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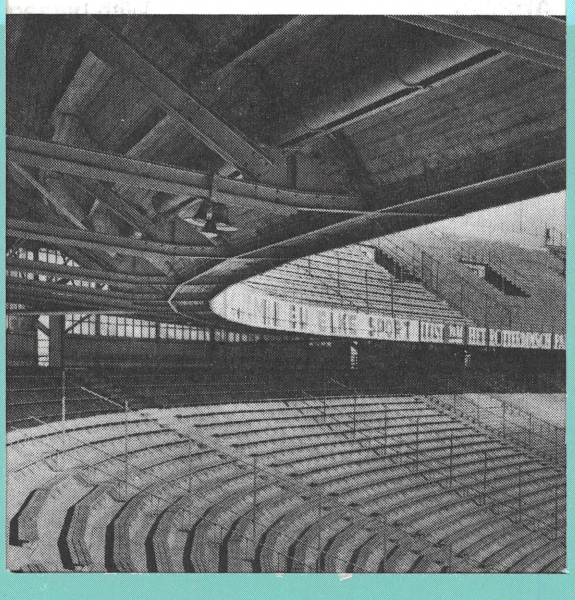
international working-party for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

Journal

12
November 1994



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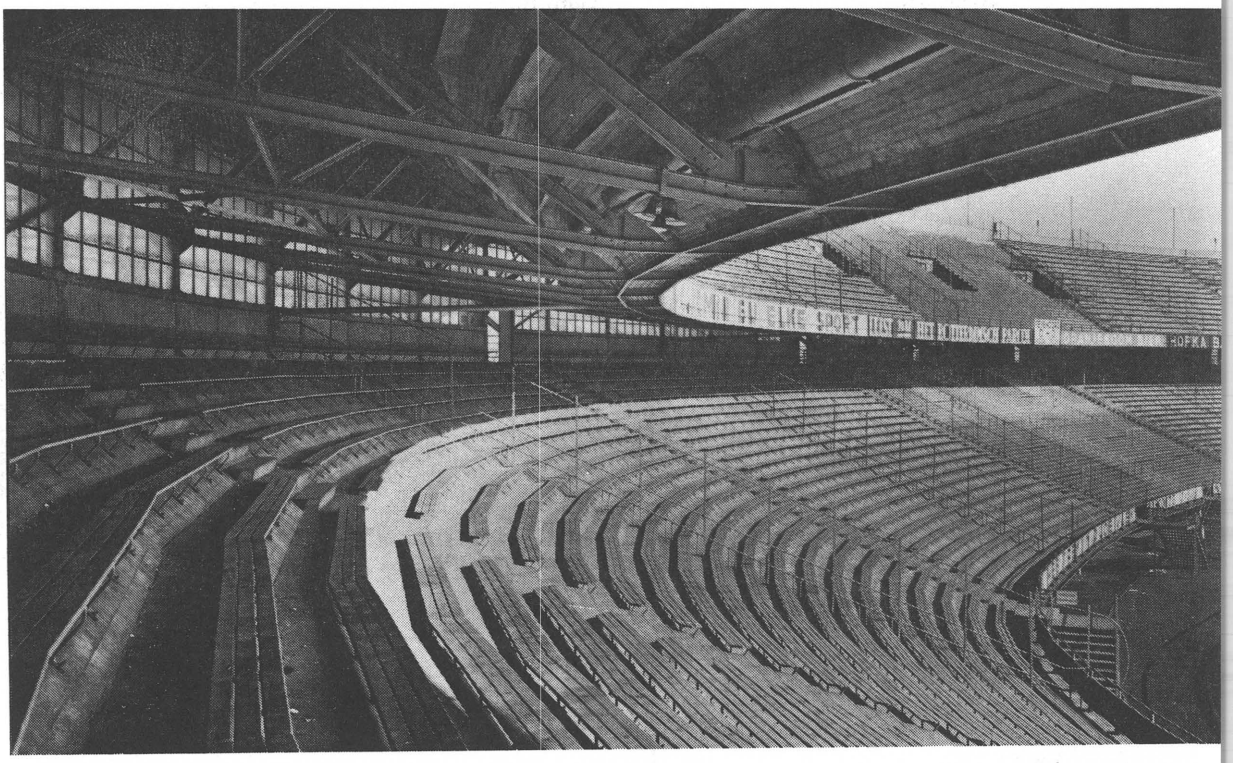

The magnificent Feyenoord Stadium in Rotterdam, the Netherlands was respectfully renovated this year, see pp. 46-50. This period photo shows the original stadium in full swing.

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Colophon

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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.

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.

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).

A special edition on the use of Metal in MoMo architecture

Metal building parts, industrially produced from the onset of the Industrial Revolution onwards, had a dramatic effect on our architectural environment.
In the 19th Century, the development of superstructures in steel, later followed by concrete frames, made it possible to create larger spaces without loadbearing walls. Steel superstructures were -and are- flexible, fast, cheap and light, allowing a reduction of mass and lighter foundations. The appreciation of these properties do not only stem from the wish to cut down structural dimensions and costs. Just as well, they were to fulfill a desire of many "modern" architects to construct economically in a more spiritual sense of the word, lucid and transparent, with a minimum of material used. They drew their inspiration from crystals, shells and other constructions in nature and developed architectural aspirations of -sometimes- cosmic dimensions.
Relatively wide floorspans, the light beams supported by slender columns, soon covered room for new functions, and new building types emerged.
With the loadbearing functions of the walls taken over by a skeleton, the facades could be designed as a light skin, merely separating the interior from the outside with regards to climate and noise, leaving it transparent where daylight was required and allowing fresh air to enter whenever this was needed. Metal and glass claddings eventually developed into the curtain wall, that became so emblematic for postWar MoMo architecture in particular.
Under the influence of the steady evolution of industrial processes -with the Detroit automobile industry as a well known example- building engineers started to design and apply "selfsupportive" and exchangeable metal elements, that allowed change -whenever the functional lifespan came to an end- and replacement -whenever the technical lifespan expired. This should have allowed "Metal MoMo's" to remain as fit, smooth and shiny as a refrigerator in a welfare state kitchen. Even, one could easily accept the assumption that "modern" architects preferred "modern" metals like aluminium and (enamelled) steel and avoided "old fashioned" metals like copper, lead, zinc and even iron -materials that soon show the effect of time in the patina of their texture. The "Metal MoMo's" were to remain smooth and shiny, demountable and remountable, flexible, cheap and of universal use. Yet, not intended nor designed to last forever, no other architecture weathers so bad as our beloved MoMo's, the metal examples even worse than the concrete ones.
Most people wouldn't appreciate a smooth reconstruction of a Roman ruin -but who would like a rusty Citroën 13 *traction avant*? So, in what form are we going to keep them -as refrigerators, well conserving their contents of architectural ambitions -or as weathered old ladies, testifying of the Golden Age of technological experiments?

Wessel de Jonge — Secretary DOCOMOMO International

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.

Letters to DOCOMOMO ....

Council of Europe
Dear Sir, Thank you so much for you kind invitation to the Council of Europe to be represented in the DOCOMOMO conference. On behalf of the Secretary General of the Council of Europe may we express our strong support and best wishes for your present work. Please be so kind to communicate to the participants of the conference, the moral support of the Council of Europe in this scheme.

José Maria Ballester, Head of the Cultural Heritage Division, Council of Europe
Strasbourg, France, September 14, 1994

Venezuela
Dear Sir, At this moment, at the Taller de Arquitectura Moderna (TAM) of FAU/UCV University, we are working on the Plan of Action to become a recognized DOCOMOMO Working party. We appreciate your help in these matters and will keep you informed about our progress.

Maria Fernanda Jaua
Caracas, Venezuela, October 23, 1994

Errata corrige
Dear Sir, Concerning the article 'Modern and contemporary architecture in Lombardia' in Journal 11, page 30: In fact Prof. Maurizio Boriani (School of Architecture of the Milanese Polytechnic) too is a member of the In/Arch Lombardia Scientific Committee which subscribed the 'Manifesto for Modern and Contemporary Architecture'.

Emanuela Verger
San Biagio di Teolo, Italy, July 7, 1994

China
Dear Sir, I have been living in China for the past two years and I am carrying out a survey on Shanghai's modern architecture during the Republican Period (1911-1949). I am now doing research for my PhD on the crucial function of Shanghai in the influence of western architecture on China process during the Republican Period. I am therefore totally aware of the importance of China's modern architectural heritage and I am very interested to put together a Chinese DOCOMOMO survey group with Chinese scholars and research fellows in the major cities in China with whom I am in contact with.

Natalie Delande
Shanghai, China, November 26, 1994

Ural
Dear Sir, I would like to inform you that a Ural research and information centre for the Modern Movement is being established in Ekaterinenburg at the Ural Institute of Architecture and Arts. The purpose of the centre will be attribution, systematization and analysis of the material and graphic heritage of the Modern Movement in Urals. We would like to have it established under the auspices and with the direct participation of DOCOMOMO. The presentation of the centre will, most likely, be held during the international conference which will take place at our institute next spring.

Lyudmilla Tokmeninova
Ekaterinenburg, Russia, October 1994

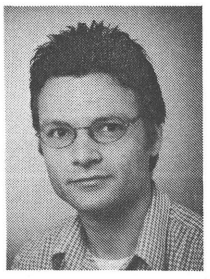
New fax and e-mail

Since December 15, 1994, the DOCOMOMO International Secretariat has a new, direct faxnumber, replacing all other numbers:

+ 31- 40 - 45 97 41

Furthermore, it is also possible to reach the DOCOMOMO International Secretariat via e-mail:

docomomo@bwk.tue.nl



Patrick van Buijtenen (1968) will be the director of the DOCOMOMO International Secretariat as from January 1995. He graduated from the Faculty of Architecture of Delft University last year. Patrick will be in charge of the International Secretiat until January 1996.

