture*
  Kenneth Frampton
- *Modern Architecture as an Aesthetic System and as a Response to the New Structural Problems*
  Vittorio M. Lampugnani
- *The Virtual city of the Modern Movement and its Intention to surpass the City of the 1800's*
  Antonio Monestiroli
- *The Selective Inventory of Modern Movement Works; Monument versus Ordinary Architecture*
  Gérard Monnier
- *The Values of Modernity after World War II and Responses to the Processes of Massification*
  Bruno Reichlin
- *The Problem of the Division of Functions in the Modern City; the Debate between CIAM and Team X*
  Dennis Sharp
- *The Problem and the Myth of Technique in Modern Movement Architecture*
  Ignasi de Solà-Morales

The Conference will also include the presentation of numerous papers by selected international specialists which will reflect recent investigation in the areas of:
- The Practical and Principal Issues Related to the Criteria for the Inventory of Modern Movement Architecture.
- The History of the Building Technology of the Modern Movement.
- Modern Movement History in the Training of architects.
- The Historiography of the Modern Movement.

Dates
Third International DOCOMOMO Conference:
Wednesday, Sept. 14 - Friday, Sept. 16, 1994
DOCOMOMO Council Meeting:
September 16, 1994 (16:00)
Optional Post Conference Tour:
September 17, 1994

Conference fee general participants
Registered before August 1, 1994:
* Members of DOCOMOMO (membership fee registered at the DOCOMOMO International Secretariat by July 22, 1994) 48.000 ptas.
* Non-members of DOCOMOMO 55.000 ptas.

Registered after August 1, 1994
* Members of DOCOMOMO (membership fee registered at the DOCOMOMO International Secretariat by July 22, 1994) 60.000 ptas.
* Non-members of DOCOMOMO 70.000 ptas.

* Students (a limited amount of seats available) 15.000 ptas.

Detailed information
All inquiries concerning Registration and the Post Conference Tour should be addressed to:

Mrs. Hilde Teerlinck
DOCOMOMO Conference Office
c/o Fundació Mies van der Rohe
C/Bailén 25, 4rt. - 2º
08010 Barcelona, Spain
tel. +34.3.265.8922
fax +34.3.265.6187

First International Gaudí Meeting in Barcelona

announcement

On September 17 and September 18 the First International Gaudí Meeting wil take place in Barcelona. After a reception at the Güell pavilions on Sept. 16, the following day lectures will be held by Jos Tomlow ('The polyfunicular model of Gaudí'), Marc Burry ('Computerizing the Sagrada Familia'), Jan Molema ('El Capricho in Comillas'), Tokutoshi Torii ('Franciscan Mission in Tanger'), Juan Bassegoda ('The Cátedra Gaudí') and Carlos Flores ('Between Gaudí and Jujol'). The lectures will be held in the Sala Picasso of the Architects Union in front of the Cathedral. On Sept. 18 a tour of Gaudí's work is scheduled, after which the meeting will be concluded in the Palace Güell.

More information: Centro de Estudios Gaudinistas, Pge. Tubelia 20, 08014 Barcelona, Spain, tel +34-3-490-4656, fax +34-3-488-3501.

Preserving the recent past

US-conference postponed to Spring

second announcement

A first national conference on the preservation of recent heritage in the USA, previously scheduled for this fall in Chicago, Illinois, has been postponed to March 30th -April 1st 1995.
The National Park Service, the Illionois Historic Preservation Agency, the Historic Preservation Education Foundation, the Society for Commercial Archeology, and the Association for Preservation Technology will sponsor a three-day program on the challenges of identifying, evaluating, documenting, maitaining and preserving properties from the 20th Century. The conference will be national in scope and will be the first of its kind in the USA to address the philosophical and practical issues associated with the preservation of the recent past. More detailed information on the program has been included in Journal 10, page 13.

More information from: Tom Jester or Carol Gould, Preserving the Recent Past, P.O. Box 77160, Washington, DC 20013-7160, tel: +1-202-343-9578.

Heritage rehabilitation

International conference in Argentina

second announcement

From August 28th - September 4th the Second International Conference on the Rehabilitation of Architectural Heritage and Buildings will take place in Mar del Plata in Argentina. The aim of the event is to bring together experts from scientific, official, public and professional communities from various countries - with their own particular views - tending to a unity of criteria and doctrinary principles.
In various sessions, selected speakers will address the intervention process, procedures, technologies for consolidation and restoration, social participation, and case studies. Five post conference seminars, in Buenos Aires, Córdoba, Trelew-Chubut, Salta and Misiones, are being organized. Also additional lectures, an exhibition on the reuse of buildings, and competitions for videos, films and unpublished written works are being scheduled. See Journal 10, page 8 for more information.

More information on participation and submitting papers from: Centro Internacional para la Conservación del Patrimonio, Sede Argentina, Perú 222 (1067), Buenos Aires, Argentina, fax: +54-1-343-3260.

Miami Beach

Between Dessau and Hollywood

by Hubert-Jan Henket

Surrounded by the Caribbeans, halfway between Dessau and Hollywood, the Miami Beach Art Deco District is floating in the tropical sun. More than 800 Art Deco buildings of the 1930's are to be found in what is the first 20th Century National Preservation District. Outside this area many more architectural treasures of the thirties, forties and early fifties can be seen near the coastline. Visionary developers like Carl Fisher, who made his fortune with the invention of the carbon wire automobile head-lamp, saw the immense tourist potential of this tropical coral reef in the 1920's for middle income families of the industrial north, east and midwest. Railway lines were constructed and a thirty hour journey guaranteed summer conditions for those living in the midwinter cold. Christmas shoppers on Fifth Avenue in New York were attracted by a huge billboard stating 'It is June in Miami'. The big construction boom started after the hurricane of 1926. Nobody though knew at the time what the American tropics should look like, because there were no examples, so they simply invented it. Baobab trees were imported from Africa, pines from Australia, many varieties of palms from all over the globe and even elephants. The grid iron, which had proved efficient in the development of most American cities and towns was adopted here as well.

Balancing act

As for architectural expression, the visual inventions of the European modernists proved useful. Their white elevations had a tropical sensation and the geometric compositions were an expression of the new age, machinelike, streamlined, clean, forward looking. Not bothered by philosophical and political ideas about the elevation of the masses, the total rejection of the past, the economic use of resources, the abandonment of decoration, the necessity of reduction etc., the architects in Miami borrowed freely from the modernists what they could use aesthetically for their new dream world. They were also inspired by other sources, such as Jugendstil, Wright, etc. Fierce competition between their clients to attract customers to the hotels and tenements meant that every individual building should lure the attention to its own presence. And there they are, beautiful ladies on show, dressed in amazing cocktail of Bauhaus and Hollywood mixed in a Caribbean bowl. No deep spiritual meaning but humane, more fun than beautiful, not puritan but pragmatic, an always different balancing act between the horizontal and the vertical, immensely varied in its presence, but traditional in plan and section. All in all a great joy.

Quality for clients

The coastline of Miami Beach gives a very clear picture of the dynamics in the tourist industry in the last sixty years, the architectural response to this turbulence, and the rise and fall of buildings. In the thirties small low rise hotels were built with decorative elevations. The Park Central Hotel, the Beachwater and the Cavalier are nice examples of this period. In the forties, due to developments in the aircraft industry, larger groups of tourists appear on the scene, so bigger, higher and even more expressive buildings are the response, such as the Ritz, the Delano and Shelborne hotel.The competition between these hotels and the smaller less luxurious hotels of the thirties was lost by the latter and as a consequence these slowly fall to decline. In the meantime bigger planes and faster trains in the fifties resulted in even bigger and taller hotels, with ever more attention to architectural quality to attract the well-to-do tourists. The Fontainbleau hotel by Morris Lapidus with its replica of the voluptuous garden of Fontainbleau is a striking example. From then on the hotels offer all a tourist could want within its compound. No need to leave the hotel any longer, the self-contained environment without social contribution to the urban quality, is a fact. The competition between these hotels and those of the forties is lost by the latter and as a consequence they slowly fall into decline too. Then in the sixties, with the introduction of the Jumbojet, mass tourism really takes off with a dramatic influence on the architectural scenery ever since. From then on architectural and urban quality don't count any longer to attract and keep clientele. In mass tourism cheap accommodation is more important than the return of a satisfied client and as a consequence many huge concrete faceless boxes are built, all with a similar expression. An area which in Miami Beach is called the *canyon* is the result. In the meantime the best hotels of the fifties don't fall into decline because they offer a different kind of quality for a different kind of client.

The National Council of Art Deco Societies

Art Deco societies exist in many North American cities and regions. The National Council of Art Deco Societies (NCADS) is aimed at coordinating their activities and to keep up contacts with groups in, so far, Australia and England.

More information from:
Anthony Fusco, facilitator, NCADS, 1 Murdock Terrace, Brighton MA 02135, USA,
tel. +1-617-787-2637, fax +1-617-782-4430.

Overdone
Then enters Barbara Capitman, a lady who came to Miami Beach in the 1970's. She was first to rediscover the value and enormous potential of the Art Deco buildings of the thirties, which by that time were in a terrible state of disrepair or abandonment. With enormous stamina she pushed her case: she founded the Miami Design Preservation League and this organization stimulated new developers to invest in the area, it acted as a watchdog against unwanted development and stimulated the public at large in a renewed love affair with the area. And the result today is an amazing revitalized area full of fascinating rehabilitated and redeveloped Art Deco buildings, hotels, tenements, condominiums, offices, shops, etc. The restorations have mostly happened in a very pragmatic way, which has its pros and cons. A new pastel colour scheme was introduced, which in many cases gives a very lively effect, but in some instances (for example the hotels The Cavalier and The Netherland) the result is *kitsch* and overdone.

Inspiring environment
Many alterations and additions to the original can be found, to make the buildings fit for current commercial requirements. Most are satisfactory; in some cases the result is better than the original. but in some instances the result is terrible, because they don't fit the principal concept of the original. Also cases of disastrous demolition, for example a corner building on Ocean Drive in order to allow the rich Italian couturier Versace to build a swimming pool on that spot, could not be stopped. Every year the Miami Design Preservation League organizes the Miami Beach Art Deco Weekend where over 400,000 visitors are introduced to the architecture and design of the thirties. During this festival the league earns over a quarter of a million dollars to run their organization. Although this might sound rather commercial to Europeans, the results of the Miami Design Preservation League, based on voluntary commitment, are very impressive indeed. A lot of things are actually done, whereas in a more officially controlled situation - as in the case of European countries - the opposite is often true. Of course this approach, due to lack of sufficient control, has lead to unnecessary mistakes, and the restorations do not always resemble the original. But this is of minor importance since the energetic revitalization of Miami Beach has resulted in a very inspiring environment, based on the qualities of the recent past, yet with a new strength which fits the imagination of today. It holds a lot of lessons for future rehabilitation and restoration programmes like those in the Tel Aviv White City for example.

Books
Three books might be of interest. The first is, 'Deco lights, preserving the beauty and joy of Miami Beach Architecture' by Barbara Capitman published in 1988, which consists mainly of pictures. It is a pity that neither plans nor sections of the buildings are shown. The second book is 'The Miami Beach Art Deco Guide' by Keith Root, published by the Miami Design Preservation League in 1987. It gives a short history of Miami Beach and it presents all buildings in a geographical order, with a photograph and a short description; a useful booklet to carry around. And finally there is 'Rediscovering Art Deco USA, a nation wide tour of architectural delights' by Michael Kinerk and Dennis Wilhelm; two of the driving forces behind the Miami Design Preservation League. The book was launched during the last Art Deco weekend 1994. Again a publication full of pictures which deals with important Art Deco buildings in the USA. It gives a concise history of who is who in the preservation effort of Art Deco in the United States, and it shows many examples nationwide of what is considered Art Deco. However it doesn't mean that the book has clarified the mystery for me of what Art Deco really is.
The next Miami Beach Art Deco weekend is in January 1995, it is worth while being present.

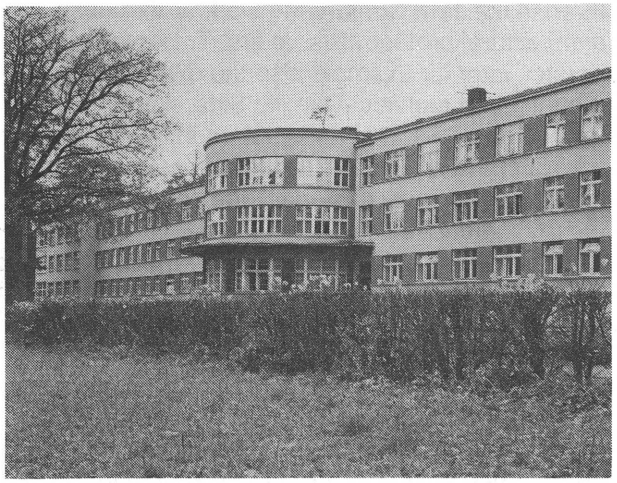
Hubert-Jan Henket is the chairman of DOCOMOMO International.

Aleksandrs Klinklavs, 1899-1982

A Baltic architect in America

by Janis Lejnieks

Aleksandrs Klinklavs was born in 1899 near Riga, and graduated at the Faculty of Architecture in the University of Latvia in 1930. He became the director of the Building Department of the Latvian Red Cross, at the same time setting the position of the most successful architect of the 1930's in Latvia. The main field of his interest was designing hospitals and health centers; Klinklavs is the author of the biggest and most modern hospital in the Baltics of the 1930's, which was built by him in Tervete. Afterwards he designed a sanatorium in Kandava, and hospitals in Rexekne, Limbazi, Bauska and Liepaja.
Klinklavs has won a lot of competitions. In a sense his style was influenced by Bauhaus as can be seen in the Health Center of the Latvian Red Cross at the corner of Pernavas and Asara streets in Riga.
In the 1930's Klinklavs turned to the neo-eclecticism, dominating in Latvia after 1934. The most prominent of his buildings are the



After becoming the director of the Building Department of the Latvian Red Cross, Aleksandrs Klinklavs designed this hospital in Tervete. It was built between 1930 and 1934. Photo: PPC Archive.

Ministry of Finance, which occupied a whole block in Riga, and the municipal Health Service Center at the corner of Riga's Skolas and Dzirnavu street. In 1944 Klinklavs emigrated to Germany and became a lector in the Latvian Technical College in Eslingen. In 1948 Klinklavs arrived in Montréal, Canada, and soon became the chief designer in the architects' firm Barrot, Marshall & Merrit, mostly working on health centers and hotels. He had an active social life, working as an editor for Latvian newspapers.
In 1959 Klinklavs moved to Chicago, USA, and took the position of chief designer in Jensen, Halstead & Rummel architects. The character of his vocabulary of forms was well disposed towards the international style. Klinklavs died in 1982 in Chicago. His sketches, drawings and designs of the postWar period were returned to Latvia by his widow, the famous Latvian actress Irma Graudina. An exhibition of Aleksandrs Klinklavs life and works has been shown at the House of Latvian Architects in Riga, in December 1993. The exhibition consisted of original drawings and photos from all his creative periods and is based on a study by the architect Janis Lejnieks. The booklet 'Aleksandrs Klinklavs' was published in connection with the exhibition in Latvian and English.

Janis Lejnieks is a member of DOCOMOMO Latvia.

Modern gardens

'The Modernist Garden in France', by Dorothée Imbert, New Haven and London 1993, 268 pp., b/w ill., ISBN 0-300-04716-9.
'Per i piacere del popolo. l'Evoluzione del giardino pubblico in Europa dalle origini al XX secolo', by Franco Panzini, Bologna 1993, 350 pp., b/w and colour ill., ISBN 88-08-14240-X.

Compiled by Maristella Casciato on the announcement of the publishers

One must be aware of the fact that also modern parks and gardens need to be restored. Landscape architecture is slowly but inexorably becoming a major matter of concern for architects and historians. One would hope that in the near future this issue will be considered among the main objectives of DOCOMOMO International too. Both books offer several interesting insights to the topic in terms of documentation. The modernist garden, which flourished in France between the 1910's and 1930's, is carefully analyzed by Dorothée Imbert. Drawing on archives and photo collections in several countries, she shows how designers used new materials and vocabularies to challenge gravity and a preconceived idea of nature and garden as a symbiotic system. The book adds significantly to our understanding of landscape architecture of this century.
Franco Panzini's book has a much broader scope when the author tries to answer the following question: When and why did gardens become public? Can one consider the public park a new typology of open space? How did the use, the forms, and the public change in the course of centuries?
The author examines the origin of the idea of the public parks focusing on the period when the aristocratic gardens, open to public, gave cultural premises to the building up of the first true public parks. From the Age of the Enlightenment to contemporary years the book focuses on the metamorphosis of the modern urban park, enlarging the study to recent parks in Barcelona, to Parc de la Vilette and Parc Citroën in Paris, and several other European examples.
Also related to the topic, see 'Modern Landscape Architecture. A Critical Review', by Mark Treib (ed.), Cambridge (Mass.) 1993, 289 pp., bl./w. illustrations.

Maristella Casciato is a member of the Italian Working party Steering Committee.

Visit in another house

A cultural crossover exhibited

by Jindrich Vybíral

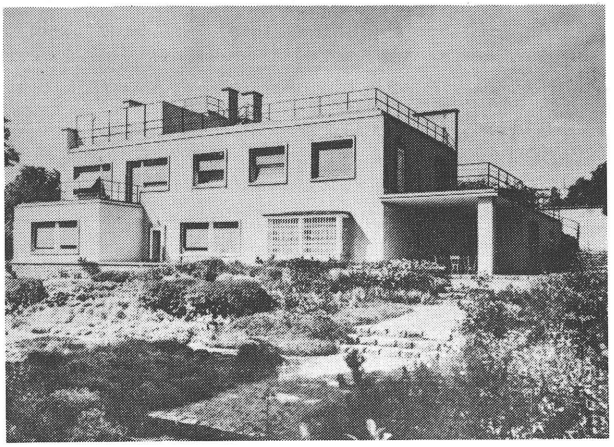
Another House, the exhibition title of German and Austrian architecture in Moravia and Silesia from the years 1890 to 1938, was prepared by the architectural department of the National Gallery in Prague. The exhibition took place in Prague and Brno in the autumn of 1993.
The issue of Czech-German cultural mutuality was until recently a taboo subject. Due to ideological motivations and thanks to inherited nationalistic antipathies, the reminders of the German past in Czech border areas and in the inland cities were ignored and even eradicated for more then four decades. Since the most recent time, we are getting used to the fact that until the removal of Germans in 1945, the German speaking authors played an important part in the creative processes and intellectual culture in Bohemia and Moravia. A 'second stream' of thoughts, which flew sometimes unnoticed, by the sidelines, and somehow against the tendencies dominating native Czech art. At other times with its rapacity and fierce assertiveness it gained an upper hand.
With the creative input of 'two peoples', architecture in Bohemia was somewhere between historicism and functionalism. Many exceptional qualities wouldn't have been reached without the creative activity of German authors. Especially important was their work for the intellectual culture of Moravia and Silesia. While artistic and intellectual circles in Bohemia became receptive to influences from Vienna, Berlin, Munich and especially Paris in the second half of the 19th Century, simultaneously it also developed its own tradition. Moravia and Silesia remained a provincial outskirts till the 1920's and were dependent almost exclusively on the assimilation of initiatives coming from the center of the Austro-Hungarian empire. With this course of events, these countries became an exceptional reservation of modern architecture.

Even in the 19th Century the work of Viennese architectural protagonists, at first T. Hansen and F. Ferstel, later for example also the distinguished urbanist and architect Camillo Sitte, were realized. But the golden age of architecture in Moravia and Silesia starts around the turn of the century due to the students and occasionally the colleagues of the originator of modern architecture in Central Europe, Otto Wagner, professor from the Viennese Academy. From the provinces of Moravia and Silesia comes a list of his most important pupils: J.M. Olbrich, J. Hoffmann, L. Bauer, H. Gessner, and others. These architects, after finishing their studies at the Academy, remained in Vienna without neglecting their contacts with their former home. They searched and found customers among their countrymen, ambitious provincial businessmen or the intelligentsia were united with the most enlightened big city patrons. Moravia and Silesia became, for a short while, a stage for formerly unseen output which enriched these provinces with a number of exceptional secession or premodern works of architecture.

German culture

The beginning of an independent Czechoslovakia, in the year 1918, didn't automatically mean a complete break with the Austrian capital, but the former dependency on Viennese concepts and the preferred position of Austrian architects was gone. The Czech authors could, in their new state, count on generous support and a preferred status in the realization of public projects. During the twenty years between the Wars, the conditions on the German scene in Moravia and Silesia also changed and gained diversity and local flavour. The creativity of domestic architects reached a

Left: Dr. Grohmanns House in Würbental (Hoffmann, 1920-21).
Right: Breda & Weinstein Warehouse in Troppau (Bauer, 1927-28).
Photos: National Gallery, Prague.