Campaign to lower VAT

Tax reduction for historic buildings

from Europa Nostra/IBI Newsletter

Europa Nostra is currently discussing the value of the job-creating potential of cultural heritage in terms of tourism. The twin attractions of history and countryside are the trigger for much of international tourism within Europe, a continent that is said to offer half of the world's recognized landmarks. However, the larger part of towns and villages and the majority of the buildings within them are owned by individuals, facing a considerable burden of maintenance and restoration.
If the attractive ensembles of urban architecture and outstanding buildings of countryside estates are to continue to play their part in the tourist business, then governments should be made more aware of the burden of indirect taxation through Value Added Tax (VAT), which at present is a disincentive to the proper maintenance of historic buildings and sites. For example in Denmark, VAT on essential repairs is levied at 25% and several other member states within the EU levy VAT between 17.5% and 19.5%. In the UK, VAT is levied at 17,5% on repairs to historic buildings as well, while at the same time new construction carries no such taxation at all. This is in sharp contrast to the interests of an architectural heritage in good repair and has a direct effect on its attractiveness for cultural tourism.
The cultural heritage itself cannot gain much by tourism, while the tourist industry and related services are the indirect beneficiaries. In marketing terms, the cultural heritage is a 'loss-leader' for job creating potentials of other sectors of employment. The 15 milion new jobs that President Delors announced as a target to be met by the member states of the European Union by the beginning of the next century, can never be achieved within the manufacturing sector alone. Therefore, it is vital to have more emphasis on the service industries, of which cultural tourism forms an important part. Within the EU, eight milion people are employed in tourism and its wide spread potential for further job creation throughout the member states is hardly recognized by those in government as yet.

In order to change this, the General Assembly of Europa Nostra has passed a resulution urging action by the member states of the EU before the end of 1994 so that repair and maintenance of listed buildings could be given a Reduced Rate Status in the Annex 'H' of the present European VAT agreement. This would enable the member states to introduce a more favourable fiscal regime to encourage owners to keep their properties in good repair, and to contribute to the social and economic well being of people living within the EU.

Members of Europa Nostra are invited to support this campaign in four ways:
Firstly, EU representatives must be urged to take positive collective action to advance such a reduced VAT rate. *Secondly*, members of the European Parliament should be made aware of the social and economic importance of our cultural heritage, and its protential for employment. *Thirdly*, member organizations within Europa Nostra should inform their membership about the importance of this issue and the need for concerted action. *Fourthly*, individual members should lobby those in positions of influence to accept the force of these arguments. Now is the time for all to act in concert (*and DOCOMOMO members are invited to join in! - ed.*).

Based on an article by Europe Nostra's Secretary General Lester Borley, in the Autumn 1994 issue, Europa Nostra/IBI Newsletter. More information from: Europa Nostra/IBI Secretariat, Lange Voorhout 35, 2514 EC the Hague, the Netherlands. Tel: + 31 - 70 - 361 78 65, fax: + 31 - 70 - 3560333.

Italian initiative for Aalto

A support to save Viipuri Library

by Maristella Casciato

A remarkable initiative has been launched by the Italian industrialist Enrico Baleri, whose activities cover the field of interior and industrial design. Promoted by Baleri and supported by a group of world known designers the initiative intends to address public opinion towards the urgent necessity of restoring a masterpiece of modern architecture, the Viipuri Municipal Library, designed by Alvar Aalto in 1930-35. Miraculously saved by the Second World War bombing, the Viipuri Library has registered in the course of the last twenty years a slow yet inexorable decline, which will take it to its end.
The architecture of the Viipuri Library is presented in Milan at the Showroom Baleri Italia (8, via Felice Cavallotti). Baleri calls for raising a subscription among the most prestigious Italian furniture factories for helping the restoration. Furthermore, he asks the collaboration of the printed media. In the month of April, architectural journals and magazines are requested to publish a one page appeal, the layout of which is designed by Roberto Sambonet. Finally, some Italian architects are invited to offer one of their architectural drawings for an auction to save the Library.
The request has received a lot of attention by major newspapers. Who else is following this effective path?

Maristella Casciato is a member of the Steering Committee of DOCOMOMO Italy.

MoMo architecture on the World Heritage List?

by Susan Macdonald

'The cultural heritage and the natural heritage are amongst the priceless and irreplaceable possessions, not only of each nation, but of mankind as a whole. The loss through deterioration or disappearance, of any of these most prized possessions constitutes an impoverishment of the heritage of all the people of the world. Parts of that heritage, because of their exceptional qualities can be considered to be of outstanding universal value and as such worthy of special protection against the dangers which increasingly threaten them' - UNESCO Operational Guidelines for the implementation of the World Heritage Convention 1991. (WHG)

The International Council on Monuments and sites (Icomos) acts as an advisory body to UNESCO in the preparation of the World Heritage List of Properties of outstanding cultural value. The World Heritage List (WHL) is divided into cultural and natural properties. Examples of cultural properties on the WHL include: the Acropolis, Manchu Pinchu, Hadrian's Wall, Stonehenge, the historic city of Venice and Leonardo da Vinci's Last Supper. Cultural properties range from individual buildings or structures, to groups of buildings, sectors of towns and cities. At present, the list includes Brasilia as the sole representative from the Modern Movement. Icomos has consulted DOCOMOMO International recommendations for the inclusion of significant monuments from this period of architectural history.

Authenticity

For inclusion on the WHL the property must be of outstanding universal value. 'It is not intended to provide for the protection of all properties of great interest, importance or value, but only for a select list of the most outstanding of these from the international viewpoint.' (WHG)

There is an emphasis on authenticity and integrity as well as comparative examination with other examples from the same period, both regionally and internationally. State parties must be able to demonstrate that there is a commitment to the future management and safeguarding of the property, and management plans are encouraged. Once the property has deteriorated to the extent that it has lost the characteristics which determined inclusion on the list, one of the most fundamental being it's authenticity, it will be removed from the list.

In 1972 UNESCO adopted a Convention concerning the Protection of World Cultural and Natural Heritage. The intention is that this Convention complements the national programmes of heritage conservation programmes. In 1976 a World Heritage Committee and a World Heritage Fund were established. The committee administers to the Fund and also decides which nominations for WH listing will be protected under the Convention. Funds are available in some instances from the World Heritage Fund for preparation of what are considered sound nominations. Assistance may also be given for preparing tentative lists for inclusion which enabled the Paris meetings between the DOCOMOMO International Specialists Committee on Registers and Icomos. Funds are sometimes available for preparing requests for technical co-operation and training associated with particular WH sites. Funds are also available for emergency submissions to include a property worthy of inclusion which is threatened.

Criteria

Properties are defined as monuments, groups of buildings or sites. The following criteria, along with a test for authenticity must be met for inclusion on the WHL (Here we produce Item 24 from WHG, with author's notes in brackets).

a. i. represent a unique artistic achievement, a masterpiece of the creative genius; (such as Leonardo da Vinci's Last Supper) *or*

ii. have exerted great influence, over a span of time or within a cultural area of the world, on developments in architecture, monumental arts or town-planning and landscaping; (such as Chartres Cathedral) *or*

iii. bear a unique or at least exceptional testimony to a civilization which has disappeared; (such as Pompeii, Moenjodaro) *or*

iv. be an outstanding example of a type of building or architectural ensemble which illustrates a significant stage in history; (Hadrian's Wall) *or*

v. be an outstanding example of a traditional human settlement which is representative of a culture which has become vulnerable under the impact of irreversible change; (Old City of Sana'a, Yemen) *or*

vi. be directly or tangibly associated with events or with ideas or beliefs of outstanding universal significance (this criteria usually must be in conjunction with other criteria)

b. i. meet the test of authenticity in design, materials, workmanship or setting (reconstruction is not acceptable unless completely unconjectural)

ii. have adequate legal protection and management mechanisms to ensure the conservation of the nominated property.

The existence of protective legalization at the national, provincial or municipal level is therefore essential and must be stated on the nomination form. Assurances of the effective implementation of these is also expected. Furthermore, in order to preserve the integrity of cultural sites, particularly

those open to large numbers of visitors, the State Party concerned should be able to provide evidence of suitable administrative arrangements to cover the management of the property, it's conservation and it's accessibility to the public.

New Towns

The last criteria listed is more difficult for Modern Movement buildings and sites which are not yet necessarily recognized as culturally significant regionally, let alone on a national basis. Some countries do have controls in place, many do not, regardless Icomos International has proceeded to investigate the inclusion of such properties, which may assist in obtaining greater recognition at national and regional levels. There are also special criteria for groups of urban buildings and the difficulty of recognizing cultural significance of modern urban areas is addressed. Item 27 of WHG states as follows:

'It is difficult to asses the quality of new towns of the 20th Century. History alone will learn us which of them will best serve as examples of contemporary town planning. The examination of the files on these towns should be deferred, save under exceptional circumstances.'

This does not prelude submissions for future consideration should not be made, if only to raise public awareness and assist in developing controls for their conservation. The emphasis is on manageable urban areas rather than great metropolises. Towns such as Chandigarh and Brasilia for instance are coherent examples of modern town planning and modern architectural theory and instrumental in achieving recognition on an international level.

There is also a list of properties in danger. For inclusion on this list the property must already be on the WHL, however properties worthy of inclusion which have not yet incurred damage may be considered. The decay must not have progressed so far that the property no longer fulfills the criteria for inclusion on the WHL.

Instrumental role

Icomos International's request that DOCOMOMO prepare a suitable list of properties for inclusion on the WHL is consistent with the aims of DOCOMOMO. As an international body, DOCOMOMO must seek to provide information about properties they consider worthy of inclusion in an unbiased and carefully considered manner. Their selection must be international and should not represent the interests of individual countries represented on the committee, otherwise the exercise could be more effectively served by the regional committees lobbying for properties from their respective countries through local Icomos groups. In order for DOCOMOMO to be most effective it is important that the representatives are working with the same aims in mind, as well as being spokespeople for their regional group. Policy and decisions made regionally should thus form a positive contribution at an international level. The WH Committee is committed to further development of the WHG to include how properties from more recent history may be considered of universal importance. DOCOMOMO can further assist in ensuring that this is achieved and provide information on how this may be achieved.

Icomos International has recognized a need to investigate 20th Century property as culturally important and worthy of consideration for World Heritage status. They have turned to DOCOMOMO as the group which can assist in providing expertise on a particular period of architectural history and knowledge of its achievements. The fact that funds to mobilize this work are being provided during a period of financial hardship for such entities, and at a time when tremendously important cultural property is under serious threat through war and conflict indicates the serious commitment to the task. There is an opportunity for DOCOMOMO to play an instrumental role in gaining international recognition of the significance of the Modern Movement in cultural terms.

Susan Macdonald is the secretary of DOCOMOMO UK.

DoCoMoMo goes Latin!

The next DOCOMOMO Journal will be a special issue on the documentation and conservation of Modern Movement urbanism and architecture in *Latin America*.

With the immigrants arriving in the Americas from Europe, the conceptions of modern architecture found fertile grounds as well. Due to local circumstances, modern architecture developed in a specific way that, in many respects, is very different to what happened in the Old World. Has there been a preoccupation of MoMo designers in Latin America with large-scale urbanism, or monumentality? - and how did these relate to the socio-political and economical circumstances?

And does Latin American MoMo fit in properly with the criteria we set at the Bauhaus in 1992? Or is it more *aesthetical*, rather than *social* or *technical* of character? The next edition will address these questions and more.

Journal 13 is scheduled for June, 1995. News items with illustrations should be in by April 15, 1995. Articles with a 4 to 5 page maximum, typewritten with 1,5 spacing (preferably also on floppy disc) with illustrations should be in by March 15.

Third International DOCOMOMO Conference, Barcelona

The challenge of modernity: a critical review and contemporary positions

The main theme of the third biannual international conference as presented by the Iberian DOCOMOMO working party was an experiment to combine both the Conservationist part of DOCOMOMO's interest and its parallel task of Documentation. As the title of the conference suggested the most important question to be addressed was which aspects of the cultural legacy of the MoMo might be of value for contemporary architectural developments.
Eight invited key-note speakers presented their papers during the first two days of the conference which was held in the decorous Palau Macaya, designed by the modernist architect Josep Puig i Cadafalch in 1898-1900. Almost 250 representatives from 30 countries formed the audience and discussed the intentions and results of the national and international registers of MoMo buildings and sites and decided on a list of organizational matters concerning the operation of DOCOMOMO in the next two years.

by Hubert-Jan Henket

Intensive activity by the working parties of Argentina, Brazil, Bulgaria, Canada-Ontario, Canada-Québec, Estonia, Finland, France, Germany, United Kingdom, Greece, Italy, Latvia, Lithuania, The Netherlands, Norway, Portugal, Russia, Scotland, Slovakia, Slovenia, Spain, Sweden and Switzerland resulted in a provisional international register of 534 (to date) MoMo buildings and are stored both on standardized fiches and CD-ROM. This provisional register was ceremoniously presented to Leo van Nispen, director of ICOMOS.

As many questions remained about the purpose and criteria regarding a national register, an international register and the formal proposal for the shortlist of MoMo buildings and sites for the World Heritage Committee, it was decided to organize a special conference in Paris in December of 1994 for a selected group of representatives, to arrive at an accepted set of criteria.

Of the 30 countries present, the representatives of the 24 countries mentioned above had voting power at the Council meeting, as a result of decisions taken at the Bauhaus Conference in 1992. Sometimes heated debates regarding the DOCOMOMO organization and future activities took place. The most important decisions are as follows:

1. The Fourth International DOCOMOMO Conference in 1996
Both the United Kingdom and Slovakia presented a well documented proposal for the next conference. Via a secret ballot the Council decided that the next conference will be held from 18th till 22nd September 1996 in Bratislava, Slovakia. The main theme of the conference will be 'Universality and Heterogeneity: International Style and its regional reflections'.

2. Executive Committee
The International Secretariat will remain in Eindhoven, The Netherlands. The Executive Committee is extended with one member who is responsible for coordinating the International Specialist Committees. The Council voted for Maristella Casciato of Italy to take this position. Klára Kubicková of Slovakia replaced Lluís Hortet of Spain as the Executive Committee member for the next Conference. Hortet received a very warm applause for all the work he and his staff of the Mies van der Rohe Foundation did for the Conference. Wessel de Jonge was re-elected as international secretary and Hubert-Jan Henket as chairman of the Executive Committee.

3. Working parties
After some debate the Council accepted the following for the establishment of a new DOCOMOMO working party (either national or regional):
• The working party has to accept the constitution of DOCOMOMO International.
• The working party has to submit a Plan of Action showing both its aims and its organization as well as its activities for the next two years.
• If this working party wants to represent a region rather than a country (as accepted by the UN Charter), this working party has to state its cultural and/or its communicative reasons for not joining or forming a national working party.

• The working party needs the support of the representatives of 4 DOCOMOMO working parties for its conception.
• The working party needs a minimum of 10 future members of DOCOMOMO International. In special cases the Executive Committee can make exceptions upon request.
• The application for membership should be submitted to the DOCOMOMO Executive Committee at least three months before the next Council meeting.
• If and when the Executive Committee agrees with the application it will submit the application to the DOCOMOMO Council. The applicant needs a majority of 51 % in the Council.
For existing working parties (either national or regional) it was agreed that each working party has to have at least 10 members of DOCOMOMO International by September 1995. Exceptions to this rule need the approval of the Executive Committee.

4. Membership
This item seems an endless affair ever since the idea of a membership fee was introduced in Dessau. For many countries the Executive Committee proposal was debatable. Every working party is invited to send, before March 15, 1995, a short report to the International Secretariat on how they solve their membership to date and how they propose this for the future.
An International Specialist Committee was formed, consisting of Jorge Gazaneo (Argentina), France Vanlaethem (Québec) and Dennis Sharp (United Kingdom), to propose a workable system for membership and fees for DOCOMOMO International. The proposals of this Committee should be ready to be sent for approval and vote (by mail) to the Council before September 1, 1995. In the meantime, the old membership system, as described on page 8 of DOCOMOMO Journal 9, will remain.

5. International Specialist Committees (ISC's)
As a general item it was accepted that all members of the Executive Committee and all members of the ISC's are up for re-election every two years.

5.1 ISC on Registers
The enormous amount of work done by the various working parties has obviously created many new challenges. As mentioned above, a limited special conference will be dedicated to these questions in December 1994. The results will be announced to all working parties.
The Council was unanimously in favour to provisionally approve the national registers as presented and commented on by the ISC/R.
The homework for the working parties for the period 1994-1996 is as follows:
• Those working parties which have not made their register as yet have to start on phase one, i.e. make their national or regional register. The result has to be sent to the ISC/R before January 1, 1996.
• Those working parties which have done their register have to perfect this in accordance with recommendations of the ISC/R. Their recommendation will be distributed by May 1, 1995. The completion has to be sent to the ISC/R before January 1, 1996.
• All working parties who have accepted registers should present them to the legal institutions, that are in charge of protecting the architectural heritage in their country. In situations where this is not possible, due to local circumstances, the register should be published extensively in the general and professional press. The ISC/R has to be informed about progress before January 1, 1996.
• The ISC/R will recommend to the Executive Committee which countries have done sufficient work to have the right to vote, before July 1, 1996.
• Alan Powers (United Kingdom), Luc Verpoest (Belgium) and Dirk Baalman (The Netherlands) stepped back as members of the ISC/R. Gérard Monnier (France, chair), Maristella Casciato (Italy) and Xavier Costa (Spain) were re-elected. France Vanlaethem (Québec) and David Whitham (Scotland) were elected as new members. Marieke Kuipers (The Netherlands) mentioned her interest in joining and was invited to send her CV to Gérard Monnier.

5.2 ISC on Education
Mabel Scarone (Argentina) took over the chair of this provisional ISC from Catherine Cooke. She will propose a working programme in the year to come. To date, several educational activities between members in different countries have been developed at an informal level.

5.3 ISC on Technology
A proposal for activities for the next two years can be found in the presentation of the ISC/T on page 11 of this Journal. Wessel de Jonge will remain chairman for the time being and it appeared that several members will dedicate time to start collaboration soon.

5.4 A new preliminary ISC on Gardens and Landscapes
Franco Panzini (Italy) proposed the creation of a new flower in the landscape of DOCOMOMO ISC's, in order to safeguard Modern Gardens and Landscapes. The Council approved this and appointed Panzini as preliminary chairman. It is his intention to establish a fiche for the registration of important modern gardens and to have a session on gardens in the programme of the next DOCOMOMO Conference. All those interested are invited to contact Franco Panzini. See page 11 for more information.

5.5 A new preliminary ISC on Urbanism
Anna Beatriz Galvão (Brazil) presented a proposal for a more detailed study of urban developments both of new cities, or interventions in existing cities, and the preservation of these developments considering their dynamic nature as part of an ongoing functional organism.
The Council approved this proposal and Anna Beatriz Galvão was appointed provisional chairperson. She will present the basis for a formal ISC defining guidelines, priorities, active members, etc. at the next conference. See for information elsewhere on this page.

6. Miscellaneous
Several activities as proposed at the Council Meeting in Dessau, such as the WUWA estate or the DOCOMOMO award were skipped, because no significant progress was made on these items.
The end of the conference was devoted to a fascinating excursion. The obvious highlights were the beautifully detailed Casa Bloc of GATCPAC designed by the architects Sert, Torres Clavé and Subirana, and restored by Jaume Sanmartí and Raimon Torres, and the Villa la Ricarda by Antonio Bonet near the sea. The Gomis family was very kind to open the house and garden specially for us. Its special atmosphere gave us an intense awareness of the timeless quality genuine MoMo architecture can bring about. As such, it formed a meaningful end to the main theme of the conference and a beautiful stimulation to us all, to enhance high quality in architecture for everyone.

Hubert-Jan Henket is the chairman of DOCOMOMO International.