European level for the first time, thanks to a group of designers from Brno led by E. Wiesner. These architects, with their buildings, offered an alternative for the uniformity of the International Style's form and with individuality figured out aesthetically functional solutions of modern architecture. During this time also one of the pivotal works of modern architecture, the Villa Tugendhat from L. Mies van der Rohe, was built. In the exhibition of German and Austrian architecture in Moravia and Silesia during the years 1890-1938, the works of the previously mentioned architects, from Sitte to Wiesner and Mies van der Rohe are represented by projects, sketches, photographs, and models from the property of more than a dozen Czech museums. The enduring negative stance of institutions and the public towards the documentation of German culture here was evident in museums and architectural archives.

The exhibition was named Another House. To Czech public, used to measuring artistic development of that era with an aesthetic canon of the avantgarde, it offers a useful collation with a different value system. The notion *house* which it introduces, comparing to the New House (that was the exhibition name of functionalist architecture in Brno, 1928), is more townhouse-like, eclectic, traditional. Living in *another house* means forgetting the selfcenteredness of one's own culture and accepting different solutions. Living in *another house* means to undergo the vital experience of our being as 'being with others'.

Jindrich Vybíral is a member of the Czech DOCOMOMO Working party.

Expressionism and New Objectivity in Germany

Second exhibition in trilogy 1900-'50

announcement

'Expressionism and New Objectivity' is the second in a series of three major exhibitions on German modern architecture between 1900 and 1950, produced by the German Museum of Architecture DAM in Frankfurt. Whereas the first exhibition, entitled *Reform und Tradition*, was dedicated to the 'moderate moderns', this second exhibition examines the avantgarde concepts in architecture and urban design from this fascinating era fraught with contradictions.
Initially, in reaction to the horrors of World War I, architects tended towards the utopian, creating amorphous spatial phantasies and crystalline buildings, evoking urban dissolution and even cosmic visions. These sublimated in the visionary designs of artists like Wenzel August Hablik and Herman Finsterlin. Virtually all the leading architects of the New Objectivity movement in the 1920's played an important role in paving the way for the Neues Bauen. This exhibition traces that development by way of example of selected projects by Bruno Taut, Walter Gropius, Erich Mendelsohn, Ludwig Hilbersheimer, Ludwig Mies van der Rohe, Le Corbusier, Hans and Wassili Luckhart, Hans Scharoun and others, linking the radical ideas of these architects with later buildings which were to become incunabula of the Modern Movement.
In the 1920's the radical architects of the *Neue Sachlichkeit* took the lead. First and for all their efforts were aimed at the issue of mass housing and they created daring schemes for the *moderne Großstadt*. The New Objectivity housing schemes in Berlin (Bruno Taut, Martin Wagner), Celle (Ernst Haesler), Cologne (Wilhelm Riphahn) and Frankfurt (Ernst May) are contrasted with the radical designs of Ludwig Hilbersheimer. The *Weissenhofsiedlung* (1927) in Stuttgart is particularly significant.

When the nazis came to power, the avantgarde, which had already met with considerable resistance in the Weimar Republic as un-German and Bolshevist, came to an abrupt end. Mies and Gropius continued their work in America and in Germany the New Objectivity found a niche only in industrial architecture. After the Second World War, the 'reconstruction' architects sought to revive the achievements of the 1920's. Urban projects by Walter Schwagenscheidt, Marcel Lods and Bernard Reichow are shown as examples.
The exhibition was created by the DAM in cooperation with the Mies van der Rohe Archive of the Museum of Modern Art in New York and the support of other major institutions like the Art Institute of Chicago, the Harvard University Art Museum, the *Fondation Le Corbusier*, the *Akademie der Kunste* in Berlin, and the municipal archives of Wroclaw, Poland.

The lavishly illustrated catalogue, edited by Vittorio Magnano Lampugnani and Romana Schneider is published by Verlag Gerd Hatje, Stuttgart. The book contains essays by Alan Colquhoun, Werner Durth, Simone Hain, Eckhard Herrel, Karin Kirsch, Vittorio Magnano Lampugnani, Barbara Miller Lane, Christine Mengin, Stanislous von Moos, Fritz Neumayer, Werner Oechslin, Wolfgang Pehnt, Regine Prange and Wilfried Wang.
The trilogy closes next year with an examination of prestige state architecture in a final exhibition entitled *Monument und Macht* - 'Monument and Power'.

The exhibition will be on show at the Deutsches Architektur-Museum, Schaumainkai 43, Frankfurt, until August 7th, 1994.

Modern and contemporary architecture in Lombardia

by Manuela Verger

The Chapter of the National Institute of Architecture (In/Arch) in Lombardia, Italy, has begun to operate as reference board and promotor of initiatives on documentation and conservation of modern and contemporary Italian architecture within the region. This is the result of a joint agreement with the School of Architecture of the Milanese Polytechnic and the regional Superintendency for Architecture and Environmental Resources.
The 'Manifesto for Modern and Contemporary Architecture' launched on February 8th, 1994, states the programmatic guidelines of action.
The issue of conservation of 20th Century architecture finds its root on the diffused awareness of the meanings of the historical patrimony and on the collective recognition of its social values.
The new Committee consists of architects and architectural historians operating both in the School of Architecture and in the Superintendency. In the next future this new founded group will relate its initiatives to the Italian DOCOMOMO Working Party, participating in the national register as well.
The headings no. 1, 2, 3 and 4 from the Manifesto are as follows:

1. The works of contemporary architecture -whether recognized or not by historical criticism or public opinion- as a whole and in their complex and fragile materiality, are to be considered the irreplaceable witness to the architectural culture of our epoch and represent an essential identity factor for social groups and places. By themselves and their context they are not only the primary source for the study of the history of the city and of architectural culture but are also the basis for territorial revaluation and enhancement: therefore they must be respected, protected, restored as essential and unsubstitutable documents.

2. A correct conservation of this century's architecture, with the complexity of its expressions, is implemented as follows:
a) the identification, recording and notification of the works warranting their right of permanence,
b) the development of immediate and adequate conservation measures,
c) the respect of the physical integrity of the buildings through detailed maintenance and conservation programs.
d) the adequate enhancement through proper and coherent reuse.

3. The general good rules for the conservation and reuse of buildings of any other time and place hold true for modern and contemporary architecture. Architecture in so far as subject to use is also subject to the logic of change and the modes in which it manifests itself. Therefore it is necessary to guarantee a compatible use that is up to the quality researched in the project and realized in the construction.
Changing to incompatible uses determines the upset of the original characters of type and form: even small space-planning and mechanical systems upgrades (when culturally and technically unchecked) bring about real and irreversible alterations.
Architecture, as the product of that culture of the project understood as constant research for the new, is always the expression of a particular historical moment or context that gives it meaning. In the case of successive projects, the respect for the authenticity of the already built is guaranteed by the autonomy of the new project against the existing, so that the projects always remain recognizable and datable.

4. Like the works of architecture, the places and urban contexts of the 20th Century as well, despite their disorder and their contradictions, are still the products of a historical mode of thinking and of making architecture in the city. Thus they should be protected with the whole of their contextual relationships and specific complexity as well as a unique episodes.
The formal, material and building type characters of many works of contemporary architecture are often the original cause of an accelerated and specific decay. To escape the false alternative between complete degradation on one side and a restoration that upsets the original character on the other, it is necessary to intensify and publicize studies on building types, construction techniques, material behaviour and, naturally, on the possible and appropriate renovation techniques and methodologies.

Professor Paolo Caputo, President of the In/Arch Lombardia Chapter; Professor Cesare Stevan, Dean of the School of Architecture; Architect Lucia Gremmo, Superintendent for Architecture and Environmental Resources in Lombardia. Scientific Committee: Arch. A. Artioli, Prof. M. Baffa, Arch. G. Borellini, Prof. F. Buzzi Ceriani, Prof. M. Dezzi Bardeschi, Arch. A. Ferrari, Prof. C. Gavinelli, Prof. R. Guiducci, Prof. F. Irace, Prof. A. Rossari, Prof. V. Viganò. Coordinators: G. Guarisco and G. Righetti.

Manuela Verger is a member of the Italian Working Party Register Committee.

DoCo*MeMo*'s

This is a new column in the DOCOMOMO Journal, including short information that arrived late, could not be published extensively due to lack of space or because it is slightly out of DOCOMOMO's focus.

• **Design and the American Consumer** - Until August 14th, a fascinating exhibit on consumerism and American culture is on show in New York. The exhibit is a critical survey of half a century of economical and aesthetical history, showing how the policy to stimulate the postWar economy by creating an artificial need for *new and improved* products affected American design and culture as a whole. The issue of *styled obsolescence* is also a theme of a recent book by William Leach, who studied the roots of mass consumption and its effect on ethic standards in American society. Times Square, New York, is used as an example of how the American city-scape changed as a result of this. *Packaging the New: Design and the American Consumer 1925-1975*, until August 14th at the Cooper-Hewitt Museum in New York; *Land of Desire: Merchants, Power, and the Rise of a New American Culture*, by William Leach, Pantheon Publishers, ISBN 0-394-54350-5, US $ 30,-.

• **The Age of Building Finland - the 1950's** - A survey of the remarkable achievements in the stringent conditions of postWar Finland, resulted in an exhibition on the architecture of the 1950's, that still impresses by its vitality and high aesthetic and technical quality. Besides architecture, the exhibition presents the arts and crafts and pictorial arts of the period. The exhibition is available for tours abroad. A catalogue is published with the exhibition, including essays in Finnish and English. Until September 29th in the Museum of Finnish Architecture, Helsinki.

• **The building of Finland** - A general survey of the history of Finnish architecture by Riitta Nikula has recently been published in Finnish, English, German and French. The book is an introduction to the past and present of Finnish architecture, pointing out the distinctive features of the historical provinces. Otava ISBN 951-1-12534-6 (English edition), 160 pages, many b/w ill. F. 150,-. Orders: Museum of Finnish Architecture Bookshop, Kasarmikatu 24, 00130 Helsinki, Finland. Fax: +358-0-662573.

• **A FOND foundation Moscow** - The foundation A FOND was founded in Moscow in 1993, in order to establish a basis for design activities in Russia, a.o. referring to the avantgarde of the 1920's and 30's as examples of the enormous potential of Russian architecture today. The foundation seeks cooperation with existing Russian organizations, such as the Union of Architects and DOCOMOMO. International exchange is another main aim of the foundation, that opened an office at 4 Ul. Bolshoi Jakimanka. More information: A FOND, PO Box 916, 101000 Moscow, tel./fax.: +7-095-231 6654.

• **Tower Block** - 'Modern public housing in England, Scotland, Wales and Northern Ireland' is the subtitle of a book on high-rise blocks that were built all over the British Islands as an answer to the extreme housing shortage after WW II. Miles Glendinning and Stefan Muthesius address the political context, where the towers were built and why they looked as they did, describing various designs, construction methods and urban layouts. Published for the Paul Mellon Centre for Studies in British Art, 400 pages, 250 b/w and 20 col. ill., ISBN 0-300-05444-0, £ 40,-.

• **Preservation of non-traditional materials** - In Holland a working party has been established of 13 conservators and restorators of main collections of modern art, initiated by the Kröller-Müller Museum. The aim is to advance technological knowledge on the preservation of plastics, wax, celluloid, various boards, foams etc., applied in modern art, and to come to international exchange on that subject.

• **The *other* modern architects** - An international colloquoy held in Genève, Switzerland, in the end of May addressed the definition of the concept of *modernity*, in the context of the current debate on contemporary architecture. The debate was nourished by papers on Perret and his pupil Fernand Pouillon, individual and isolated figures like Joze Plecnik from former Yugoslavia and Luis Moya from Spain, and the great German *Baumeister* Heinrich Tessenow and Fritz Schumacher. More information from: Ecole d'Architecture de l'Université de Genève, Sylvie Matthey, PO Box 387, 1211 Genève 12, Switzerland, fax.: +41-22-31125 46.

• **The complete Rietveld furniture** - A 'complete' catalogue of most of Rietveld's furniture known today. The book is set up in a matter-of-fact style, with a picture of each object and a brief English text. Two essays by Peter Vöge, who compiled the catalogue, and Paul Overy provide a context. Published by 010, Rotterdam, 176 pages in English, illustrated, ISBN 90-6450-159-9, Dfl. 65,-.

• **Tallinn in the 20th Century** - A guidebook on 20th Century architecture in Estonia's capital has been published in German by the Estonian Museum for Architecture. Over 300 pages cover the most significant buildings of Tallinn's recent heritage, ISBN 9985-801-08-3.

• **Villa Muggia** - The preservation campaign for Villa Muggia, near Bologna, Italy (see Newsletter 8 and Journal 9) seems to become at least partly successful. The Regional Superintendency applied for the official listing of the complex of buildings, which could mean a first step towards the safeguarding of Bottoni's buildings of 1935.

• **Cornelis van Eesteren** - A monograph on former CIAM president Cornelis van Eesteren is being published by the Netherlands Architectural Institute NAi. A first volume, on the Amsterdam Extensionplan AUP, is already available. Three more will be released soon, covering the IJsselmeerpolders, the CIAM conferences and Van Esteren's relation with the Avantgarde. Vol. 1: ISBN 90-72469-623.

National Reports

Selected information from the participating countries, received **before October 1st, 1994,** will be published in the next Journal, November 1994.

Argentina: joint venture in education
The Barcelona meeting has fixed the aims of our working group's activity this year - at least in the first semester - with almost full time activities towards enlarging our inventory and selecting, from the tentative list, the foremost 5 to 10 examples sent for consideration to the ISC/R some months ago. In the proceedings, a number of meetings were organized with professional and academic groups that have helped to multiply the interest in DOCOMOMO's activities. This explains the strong foothold our working group has materialized at the University of Buenos Aires. This year's course and seminars in History of Architecture will discuss: the: 'Modern Movement Documentation Today', using as working papers for their studies DOCOMOMO's publications. We have been invited to make an opening presentation to that effect. There is also a strong interest to follow up this event by incorporating the working papers and the result of the Barcelona proceedings so as to complete our present years as a joint venture of the Faculty of Architecture, the Postgraduate Center for Conservation and our working group. The Postgraduate Center of the University of Buenos Aires has asked us to invite a representative of DOCOMOMO to chair the closing meeting of those academic activities in Buenos Aires (November) in the First Joint Seminar on the Conservation of Modern Architecture to be held by DOCOMOMO Argentina and the University of Buenos Aires.

(Report by coordinator Mabel M. Scarone)

Brazil: new research field
The Brazilian Working party has dedicated the last six months to the National Register, coordinating five groups established in Rio de Janeiro, São Paulo, Belo Horizonte, Recife and Salvador. Iberoamerican countries were contacted and notified about DOCOMOMO and the Barcelona Conference: we sent letters to colleagues indicated by the Specialized Course in Conservation of Monuments of the University of Bahia/UNESCO. DOCOMOMO has motivated the development of a new research area at the Master Course of the School of Architecture of Bahia (that has the only course on conservation and restoration of architecture in South America).Three new projects concerning the Modern Movement in Bahia are expected to receive a two year financial support by September 1994.

(Report by coordinator Anna Beatriz Galvão)

Latvia: inventory of residential area
The inventory of the 'Teika' residential area in Riga is finished, totalling an amount of 540 buildings. The majority of them are 2-storey buildings with two 6-, and two 3- room flats in each building, constructed between 1929 and 1939. All have been constructed by private owners, 58 of them - after the projects of architect Teodors Hermonovskis, who was one of the pioneers of MoMo in Latvia. The urban project was worked out by the municipal planning office, and construction had to correspond the special building limitations (closed blocks along the outer main traffic streets; detached houses inside of the area, devoiding firewells).
More than 50 buildings in the 'Teika' area are supposed to be included on the list of local status monuments, while the whole area is to be announced as urban monument. The buildings are typical MoMo structures, comprising some local features of architectural language as well.
A deeper research, comprising the contemporary technical condition of buildings, as well as preservation and restoration works to be done etc., is in process.

(Report by coordinator Janis Krastins)

The Netherlands: successful preservation
Many things happened over the last few months in Holland concerning the preservation of Modern Movement architecture. There has been a series of exhibitions, symposiums and publications, and even some successes in actual preservation.
The Netherlands Architectural Institute showed photographs of the founding of the Siberian city of Magnitogorsk, that the Dutch architect Johan Niegemann made when he helped constructing this new centre for the steel industry in the Soviet Union. When he came in 1931 there were just a dam, a power station, a railway stop and a few barracks. When he left in 1935, he left a city with 150,000 inhabitants behind him. The highly personal photographic impressions of this ambitious and idealistic architect matched with the fine Soviet Avantgarde exhibition, reviewed elsewhere in this issue. The theme of Soviet Avantgarde architecture was further explored in a series of lectures and a symposium.

Almost simultaneously, another exhibition in the same institute compared urban designs by Bruno Taut, for Berlin, and J.J.P. Oud, for Rotterdam. After WW I, both architects took their chance to create a 'monumental urban image', by realizing social housing blocks on a scale unequalled by anything built previously. More than Taut's, Oud's works met immediate approval and became canonical examples of the Modern Movement. Despite this, many of his housing schemes in Rotterdam were either demolished or mutilated as a result of the ongoing drive for renewal in the

world's largest harbour. Taut's works in Berlin on the other hand might have been less renown in those days, but many of them stand expertly renovated today. A catalogue, with an essay by Ernst van der Hoeven, has been published with the exhibition.
A modest but very well designed exhibit on modern architecture in Sweden, on show on the 'attic' of the institute, was, almost literally, the icing on the cake. The exhibit, produced by the Swedish Museum for Architecture, showed a fine selection of key works in the development of modern architecture in this Scandinavian country.
In the field of actual preservation some remarkable successes should be mentioned. First, it seems that at last a solution has been found for sanatorium Zonnestraal, the dilapidated 'ship on the moors', designed by Jan Duiker in 1926-28. A report elsewhere in this edition of the Journal gives an overview of the state of things with respect to the main works of this protagonist of the Modern Movement in Holland.

A small villa by J.B. van Loghem near Enschedé in the east of the Netherlands could be saved from serious disfigurement. The house is located in the runway zone of a military airfield and, due to a new and more strict law for sound proofing, had to be isolated acoustically. The engineers firm involved proposed a standard solution applied to most buildings in the area, including triple glazing in coarse aluminum frames, thereby totally ignoring the architectural qualities of this nationally listed monument. A building permit had been submitted by the municipality in spite of the fact that the Committee for Conservation, a formal advisory body to the municipality, had advised them not to do so. DOCOMOMO-NL immediately made an official objection, since it had not at all been made clear that no other options were available. Due to our formal request the permit could not be effectuated until after the finding of the Raad van State, the highest court of appeal in Holland, thus causing a considerable delay. The owner, who had bought the house because he likes MoMo, decided to call for a meeting with all those involved, including DOCOMOMO representatives. On a hot summer afternoon, during tea on the terrace of the villa, an alternative solution was designed on the spot that was acceptable to all parties. After the works were finished according to this proposal last month, DOCOMOMO-NL again withdrew its formal protest.

Anyone who has visited Rotterdam and who is a MoMo-fan is likely to know the 'white villas' opposite Boymans' Museum and next to the Netherlands Architectural Institute. The houses in this little park were designed in the 1930's by the famous of architects from that period. One of these, designed in 1938 by the less well known designer Leonard Stokla, has been reopened after an extensive renovation as a museum dedicated to the painter Chabot. Main problem of the works has been that the villa was rather transparent, whereas a museum requires substantial wall surface in order to display paintings in a proper way. Also, very high standards concerning building physics, air conditioning and security had to be met as a result of a new law on the preservation of art works. De Weger's job architects Schott and Bronder took as a starting point that all of these additions and changes were to be concealed, so as not to disturb the visitor's appreciation of the house.