Selected press coverage

- 'DOCOMOMO' in *Covjek i Prostor 93* by Aleksander Laslo, Croatia
- 'DOCOMOMO' in *Archithese* by Hubert-Jan Henket, Switzerland, Jan./Feb. 1994
- 'De invloed van de modernen' in *De Architect* The Netherlands, July/Aug. 1994
- 'Termine' in *Baumeister*, Germany, Aug. 1994
- 'DOCOMOMO Conference' in *The Architects' Journal* by Dennis Sharp, UK, 29 Sept. 1994
- 'Arquitectos europeos arremeten contra las «vacas sagrades» de la arquitectura moderna' in *ABC* by Carlos Olivares, Spain, 15 Sept. '94
- 'Forward with modernism' in *Building Design* by Allen Cunningham, UK, 7 Oct. 1994
- 'DOCOMOMO' in *Arquitectura Hoy* by Maria Fernanda Jaua, Venezuela, 15 Oct. 1994
- 'DOCOMOMO conferentie in Barcelona' in *DOCOMOMO Nieuwsbrief* by Marieke Kuipers, The Netherlands, Nov. 1994
- '3rd DOCOMOMO Conference' in *Architectural Review* by James Dunnett, UK, Jan. 1995

ISC on Urbanism

by Ana Fernandes, Anna Beatriz Galvão and Marco Aurelio de Filgueiras Gomes

The Brazilian DOCOMOMO, associated to the Gradual Program in Architecture and Urbanism of the Federal University of Bahia, is pleased to forward to the Third DOCOMOMO Council Meeting the proposal for the creation of a Modern Urbanism International Committee into consideration:

1. The need to make a survey, to record and disclose the propositions and urbanistic realizations inspired in the principles of the Modern Movement, which referred to the development of new cities as well as to the interventions in existing cities, whether as reconstruction, renewal or urbanistic expansion projects.
2. The need to go deeper into discussion about the preservation issue when applied to dynamic urban situations, where urbanistic concretizations still keep their functional characters.
3. The interest which might arise for the historiography of the Modern Movement, the development of joint researches (or comparative) about urbanistic experiences in the 20th Century, so as to tune up our knowledge about the mechanisms of diffusion of the modernist thought and its readings in several countries.

The creation of a preliminary ISC on Urbanism during the 94/96 biennial would be responsible for establishing the basis for the committee, defining guidelines, priorities, initiatives, modalities about exchange of information between the interested working parties, and eventually the proposal of a schedule of events.

For the disclosure of the first results of the works, we propose a session on modern urbanism in the Fourth International Conference in 1996.

In case the creation of this new ISC is approved by the Third DOCOMOMO Council Meeting, the UFBA/Brazil Graduate Program in Architecture and Urbanism will place its operational infra-structure at DOCOMOMO's disposal, as well as its access to the national and international network of researchers in the field of the History of Urbanism.

Ana Fernandes and Marco Aurelio de Filgueiras Gomes are professors at the Faculty of Architecture, at the Federal University of Bahia. Anna Beatriz Galvão is the coordinator of the DOCOMOMO Brazil. For more information, contact Galvão through DOCOMOMO Brazil.

ISC on Technology

by Wessel de Jonge

In contrast with the ISC/R, that adopted a project-wise approach, the ISC/T will probably function as a smaller network within DOCOMOMO, for which a more open-ended working method will be appropriate. Therefore, it is not yet necessary to limit the number of participants, as long as a workable structure will be possible. However, it is decided to limit participants to one member per country/region for the time being, to stimulate wide-spread participation and to avoid excessive paperwork. So far, the following people announced their interest to be involved with the ISC/T: François Goven (France), Jadwiga Urbanik (Poland), Hans-Jürgen Kiehl (Norway), Tony Walker (United Kingdom), Ana Maria Lacerda (Brazil), Jos Tomlow (Germany) and Wessel de Jonge (The Netherlands), the latter of which acted as preliminary chairman.
This proposal to appoint the above mentioned people as members of the ISC/T and to appoint Wessel de Jonge as preliminary chairman was accepted by the Council. If a working party would decide not to participate in the ISC/T for the time being, a corresponding member could be appointed, who will be informed about progress regularly and could help distribute information.
It is proposed to start the project, as outlined in Newsletter 8, page 13, by 'reconstructing' the CIAM inquiry. Within a year, it should be clear what information will be (or become) available through this survey. The results should be presented at a colloquoy, a working session of the ISC/T members that could be attended by other members who are interested in the subject.
Parallel to this survey, an inventory will be made of research projects in the field of restoration technology related to the conservation/ consolidation and restoration/reconstruction of Modern Movement structures, that have been or are being carried out. This will be done through an inquiry, to be distributed via the network of corresponding members of the Committee.
When results of both projects are available, these can be 'crossed' to find common elements in period technology as well as current technology. This should identify a possible basis for 'multilateral' research on MoMo-restoration technology. This could be organized in various chapters, depending on the subject (e.g. paint and plaster; metal windows; building physics and climate systems; conservation of artificial materials/plastics). Before meeting in 1996, we intend to have a working session on provisional results in September, 1995.

The ISC/T can be contacted through the DOCOMOMO International Secretariat.

ISC on Gardens

by Franco Panzini and Uta Mühlmann Zorzi

Modern gardens and landscapes are among the most fragile artefacts of 20th Century architecture. This peculiar condition is primarily the result of the unique characteristics embodied by the gardens during the last decennia.
First, the private gardens have become smaller compared to the gardens of the past. Therefore, it is much easier to entirely modify their appearance. Second, the gardens have been deeply effected by the mutability of present formal attitudes. Finally, the gardens of larger dimensions are often public parks subject to heavy wear and frequent reshaping. Presently, we face indeed a deepest cultural issue which is constantly undermining the conservation of modern garden and landscape.
Differently from the acknowledgement of the historical typologies such as the Italian, the French and the English gardens, the modern gardens have rarely received any serious regard. Although the planning of green spaces within the urban fabric have been one of the fundamental ideas of the Modern Movement, paradoxically enough the only landscape this century is going to bequeath to the next millennium is that of the 20th Century reconstruction of historical gardens.
Our present imperative task is to investigate all the possibilities to protect modern garden and landscape where the characteristics of 20th Century culture are openly expressed and to prevent their dismantlement. The proponents intend to refer to the outstanding activity of DOCOMOMO International towards the architectural heritage of 20th Century, and to the ICOMOS-IFLA statement, the so called Florence Charter, which identifies gardens as monuments worthy of conservation.
We demand that DOCOMOMO International considers to include the safeguard of modern garden and landscape among the objectives of its initiatives, and to launch a world campaign for their documentation and conservation. We intend to pursue this goal through the following steps:
1. The recognition of the urgent necessity of protecting modern garden and landscape as well as modern architecture.
2. The formation of a preliminary International Committee, such as the already existing ones on Register, Education and Technology, among the DOCOMOMO members interested in these topics in order to prepare proposals and plans for future actions, and a specific fiche for the register.
3. The opening of a session on modern garden and landscape at the 4th International Conference.

Franco Panzini and Uta Mühlmann Zorzi are landscape architects in Italy. For more information, contact Franco Panzini through DOCOMOMO Italy.

Forward with modernism!

Third DOCOMOMO Conference

by Allen Cuningham

Nostalgia had no place in the deliberation of the representatives who assembled in Barcelona's Palau Macaya under the banner '*The Challenge of Modernity: A Critical Review and Contemporary Positions*'. An intensity of activity since the 1992 conference in the Bauhaus Dessau has resulted in a Register of, so far, 534 MoMo buildings, that was presented by its ringmaster, Gérard Monnier. He explored the minefield issue *'Monuments versus Ordinary Architecture'* to be negotiated when value judgments are required to rank works for political or other ends. That the full potential of the Register as cultural archive and political weapon has not yet been articulated, is a sign of the dispatch with which this enterprise has reached fruition. This represents the *DO* aspect of the enterprise.
The *CO* presentations were divided into: *case histories*, outlining technical particularities; *education*, illustrating lessons to be learned from Modern Movement examples; and *history*, where 'Unknown Chapters' in the historiography of the Modern Movement were presented.

The theme around which the keynote lectures were constructed may be summarized as follows: the failures of modernism having been exposed, it ran into crisis in the second half of the 1960's - this crisis did not, however, terminate the Modern Movement but obliged re-assessment - the period since this crisis has been largely anti-modern but is now giving way to new transformations. In his opening address Hubert-Jan Henket declared 'We must be critical of the Modern Movement - we all admire the principles but many of these did not work...' and this underscored all the plenary sessions, these meeting the *MOMO* remit of the movement.
The other shared preoccupation was the manipulation of history. As stated by Charles Martí: 'History is written for the present - it is transitory towards action... modernists must prepare their own version of history, a critical history based upon a specific position -e.g. 'What are the aspects of modernism still to be employed? What are the limitations of the Modern Movement? What is its degree of homogeneity?' It must, he continued, be separated from 'figurative' movements and be seen as the confluence of different positions having no interest in imitation but rather in transformations, a complex territory in which new discoveries can be made. He advocated the suspension of chronology, the 'synchronic idea'; history is 'the starting point of eligibility.' Memory is 'condensation of history in personal experience... progress does not make the past obsolete, sediments overlap but do not replace'. He concluded that a 'theological' use of history would help re-form our cities.

Antonio Monestiroli declared the modern city should be a work of art to match necessity with beauty employing a broader interpretation progressing beyond the city as tool, an engineering product. The element of research should be the 'residential unit' but why did such research stop with Le Corbusier? 'After fifty years', he observed, 'only negative results are researched. The city has lost its ability to realize spatial limits and create places for urban life not constrained by Modern Movement theories. How can we change from the monocentric to polycentric city?' He argued for a balance between the 'particularities of place and the generalities of plan. It is in the square that the city becomes a theatre of public lives, the Agora and Acropolis... land between buildings must be recognized as 'natural' land. The isolation of residential spaces from public place has led to modern city problems'.
Dennis Sharp on familiar territory effortlessly outlined the polemical shifts in urban theories from the co-operative arcadia of Howard through the rational proto-scientific methodologies devised by CIAM and the 'visionary' MARS plan for London to the humanizing demonstrations of TEAM X; Erskine and Aldo van Eyck emerged as its major prophets. Gideon, said Sharp, was critical of TEAM X's 'lack of clarity' but we do have them to thank for stopping CIAM in its prescriptive, cartesian tracks. Kenneth Frampton provided a curious piece entitled 'Megaform & Landscape as a Remedial Strategy in the Late Modern City' and he confided that this was intended as a critique of the American City. He started by advocating that Gramsci's 'pessimism of the intellect, optimism of the will' should be pined to the entrance of every school of architecture, for no apparent reason beyond perhaps imitation of his own state of mind. His text was, however, Gregotti relating theory to practice, 'the beginning of architecture is the marking of the ground'. We are no longer able to project the city, he said, normative forms, zoning etc. no longer exist. Speed has transformed our view, loose urban forms surrounding cores - the megalopolis. Events succeed themselves too rapidly for planners to keep up... and so on. The panacea, Frampton suggested, is the *Grossbauen* or what he labelled the 'megaform'. The prerequisites for the megaforms are - a continuous horizontal urban mass not dissipated by sub-sets - it may deflect existing topologies and become an artificial landscape - it must be read as metaphor for the invisible city. There are two versions, the 'mound' and the 'mat' megaform, and they must be dense enough to establish a sense of identity but not be perceived as an independent form. Loos's 'Rules for Building in the Mountains' was quoted at length and Le Corbusier's plan Obus cited as

prototype. A massive compendium of examples was flashed up with a didactic commentary from the Master, featuring Rockefeller Plaza, Palais Royale, Al Hambra additions, Barcelona waterfront, Haring, Sharoun, Poelzig, Mendelsohn, Aalto, Le Corbusier, TEAM X, Bakema, Erskine (again), Moneo, Utzon and dozens more. The ground was to be 'marked', he concluded, not by farming but by exchange and distribution, the achievement of a coherent whole not being a possibility even incrementally. This was clearly a tentative thesis 'rehearsed' on a somewhat bemused DOCOMOMO crowd. And why not?

Ignasis de Solà-Morales in asking what is the alternative to the 'sea of confusion of post-modernism created by the press?' presented an eloquent case for an architecture legitimized by its technology. He first explored a 'tradition of the new' which Semper and Viollet-le-Duc made possible. This conceptual model proceeds something like this: new technologies equal new architecture - technologies are a spur to invention - 'high' technology provides the reference - the crisis of modernism and consequent loss of confidence may be balanced by technology - since science represents the rational progression of man, progress equals technological advance which is western culture-based, ergo modernism via technology is back on the Zeitgeist stream. 'Not quite this simple!' said Solà-Morales, who then took us on an eloquent trip through 'Vers une Architecture' in which Le Corbusier declares architecture as the message of universality and manifestations of the times, a mediating production reconciling economy and the calculus with art and man's creative spirit. 'Architecture or Revolution', Le Corbusier's parting salvo, was interpretated as a challenge to architects to assimilate modern production and technology. He traced the evolution from crisilis to butterfly via the theories and production of Bucky Fuller, Archigram, Colin Rowe and Robert Slutsky, Alan Colquhoun and the Independent Group, Erskine (yet again), oil platforms, trailers, media-based communications, electronics, the global village concept and the war industry. The second era of the machine, said Solà-Morales, has ushered in a new orthodoxy in which artifacts are dominant and architecture has become a vehicle for communicating rhetorical devices. It is rational, economic, the victory of technology over art creating 'privileged space' for corporations not scared by the high cost of space. The king is Norman Foster who has refined the syntax and whose efficient, conservative production is an 'antidote to fear'.
In his paper 'Artistic Autonomy or Functional Determinism' Juan Antonio Cortés started by examining those architects (e.g. Stam, Meyer) who, although they considered their work as equations 'structure and need = functional order' nevertheless produced buildings having a formal diversity resulting from 'personal poetics'. 'Art' said Cortés 'only just transcended radical architecture'. Van Eesteren and Van Doesburg were unable to translate neo-plasticism into architecture, the only true neo-plastic architecture being the Schröder House. Duiker, as critic of Berlage, wrote of 'spiritual economy not financial economy' and observed 'art begins where technique ends'. His work was examined as illustration of the continuity of modern architecture and its relation to art. Cortés analyzed the work of De la Sota which, he claimed, is closer to the intentions of Duiker, 'spaces reflecting determinant functions in a balanced form'. Three buildings having stacked functions expressed as a series of volumes, a two part house in Galicia, Civil Offices and a Gymnasium in Madrid, were analyzed and revealed to be versatile, eloquent architecture. 'Is it Art? Do we care? It is satisfactory for the body and the soul.' We were left with a warm glow.

Returning to hard-edged DOCOMOMO territory Bruno Reichlin surveyed, via three examples, the theoretical and practical complexities of conducting what he called 'critical restoration' of modern architecture. BBPR's 1950 memorial to Italians persecuted by the Nazis, a beautiful one meter cube steel frame composed on the golden section with plaques of inscribed marble, was his first example. Reichlin described in detail the studious precision required to restore this delicate, poetic composition. Le Corbusier's 1931 Villa Mandrot was then reviewed, a fascinating project researching the original surface and colouring of walls and reconstructing the positions of two sculptures by Lipchitz which are key elements mediating the Architecture with the distant landscape. Finally at Briey-en-Foret the questions posed were programmatic and technical, the spatial and environmental requirements of a new clientele requiring major revisions which exposed actually the central issue of authenticity. How history may inform practical work was demonstrated by Reichlin and his terrier tenacity in searching for the essence of the architecture he was rescuing came across powerfully. Whilst clearly respecting the architecture he was called upon to rescue, his awe did not restrict a robust attitude to revivifying threatened masterworks.

DOCOMOMO has reached a watershed; its credentials have been established by secure advances and this platform of achievement now permits the lessons of modernism for the future to be addressed across a wide geographical spectrum and to demonstrate how modernism continues as a positive, enriching element in our culture.

Allen Cunningham is an architect in London, UK. Text previously published in Building Design *of October 7, 1994. Text slightly shortened.*

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MoMo in Iberoamerica

A Caracas conference, July 1994

by Yves Deschamps

It is quite obvious that no clear and complete vision of the Modern Movement can neglect the Americas. The inspirations, the opportunities for experiment they provided, the truly universal value they gave it and the influence they had upon its history cannot be ignored. In Barcelona, however, the incompleteness of the American representation was, unfortunately, no less obvious.
Nevertheless, a certain change seems to be underway: Argentina, Brazil, Mexico, Québec and Venezuela were all present at the Casa Macaya. Although some delegations were understandably small, their presence testified a much larger interest, one recently illustrated elsewhere by the *Conferencia Internacional sobre los Centros Históricos en Iberoamérica* which took place in the wonderful modern environment of Villaneuva's *Ciudad Universitaria* in Caracas, Venezuela, from July 24-30, 1994, under the theme 'The Conservation of Modern Architecture'.
It was subdivided into the following workshops:
1. the architectural object and its environment.
2. the deterioration of modern architecture.
3. the impact of urban growth on historical neighbourhoods.
4. making the professionals aware and competent.

Technically, the conference was structured upon sound organizational principles which could, in my opinion, inspire future DOCOMOMO International meetings. As it was bound to attract a great number of potential participants from many countries, it was decided that many papers would be accepted; that these would be published and made available at the beginning of the conference, and that only a few would be chosen for actual presentation in the workshops. This procedure allowed many points of view to receive international exposure without unduly burdening the timetable. As a participant of workshop 4, I appreciated the efficient management of the conference by Enrique Vera and his team of UCV students and professors. Theirs was a difficult task. For just as forms of modern architecture were sometimes adopted in America without their theoretical foundations, it would seem that in quite a few cases now, their inventory and preservation are being undertaken with too little critical preparation.

That this lack should have become so clearly apparent in Caracas, is in itself a positive aspect of the conference. There were many others. In workshop 3, a Cuban team from Camagüey under the direction of Lourdes Gómez Consuegra presented an 'open inventory' of an urban district based upon the use of a hypertext computer program. In workshop 2, Elena Charola, a chemist with UNESCO in New York, gave a clear summary of the present state of knowledge on the 'diseases' of concrete and glass.
It would be more difficult to quote properly all the papers dealing with local heritages or those concerned with the numerous university programs (workshop 4) designed to train architects in the field of preservation. Many of them were centered upon transitional architectures. This can be explained by the fact that these forms are widely represented in Latin America and, possibly, also more 'acceptable' to the many who still share the basic postmodern belief in the destructiveness of 'pure' modern architecture. It is to be hoped that future research and action will also bear upon more recent (and, admittedly, more radical and controversial) objects.
Even though the presentation by Martín Padrón and José Manuel da Silva on the Candelaria district, Caracas, dealt with the same body of work, it went beyond the mere condemnation of demolitions and suggestions for preservation argued by many others, to point to the uselessness of preservation policies blind to modern architecture: in Caracas, as in many Latin American cities, it is the main component of the downtown area It is worth mentioning as well that Prof. Louise Noëlle de Mereles's (Mexico) paper stressed the need for a proper grounding of the defence and preservation of modern architecture in historical research.
Finally, I must mention the very complete and interesting *Conservar lo moderno* by María Fernanda Jaua, Nora de la Maza, Alberto Sato and Ciro Caraballo of the UCV, a reflection on the specificity of the preservation of modern architecture and its present relevance.
It is still too early to evaluate the impact of such a conference. I, for one, always carry back strong impressions of the people, of the environment and a certain amount of frustration about the discussions (or absence thereof). Caracas was no exception: the city is a marvellous textbook of the glories and the shortcomings of the Modern Movement, of what it was, of what it could have been, of what it can teach us; the conference was inconclusive. But then, why expect more?
Latin America is obviously discovering a major part of its architectural heritage, a discovery which is possibly more vital than it was in Europe, and it does so with a promising measure of enthusiasm. Whatever remained incomplete in Caracas will very likely re-surface in the many symposiums which are a happy characteristic of the architectural life in that part of the world. It would be a great success if it could prompt a similar movement in North America, greater yet if it produced an integrated Pan-American reflection on modern architecture.

Yves Deschamps is a member of DOCOMOMO-Québec.

Pilotis in the Holy Land

Conference in Tel Aviv, May 1994

by Jean-Louis Cohen

At the crossroads of campaigns carried on since 1980 in Europe for the conservation of buildings from the period between the Wars, campaigns of which DOCOMOMO is the fruit while at the same time the plodding of historians has put the production of that era into perspective, the meeting in Tel Aviv benefitted from the enthusiasm of the protagonists of these two approaches. Just as well it inherited the misunderstandings and the naive simplifications that are easily connected to the issue of understanding and preserving recent structures.