(Report by Wessel de Jonge, chairman of the PR Committee of DOCOMOMO-NL)

Scotland: links with Hong Kong
We worked hard on our fiches for the register. As planned, by the end of February we did the full 50 that are allowed.
We're still negotiating with a publisher to make to the proceedings of the 1992 'Visions Revisited' conference into a book, including additional sections with material from the Royal Fine Art Commission architects' lecturers and the Royal Incorporation of Architects (RIAS) 'Scotland the Brave New World' exhibition last year. Ranald MacInnes, Diane Watters and I will be closely involved, as authors and curators, in the 1994 RIAS Edinburgh Festival Exhibition, which is to be on the somewhat grandiose theme of 'Towers' (a subject with obvious modernist potential).
Along with the Royal Fine Art Commission, we are currently on display at the Deutsches Architektur-Museum, to be displayed in Glasgow later this

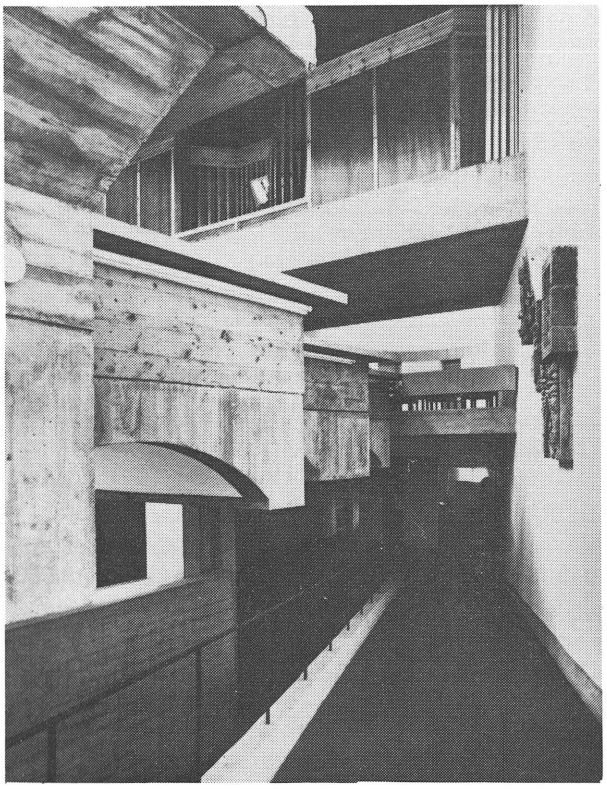
Exhibitions

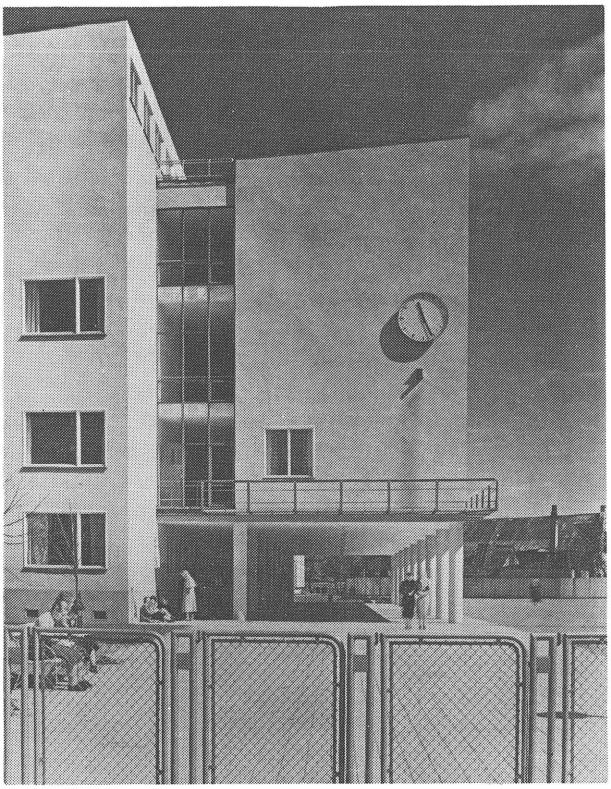
The Age of Building Finland - the 1950's
Museum of Finnish Architecture, Helsinki, Finland, June 22 - September 25, 1994

Die Rotach-Häuser, ein Prototyp des Neuen Bauens in Zürich
ETH-Hönggerberg HIL, Architekturfoyer, Zürich, Switzerland, June 20 - July 14, 1994

Moderne Architektur in Deutschland 1900-1950, Expressionismus und Neue Sachlichkeit
Deutsches Architektur Museum, Frankfurt, Germany, until August 7, 1994

The *Weißenhofsiedlung*
Harvard Graduate School of Design, Boston, USA, October 1994
Cincinatti, USA, November - December 1994





Left: Gillespie Kidd & Coia's St. Peter's College of 1959-66, Cardross, Scotland.
Right: Ahrbom & Zimdahl's Sveaplan School of 1936, Stockhom, Sweden.
Photo: C.G. Rosenberg.

year. This is a very exciting possibility, and, to take advantage of it, we hope to organize, at the same time, a series of other events with a dual focus on Hong Kong high-density public housing, and its equivalent in 1960's Glasgow -setting these in the context of the long cultural and commercial links between Scotland and Hong Kong. We wonder if this group of events might provide a stimulus for the formation of a Hong Kong group of DOCOMOMO - surely a long-overdue development.

'Casework': in collaboration with the Architectural Heritage Society for Scotland, we are currently attempting to secure the conservation of two monuments in Edinburgh: the Moredun 'prefabs' (subject of our previous report) and the 1937 Co-operative store building in Bread Street, a monumental Perretesque block with a huge central curtain-wall window. We are also continuing our detailed negotiations with the American developer to refurbish the tower blocks at the Leith Fort development (previously scheduled for demolition). There have been further developments in the saga of the ruined St. Peter's College, Cardross (1959-66, Gillespie Kidd & Coia). With our encouragement, the Scottish Civic Trust convened a conference on the future of the building, as a result of which a working group was set up to develop proposals for the safeguarding and (ultimately) restoration of the College. Diane Watters, our representative on this group, is drawing up a paper on the architectural history and significance of the college.

(Report by Miles Glendinning, member of DOCOMOMO-Scotland)

Sweden: school building saved

The Swedish Working party gets an increasing number of questions about Modern Movement buildings, and are often asked by the local authorities to write statements about certain buildings for protection. Many of the buildings which we are asked about and which are in jeopardy dates from the 1950's, and that has led us to the conclusion that it should be a good idea to arrange a conference and write a small book on the 1940's, 1950's and early 1960's building heritage. Our conference on the buildings from the 1930's in October 1992 was very successful, but this theme is harder to catch and also more controversial than the 'plain' Modern Movement architecture. We are working on the idea and are interested in knowing if any of the other DOCOMOMO Working parties have taken up this later period and how they deal with it. We are happy for advice and experiences!

One of our main projects for protection, Sveaplan Secondary School in Stockholm from 1936, is more or less saved. It will be restored and partly changed inside, but the changes are moderate and will be made in a way which makes it possible to go back to the origins again if one wants to.

DOCOMOMO statements in the case have been observed and we have been asked about our opinion on the restoration, which we have given.

(Report by coordinator Eva Rudberg)

Great Britain: hard fought campaigns

Since our last report we are very pleased that both Keeling House by Sir Denys Lasdun and the Paddington British Rail Road Vehicle Depot by Bicknall & Hamilton have been added to the Statutory List of Buildings of Architectural and/or Historic Importance, both Grade II. We are particularly glad that our hard fought campaign for these brilliant buildings has not been in vain.
Regarding Keeling House, now that it has received listed status and Tower Hamlets, the owners, have agreed to sell in principle, I am pleased to report that the North British Housing Association, whom we introduced to the Local Authority, are now making detailed refurbishment proposals in consultation with Sir Denys Lasdun and English Heritage.
The situation with the Paddington Depot is equally encouraging. DOCOMOMO have proposed to the Institution of Civil Engineers and the Science Museum that the buildings and adjoining land should be acquired as the site for our proposed Engineerium, an information and education resource for the past and future history of civil, military and structural engineering. No such facility exists and it is very rewarding to have the enthusiasm of the Directors of both institutions for the project. The site is particularly apt as it is bounded on the North and East by Telford's canal, on the South and West by Brunel's railway and is oversailed by Maunsell's Great Westway, three centuries' transport systems converging at one spot.

Our first campaign, for restoration of Lawn Road flats by Wells Coates is still proceedings but, although there has been an agreement in principle to transfer of the stock to North British Housing Association, on our recommendation, the process is taking much longer than we thought possible.
Currently we are pressing the Department of National Heritage to list the Royal National Theatre. The present board of governors are proposing draconian alterations, totally upsetting the architectural integrity of the building. We are pressing English Heritage for declaring the Alexandra Road Estate as a Conservation Area, which would include the Reception Centre and the Home for Disabled Young People by Evans & Shalev; the School and Community Centre by Camden Architects, Neave Brown architect in charge; and the housing and shops by Tom Kay. These buildings and surrounding landscape and park all form an integrated architectural entity. The award winning Churchill Gardens Estate, by Powell & Moya, is being ruined by reglazing with UPVC windows, in spite of being a conservation area, and we are pressing for the estate to be listed and reverse the process of disfigurement.
DOCOMOMO is pleased that we are at last making real headway, not only in persuading official recognition of distinguished modern buildings but finding new owners and uses for them.
Our most exciting event this year has been the Alison & Peter Smithson Exhibition, originated by Marco Vidotto and Augusto Mazzini and produced by DOCOMOMO with helpful funding from the Building Centre Trust and the Arts Council. It was held first at the Building Centre and then transferred to Newcastle, Edinburgh and will also be shown at Aberdeen & Bath before travelling to Spain and other continental venues. We are also pleased that our first exhibition 'Modern Architecture Restored' is to travel to Switzerland, and hopefully Holland, before going to Canada.

Unfortunately we were not so lucky in receiving Arts Council Funding for our proposed symposium this Spring so the event 'The Architecture of Modern Urbanism' has had to be postponed.
Work is now being finalized for submission of the UK Register to the International Group prior to the Barcelona Conference.
The visit made to Bexhill Pavilion by Mendelsohn & Chermayeff was a great success in spite of the rain and we are most grateful for the Bexhill Pavilion Society and Troughton McAslan, the architects for the restoration, for making us so welcome and for their detailed technical description of the restoration programme.
Finally, we were pleased to welcome Sir Bernard Feilden to give our Annual Lecture after the AGM last October. Sir Bernard gave an instructive account of 'Values in the Modern Movement' and a valued reminder that many architectural values are a constant phenomenon and do not change through ages and styles.

(Report by coordinator Christopher Dean)

USA: exhibition for Barcelona

The US DOCOMOMO Committee does not see the primary role of DOCOMOMO as a preservation movement. While we are attempting to focus on certain neglected buildings and architects, we hope that DOCOMOMO will discuss the links, continuity and ongoing developments by contemporary architects that are informed by an understanding of many unresolved issues initiated by architects in the 1920's and 30's, as well as the work and debates following World War II.
At current, we are organizing exhibits and beginning work on an archives data base.
A grant from the Graham Foundation allowed us to prepare the exhibit 'Three American Modernists' for the Third International DOCOMOMO Conference in Barcelona in September, covering the Aluminaire House by Albert Frey of 1934; Harris Armstrong's Shanley Building of 1935; and

the Miller House by Richard Neutra of 1937. The exhibit will be curated by Stephen Leet, visiting professor at Washington University School of Architecture, with the assistance of Joe Rosa, co-director of DOCOMOMO-US and adjunct assistant professor at Columbia University Graduate School of Architecture, Planning and Preservation. The exhibit includes archival material from the New York Institute of Technology School of Architecture concerning the restoration of the Aluminaire House. The material for the Shanley Building is from the Harris Armstrong Archives in Washington University School of Architecture in St.Louis. The material covering the Miller House is from that same source as well as from the archive of the photographer Julius Schulman. Next year, Washington University hopes to produce a separate exhibition on the Miller House as well. Another exhibition, on 'Midwest Modern: Harris Armstrong and Samuel Marx', curated by Stephen Leet and Andrew Raimist, lecturer at the same institute, includes two buildings: the Morton D. May House (1941) by Samuel Marx and the Shanley Building. Both buildings are threatened by demolition. In 1993 and 1994 the exhibit traveled to Columbia University in New York, and to the Chicago Architecture Foundation. In 1994-95 the exhibit will travel to several architectural schools in the USA. Articles by Stephen Leet on Armstrong's Shanley Building have appeared in Newsline as well as in this issue of the DOCOMOMO Journal and are to be published in *Casabella*.

Brian McLaren (MIT) and Stephen Leet are co-founding an annual journal 'Primary Material: Sources and Documents in 20th Century Architecture and Design', a first edition to be published by Princeton Architectural Press in 1995. The publications will be devoted to the documentation of projects and English translations of important foreign essays, documents, correspondence, manifestoes, etc. The journal will cover architecture, industrial design and photography. An international Editorial Advisory Board has been established including Kenneth Frampton and Mary McLeod (Columbia University), Stanford Anderson (MIT), Peter Blake, Ignasi de Sola-Morales (Barcelona) and Laurie Stein (Berlin, Werkbund Archive). The journal has received a grant from the Graham Foundation. Apart from these main activities, DOCOMOMO-US is involved in several other issues. One of those is the development of an 'on-line' data base listing locations and information on architecture and design archives. This Archives Data Base is a common effort of Washington University School of Architecture in St.Louis and Princeton Architectural Press.

(Report by Stephen Leet, co-director of DOCOMOMO-US)

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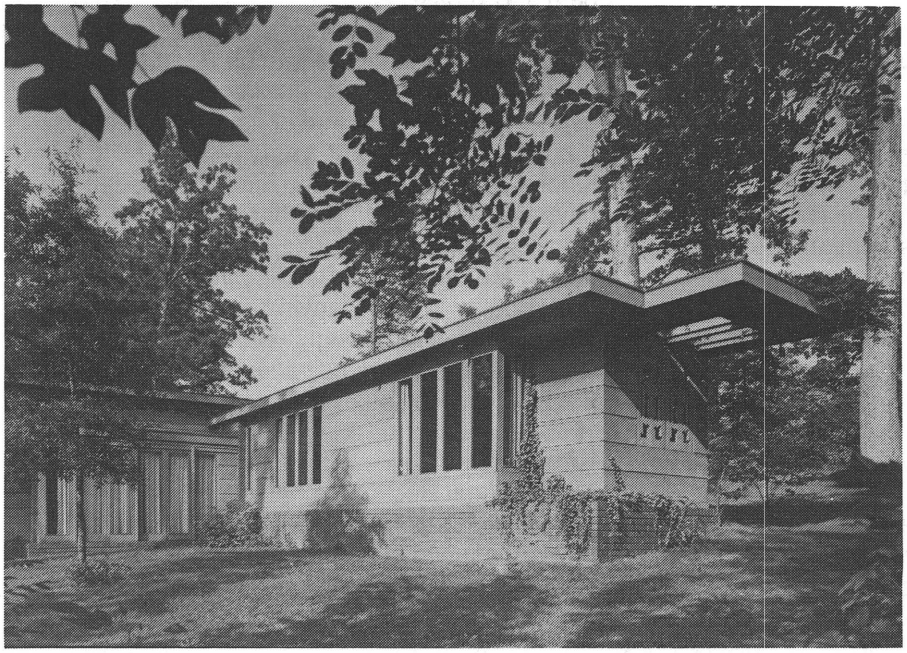
Preserving modern architecture in the USA
A general overview of aims, actions and achievements

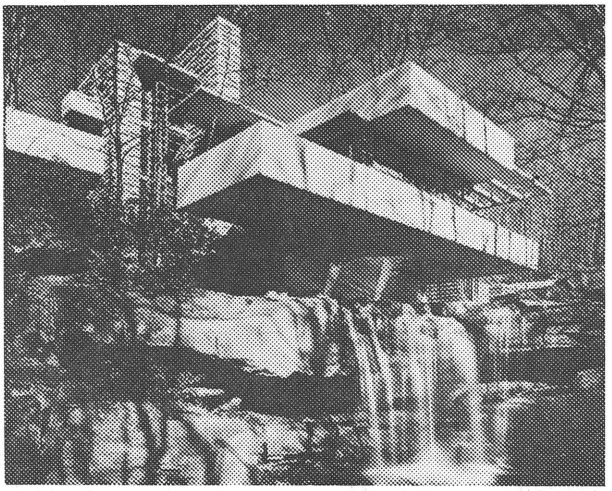
Modern architecture in the United States covers a broad time span and its definition is constantly being re-examined. At the turn-of-the-century new technologies and ideologies contributed to the design of new forms affected by the movement in Europe. With the 'International Style' exhibition of 1932, modern architecture seemed to have settled in American society and the philosophy of the modern continued to evolve throughout the 1940's and 50's. Today, preservationists, private and public organizations have embarked on a wealth of activity to restore Modern Movement architecture.

by Nina Rappaport

One can trace the germination of American modern to the early steel frame buildings of William Le Baron Jenney's Fair Store of 1892 and Sullivan and Adler's first highrise buildings such as the Guaranty Building of 1895. These lead to the development of 1920's skyscrapers with eclectic applied decorations in styles of Art Deco, seen in the Chrysler Building (1928-30) by William Van Alen and in Art Moderne, a stripped classical style, seen in Rockefeller Center (1932-39) by a team of architects lead by Hood & Fouilhoux.
Pre-fabricated construction such as Frank Lloyd Wright's 1920's glass block and concrete houses and Buckminster Fuller's Dymaxian House (1927) developed technological experiments in modular and cost efficient forms. The development of new materials in American factory buildings lead the way for their adaptation by architects for all building types.
In the 1920's and 30's, European architects, Mies, Gropius, Lescaze, Neutra, Schindler, Saarinen, Eames, Frey all emigrated to the USA where they continued their architecture practices. Their new modern style was easily transplanted: Schindler's Beach house (1925) and Richard Neutra's House (1925) both for Dr. Lovell and both white, open plan, skeleton frame houses, filled with sunlight and air, were parallel to the designs of the Bauhaus and Le Corbusier.
In 1932 architect Philip Johnson and historian Henry-Russell Hitchcock organized an exhibit on the new 'International Style' at the Museum of Modern Art in New York which served as a catalyst for architects in other countries to adopt the avant-guard style.
In the USA the philosophy of the modern continued to evolve throughout the 1940's: Mies Van der Rohe's designs for IIT in 1942 and the Farnsworth House of 1946-50 monumentalized technology in the use of steel and glass. Falling Water, designed in 1936 by Wright, epitomized the development of the style in the United States.
As Kenneth Frampton describes in *Modern Architecture, a Critical History* (1980) 'The



When the Pope-Lehighey House near Washington DC, designed by Frank Lloyd Wright, was endangered with the construction of the interstate highway. Owner Mrs. Lehighey donated the house to the National Trust in 1964 with the agreement that she could continue to live there and that the house would be relocated to the National Park Service's Woodlawn Plantation.
After the house was moved and restored it had to be de-constructed and re-constructed again to solve the problem of differential settlement on the new site.
Photo: Jack E. Boucher, coll. National Trust.



Left: Lever Building by SOM in New York City (1952), was designated as a landmark after it was over 30 years old. Photo: NYC Landmarks Preservation Commission.
Right: Falling Water in Bear Run, Pennsylvania, by Frank Lloyd Wright epitomized the development of the Modern Movement in the USA.
Photo: Crittall Windows Ltd.

International Style never became truly international. Nonetheless, it implied a universality of approach which generally favoured lightweight technique, synthetic modern materials and standard modular parts so as to facilitate fabrication and erection. It tended as a general rule towards to hypothetical flexibility of the free plan, and to this end it preferred skeleton frame construction to masonry. This predisposition became formalistic where specified conditions, be they climatic, cultural or economic, could not support the application of advanced light-weight technology'.

15,000 20th Century buildings

The preservation of modern architecture in the United States has made major accomplishments. The preservation movement began at the grass-roots with the saving of structures associated with Colonial American history. Initially it was anti-modern but now preservation has branched out to all eras and all types of buildings from high style to vernacular. Chester Liebs, director of the University of Vermont Preservation Program, in an 1976 article in the journal *Possibilities*, states that 'Today we are in a period of reaction to this era (the modern), and historic preservation is challenging modernism and urban renewal as a national aesthetic order. It is at this juncture that preservationists can learn a philosophical lesson from the modern era'.
The framework to preserve modern buildings follows the federal and local government regulations and organizational structures as that for all historically important architecture. The National Historic Preservation Act was created in 1966 to institutionalize the historic register: the National Register of Historic Places. The National Register is organized under the National Park Service, part of the Department of the Interior with State Offices of Historic Preservation to help implement nominations. To qualify for the federal listing a building must be significant to the history of the country; or be associated with an important historic person; or be the work of a great master or be highly artistic. Historic designations can be proposed by individuals, associations and the government. A structure can be listed on a historic register at the local, state, and/or national level depending on the degree of its significance.
A building should be 50 years old to qualify for federal historic listing but over 1000 exceptions have been made where other aspects are significant enough to make them eligible, such as the Art Moderne Ford Building in San Diego designed by Walter Darwin Teague in 1935 which was given historic designation in 1973. Over 15,000 20th Century buildings are now listed on the National Register of Historic Places.

Umbrella

The National Register is an honor. When undertaking the restoration of a commercial property for which the owner desires a tax benefit, or a restoration for which federal funding has been made available, the Secretary of the Interiors

Standards for Historic Preservation must be followed. The Standards are guidelines which describe the manner a restoration is to be undertaken, such as first the original elements must be repaired, then restored and when that is not feasible the elements may be replaced.
Many city preservation codes are actually stricter than federal codes. One of the model city preservation regulations is in New York. The NYC Landmarks Preservation Commission (LPC) was founded in 1965 after the demolition of Penn Central Terminal designed by McKim, Mead and White (1906). The LPC designates structures as historic, regulates alterations to historic buildings and provides technical assistance to building owners. A NYC Landmark may not be altered without prior approval through a lengthy review and permit process. In NYC a structure only has to be 30 years old to be a local historic landmark.
In the United States preservation activity is conducted not only by government agencies, but by interested individuals and preservation professionals often through not for profit organizations formed around themes such as a specific period of architecture, work of an architect, a neighborhood, a building, or specific materials. The National Trust for Historic Preservation is an umbrella organization which provides technical assistance to these associations.