The architectural source that served as a justification for the conference was particularly obvious. The soaring urban development of Tel Aviv, that enlived its great initial growth between 1925 and 1935, a decade in which the town decupled its population, actually coincided with the arrival in Palestine of several groups of architects that were permeated with the radical ideas that had already become common in Germany. Inserted in the mazes of an urban plan developed by Richard Kaufman and transformed by the efforts of Patrick Geddes, their buildings have strongly determined the spatial identity of the largest conurbation of Israel. On the narrow lots proposed by Geddes, the basic configuration was a type of building that derived from the experiments carried on at the Weissenhofsiedlung and at the other model settlements in Germany and elsewhere in middle-Europe. Apart from the social housing blocks by Arieh Sharon, educated at the Bauhaus, the buildings by Ze'ev Rechter are the most astonishing examples of these types.

Even before the arrival of Erich Mendelsohn in Palestine -he created there a number of significant buildings as from 1934, amongst them the House Weizman at Rehovot and the Mount Scopus Hospital and the Schocken Library in Jerusalem- a local interpretation of the structural principals of the modern discourse had been formulated. Next to Sharon, who made the efforts to describe his 'Bauhaus-at-the-Kibbutz' itinerary himself in his book of the same name, other designers who were sympathetic to the ideas of the Modern Movement appeared in Israel at the same time. One of these is Munio Weinraub Gitai to whom the museum of Tel Aviv dedicated a retrospective exhibition this year, along with a monograph by Richard Ingersoll. Within the production that has been largely dedicated to housing, some office blocks -like Citrus House- as well as some urban ensembles like Dizengoff square by Genia Averbuch, emerge thanks to their conceptual freedom within the range of architecture of an average quality -yet of a rare quantity- that could pass for a vast suburb of Prague or Budapest, relocated under the hibiscus and jacaranda trees.

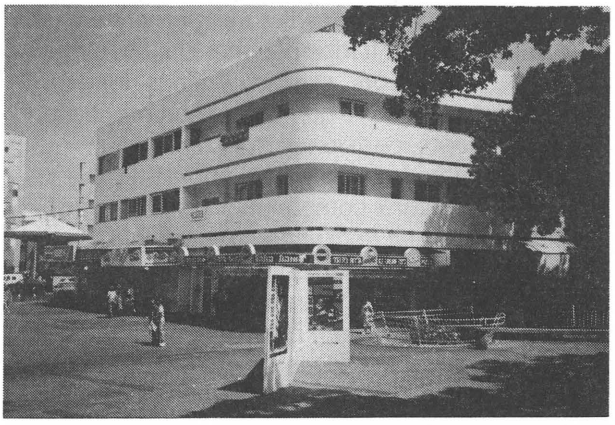
Without negating the urban principles promoted by Geddes, the professionals that arrived in Tel Aviv brought with them in exile the ribbon windows and the flat roofs of Le Corbusier, and above all the pilotis -the most distinctive feature giving identity to

their architecture. Opening up the ground floors of the buildings to the cool sea breeze, the pilotis still defined a covered outside space that was useful for the children, though sometimes left neglected today. It is no less then an indication of the most astonishing phenomenon of dissemination of the signs of modernity that one could meet in any contemporary city. The lines along which the modernist German themes have appeared in Palestine are not only visible in Tel Aviv, but just as well in Haifa and -though in a less conspicuous way- in Jerusalem, where the obligatory use of stone, imposed by the British during the Mandate, gave birth to curious petrifications of forms designed in Europe to be built in concrete and plastered brick.

The decay of these constructions is often just as striking as it is the case with the buildings standing in the former Soviet Union, of which they sometimes remind. Subjected to a saltish atmosphere, the steel components of the buildings have rusted and the corroded rebar of the concrete constructions has pushed off the plaster. Loggias and terraces have often been closed with rolling shutters or parasite constructions.

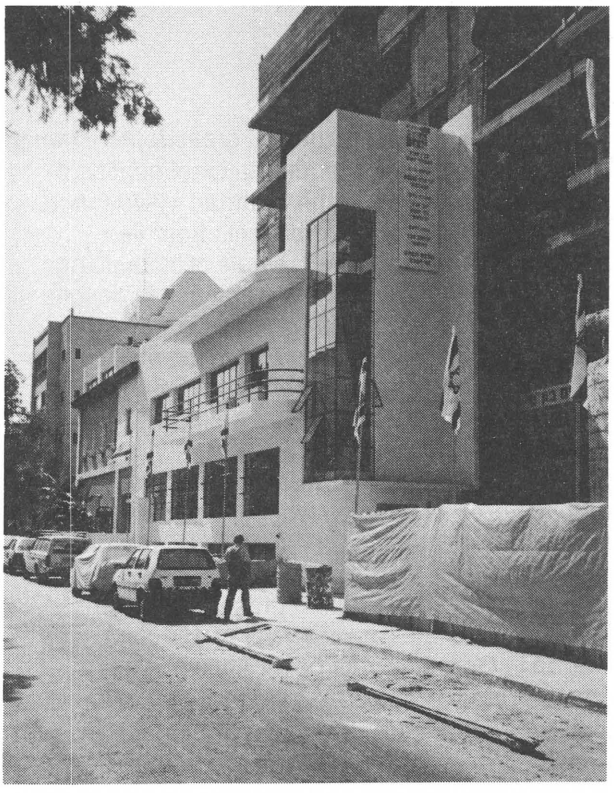
To prevent further acceleration of an obsolescence that seems deplored by a heroic but small group of brave critics, a spectacular conference was organized by the Municipality of Tel Aviv in May 1994 with the help of UNESCO. This ambitious 'oecumenical' meeting bustling with local and international expertise was intended to draw the attention of the public authorities and the Israeli citizens to the importance and the fragility of a part of the heritage of which both inhabitants and tourists had to be made aware.

Far left: MoMo's appear on each corner in the *White City*. Left: *Bauhaus* theater on the street during the conference. Bottom: brightly renovated MoMo at Dizengoff Square. Right: new construction on top of historic MoMo buildings is permitted in exchange for restoration of the original envelop. Photos: Wessel de Jonge.



Despite the ambiguity of the conference's title, meant to commemorate not only that what the *vox populi* and even the Foreign Minister Shimon Peres calls 'Bauhaus', but a rather more generic 'International Style', which is -as we all know- nothing but a fiction invented by Henri-Russell Hitchcock and Philip Johnson in 1932 to manipulate the media, the palpable importance of the destiny of Tel Aviv's and Israel's recent heritage was made quite obvious by all the contributors. The combination of analysis and experiences concerning specific problems of the restoration of the 20th Century patrimony, with the various interpretations presented made one think that the articulation of international networks and local circumstances paved the way for useful exchange between the two Wars. Yet at the same time it provided for sometimes rather naive positions, ignoring for instance the ease with which German modernism, although sprung from the Bauhaus, has been digested and even sometimes further developed under Nazism.

Presented as a kind of model and inspiration, the experience achieved in Miami Beach in the restoration and reevaluation of the Art Deco structures built in the 1930's and 1940's does not seem transferable to Tel Aviv. If some of the inventory techniques and certain restoration strategies might be transported from Florida to Israel, it is hardly imaginable, despite the efforts of a Municipality acting as an initiator rather than an investor, that local entrepreneurs will ally with preservationists for the renaissance of the town, even more so if one looks at the unsatisfying concrete structures along the shore that have



wrecked Tel Aviv's water front for years to come -if not forever. The policy followed in Tel Aviv in recent years has been to allow the addition of new floors to sometimes remarkable buildings, in exchange for a restoration of the original envelop. It seems just to wonder if this compromise between the calculated coldness of the developers and the requests of preservation would be sufficient to fulfill a generous philological intention, that the circumstances of metropolitan development make quite fragile: the golden calf is still standing in the shadow of the pilotis.

Jean-Louis Cohen is an architect and a professor at the School of Architecture of Paris-Villemin, and at the Institute of FIne Arts, New York. Text previously published in Italian in Casabella, nº 614, July/August 1994. Translation by the editor.

Modern Architecture in Tel Aviv; 1930-1939

'Tel Aviv Modern Architecture 1930-1939', by Winfried Nerdinger, Irmel Kamp-Bandau, Pe'era Goldman, Edina Meyer-Maril, Manfred Schneckenburger, Ita Heinze-Greenburg, photos by Irmel Kamp-Bandau, Tübingen 1994, 252 pp., b/w ill., DM 98.--, ISBN 3-8030-2820-5.

announcement

The world experienced the first great demonstration of both diversity and the international quality of modern architecture in the Stuttgart *Weißenhof* estate in 1927. Sixteen architects from five countries presented an ensemble of 33 buildings that followed a common design principle despite all their individuality and different functional and technical aims. Walter Curt Behrendt wrote in the same year in the famous publication *Der Sieg des neuen Baustils*, which had the beflagged *Weißenhof* estate as the title picture: 'It is scarcely possible to think what a wealth of expression architecture will develop when it first starts to handle the elements of the new style as it pleases'. Although by no means the whole spectrum of modern architecture was represented in the Weißenhof estate, the diversity of 1920's *Neues Bauen* in Germany was never shown in such concentrated form as in Stuttgart. Even in centres like Berlin, Frankfurt or Magdeburg, where modern architecture was able to develop in a more free way because of favourable local political circumstances, the buildings were either strewn around in isolation or largely uniform estates were built.
The self-imposed constraint of terrace building led to conformity and monotony in Dammerstock, Westhausen or Haselhorst even in the late 1920's. And then as early as 1930 the aims and forms of modern architecture changed under the pressures of the economic crisis, so that the potential invoked by Behrendt was ultimately never developed in Europe. To see the diversity and urban development possibilities offered by modern architecture, often reviled today, we have to look at a country outside Europe. In the 1930's, in what was then Palestine, called Eretz-Israel by Jewish immigrants, whole urban districts were transformed into areas of modern architecture in the Bauhaus spirit; the variety offered is unequalled, but so far this work has been largely ignored by architectural historians. Architects and engineers trained in Europe were able to continue and develop what they had started in Dessau, Paris or Berlin, unhampered by ideological shackles; this was particularly true in Tel Aviv. Thus architecture was created that in a certain sense brought modernism to completion.