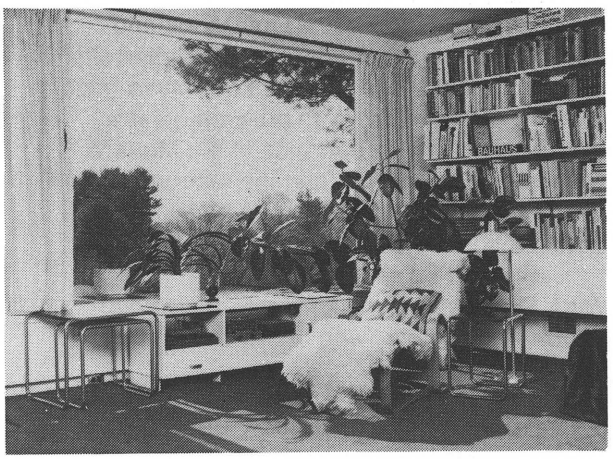
Remanufactured plastics

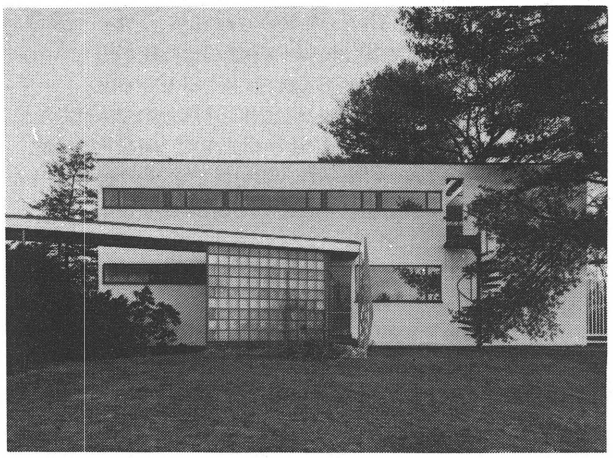
Significant modern architecture is well documented in the United States. Archives of modern architects are collected by universities and historical societies around the country. Numerous organizations have received modern historic houses as donations which they open to the public as museums. The Frank Lloyd Wright Foundation's Taliesin; the Western Pennsylvania Conservancy's Falling Water; and the L.A. Conservancy's restoration of the Schindler House are all model projects.
The National Trust for Historic Preservation has two modern houses in their collection: the newest will be Philip Johnson's 1949 Glass House and since the late 1960's they have been caretakers of Frank Lloyd Wright's Pope-Lehighey Usonian house.
Walter Gropius' House (1938) in Lincoln Massachusetts was donated to the Society for the Preservation of New England Antiquities (SPNEA) in 1983. The house was designed by Gropius and Marcel Breuer as part of a four house complex on land owned by Mrs. James Storrow. The houses exemplify the ideals of the Modern Movement in design and furnishings. For the exterior Gropius used local vernacular materials of wood siding, applied vertically, and a fieldstone foundation in a new way. In the interior, factory materials such as laminates, cork tile floors and plastics had disintegrated and were discontinued. The SPNEA re-manufactured the modern materials to restore the house which involved as much custom work as their Colonial houses.
Modern houses have also been preserved through the love and interest of individual building owners. One well-known house collector, Peter Palumbo, is currently restoring a Wright house. Two early Wright American System Built houses, recently discovered outside of Chicago, are being appreciated by new owners who are in favor of the historic landmark designation.

Preservation

In order to assist modern building conservationists, the National Park Service is publishing a new resource *Aluminum to Zenitherm* under the direction of Thomas Jester. The book will include a comprehensive history and explain conservation techniques of 20th Century building materials as diverse as concrete, simulated masonries, metals, glue laminates, asphalts, glasses, acoustical tiles, cork tiles and linoleums.
In a related project, the Park Service will compile a Historic 20th Century Building Products Database, that in addition will sight where materials have

Gropius House, 1937-38, in Lincoln Mass., is owned and operated by the Society for Preservation of New England Antiquities. Photos: D. Bohl.





been used. The database will follow the format of *Sweets Catalogue*, the century-old American building product publication. The Park Service will continuously update the data-base as an on-line resource.

Too valuable for only 19 floors

With dedicated determination, non profit organizations have saved privately owned modern commercial buildings. In 1992 two Art Moderne buildings were saved from demolition. The Los Angeles Landmarks Conservancy negotiated with the owners to restore a 1939 department store designed by Albert Martin and S. A. Marx with a distinctive gold-tile and black granite corner cylindrical tower as part of a mixed-use development. The 1937 Washington D.C. Hecht Company warehouse designed by Gilbert Steele with extensive use of Carrera glass block and a sixth floor illuminated glass crown was in dire need of restoration. The D.C. Preservation League pushed to have the building landmarked and restored.

The owners of the Lever House (1952) designed by Skidmore Owings and Merrill in New York City did not want their building to be restricted through a landmark designation which was upcoming when it reached the age of 30 years. Through an arduous fight, citizens and professionals rallied to have the building made a landmark.

Another issue, in some cities, is that of underage landmarks, especially of commercial buildings. In Chicago, the U. S. Gypsum Building (1963) designed by Perkins & Will might be the first highrise built after World War II to be demolished. The building is located on too valuable a piece of inner city property for only a 19-story building.

In NYC historic interiors can qualify for historic landmark status which has saved Radio City Music Hall, the Rainbow Room and, in 1989, the interiors of the Seagrams Building with the Four Seasons Restaurant, designed by Mies van der Rohe with Philip Johnson in 1958. Pending designation are the 1956-60 TWA Terminal by Saarinen, and the 1950 Rockefeller House by Philip Johnson.

In other cities the interiors are not able to be designated as historic because it poses too much of a financial hardship on the owners. The PSFS building designed by Howe and Lescaze in Philadelphia (1932) was given local historic designation in 1968 and made a National Historic Landmark in 1977, but the buildings' interior was not able to be considered. When the bank recently failed a local museum tried to obtain the furnishings on loan.

Highway commerce

Interest in the preservation of a more vernacular modern American architecture received attention beginning in the late 1960's with a focus on the structures associated with the automobile, on main streets and along highways, such as gas stations, diners, neon signs and motels, now viewed as icons of American cultural history.

In 1976, Chester Liebs coordinated the first conference on roadside architecture which resulted in the formation of the American Society for Commercial Archaeology. In *Main Street to Miracle Mile* (1985) Liebs describes the history of roadside architecture and provides a significant documentation methodology.

Literal structures have now been designated as historic. The Shankey milk bottle (1933), a store to sell milk in the shape of a bottle, has been saved and moved to the Boston Children's Museum.

Main Street revitalization efforts such as in Corning New York, have preserved commercial architecture's signage and storefronts to retain a town's identity. Highways, such as the Columbia River in Oregon and the Merrit Parkway in Connecticut, are now recognized as valuable historic resources.

Dynamic

However, with an increased awareness of the significance of modern architecture and its legacy, there is still much work to be done. As Laurie Beckelman, chair of the NYC Landmarks Preservation Commission recognizes 'We in the preservation community will have to educate the public at large, who are used to thinking of preservation as being about non-modern buildings, that the major modern monuments are an important part of our built environment, and worthy of preservation. Some of that has already been done (...) but there's more to the Modern Movement than just the most famous of the famous'.

A future focusing point for American modernists will be the spring 1995 conference *Preserving the Recent Past*, aimed at analyzing the issues and philosophy associated with preserving recent structures and those of the Modern Movement.[1]

The DOCOMOMO USA Committee has also been formally organized to evaluate the 'links, continuity and ongoing developments by contemporary architects that are informed by an understanding of many unresolved issues initiated by architects in the 1920's and 1930's'.

Preservationists, private associations and governmental organizations in the United States have embarked on a wealth of activity to restore modern architecture. With an even greater awareness of the importance of the Modern Movement to America, and the recognition that what is contemporary will soon be historic, preservation will be dynamic not static.

Nina Rappaport is an American architectural historian and critic living in Switzerland.

Note by the editor:

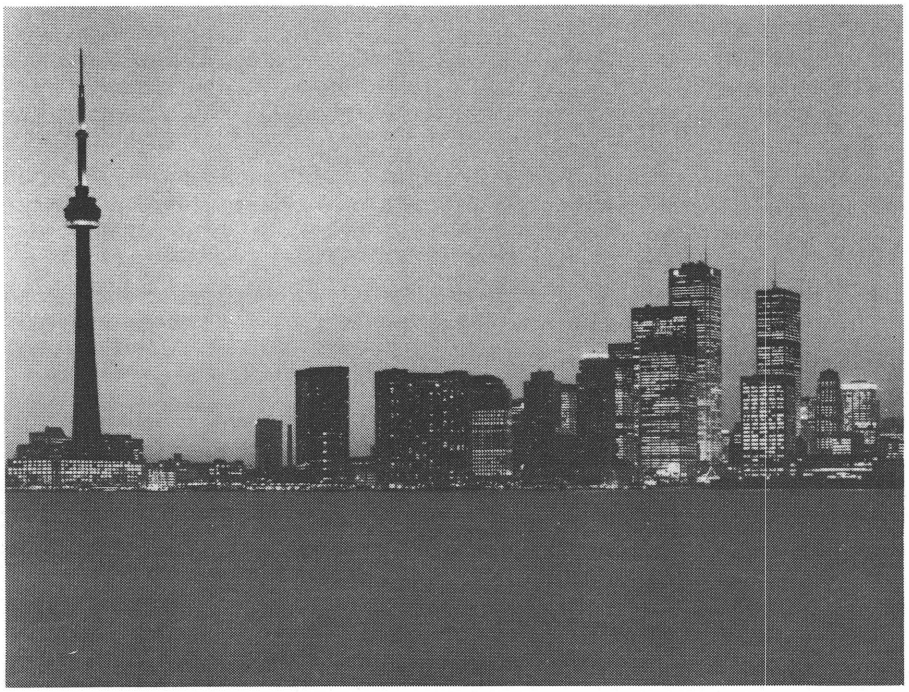
1. See announcement on page 24.

Mountain of lights
Tradition and modernity in Toronto

For architecture in the modern world, a new position was continually being demanded between old and new, public and private, stability and fluidity, reason and myth. To consider these as dialectical relationships, rather than mere contrariety, was the hallmark of 19th Century modernity, though it has not always been reflected in modernism as an architectural pursuit and was noticeably absent in both the functionalist and utopian streams of the European Modern Movement of the 1920's.
In Canada, however, the introduction of modernism was tempered by a high regard for history and convention. Canadians during the late 1920's began to watch the emergence of modernism from a distance, to debate its virtues and to reflect on its adaptability to their own country. Before this time, buildings were sometimes described as modern - meaning practical and using up-to-date technologies - but the idea of modernism only entered the vocabulary in reference to the European avant-garde. Indeed 'modernism' became quite contentious in a way that 'modern' never had been. The initial response to modernism in Canada was reserved and moderate, neither denouncing it outright nor embracing it fully.

by Detlef Mertins

In 1930, Montreal architect Percy E. Nobbs wrote, 'One may well hope great things of [this growing interest in modernity], provided we and our clients do not lose our heads over it, as the good folk in certain parts of Europe, notably in Holland, have done.' Elsewhere, he elaborated at greater length a position that advocated both a turn to modernism and continuity with tradition. Nobbs' sensibility was not utopian, like many of the Europeans, but dialectical. He recognized that delineation of a new identity is the result of historic struggle and that in this struggle change and continuity, progress and tradition exist simultaneously. Unfortunately, such sophistication remained verbal and not built due to the interruption of the Depression and the War. By the time building resumed in the late 1940's, the leading architects of the 20's had died and the postWar period quickly became characterized by the polarity between the older traditionalists and the younger modernists. In due time, the modernists prevailed, and their victory is commemorated in some of the most innovative and substantial structures in Toronto.



The city as a mountain of lights did not take shape until the construction of the Toronto-Dominion Centre. Seen from the harbour, these three towers of different height combine with Royal York Hotel, designed by Ross & MacDonald with Sproatt & Rolph (1928-29) in the foreground to create a distinctive stepping ensemble. The Toronto-Dominion Centre was designed by John B. Parkin Associates, Bregman & Hamann, with Mies van der Rohe in the mid-1960's. Today, it still dominates Toronto's skyline.
Photos taken from 'Toronto Modern architecture 1945-1965' (Toronto, 1987) except where indicated otherwise.

In Toronto, the city as a mountain of lights did not really take shape until the construction of the Toronto-Dominion Centre in the mid-1960's (John B. Parkin Associates, Bregman & Hamann, with Mies van der Rohe). Seen from the harbour, these three towers of different height combine with the Royal York Hotel (Ross & MacDonald with Sproatt & Rolph, 1928-29) in the foreground to create a distinctive stepping ensemble. During the 1960's and early 70's, the profile of the mountain followed the rapidly shifting contours of development in the central core. The construction of Commerce Court (I.M. Pei with Page & Steele Architects, 1972) raised the peak and extended the mountain to the east.

Conditions of complexity

The 1960's zealous metropolitanization was not universally welcomed, however. As high-rise towers and slabs became the normative tools of the emerging development industry and as the municipality faced the responsibility of providing transportation to support this density, public reaction became increasingly hostile. The intensity with which the tower came to be despised made it into a veritable symbol of evil. In a matter of 50 years the skyscraper, admired in the 1920's, had become an ignoble monolith.

Slowly a new position emerged that accepted the metropolis but mediated against its violence and disruption. During the 1970's, leading reform architects and urban designers developed high-density, low-rise alternatives to the tower.

By the 1980's the effort to delineate a new tower type had been completely deflected by the revival of the early, preWar skyscraper paradigm.

Although this revival has addressed some issues of city-making and has broken the spell of reductive late-modern expression, it has none of the dialectical spirit that activated the metropolitan buildings of the 1920's and even the experiments of the reformers of the 1970's. We are once again at an impasse. In the pluralistic spirit of the day, traditionalism and modernism are able to co-exist, but they fail to engage each other except in superficial, ironical treatments.

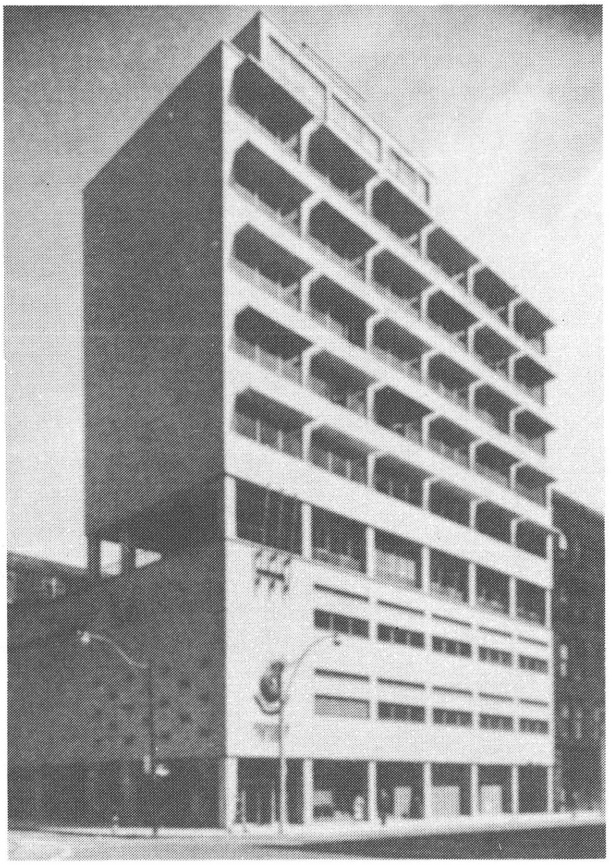
In this context, the example of several small high-rise buildings from the 1950's may be instructive. The following buildings were all pioneering modernist designs and as such retain an interaction of old and new that later buildings could dispense with. Their scale, the constraints of traditional sites and a matter-of-fact acceptance of the conventions of building in the city combined in each case to produce buildings that were new but also integrated with an existing urban context.

At the same time, their design engaged the dematerialization of solidity and the celebration of lightness. They incorporated conditions of complexity -urban, cultural and architectonic- and were caught in different ways in the tension between convention and invention. Their traditionalism might not have seen obvious to Percy Nobbs had he lived to see them. Nonetheless, in hindsight, we see his dialectical analysis of modernism in these buildings, which are much more than a harbinger of the increasingly reductive and expedient production that became so prevalent after them.

Salvation Army

The National Headquarters for the Salvation Army at the corner of James and Albert Streets was the first tower in Toronto to be designed in the manner of European modernism. The architects were John B. Parkin Associates, with John C. Parkin the partner in charge of design; the client was the Canadian branch of the international Salvation Army.

The programme for the building was a complex mixture of institutional uses, and its accommodation on a limited site posed considerable problems. The building had to encompass religious, community and administrative functions, along with car parking, on a small site at a busy intersection in the downtown core. In light of these requirements, an expression of the diverse nature of the programme was subsumed within a more compact and hence traditional building that at the same time would achieve 'an air of compatibility in the street facade'. Thus at the outset of the project a number of conditions served to moderate a modernist posture: the inclinations of the client, a diverse programme on a tight site and the desire to contribute to an urban ensemble all helped in making this a hybrid building, both urban fabric and object, traditional and modern.



The building has a three storey base that covers the site and is separated from the ground by a row of columns. The large auditorium as well as several smaller public spaces (the main foyer, prayer room and meeting rooms) are grouped along the secondary street frontage. Rising above the latter -and thus avoiding any overlap of structure with the auditoriu - is a tower of six storeys housing the administration. The fourth-floor level mediates between the base and the tower and is devoted to the staff dining hall, a lounge and a roof terrace that affords an extension of these facilities during the summer. Car parking is provided in one level under the auditorium. The building is compact, but the different aspects of its programme are treated separately for technical, organizational and expressive reasons.

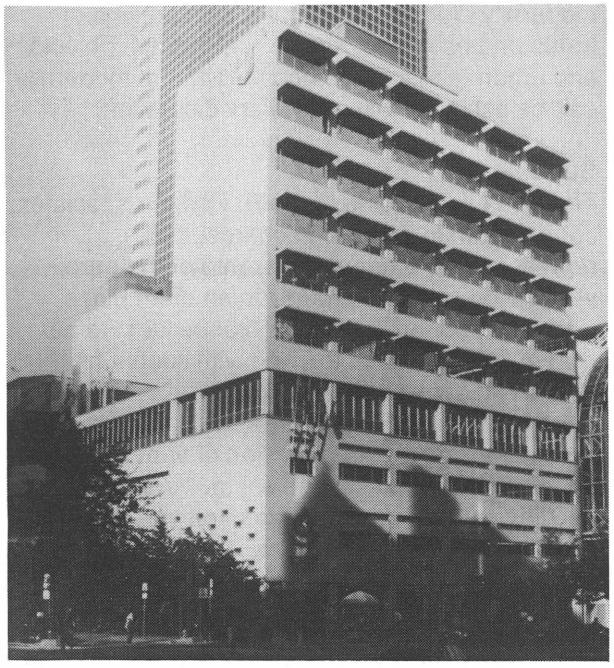
Impression of light

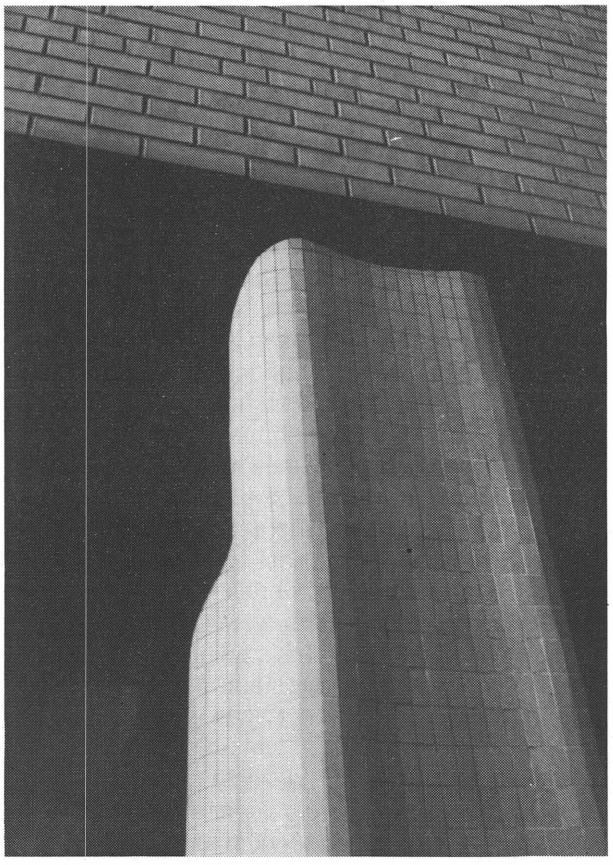
The exterior of the building is animated by a dialectic between solidity and lightness. The cladding is entirely white glazed bricks, a compromise between the appearance of white architecture and the local tradition of durable masonry construction. The base is a heavy mass that is ground-related yet raised on columns with the enclosing wall of the ground floor held back sufficiently behind them to achieve a floating effect. Similarly, the tower block is lifted up from the base by the same columns. Indeed the recurrence of the columns, in conjunction with the pattern of windows, implies continuity through the entire structure and suggests that the apparent mass is actually a thin enclosing wall. The implication of very tall columns accentuates the vertical axis and transforms the grade-related and static quality of the building into a sky-related quality with dynamic vertical extension. Even the columns themselves express the dialectic: structural steel I-beams are encased in concrete for fire-proofing reasons, but are shaped in a sensuous curvilinear way, expressing both the profile of the I-beam within and the plasticity of the concrete. Their final cladding with small ceramic tiles completes the treatment whereby their apparent bulk is visually attenuated with finesse. The window openings also transmute mass into surface. In the base, the openings are slot-like with the glazing recessed to the depth of the brick, once again revealing the thinness of the skin. The south face of the tower is dematerialized into a cage of large window openings that contrast sharply with the blank side wall. Small horizontal sun-shades project out at the head of each opening and reinforce the lightness of the cage. Indeed, these elements are wing-like and, in combination with the columns, which lift the tower from the base and the base from the ground, create an impression of light.