Monograph on Prouvé

'Jean Prouvé, The Complete Works - L'Oevre Complète', Vol. I (1923-1933), by Peter Sulzer, Tübingen 1994, 256 pp., b/w & colour ill., DM 148, ISBN 3-8030-2812-4.

announcement

Jean Prouvé (1901-1984) was one of this century's foremost designers. Celebrated architects such as Renzo Piano and Norman Foster and distinguished engineers such as Peter Rice specially cited Prouvé's influence. Jean Prouvé's work represents a union of artistic strength, mastery of technology and progressive entrepreneurial endeavour.
This, the first in a planned series of four catalogues covering his works, spans the early creative phase from 1923 to 1933. It includes the initial wrought iron projects (grillwork, stairway railings, lamps) and the first designs to go into volume production (windows, doors, partitions), the first furniture crafted from formed sheet steel and finally the innovative structural components fashioned from shaped steel sheet (including, for example, the operating rooms at Tony Garnier's *La Grange Blanche* hospital and the expansive glass facade for the Citroën showroom and garage in Lyon). This volume also reproduces numerous conversations with Jean Prouvé.

Aldo van Eyck monograph

'Aldo van Eyck, relativiteit en verbeelding', by Francis Strauven, Amsterdam 1994, 670 pp., b/w & colour ill., Dfl. 98.--, ISBN 90-290-8095-7.

by Hubert-Jan Henket

Every now and then really worthwhile books are published by architects on architects. Two years ago this happened with the scholarly biography of Berthold Lubetkin by the previous DOCOMOMO UK-chairman John Allan. This time, the Belgian architect and architectural historian Francis Strauven excels in the biography 'Aldo van Eyck, relativiteit en verbeelding' ('Aldo van Eyck, relativity and imagination').
This extremely well written book weaves three different strings into one beautiful and informative whole. To begin with, there is Van Eyck's life history starting with his father, the poet and journalist P.M. van Eyck, his education in England, The Netherlands and at the ETH in Zürich, his discovery of the 20th Century avant-garde in Zürich and Paris, his activities in the Cobra movement, CIAM, and later on in Team 10 and the heated debates that took place at the time, and finally his involvement in architectural education in Amsterdam and Delft. As a student in Delft, I very vividly experienced the arrival of Aldo van Eyck and Jaap Bakema in the mid-sixties as an amazing breath of fresh air and liberation.

The second string in the book is the philosophical development of the idea of relativity which Van Eyck considers as the foundation of 20th Century culture. A last string is formed by Van Eyck's designs and buildings such as the Amsterdam playgrounds, the orphanage, the Sonsbeek pavilion, the churches and the ESTEC complexes. It is thanks to Francis Strauven's gift as a writer that Aldo's exciting biography has resulted in a extremely fascinating book of 670 pages you cannot put down once you have started. There is only one thing wrong with this book and that is that it is only published in Dutch. Since Aldo van Eyck and all that has been documented by Francis Strauven form such an important part of the history of 20th Century architecture, it should be available to a much bigger market than just the Netherlands. This book is both a must and a joy for students and architects alike the world over. As soon as there will be an English version the DOCOMOMO Journal will devote a more substantial review to this book.

Hubert-Jan Henket is a practicing architect and the chairman of DOCOMOMO International.

Events and Exhibitions

Bart van der Leck; exhibition
Kunstmuseum, Wolfsburg, Germany
December 10, 1994 - February 26, 1995

Piet Mondriaan 1872-1944; exhibition
Haags Gemeentemuseum, The Hague, The Netherlands
December 18, 1994 - April 30, 1995

The 'Cineac' by Duiker
Event on film and (cinema) architecture of the 1930's, and on Duiker's cinema 'Cineac'
Amsterdam, The Netherlands
January 12, 1995
inquiries: ARCAM Gallery, Waterlooplein 213, 1011 PG Amsterdam, tel.: +31-20-6204878.

Art Deco in Latin America
18th Annual Art Deco Weekend
Miami Beach, Florida, USA
January 13-15, 1995
inquiries: Miami Design Preservation League, P.O. Bin L, Miami Beach FL 33119, tel. +1-305-672-2014, fax +1-305-672-4319

Alvar Aalto; exhibition
Delphi Research Inc., Tokyo, Japan
January 15 - March 15, 1995

Architectural Conservation
ICCROM course (in English), Rome, Italy
January - May, 1995
inquiries: 13 via di San Michele, 00153 Rome, Italy, fax +39-6-588-4265

Restoration 95: the Restoration and Conservation Trade Fair
Boston, Massachusetts, USA
February 26-28, 1995
inquiries: RAI/EGI Exhibitions Inc., Ten Tower Office Park, Woburn MA 01801-9915, USA, tel. +1-617-933-9699, fax +1-617-933-8744

Preserving the Recent Past Conference
Chicago, Illinois, USA
March 30 - April 1, 1995
inquiries: P.O. Box 77160, Washington DC 20013, USA, tel. +1-202-343-6011

Resins Ancient and Modern
Aberdeen, Scotland, United Kingdom
September 13-14, 1995
inquiries: Margot Wright, Marischal Museum, Marischal College, University of Aberdeen, Aberdeen AB9 1AS, United Kingdom

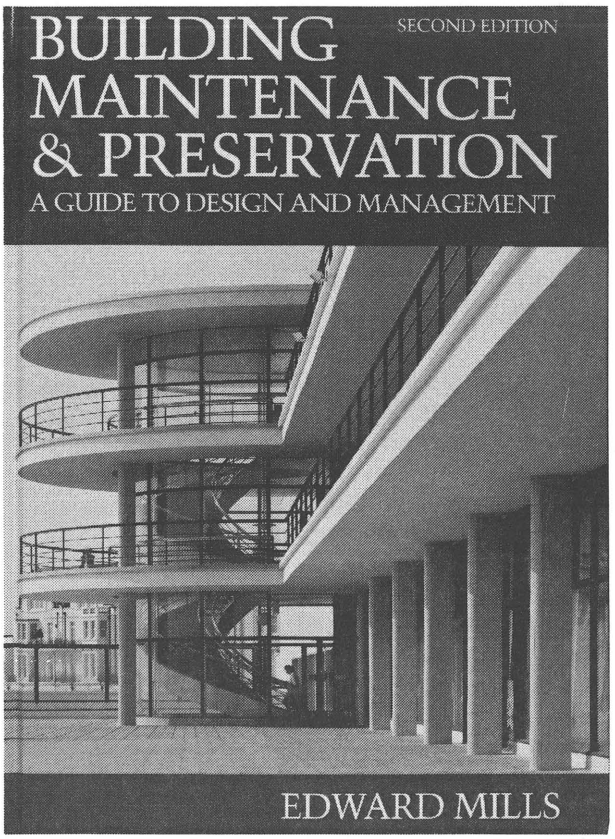
Maintaining the moderns

Updated edition of a reference work

'Building Maintenance and Preservation; a guide to design and management', by Edward Mills (ed.), 2nd edition Oxford 1994, 308 pp., b/w ill., bibliographical references and index, ISBN 0 7506 0900 1.

by Wessel de Jonge

The first edition of Building Maintenance and Preservation was published in 1980. Though already at that time a considerable effort was made for the maintenance of the building stock annually, buildings and infrastructure have grown older since then, while the rate of maintenance and repair has not accelerated. In many countries the arrears in building maintenance are an increasing concern. For example, a recent report by English Heritage shows that of the 500,000 nationally listed buildings, as much as 7.3 % are at risk, while 14.6 % are identified as vulnerable. We are also facing a growing list of postWar buildings which need urgent attention if their useful life is to be prolonged. In his Foreword, Lord Peter Palumbo, former chairman of the Arts Council of Great Britain and a great supporter of the preservation of MoMo structures, is right to call the attention to more recent buildings and the fact that also modern materials like concrete and plastics are liable to decay. Although some British success stories regarding preWar modern buildings are mentioned elsewhere (such as Lubetkin's Penguin Pool and Highpoint apartment blocks, both in London; Mendelsohn and Chermayeff's De La Warr Pavilion in Bexhill-on-sea; and Amyas Connell's New Farm in Haslemere in Surrey) these are, however, but the tip of the considerably more problematic postWar iceberg. The very fact that in the fourteen years since the first publication of this book now requires a special -and extensive- chapter on modern buildings is indicative of the relatively recent emergence of the Modern Movement as a subject of systematic study in relation to matters of conservation and repair. Edward Mills, again editor of this second edition, emphasizes the 'vital efforts' of DOCOMOMO in this respect, mentioning restoration work on such buildings as the Bauhaus Dessau, and the Paimio Sanatorium in Finland. Apart from the new contribution on modern buildings by John Allan, additional chapters on 'Rehabilitation and re-use of existing buildings' (by Alan Johnson), and 'Euro legislation' (by Richard Dyton) further widen the scope of this fully updated and partly rewritten second edition of what has become an international reference work in the field of building preservation.



As an architect in charge of the restoration of some significant MoMo works in Britain -including the restoration of New Farm in Haslemere, Lubetkin's Penguin Pool, Highpoint flats and Dudley Zoo- one could but agree with inviting John Allan as an author for the 'Conservation of Modern Buildings' chapter. Apart from his involvement in practical terms, Allan contributed significantly to the reassessment of the Modern Movement with his publications on, among others, modern urbanism[1] and his impressive biography on Lubetkin.[2] His approach to the subject covers a broad range of issues, including aesthetic and philosophical questions, commercial judgement, historical research and statutory protection, repair technology and estates management, all of which confront the public authorities and private owners who have responsibility for their stewardship. At the same time, Allan challenges the building professions, that are more familiar with the rehabilitation of traditional architectural styles and building types, to expand their competence and knowledge base to deal with the special problems and responsibilities inherent in working with modern architecture. Inevitably, some of these issues are dealt with from a British perspective, for instance in the paragraphs on Legislation and on Grant Aid. Also historically the situation in Britain was quite different from the one on the Continent and this is probably still the case. The country that became a safe haven for the progressive European intellectual and artistic refugees in the 1930's continues to be uncertain whether modernism is desirable, as is illustrated by Prince Charles's aversion to modernity.

The international context of *modernist conservation* is emphasized in the paragraphs on what Allan calls the 'European dimension'. From the statements on 20th Century architecture by the Council of Europe [3], through a series of documents produced by Icomos -among others the well known 1964 Venice Charter- Allan leads us to our antipodes by introducing the 1979 Burra Charter, promulgated by the Australian Branch of Icomos. This document attempted to relate the precepts enshrined in the Venice Charter to Australian conditions, while at the same time broadening its relevance to modern architectural applications and whole sites. Further reference to these useful documents is made in the many guidelines for practitioners how to develop a proper strategy for actual preservation projects and cases, for instance with respect to evaluating a building's 'cultural significance' and how to define a 'compatible use' for a historic structure.