Definite orientation

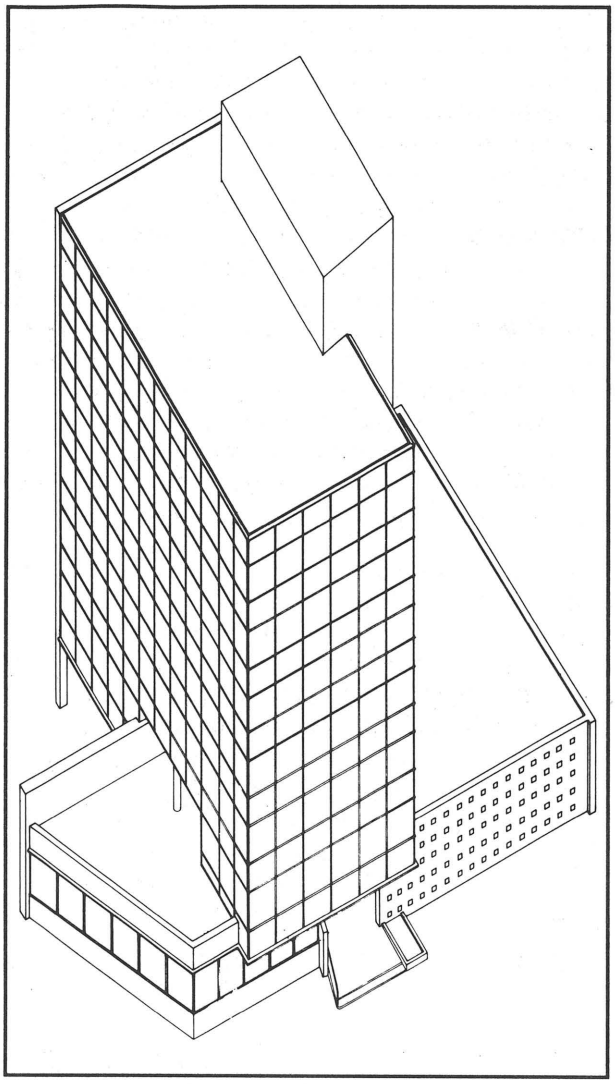
The Salvation Army Headquarters was an unusual example of a high-rise building for an institutional client. More conventionally, high-rise towers were built for commercial or corporate clients. One of the earliest modern commercial office towers is the

The Salvation Army building as original (left) compared to the present building (middle). Right: A detail of the tiled columns. Middle and right photos: Wessel de Jonge.



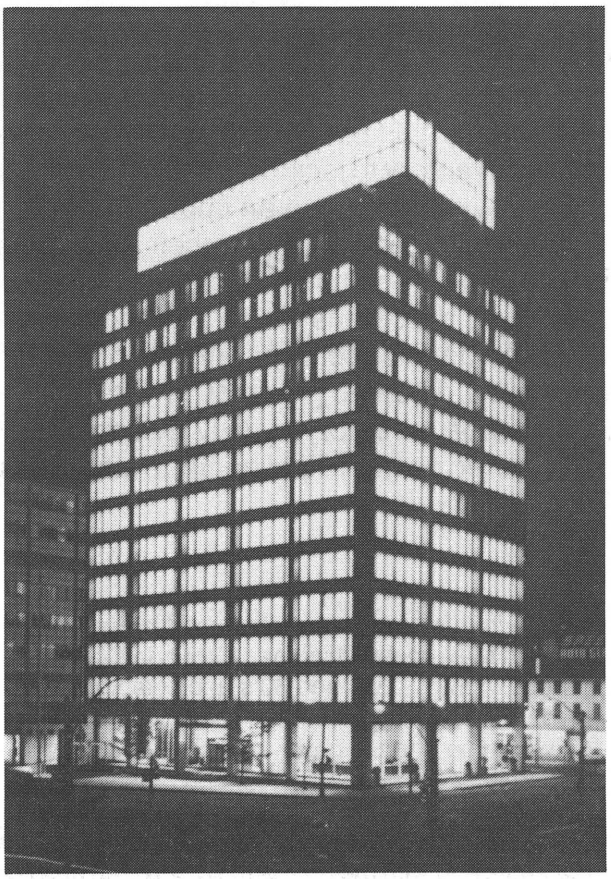


Anglo Canada Insurance building (James A. Murray, 1954). Located on the northern fringe of the downtown, it was built as part of a general postWar expansion of the commercial core of the city.
The Anglo Canada building occupies a northeast corner site and is oriented principally to the south with parking and servicing to the north. It is a veritable textbook of modern innovations. Broken into separate programmatic elements, it is a bold and vigorous ensemble of volumes and planes. Here the components of modernism -the rational ordering of space and construction- have been absorbed into a consonant and constructive aesthetic.
The main volume is a six-storey block of office space constructed in reinforced concrete columns and slabs. By contemporary standards the floor areas are tiny but generous in light and outlook. And they are free of the elevator and stairs, which have been made into a separate tower at the northeast corner, clad in green brick. In contrast, the office block is clad with a glass and aluminum curtain wall, one of the first of its kind in the city. The spandrel panels are tempered glass with fused green enamelled backing. In combination with the clear aluminum mullions and the clear glass, the effect is strikingly graphic. While the curtain wall is rudimentary in comparison with New York's Lever House (Skidmore Owings Merrill, 1952) and the United Nations Headquarters (Wallace K. Harrison, 1952), it is still charged with lightness and transparency and is touched by the ephemeral. The curtain wall wraps the three most prominent sides of the building and backs into a solid yellow brick wall at the rear, a feature that establishes a definite orientation and hierarchy to an otherwise omni-directional tower.



Heroic but modest
Anchored at the rear to the elevator tower and the yellow brick wall, the office block is also situated atop a one-storey podium and projects over it towards the major streets, like a giant marquee over the entrance. The podium consists of two parts to either side of the entrance. On the west, the space was originally used as the reception area for the insurance company and contained a structurally innovative stair to the executive offices on the second floor. The shape of the podium is irregular in that it was aligned with two streets that meet at angle. This part of the podium includes a roof terrace that served the executive offices from the second floor. To the east of the entrance, the podium is made as a dark brick wall parallel to the street and punctuated with a tight grid of tiny square windows. Behind this animated wall there was originally a bar and restaurant that extended into the basement. The entrance is marked by another brick wall that juts out from the lobby on an angle and supports a delicate railing.
The overall effect is heroic despite the modest scale. While a correspondence was achieved between the rationalization of uses and the architectural counterform for them, the design transformed mere rationalization into theatrical gesture. At the same time, the appearance of modernity did not sacrifice the conventions of fronts and backs, entrances and streets, objects and urban fabrics. It demonstrated that modernity can be achieved without violent disruption.

Sun Life
The Sun Life Building (John B. Parkin Associates; John C. Parkin, partner in charge, 1961) represents the emerge in Toronto of the pure vertical tower sitting proudly in an open plaza without a podium. It was the first building to be clad entirely in aluminum and with such a high proportion of glass that at night it becomes a cage of light. Even during the day, the exterior is dematerialized by the profusion of vertical piers and the light tracery of vertical mullions. The building consist of 13 storeys of offices with a central core surmounted by a penthouse that contains an executive suite and, above it, mechanical equipment. The southwest corner site has an irregular shape; the building, however is



Left: Axonometric drawing of the Anglo Canadian Insurance building, designed by Murray, 1954.
Right: Exterior view of the Sun Life building, designed by Parkin in 1961.

rectilinear, which creates a triangular plaza. The plaza is used as a forecourt to the main entry. Within the plaza, just barely attached to the tower, is a small banking pavilion. This pavilion plays a similar role to the podium at the Anglo Canada Insurance Building in that it departs in shape from the geometry of the tower to meet the bending edge of University Avenue. As a result, the plaza is a minor element -unlike the later Toronto-Dominion Centre where the plaza is dominant- that nevertheless serves a significant urban role.
The original Sun Life project was a 17-storey, single-volume tower, including one mechanical floor. The design did not conform to the city by-law for this site in three ways. First, metal curtain walling was prohibited; secondly, buildings had to follow the streetline; thirdly, setbacks were required because of the buildings' proposed height. To accommodate this project, the by-law was actually changed on the first two points but upheld on the third. As a result, the height was reduced and both the upper floor offices and the mechanical penthouse were set back in an additional volume on top.
The exterior is almost a direct reflection of the structural steel frame of the building.

The perimeter columns, however, have been pulled forward to accentuate the building's verticality, in a manner similar to the preWar skyscraper tradition. At the time, it was said that its simple, straightforward lines gave the impression of lightness, yet strength. Indeed, its appearance, unlike that of Lever House, is both lacy *and* robust, spindly *and* solid. The tension between the appearance of solidity and the appearance of the ephemeral curtain wall remains quite active. All that is solid has not quite melted into air. At night, however, the dissolution of mass is complete: the vertical piers disappear, and the essential cage of the steel structure is revealed in silhouette. The mechanical penthouse, which is heavy during the day, is illuminated from within at night to become a box of pure light, a luminous beacon in the skyline of the city.

Dialectical sensibility

The four buildings presented above were radical in their time and place; older conservative architectural firms working for establishment clients were more clearly traditional and produced crafted, stripped-down classical buildings. Indeed, the architectural scene was polarized during this time in a struggle between traditionalists and modernists by the early 1960's. With the construction of the Toronto City Hall by Viljo Revell and subsequently the Toronto-Dominion Centre, the transitional period of the immediate postWar was definitively over. While the three towers of the 1950's described above embodied the complexities and contradictions of their time, the subsequent generation of towers tended at their best towards simplicity and purity and at their worst towards expediency, rapid production and anti-urbanism. In retrospect, the success of modernism in the early 1960's was a provisional victory. More recently the pendulum has swung again towards traditional values, both architectural and urban. Ironically, while many architects have distanced themselves from mainstream modernism and have busily imported historical styles from abroad, this position of detachment has enabled modernism to emerge as a tradition in its own right. And as tradition and modernism begin to fold into one another, their polarity becomes exhausted and the swinging pendulum ceases to be a helpful metaphor. Indeed, more synthetic approaches are needed to address the relationship between past and future and to extend the dialectical sensibility of the mountain of light into the present.
'Modernism can never be extreme or traditionalism very pedantic in a country so happily given to moderation as this.' Hon. Vincent Massey, 1937.

Detlef Mertins is a Toronto architect.
Text previously published in 'Toronto Modern Architecture 1945-1965', in 1987; text shortened.

Vancouver's Recent Landmarks Program

The Recent Landmarks Program was initiated by Vancouver's Heritage Advisory Committee in 1990 to expand the scope of the Vancouver Heritage Inventory to include modern buildings, that is, those built after 1940. The modern era in Vancouver produced an important collection of buildings of local, regional, and national significance noted for their innovative design, technological features and social significance. Over the past three years more than 220 buildings have been reviewed and evaluated as part of the Recent Landmarks Program. Stylistic categories for the buildings were also developed. A priority list of 100 of the most significant modern buildings has been compiled. The first group of 11 recent landmarks buildings was added to the Vancouver Heritage Inventory by City Council in January 1994. To date, two buildings have been designated as municipal heritage structures.

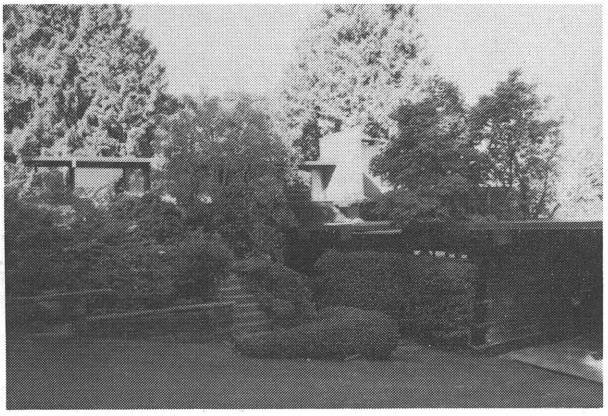
by Marco D'Agostini and Robert G. Lemon

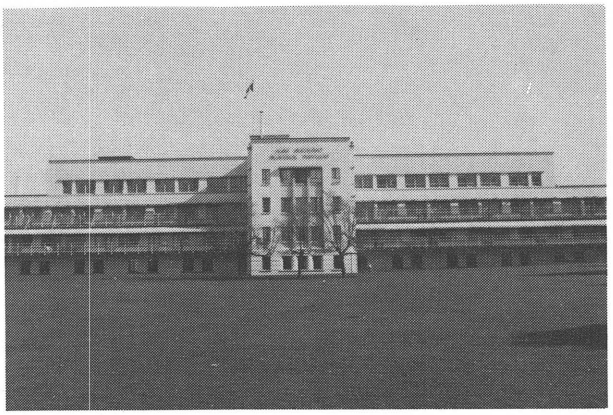
Vancouver is a relatively young city that only celebrates its 108th birthday this year. In 1986, the city's centennial year, the Vancouver Heritage Inventory (VHI) was completed. It lists over 2,200 buildings and sites that are considered to have heritage merit. Consistent with most communities in Canada, the VHI includes buildings built before 1940. However, this limits potential heritage resources to those built in the city's first 54 years. The following three decade period produced a notable legacy of progressive, modern buildings many of which are architectural and cultural landmarks. As these buildings had not been identified, a true sense of the historical development of the city was incomplete. Furthermore, as these buildings began to approach 50 years of age they increasingly became threatened with demolition and inappropriate alteration.

Modern era in Vancouver

The post-World War II era in Canada was marked by rapid population growth, a rising economy, and an extraordinary period of building and development. Design in this period was influenced by the Modern Movement which had begun in Central Europe in the 1920's and 30's and celebrated modern technology and innovation. Vancouver proved to be a fertile ground for modernism as a generation of young architects and artists embraced modernist thoughts and ideals. Local architects began to experiment with the use of new materials and with the relationship between building and site. This new breed of designers adopted the goals and objectives of modernism in the design of both commercial and residential buildings. Commercial and institutional buildings in the post-1940 era employed these emerging modernist technologies allowing for glass curtain walls and flexible interior space. Modern buildings, preferring unadorned surfaces over non-essential decoration, relied on materials, composition and detailing for design expression. Semmens and Simpson's Public Library of 1956-57 is a good example of an institutional building from the modern period. A distinct new residential building style, which has come to be known as West Coast Regional, also

Vancouver Public Library (1956-57, Semmens and Simpsons Architects) is a fine example of a *modern* institutional building. A concrete structural system is enclosed by a curtain wall glazing, creating an open interior design, a distinctive perimeter cantilever and roof projection with a knife edge profile and a unique two storey glazed corner at the street, that provides openness and encourages public accessibility. Period photo courtesy of Vancouver Public Library. All other photographs by Marco d'Agostini.





Top left: The Copp House, 1951. Right: Jean Matheson Pavilion, Shaughnessy Hospital, 1946. Bottom left: Hycroft Towers, 1950.

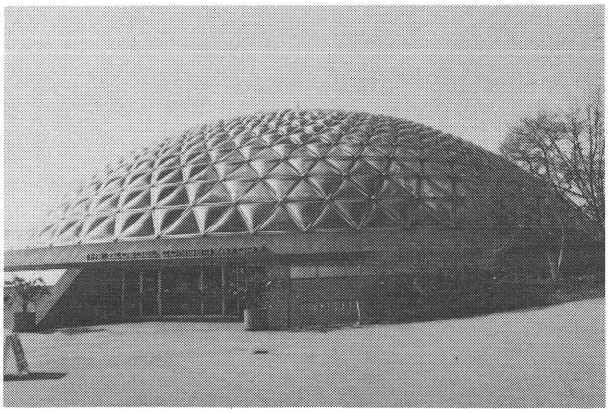
emerged during this period. Typical for this style is a wooden post and beam construction system, the use of local materials, and the extensive use of landscaping to integrate interior and exterior spaces. The Copp House (1951, Sharp Thompson Berwick and Pratt) is a good illustration of this style. While some buildings from this period had been recognized previously, no detailed study of this period existed. The recent landmarks study was initiated to identify the buildings that marked this important era in Vancouver's history.

Recent Landmarks Program

Many of Vancouver's postWar buildings were recognized by contemporary critics for their excellence in design and their importance in the evolution of 20th Century architecture. The purpose of the recent landmarks study was to document and acknowledge the most significant buildings from this time. One of the first tasks in undertaking this study was to raise public awareness of the architecture of the period. In a young city like Vancouver it is often difficult to generate appreciation for turn-of-the-century buildings let alone those that were built only a few decades ago. Several events helped to lay a foundation for a better understanding of the modern period and to increase public awareness. In 1986 a symposium on Award Winning Vancouver Architecture was organized by the Architectural Institute of British Columbia and Simon Fraser University. In 1989 the City's Heritage Advisory Committee became increasingly concerned with the future of modern buildings and promoted the theme of 'Our Recent Heritage' as part of Heritage Week activities in early 1990. In June 1990, City Council directed the Planning Department to review buildings that were more than twenty years old for the possibility of adding them to the VHI. Twenty years was thought to be a critical period of time to allow for assessing the heritage merit of a building. Shortly after this the Heritage Committee received a grant from the British Columbia Heritage Trust to assist in the completion of the study. The inventory was coordinated by the Planning Department of the City of Vancouver and the School of Architecture at the University of British Columbia who contributed to the study through allocation of staff to oversee the completion of the study and to provide administrative support. A grant from the BC Heritage Trust allowed for the hiring of four student researchers. A steering committee made up of scholars and architects, including some who designed recent landmark buildings and who were familiar with modern architecture, provided input and guidance. The study commenced with a review of architectural, design and popular journals from the period to identify notable buildings and to obtain a better understanding of the aesthetic values, technological innovations, and social and cultural currents of the day. Additional research included a review of architectural guide books and publications and archival documents from the period to assist in determining lesser known or forgotten examples. Other buildings were identified through field reviews and from suggestions from the steering committee.

Stylistic categories

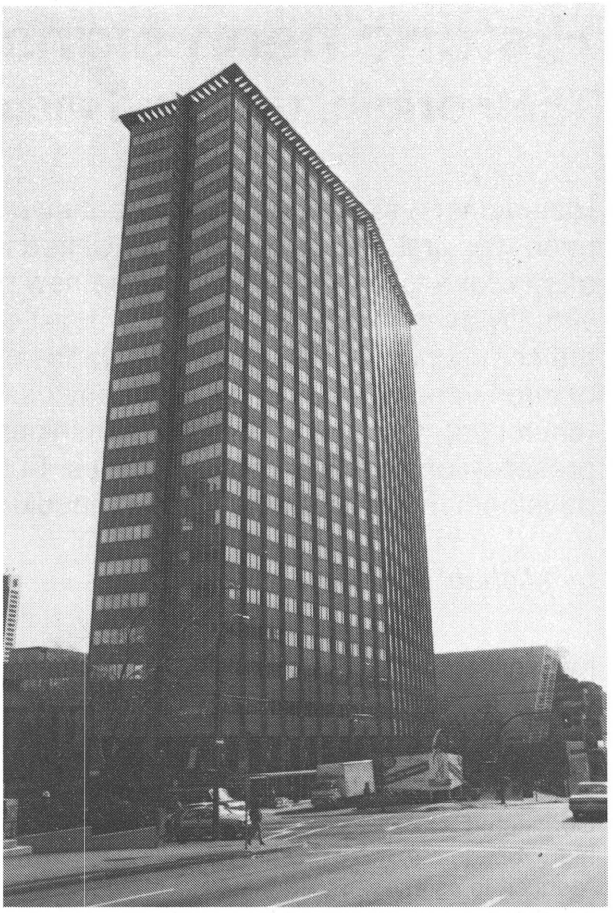
Considerable thought was given to identifying stylistic periods and their classification. The stylistic categories were determined with reference to architectural style guides and by comparing buildings with similar design features and those constructed during the same period to determine similarities amongst them. After further review and



Right: The MacMillan-Bloedel Building (1968-69) is an example of a 'cage' in downtown Vancouver.
Far right: The characteristics of the 'curtain wall' category can be found in the BC Hydro Building (1955-57).
Top left: The Moore Business Forms Building (1968) is a typical 'brutalist' building.
Top right: An example of expressionist architecture in Vancouver is the Bloedel Conservatory (1969).
Photos by Marco D'Agostini.

input from the steering committee the stylistic terms selected were: Moderne, International, Late Modern, Expressionist, and West Coast Regional.
Moderne can be identified as a popular vernacular style from the 1930's through to the late 40's where design is expressed through the building's geometry and massing. Common design elements include a flat roof, horizontal massing, horizontal shadow banding, asymmetry in smaller examples, and monumental symmetry in large scale and institutional buildings. A good example is the Jean Matheson Pavilion by Mercer & Mercer Architects, of 1946.
International Style represents Canada's Modern Movement (1950's). These buildings are characterized by unbroken surface volumes, non-bearing screen walls and a structure that is not expressed on the surface. Roofs are flat or slanted and windows are flush, often set in ribbon banding with light simple metal frames and are placed towards the edge of the building. The 1950 Hycroft Towers by Semmens and Simpson Architects shows most of these elements.
Late Modern style can be described as a later development of Modern Movement (late 1950's-on) with three sub-categories: cage, curtain wall and brutalist.
Cage: the surface of these buildings is highly articulated with exaggerated load bearing structural elements. Emphasis is on both horizontal and vertical elements, as can be seen in Erickson Massey and Francis Donaldson's MacMillan-Bloedel Building, designed in 1968-69.
Curtain wall: the surface effects and purity of shape are accented while the structure is concealed behind non-bearing glass curtain walls. The BC Hydro Building, designed in 1955-57 by Thompson Berwick and Pratt, is a good example.
Brutalist: these buildings have a distinctive sculptural form with large scale elements and coarse materials and finishes. The shape and design of brutalist style buildings has a strong reference to cubist form, as is the case with the Moore Business Forms Building by McCarter Nairne and Partners of 1968.
Expressionist characteristics include an overall dynamic sculptural form, expressed roof structure and the use of contrasting materials to emphasize form. The expressionist style employs strong forms and is often used in churches to evoke emotional response. The Bloedel Conservatory of 1969, designed by Underwood McKinley Cameron Wilson Smith and Associates, is a good illustration.
The West Coast Regional style is found primarily in residential design. Its main attributes include the dominance of an exposed timber structural system, open plan, shed-like roofs, the extensive use of local woods, extensive use of glass, integration of interior and exterior spaces and the use of native trees and landscaping. The Vancouver Board of Parks and Recreation Offices by Underwood McKinley and Cameron Architects, 1962, features most of these elements.

Evaluation methodology
Evaluations of buildings were completed using the criteria that had been established as part of the original VHI completed in 1986. The steering committee concluded that it was important to use the same evaluation criteria in order to maintain consistency between the existing inventory and the buildings identified in the recent landmarks study. The evaluations considered (1) the architectural characteristics; (2) historical and cultural value; (3) the importance of the building's context or setting and (4) the degree of original building fabric that remained. A group of about 220 buildings was identified as having heritage value and preliminary evaluations for each of them were prepared.



A numerical evaluation was determined and the results were vetted by the steering committee and planning staff. Buildings were then compared by style and type and scores were adjusted as necessary. A priority group of 100 buildings was compiled. The preliminary evaluations were also reviewed by the Heritage Advisory Committee. These findings were reported to City Council in September 1992 and the Director of Planning was instructed to initiate a notification program of the 100 priority buildings. The first group of 11 recent landmark buildings were added to the VHI by City Council on January 20, 1994 and these buildings are now eligible for incentives to assist in their preservation.

Public appreciation

As part of the public awareness program an information brochure describing the importance of the Modern Movement and its significance to Vancouver was prepared. Descriptions of the more notable buildings that remain and architectural styles that evolved during the period are also presented. The brochure has been useful in the notification program as well. Meetings with affected building owners and with the architectural community and the general public are also part of the notification process.

The recent landmarks study has proven to be an effective tool in increasing the public awareness of buildings from the modern period in Vancouver. The Recent Landmarks Program has served to not only identify, but also assist in creating a greater appreciation for buildings from the post-1940 period. Of the 11 buildings that were recently added to the VHI, two have also been legally designated as heritage sites ensuring their preservation for the future and allowing the owners to take advantage of preservation incentives available to them. Without the study it would have been much more difficult to obtain support from the building owners as well as political support for the retention of the buildings.

For a city as young as Vancouver, the recent landmarks study has provided an opportunity to document the development of the city in the postWar period. Together with the existing heritage inventory, the study will complete the historical record of Vancouver's first century and by identifying these landmark buildings it will ensure that the continuity of our built heritage is maintained into the 21st Century.

Marco D'Agostini is the Heritage Program Assistant for the City of Vancouver. Robert G. Lemon, MAIBC, is the Senior Heritage Planner for the City of Vancouver and serves on the board of directors of the Association for Preservation Technology International.

More information from the authors at: City of Vancouver, Planning Department, City Hall, 453 W. 12th Ave., Vancouver B.C., Canada V5Y 1V4. The brochure mentioned in the introduction can be ordered from the same address.

Historic neon signs
Their origin, use, and maintenance

Historic neon signs are an important element on many thoroughfares. From the moment neon was first introduced into the United States in the early 1920's, it was a hit. People often drove for miles to observe the new phenomenon on Main Street. By the 1930's virtually every city and town could boast of at least one neon sign, more often than not on the community movie theater. Nowadays, we are all familiar with the many manifestations of neon in our lives. It can have many uses: educational (crosswalk signs), inspirational (churches), and even outrageous (think of Las Vegas). This article outlines their special preservation needs and opportunities. But first, let's look at the history, terminology, and developments of this 20th Century medium.

by Michael F. Crowe

Neon gas was discovered by Sir William Ramsey in 1898. Luminous tube lighting, as neon is more accurately called, is simply a vacuum glass tube fitted at each end with a metal terminal or electrode. Inside the tube is a small amount of rare gas. Connected to the two electrodes is a source of high-voltage electrical power. This is a neon sign reduced to its essential elements. In this ideal condition, a neon sign can have a life span of about thirty to forty years.
The idea of lighting a tube of glass is not new to the 20th Century. In 1709 Francis Hawksbee, an Englishman, produced light from shaking a vacuum tube filled with mercury. Another Englishman, D. McFarland Moore, was one of the first to successfully experiment with luminous tube lighting. In the late 19th Century, he conceived the idea of using an electromagnetic valve for mixing carbon dioxide or nitrogen with a current to provide a form of light. These Moore tubes, which were large diameter nitrogen-filled tubes, were in use in England from 1893 to 1910. The first Moore tube sign in the United States was erected in 1904 in Newark, New Jersey. However, these tubes were very short lived, both in practicality and popularity.

Rare gasses
Rare gases, of which neon is one, were discovered in the 19th Century. In 1868, helium was discovered by spectroscopic analysis of the sun and discovered on earth in 1885; Lord Rayleigh and Sir William Ramsey discovered argon in 1893; Sir William went on to discover krypton and xenon in 1898. There is more gold dissolved in sea water than there is xenon in the air, hence the name rare gas. Rare gases are inert and therefore do not combine among each other or with any other substance. Thus they are ideal for luminous tubes because they can take an electrical charge and continue to maintain their integrity.

In rainy weather, maximum light transmission occurs at a wavelength of 635 millimicrons, the wavelength at which neon has its greatest output. Neon, therefore, is ideal for signage because its natural red color shows up even in the poorest weather, and it is for this reason especially suited for beacons for aviation and marine services.
A neon light has five times greater visibility but requires less wattage than an incandescent lamp; thus its economical operation is an added feature.

Couleurs Opéra
Georges Claude, a Frenchman, and Karl von Linde, a German, independently discovered the process for making pure oxygen in response to the need for oxygen by hospitals and for oxyacetylene welding. A side effect of this process is the production of rare gases. Claude developed a cheap extraction process but had no use for the leftover rare gases, until he came across a Moore tube. He discovered that by filling a tube with neon and bombarding it with electricity he was able to produce a clear intense red; with argon he produced a grayish blue.
Claude showed the first commercial luminous tube sign at the *Grande Palais* in Paris in 1910. However, it was his associate, Jacques Fonseque, who saw the advertising potential and sold the world's first neon sign to a barber shop, *Palais Coiffeur*, on Boulevard Montmartre in 1912. The following year the first rooftop sign, a three and one-half foot, white-letter Cinzano sign, was erected, also in Paris. By 1914 there was a neon plant in operation.
Claude was granted a patent on January 19, 1915, for the electrode attachment process. In 1919 the main entrance of the Paris Opera was lit with a Claude Neon construction in orange and blue to create an effect that came to be known as *les couleurs Opéra*.

Neon goes America

The first neon sign in the United States was erected in Los Angeles. In 1923 Earle C. Anthony imported two signs from Paris made of Claude Neon, at a cost of US $ 1,250. They were simple signs of orange letters spelling 'Packard' surrounded by a blue border. Thus the popularity of *les couleurs Opéra* was established in America with the first sign.

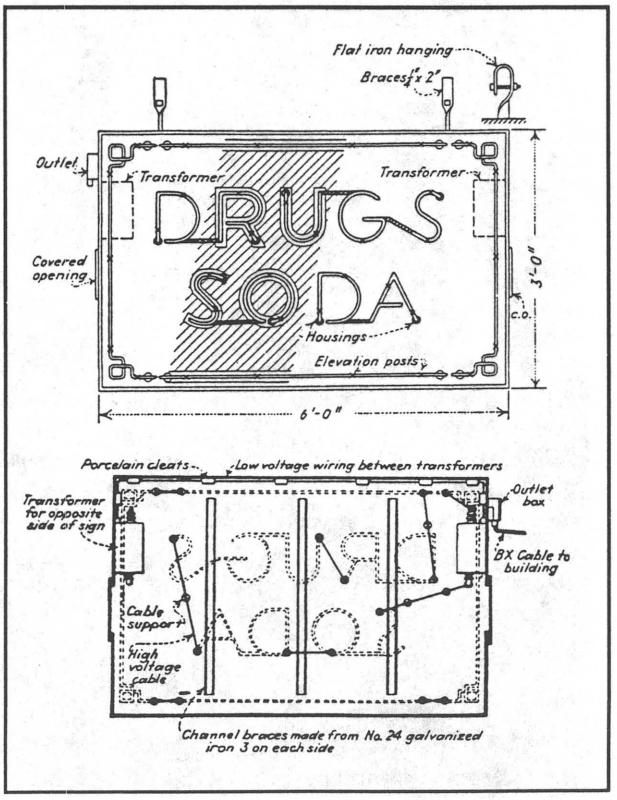
Claude began franchising the method of making his long-life electrode in 1924. Franchises were sold in New York, Chicago, Los Angeles, San Francisco, Detroit, Pittsburgh, Boston, Casablanca and Shanghai. Franchisees agreed to pay US $ 100,000 plus royalties. However, Americans were quite enterprising once they learned the technology and quickly set up schools, ignoring Claude's patent rights. Nationwide, the list of early neon customers included Remington typewriters, Loft candies, American Radiator Company, Eveready batteries, Packard, Willys-Knight, Scientific American, Standard Oil, Burroughs adding machines, and Lucky Strike cigarettes. These customers had their standardized signs erected in towns from coast to coast.

The two leading American designers of neon were O.J. Gude and Douglas Leigh. Leigh is credited with the look of Times Square in New York, the most spectacular display of neon in the 1930's. Large scale neon displays did not come to Las Vegas, currently the most inspired display of neon, until 1944, when mobster Bugsy Siegel constructed the Flamingo Hotel, which featured neon designs eight stories high. In addition to these expected advertising uses, movie set designers were often innovative in using this new medium decorations. One of the most unusual uses occurred in Busby Berkeley's 'Shadow Waltz' sequence from 'The Gold Diggers of 1933', which featured a hundred platinum blondes playing violins outlined in neon! At first, neon signs were added to already existing buildings. By the early 1930's neon signage and tubing were being used as an integral part of building design, especially for movie theaters and sometimes on commercial buildings. Movie theater marquees and vertical signs often were integrated creatively with the facade.

Glass and gas for color

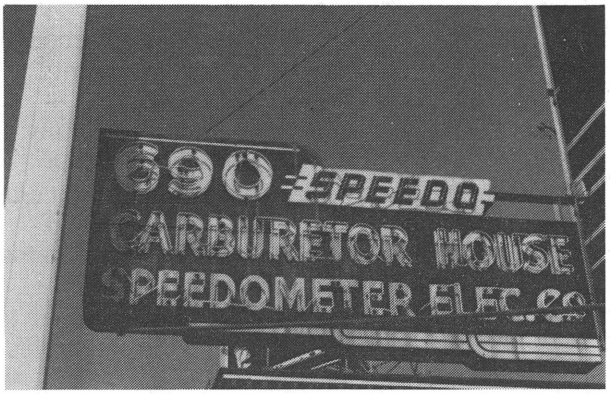
Basically, there must be a continuous unobstructed line of tubing from one electrode to the other. The transformer is usually contained within the sign or box. High-voltage transformers are being replaced with new solid-state transformers adapted from European designs, which allow the transformer to be more compact, quieter, emit less heat and save up to 40 percent of the energy cost.

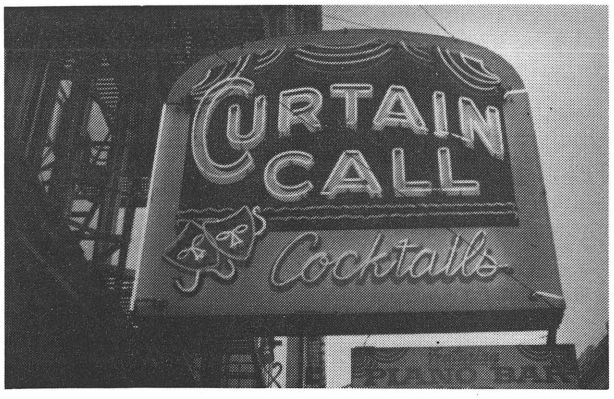
Another improvement is the introduction of a Transformer Overload Protection Switch, or TOPS, which senses any problems in the secondary current and disconnects the primary circuit to the transformer. The equipment is automatically shut off until the repairs can be made. A third development has been the introduction of the solid-state dimmers adapted from fluorescent lighting. This allows for a softer, more pleasing interior use, without glare. Dimmers also increase the life span of the lighting. Another improvement is the introduction of computer-signalled systems



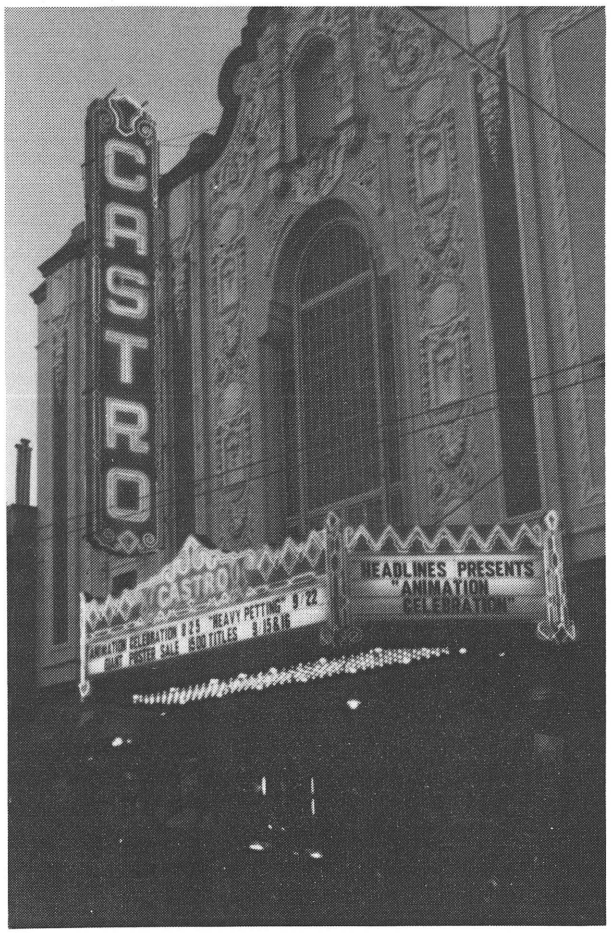
Right: Complete sign layout, showing position of tubing, transformers, and details of metal drilling, etc. Drawing from *Neon Techniques and Handling*.

Bottom: This sign shows the many problems which can affect a sign. The glass tubing has broken and there is water penetration, evidenced by the streaking below the letters. Photo by the author.





Top: This typical example of a double face projecting sign was recently removed. It was a particularly fine example with five colors and flat mountings for the double outline and script style letters.
Bottom: The Castro Theater was designed in 1922 by Timothy Pflueger. The neon sign was designed by Alexander Aimwell Cantin in 1935. It is a fine example of an additive vertical sign and marquee. The letters are block style in a channel mounting.
Photos by the author.

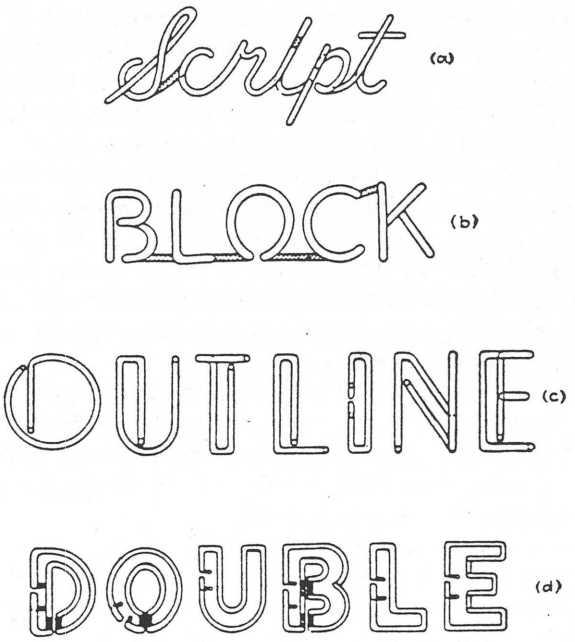


for flashing neon, which had been previously controlled by time-clock or trip hammer mechanism. This further reduces the mechanical problems and maintenance problems with these mechanisms. The maximum feasible length of tubing is limited by the structural strength of the glass used and the capability of a shop's vacuum pomp and high-voltage transformer. The amount of footage that each vacuum pomp can handle determines how much glass can be used in a given unit, usually four-foot lengths. Splices can be made using several electrodes. Tinted and coated tubes add flexibility in designs.
Initially, rare gases were used alone or in combination to produce the desired colors: neon for orange-red, mercury and argon for blue, argon for lavender, krypton for silver-white, xenon for pale blue/purple, and helium for pink. Color can also be produced by using tubes that are coated or tinted, or both. The juxtaposition of the gas color with the color of the glass and the tube coating yields some forty known combinations.

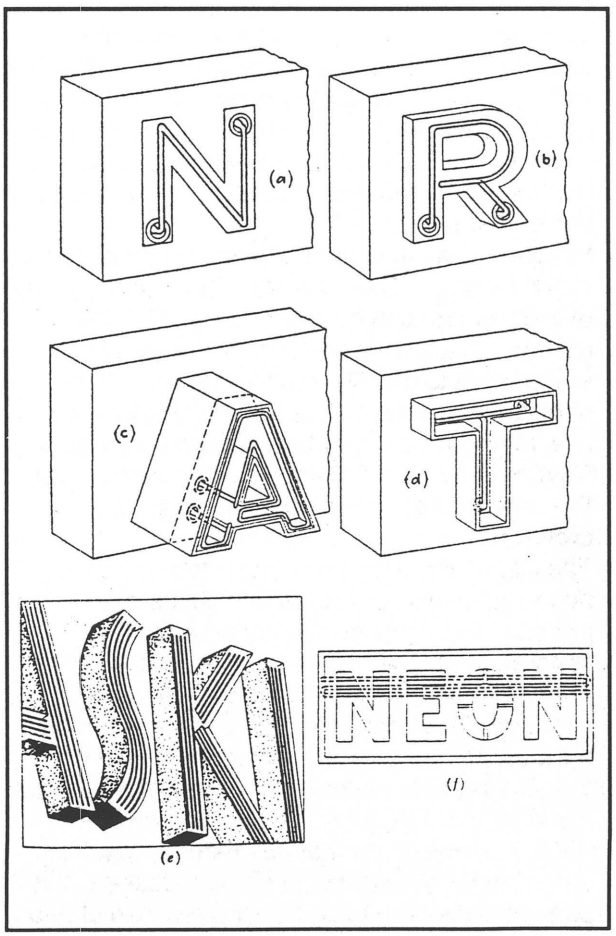
Making a sign
To begin the manufacturing process, a full-size sketch is first transferred to an asbestos sheet marked with the image in reverse. The sheet may show the specifications: tube diameter, color, type of coating, gas to be used, any special mounting instructions, etc.
The glass tubing is bent by a craftsman working as a bender and without gloves, who must determine the pliability by training and experience. No corrections can be made once a bend is made. The craft is still being passed on by the first generation of benders. Some art schools have also initiated courses in neon bending.
After the tube is formed in the desired shape, it is attached to the vacuum pump, monitored by a vacuum gauge, and the air pressure reduced. The high-voltage bombarding transformer is used to clear the tube of impurities which will cause the glass to discolor or lose its charge. After this, the tube is filled with a small amount of rare gas. The tube should now be free of impurities, have low internal pressure, contain rare gas, and be perfectly sealed.
In this state it should last thirty years or more before disintegration of the electrodes requires that new ones be spliced on.
The tube must now be 'aged' by being attached to a transformer that delivers the correct current or one of slightly higher amperage in order to stabilize the gas. This may take anywhere from fifteen minutes to several hours. This is also a quality control step; if there is a 'wiggle' or the tube burns hot then the tube must be re-pumped to eliminate impurities. Mercury may be added to the gas, usually to the pale, cool colors to intensify their brightness; it must be rolled from electrode to electrode until it attaches to one of the electrodes to prevent staining of the glass tubing.

Maintenance problems
Neon signs can exhibit various technical or physical problems, which can be remedied. Sputtering occurs when the electrode, under the action of the heat to which it is subjected and the electrical forces which act upon it, begins to disintegrate. This causes the electrode ends to blacken and the tube to lose its brightness or flicker. Eventually, the entire electrode will be destroyed, but because the action is very slow, it will last for almost the normal life of a sign. However, sputtering can be the first sign that there is deterioration.
The remedy of sputtering is to remove the tube, open it up, clean it, re-pump it and refill it. In some cases specially treated electrodes can and should be used. These tubes are usually chemically treated to withstand intense heat either through ventilation or special patented processes. This is especially required for rare helium-filled tubes. Extremely old signs may sometimes be filled with helium.
Glass strength is important because the glass tubing must be vacuum tight and therefore mechanically strong. This requires care in the original glass blowing, cooling and bending. Strength is crucial for outdoor signs, which are exposed to the elements. The connecting wires must be copper or copper-coated so they will bind to the glass and thus provide the proper connection for the flow of current through the tube. The glass and wire must also have the same coefficient of expansion to maintain the integrity of the connection.

Preservation
Water, of course, is the chief culprit in most deterioration, so a sign should be visually inspected on a regular cycle for evidence of this problem. Often this can be detected in rust stains either on the face or on the bottom of the box. Signs should be professionally inspected for indications of damage or deterioration of the tubing, integrity of the electrode connections, and transformer performance. This inspection should also include the structural elements of the sign itself. The bracing, guy wires, and electrical connections should also be checked.
Signs should be protected from other damaging elements such as tree limbs, overhead wires, traffic signal posts, etc. Other building treatments should be carefully considered for their impact on the sign. This is especially true for coatings, such as pigeon roosting prevention remedies, which can liquefy in the sun and drip over the face of a sign.
Restoration of signs is possible and should be encouraged. Historic photographs and the physical evidence of the electrode outlets can provide important clues about the shape of the neon tubing but not necessarily the color scheme if all of the tubing is lost. Lost tubing can be manufactured; however it is sometimes difficult to know the exact



Top: Types of letter forms.
Bottom: Types of mountings:
a. flat painted, b. raised, c. raised with shallow channel, d. channel, e. channel with multirow tubing, f. cutout.
Drawings from *Neon Techniques and Handling*.



form of the decorative elements especially on a marquee. When the only evidence is the electrode openings, it can be tricky trying to replace the lost tubing in an accurate manner. In addition, the color of the tubing may be speculative, unless color photos exist. However, clues to the original color scheme may be found in the color scheme of the box, which often had the same colors as the neon tubing. Sometimes the color of the neon was part of the overall color scheme found in other areas of the building such as the terrazzo entry flooring or the interior, especially in theaters.
Drawings made from rubbings taken from the electrode placement can serve as design guides. This is especially important because the length of the replacement tubing must match the spacing of the electrode openings exactly.
Exact measurements from center point to center point of the electrode opening are also essential. Patching of the sheet metal box should be made with in-kind metal with expansion joints if necessary. It is sometimes difficult to repair nicked or damaged porcelain coatings; careful matching of the color with glossy enamel can often provide an acceptable repair. Any replacements materials should match the original in composition, design, color, texture, and other visual qualities. This is important in any repainting of the sign where the color scheme is as significant as the tubing and its color.

Practice

The costs of repairing a sign can vary according to size, location, deterioration cause, length of tubing to be replaced, complexity of design, and rarity of colors. However, it is possible to gauge the total costs by the length of tubing to be replaced. On the West Coast the costs is between six and ten dollars per foot.
Historic neon signs form an important part of our visual heritage. They can contribute to the quality of a street and can be a significant character defining feature of a building. For these reasons, it is important to identify and include them in surveys of historic resources. The National Park Service has funded a survey of historic neon signage in Nevada. The Park Service has also encouraged the rehabilitation of historic signs in tax act projects.
The city of Pasadena has protected its historic neon signs through the historic designation process. Los Angeles has encouraged the restoration of neon signs atop the historic apartment buildings along Wilshire Boulevard. However, San Diego requires neon signs to be removed unless they are designated historic. San Jose allows repairs to be made only to signs in place; if a sign is taken down it cannot be put back. A Midwest city that has recently legalized gambling on Mississippi riverboats docked at its port has expressly forbidden the erection of neon signs advertising this new local attraction.
Along with identification comes public education. Owners must be made aware of the treasures they possess and be provided with assistance in restoration to ensure that the sign is properly cared for. As a part of this movement in education, Lili Lakich founded the Museum of Neon Art in Los Angeles in 1982. The Neon Museum of Philadelphia was founded by Len Davidson in 1985. The public can be educated through the inclusion of significant signs in walking tours. I have been conducting nighttime bus tours of neon signage in San Francisco since 1988.
Recognition should be given for individual private preservation efforts. The Art Deco Society of California has recently given preservation awards for the retention and refurbishing of historic neon signs in San Francisco and San Carlos. And as a final recourse, if signs become redundant they should be retained as a recyclable resource which can continue to give visual pleasure and delight.
There is a new generation of benders who are producing signs that are new in both color and complexity. These signs should take their place with the many historic signs so that the night life of our cities continues to burn bright with what Georges Claude called 'the living flame'.

Michael F. Crowe is an architectural historian with the US National Park Service, Western Region Office, specializing in project review for the income tax rehabilitation credits program. He currently serves as president of the San Francisco Landmarks Preservation Advisory Board. He is also the founder of the Art Deco Society of California.

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Can we inhabit Utopia?
Buckminster Fuller's US Pavilion at Expo 67, Montréal

It took a few minutes in 1976 for the acrylic envelope covering the former United States Pavilion at Expo 67 in Montréal to burn. Ignited accidentally by an acetylene torch, the plastic melted rapidly, dripping on the elevated platforms inside the dome without, however, seriously damaging the structure. One can only shiver at the consequences of this accident had it happened during the World's Fair. Although its architects Buckminster Fuller and Shoji Sadao (Fuller's associate from 1964 to 1983) proposed two years later to cover the pavilion with inflammable Teflon-covered fiberglass panels, it has remained until now an empty shell. Once the symbol of America's self-confidence and of its optimism in a better future for man, the United States Pavilion became a grandiose modern ruin nested in the vegetation in the middle of the St. Lawrence River.

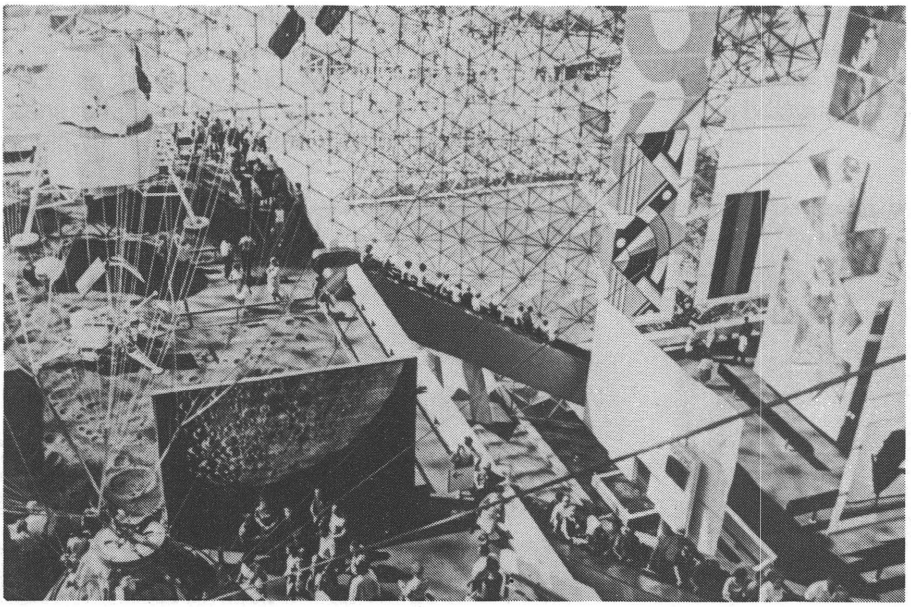
by Jean-François Bédard

Although one of many geodesic domes constructed by Richard Buckminster Fuller (1895-1983) and certainly not his largest one - the dome of the Union Tank Co. in Baton Rouge, Louisiana reaches 384 feet in diameter - the United States Pavilion is certainly the most famous. Nineteen hundred dome-shaped acrylic panels covered its trellis-like structure made of light steel alloy members reaching a height of 20 stories and a diameter of 250 feet (80 meters). To reduce the glare of sunlight, 4700 triangular aluminum panels made active by 261 motors controlled by computer followed the sun's path. With all this technical wizardry and its imposing size, it immediately became the symbol for the 1967 World's Fair.

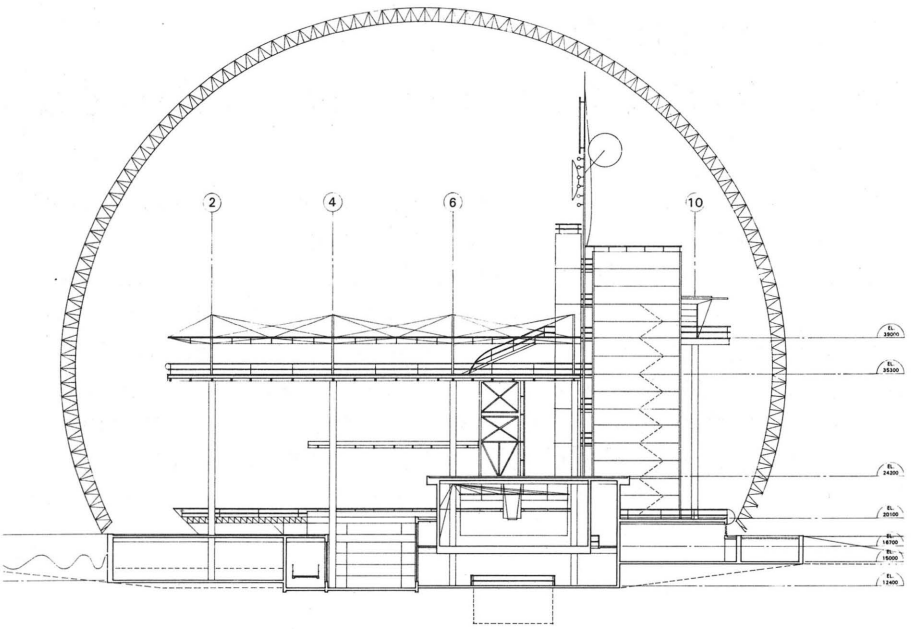
The pavilion was the crowning achievement of Fuller's career. The challenges of the economical use of materials and the development of efficient structures had always fascinated Fuller and guided his researches. His 1927 Dymaxion House, a circular house supported by a central mast, was an example of his interest in creating buildings using strict criteria of material efficiency. The Geodesic Dome whose geometry provided the maximum structural rigidity with a minimal amount of materials, was Fuller's solution to the sheltering of large surfaces without internal supports. It had a wide variety of applications, as demonstrated by his 1960 proposal for a shopping center in Montréal covered by a 515-foot (165 meters) diameter dome.

Miniature earth

Economy and efficiency were the principles he also considered in his analysis of the management of natural resources, another one of Fuller's many interests. To delineate the movement of resources



Interoir view of the US Pavilion at the 1967 World Fair in Montréal. Elevators connected the various platforms where American industrial wizardry was on display. Period photo.

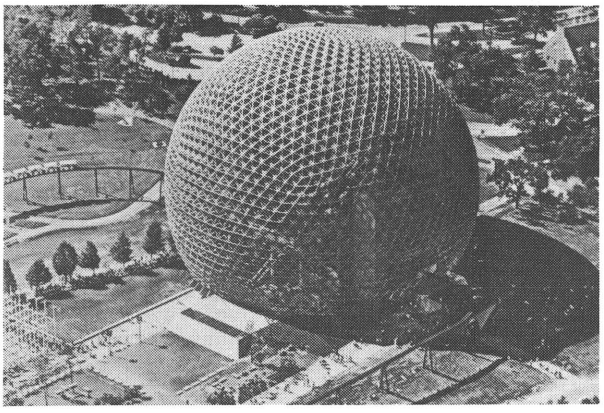


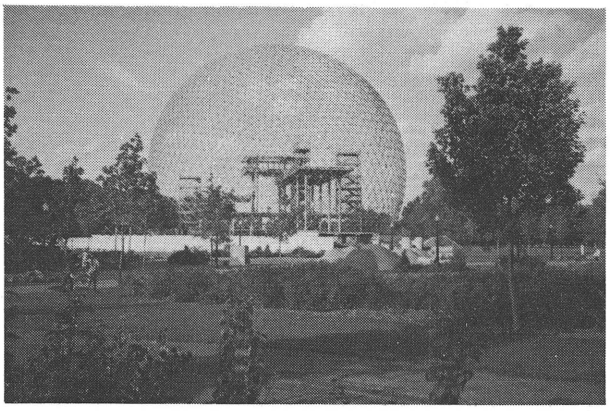
Left: A section through the renovated pavilion shows the reuse of the platforms as pavilions and terraces. Right: A perspective of one of the higher platforms after renovation. Drawings: Blouin Faucher Aubertin Brodeur Gauthier architects. Bottom left: Aerial view of the Dome in 1967. Period photo. Bottom right: The silhouettes of the empty platforms stand clear against the sky during renovationworks. The double steel tube structure has been treated with a fire proof coating by a team of American Indians. Photo: Wessel de Jonge.

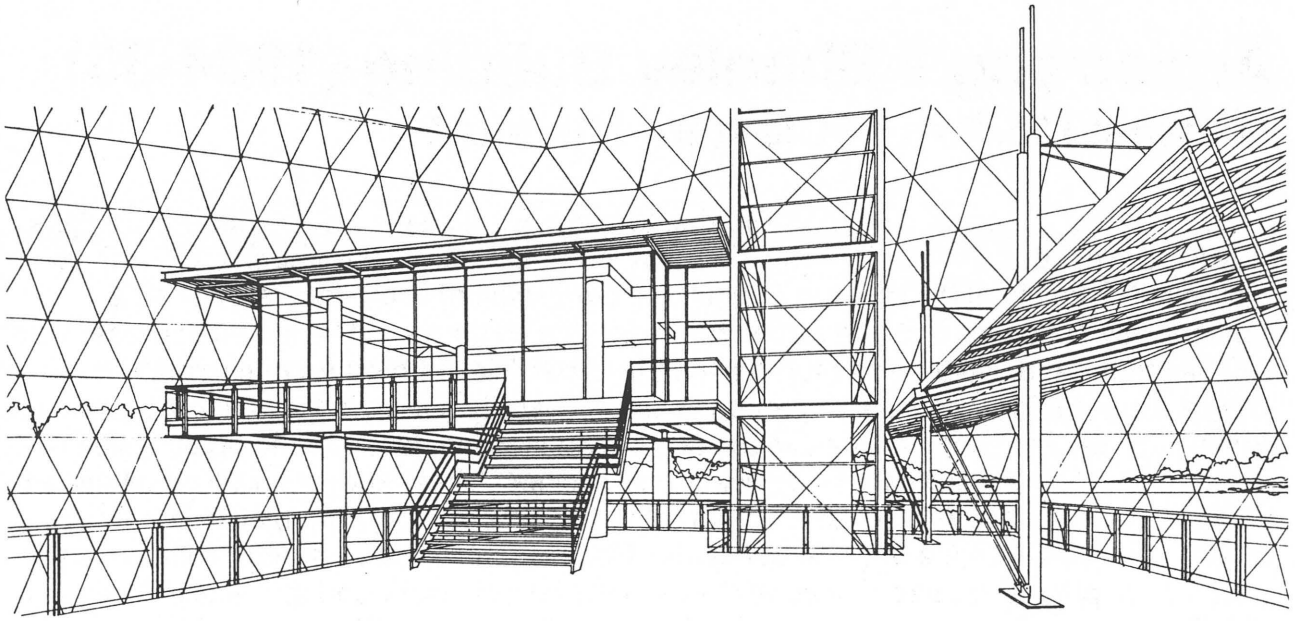
and capital in a planet-wide economy, he developed, using geodesic geometry, a cartographic projection named the Dymaxion Map which portrays the world on a flat surface virtually without distortion. Assembled three-dimensionally within a dome and combined with computers, it became the 'geoscope' which can monitor commercial exchanges between nations. Fuller proposed the construction of a *geoscope* to the United States Information Agency (U.S.I.A.) when it approached him in 1964 to conceive the American pavilion. With its enormous diameter, this 'miniature earth' would have been the largest of its kind. Although the U.S.I.A. ultimately rejected Fuller's proposal, they retained him as architect for the pavilion's envelope and commissioned the interior design to the Cambridge Seven Associates Inc., a group of professors of architecture, graphic and industrial design at Harvard University. Responding to their mandate of designing an exhibition on the theme 'Creative America', they created a structure composed of four large planes supported by pillars and divided into seven levels linked by bridges, elevators and escalators, including one measuring 135 feet (43 meters), the longest free span escalator ever constructed at that time.

A ship on St. Lawrence River

In 1992 the City of Montréal and the Canadian Ministry of the Environment organized a competition to transform Fuller's dome into a center for the awakening of ecological awareness and the monitoring of the aquatic environment, especially that of the St. Lawrence River. This project is part of a larger scheme that will transform the Expo site into an ecological park. The winning entry by the Montréal architects Blouin, Faucher, Aubertin, Brodeur, Gauthier reflects the 'ecological' thinking at play in their design. Instead of altering the existing building radically, they decided to modify slightly its components. They kept the existing internal platforms and pilotis and constructed on them enclosed boxes containing the museum spaces. Elevated high above the ground, the last platform is transformed into a belvedere which offers spectacular views over the city and the river through the uncovered geodesic dome. They have also extensively specified the use of recycled materials and selected environmentally safe mechanical systems. In accordance with the aquatic theme, the architects use the image of a ship to explain their design: below the water line - in this case the surface of the ground - they placed





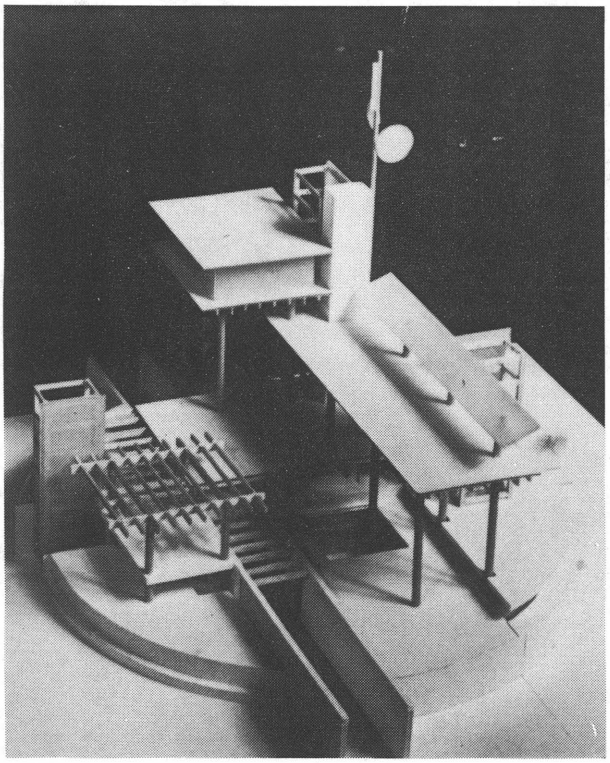


the materials and machines essential for the functioning of the building. The 'quarter-deck' above it houses the offices of the 'crew', while the observation deck overlooks the activities of the entire 'ship'.

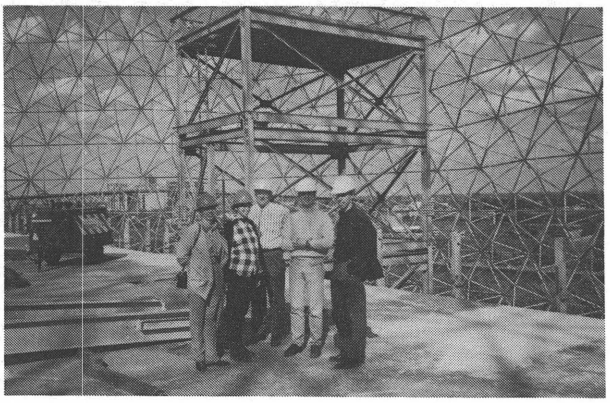
Utopias

The covering of the dome was not part of the competition brief; a study conducted by its sponsors had apparently demonstrated the impossibility of finding a safe transparent material. In addition, there seemed to be no appropriate function to justify the upkeep of this gigantic enclosed volume; the proposed program occupies now but a small area of the structure. This problem underlines poignantly our difficulty to inhabit 1960's architectural utopias of which the United States Pavilion is the perfect example; their social and technological ambitions simply dwarf us. The contemporary architect who needs to rehabilitate such structures might be justified to preserve them as ruins, preserving at least his colleagues' dreams of the future. The modesty of this rehabilitation reflects above all our ambivalence regarding the architecture of the recent past.

Jean-François Bédard is the secretary of DOCOMOMO Québec.
Research for this article has been carried out by Alain Archambault.



Left: Model of the winning entry for the competition to turn the 1967 US Pavilion in an ecological park, by Blouin Faucher Aubertin Brodeur Gauthier architects. Bottom: A site visit last October. Left, Michèle Picard with Anne Cormier next to her. Right, job architect Eric Gauthier. Photo: Wessel de Jonge.

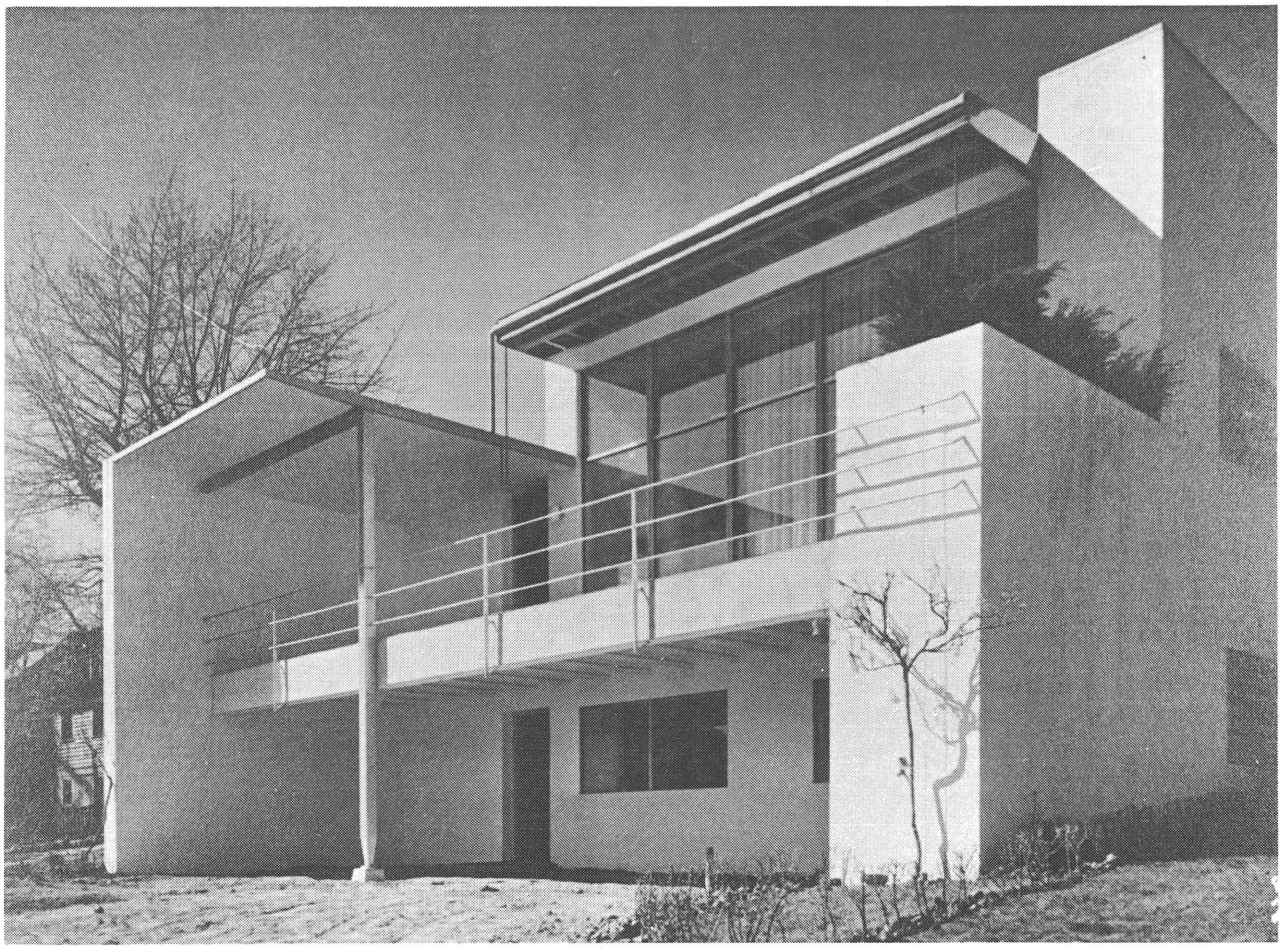


Armstrong's Shanley Building (1934-35)
Midwest Modern in Clayton, Missouri

The mention of St. Louis will probably bring to mind two projects - the ill-fated Pruitt-Igoe housing project and Eero Saarinen's Gateway Arch. Both serve appropriately or not as symbols. For critics of the modern project, the demolition of Pruitt-Igoe serves as a conveniently sensationalist and dramatic image - the evidence of the 'failure of modernism'. On the other hand, Saarinen's arch proves the capabilities of modern engineering to realize extraordinarily conceived proposals and the ability of a contemporary monument to convey an idealized image. Besides the two previous examples, and the equally well known work of Louis Sullivan, St. Louis also possesses lesser known buildings designed by Erich Mendelsohn, Alfred Roth, and Frank Lloyd Wright, Fumihiko Maki's first realized project, and the earliest examples of Charles Eames, who began his architectural career in St. Louis, prior to his experience at Cranbrook and later work and success in California with Ray Eames. The work of the most influential 20th Century St. Louis architect, Harris Armstrong (1899 - 1973) is presently unknown outside of the midwest.

by Stephen Leet

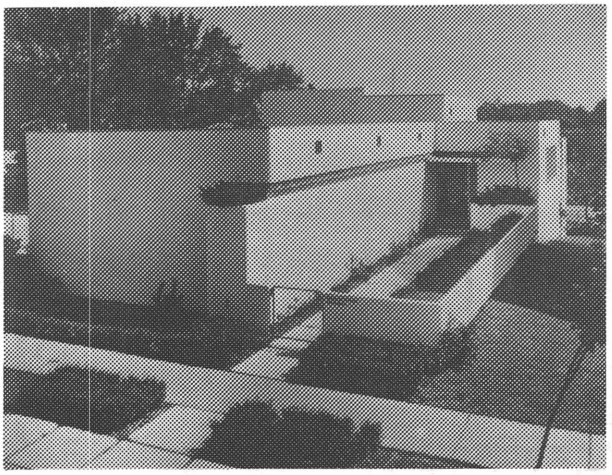
Armstrong's career as an architect began in 1926 with the design of his own house and ended in 1969 with the completion of over 150 projects in St. Louis. Armstrong was a 'provincial' modern architect in the best sense of the word. He was largely self taught, lacking both a high school diploma and a degree in architecture. Unlike other architects of his generation such as Paul Nelson, Albert Frey or Harwell Hamilton Harris, he had no direct contact with the personalities of the Modern Movement. Until 1955, when he first visited the works of Le Corbusier and others in Europe, his



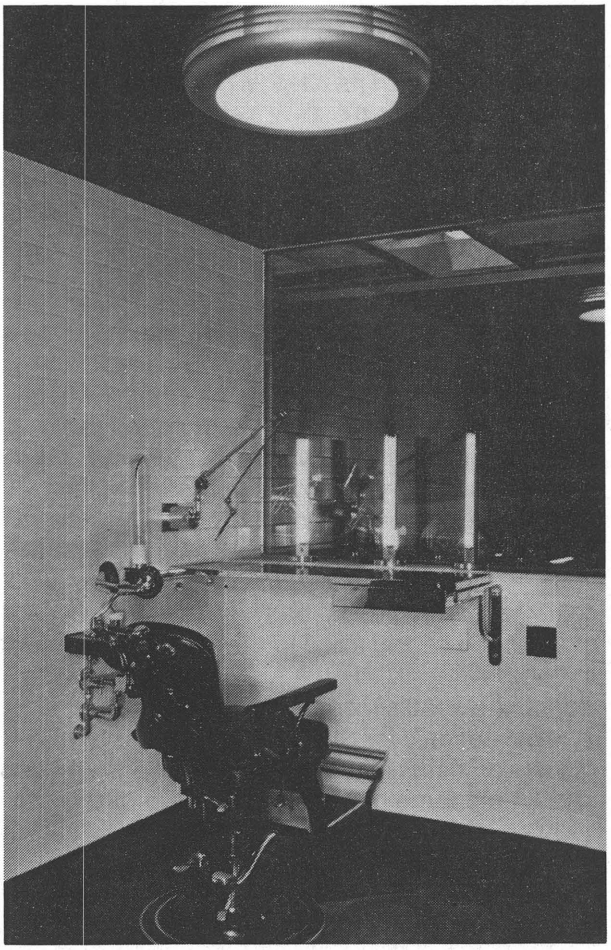
only direct experience outside of the midwest with modernism was a brief period working in the office of the New York architect Raymond Hood during the depression.
Despite these obstacles and his isolation from the architecture of both coasts, he developed a mature and sophisticated personal interpretation of modern architecture.

Lescaze's influence
The Shanley Building, an orthodontist's office designed in 1934-35 for Clayton, Missouri, was one of the first examples of modern architecture in the midwest. It was internationally recognized at the time, exhibited in Paris in 1937 at the US pavilion in the *Exposition Internationale des Arts et des Techniques Appliqués a la Vie Moderne* and was awarded the Silver Medal. In 1938 the Shanley Building was also one of the few examples selected to represent Modern Movement architecture in New York at the Architectural League's 52nd Annual Exhibition. The building was published widely in the professional journals and established Armstrong's reputation as a supporter of modern architecture in the midwest.
Armstrong's Shanley Building is an exceptional example of a work by an architect whose knowledge of modern European architecture was derived from the photographic images and drawings published in professional journals and exhibition catalogs. The building's white rendered primary forms, horizontal banded windows and glass blocks, represents one of the earliest examples of the Modern Movement in the midwest. The Shanley Building displays obvious affinities for the work of Schindler, Neutra, and Howe and Lescaze's work, particularly Lescaze's design for his own house (1933-34), the terrace and south elevation of Lescaze's Field House (1930-31), and the living room of Lescaze's Herzberg apartment in New York City (1935) which strongly influenced the design of the Shanley Building's waiting room. Armstrong was familiar with these from their publication in The Architectural Record and The Architectural Forum.

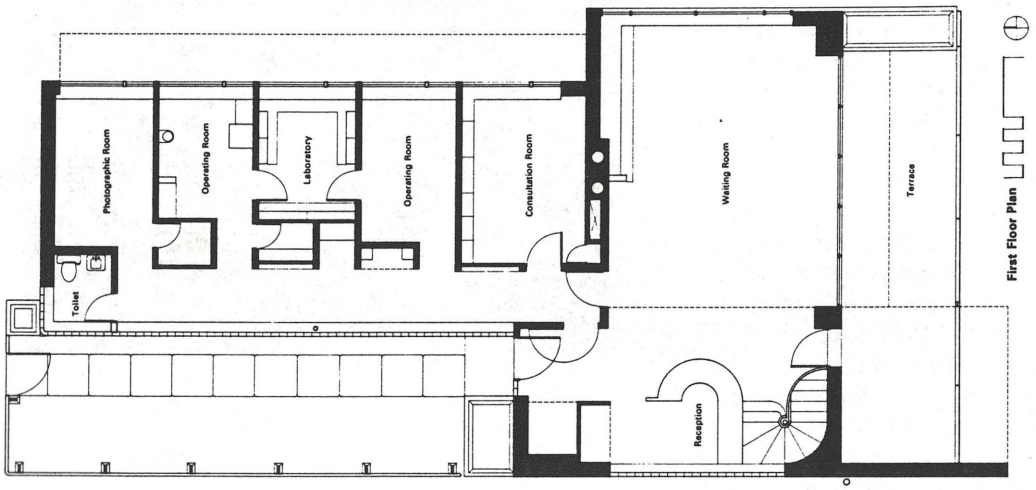
Unique exchange
At the moment the position is that the Modern Movement, though not yet accepted as a universal idiom, has at least been recognized as a technically reasonable and necessary revolution. It is in the process of leaving the hothouse stage for the more competitive public sphere (Architectural Review, March 1937).
In 1936, a unique editorial exchange was initiated between the editors of the Architectural Record in New York, and the editors of the Architectural Review in London. Editors selected projects that in their view best represented modern architecture within their own countries. Photographs of contemporary projects and articles were then sent by ocean liner to their counterparts to be published



Far left: The garden elevation of the Shanley Building seen from the south. Period photo: Alexander Piaget.
Top: North and west elevations with a view of the entrance on a period photo.
Bottom: The operating room on a period photo.



Left: Plan of the first floor of the Shanley Building.



simultaneously in opposite countries in a 'transatlantic exchange'.
Lawrence Kocher, the editor of the American journal Architectural Record, selected projects by eleven architects to represent modern American architecture, including - among others - Harris Armstrong's Shanley Building, projects by Richard Neutra; A. Lawrence Kocher and Albert Frey; George Howe and William Lescaze; and George Fred Keck. The March 1937 issue of Architectural Review, titled 'American Issue', edited and designed in the US by Kocher and his associates in New York, was introduced by an essay written by Frank Lloyd Wright titled 'What the cause of architecture needs most'. Armstrong's Shanley Building is one of several projects introduced by Richard Neutra in an essay titled 'How America builds; technological introductions that influence the trend of building design'.

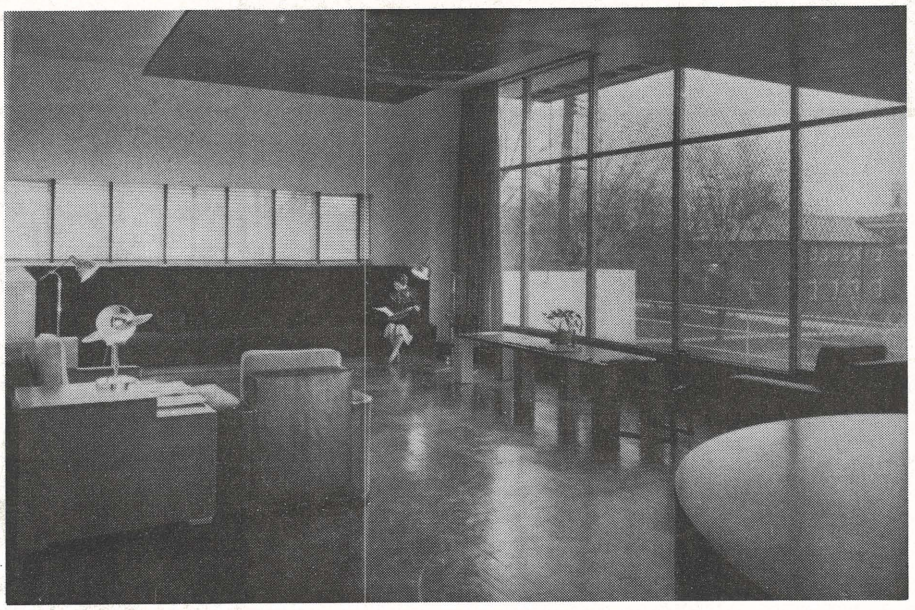
Radical proposal

In this exchange, the British editor noted that the American examples '...suffered from a lack of any tradition...Britain, having been the country where the modern idea was earliest established (by Morris, Mackintosh and Voysey, at the end of the nineteenth century) is now at last learning the lessons these pioneers taught...So far, America's contribution, except for the pioneer work done by Louis Sullivan and Frank Lloyd Wright, has been solely technical, but the beginnings are now seen of a cultural school allied to the Modern Movement in Europe'.
During the 1930's modern architecture was atypical not only for St. Louis but for most of the profession nationally. While streamlining, Art Deco and Art Moderne had produced by the mid to late 1930's a stylized version of the modern, examples of the austere forms of European functionalist architecture, the so-called International Style, still remained few in number. The majority of American architects had little interest in European modernism, and favored eclecticism and the stripped down classicism of Paul Cret and Bertram Goodhue. For St. Louis, Armstrong's design was a particularly radical proposal, feasible in large part due to the client's familiarity and enthusiasm for Keck and Keck's 'House of Tomorrow' (1933) built for the Century of Progress Exhibition in Chicago.

Technical innovations

The Shanley Building exhibits a high degree of formal resolution, particularly the plastic characteristics of the south elevation with its steel support that serves simultaneously as column and beam supporting both the terrace and the planar roof which shades the expanse of south facing glass.
Numerous contemporary materials and finishes such as cast aluminum and chromium fittings, stainless steel fascias, mechanized retractable awnings, cork flooring, and glass blocks were used. Armstrong also designed several technical innovations for the Shanley Building, including one of the earliest uses of thermal glass prior to the development and availability of commercially produced *thermopane* glass. Armstrong solved the problem of fogging by locating a stainless steel trough containing calcium chloride beneath the air space between the two sheets of glass eliminating moisture on the inside surfaces of the glass.
A steel handrail support that was cast into the supporting beam of the terrace was designed to lead surface water down the steel to drip off the bottom of the support in order to avoid rust streaks on the white rendered concrete. He also eliminated the need for a continuous foundation at the low courtyard wall by supporting and lifting it from the ground with steel trusses used as columns. All of the building's door hardware, fireplace fittings, lamps and furniture were designed for the building and fabricated locally.

Right: View of the spacious waiting room. Period Photo.



Preservation

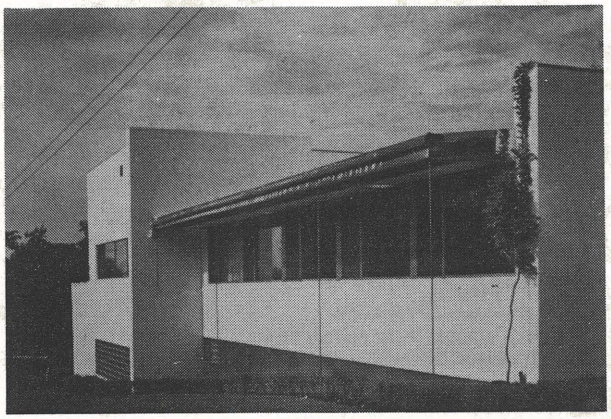
Armstrong's other most notable work is the Magic Chef headquarters building (1946), a precisely calibrated and austere composition that splits the program into two distinctly expressed volumes - one containing all services, stairs and elevators, and the other all office functions. Isamu Noguchi's design of a ceiling sculpture of biomorphic forms incorporating lighting operates as an unexpected disturbance of the rationality and minimal detailing of Armstrong's building.

Unfortunately the Magic Chef building has had many original features destroyed or altered. Noguchi's ceiling is now covered and hidden, stairs have been removed, and many of the exterior surfaces of the building have been defaced by insensitive alterations.

The Shanley Building is largely intact and until recently was virtually untouched, a condition owed largely to the former owner, who was the son of the original client. However now, since the recent sale of the building and its subsequent leasing to a party catering company, the building has been detrimentally altered.

Preservation efforts have prohibited the use of neon signage, but failed in protecting some of the building's interior details. Now, the primary effort for preservation is to first protect the Shanley Building from demolition, which will be its likely fate in the near future given the pressures of development in Clayton.

Bottom: Eastfacade of the Shanley orthodentist's office. Period photo.



Exhibit

The Shanley Building and other projects by Harris Armstrong are currently in a traveling exhibition titled 'Midwest Modern', funded by the Graham Foundation, and organized by the Washington University School of Architecture in St. Louis. After opening in St. Louis in November, 1992, the exhibit was on view at Columbia University School of Architecture in New York in April, 1993, and then travelled to Chicago in the fall of that year. The drawings and photographs in the exhibit were selected from the Harris Armstrong Archives located at Washington University's School of Architecture. The exhibit was curated by Stephen Leet and Andrew Raimist, a lecturer who is currently working on a monograph of Armstrong's work. The exhibit also includes a project by the Chicago architect Samuel Marx, the Morton D. May house (1941). Marx's May House is also threatened with demolition and a preservation effort is underway.

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