Much of this work has been concerned with historic monuments and archeological sites, but it provides a framework upon which specifically modern initiatives can be developed. Although different technical problems may be involved in dealing with 20th Century buildings the fundamental principles already developed for traditional conservation are of equal validity in a modern context. But Allan emphasizes that even in continental Europe, the MoMo *craddle*, the idea of modernist conservation is still a cause that requires to be fought. A major role is contributed to DOCOMOMO, presented as 'the leading international voluntary organisation concerned exclusively with the issues of modernist conservation.' It remains of vital importance that the insights and experience gained in our projects should be evaluated internationally, not only in technical and professional terms but also when educational and cultural benefits are concerned.

The great value of Allan's chapter on modernist preservation is that it actually links these diverse aspects. Allan's great merit is that he confronts practicing profesionals just as well with the complex philosophical aspects of modernist conservation.

At the same time, a number of pragmatic tools are presented that will allow professionals to master decision making, such as Hubert-Jan Henket's flowchart to systemize selection of MoMo buildings.[4]

A brief rehearsal of the current debate on various approaches of modernist conservation includes the seeming paradox of seeking to prolong the life of buildings whose design intentions and physical fabrics were purportedly determined solely by their operational programme. The short life-expectancy of many MoMo buildings seems to limit the choice between either destruction or terminal neglect. Despite a certain intellectual appeal, the argument to exclude modern architecture from the tradition of conservation is not without its own difficulties. For one thing, it does not really address the most common predicament confronting those actually involved with ailing modern buildings, which is more often not a simple question of demolition and redevelopment, but how to best modify, improve and repair. However, the quintessential value of operational qualities of the original building is not supposed to serve as an alibi for radical alteration of surviving works, to accommodate a new function. Yet, most buildings need to work for their living and as a consequence must assimilate the changing functions that economic or social circumstances demand. It is this pressure for change that usually constitutes the challenge for conservationists. No less than any other sort of design, conservation entails judgement.

In the end however, conservationists will have to deal as well with technical problems to be solved. The technical background of modernism poses special challenges for the professional. MoMo designers addressed social needs by exploiting new materials and constructions, that promised almost limitless versatility. The application of these technological inventions produced one of the most consistent architectural vocabularies in history.

But this approach tended to lead to the omission of conventional details such as copings and sills, that protected traditional buildings for premature decay. Ungalvanized steel windows were often positioned at the outside edge of the facades, with a maximum risk of corrosion. Long term behaviour of reinforced concrete, as well as the protective effect of alkalinity, was not yet fully understood. Professional naivety, also on the part of the contractors, is another origin of technical shortcomings.

The extensive part on establishing a conservation strategy for modern buildings in technical terms -over 16 pages that might have been a chapter on their own- offer a wealth of information, particularly on concrete repair. The range of issues include the analysis of concrete failure, testing and diagnosis, and contemporary repair methods such as cathodic protection, re-alkalisation and desalination.[5]

Those who might remain not fully satisfied by Allan's comprehensive modernist conservation 'manual' will be knocked out by his 'selected biography', that offers another eighty titles of books, charters, articles, and studies.

It makes *Building Maintenance and Preservation* indispensable for any professional in the field of modernist conservation, whether involved in legislation, management, design or actual repair.

Notes:

1) 'The Search for a Modern Urbanism' in A3Times, no. 12, issue 5, 1989.
2) 'Berthold Lubetkin; architecture and the tradition of progress', London, 1992; ISBN 0 947877 62 2; see Newsletter 8, pp. 20,23.
3) See Newsletter 8, January 1993, pp. 6,7.
4) See Newsletter 8, January 1993, pp. 37.
5) See Journal 9, June 1993, pp. 52,53,55.

Wessel de Jonge is a practicing architect in Rotterdam, the Netherlands.

Public housing in the UK

'Tower Block; Modern public housing in England, Scotland, Wales and Northern Ireland', by Miles Glendinning and Stefan Muthesius, 1994, 400 pp., 250 b/w ill., 20 colour plates, $ 65.--, ISBN 0 300 05444 0.

announcement

After World War II, the most urgent reconstruction problem in the UK was in the field of public housing, and the opportunity presented itself to create innovative buildings and to finally abolish slums. Everyone, including the slumdewellers, united behind the plan to build new dwellings as quickly as possible. In this book MIles Glendinning and Stefan Muthesius tell the story of a great adventure of building and explain the architectural and political ideas that lay behind it.
The authors tell how high-rise blocks -buildings in a modernist design that promised to address scientific and social needs with unprecedented precision- were constrctued in almost every urban area. They explain that architects and planners working for a few 'progressive' local authorities were that first to create the new housing patterns, and that powerful local politicians determined to 'give the people homes' later encouraged widespread large-scale implementation of these patterns. The authors discuss where the buildings were built and why they looked as they did, describing various designs, construction methods, and community layouts through the 1950's and 1960's.
This book -with its interweaving of architecture and politics, theory and practice, and local and national issues- will interest not only architecs and historians of the postWar era but also readers interested in the growth of the Welfare State. The book includes a gazetteer of all publicly built blocks in the UK.

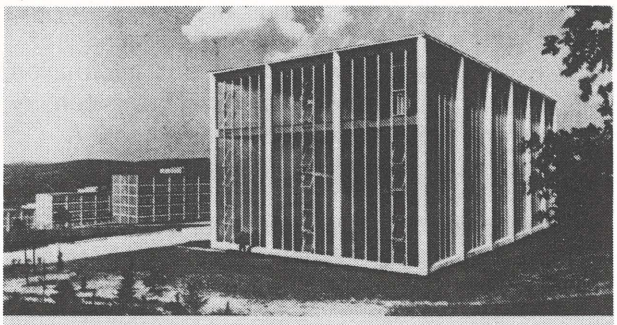
Czech MoMo publications

by Jan Sedlák

In DOCOMOMO Newsletter 6 (November 1991, pp. 14-15), I reported on the exhibition and international symposium 'Bata - Architecture and Urbanism from 1910 to 1950' held in Zlín in September 1991 after an initiative of the Local State gallery. The small village of Zlín became the home-town of the Bata shoe company, and was made into a modern industrial town of over 40,000 inhabitants by modernist extensions in the late 1920's and early 1930's.

By the end of last year, a compendium of papers presented at the symposium was issued by this institution under the title 'The Functionalism of Zlín', with Ludvík Sevecek as the editor. Fifteen papers, with German translations, provide a comprehensive review of architectural, urban and cultural activities in the interWar period in Zlín, either in synthetic or in analytic terms, by historians, artists and conservationists. From our point of view, Ales Filip's study called 'Zlín as a Protection Zone' might be most important.

Zlín 1900-1950
With 320 pages, 514 illustrations and English, German and French summaries, Pavel Novák's book 'Architecture of Zlín from 1900 to 1950' takes an even more comprehensive look at the specific phenomenon of this town. Pavel Novák is employed as an architect at the Zlín-based Centroprojekt, which is the heir of the Department of Design, which itself was part of the Construction Department of Bata's. This book has been published with the help of several joint stock companies and foundations, together with the Local Government. It is a pictorial compendium of period photographs, reproductions of original plans and models, accompanied by a text in the form of extensive legends. Four chapters form the core of the book: housing (Housing in Greenery), public buildings (City in Gardens), factory buildings (A Model Factory) and urbanism (The Ideal Town Search). Included in the book is a list of Zlín's architects, engineers and contractors. Monographic portraits are dedicated to the four most famous of them: F.L. Gahura, V. Karfík, M. Drofa and J. Vozenílek. The author perceives Zlín's architecture as a conception of style. Therefore, he addresses not only architectural works created in Zlín, but to all locations in former Czechoslovakia, Europe, America and Asia. One of the most valuable parts of this book includes quotations of period views taken by notable architects and experts on Zlín's architecture. Of importance is also the complete reprint of the book 'Urbanism and architecture of Bata Works Inc. in Zlín', issued to celebrate the 40th Anniversary of the firm's foundation in 1934. In spite of the fact that Novák's publication was not intended to reassess the town's architecture in a more profound way, it has resulted in some general conclusions. Zlín, as a compact, large-scale constructivist town, is unique, and has no counterpart worldwide. Zlín already existed as an urban whole in a period when functionalist buildings only appeared as solitary structures or in the form of small ensembles. At the same time, the Charter of Athens, which was published 10 years later, was only being formulated at the 4th Congress of the CIAM in 1933. In addition, Zlín's architecture represented a non-formalist functionalism, which met the demands of function, unification, standardization, pre-fabrication, economy and social programs to the greatest extent. What



1900–1950

ZLÍNSKÁ ARCHITEKTURA

remained on paper of avant-garde manifestos elsewhere, became reality in Zlín.

Karfik's memoirs

Almost simultaneously to Novák's book, Vladimír Karfík's *Architekt vzpomíná* ('Memoirs of an Architect') were published by the Union of Slovak Architects. Vladimír Karfík, professor of architecture, gained the highest recognition for the constructivist appearance of Zlín, together with F.L. Gahura. The memoirs were published on the eve of the artist's 92nd birthday, which he celebrated in a remarkable freshness and activity on October 26, 1993. Karfík is not only the doyen of the Czech architectural avant-garde, but at current also the most notable Czech architect with worldwide recognition. He is also the only Czech to have been appointed honorable member of the American Institute of Architects (1985).
Karfík's creative and human contacts with the architectural world gradually started to develop in the mid-1920's during his longtime stays in France, England and America. He worked in Le Corbusier's studio in Paris, became acquainted with Pierre Jeanneret, Auguste Perret, André Lurçat, and he also kept in touch with Adolf Loos. In the United States, he mainly worked with Frank Lloyd Wright at the legendary centre of Taliesin-East (Wisconsin), and helped to establish Taliesin-West (Arizona). As a result of the economic crisis, he accepted Bata's offer in 1930, where he soon became head of the design group in the Construction Department in Zlín. He headed this group till 1946. This period undoubtedly represents the climax of Karfík's architectural career in terms of conception, variety and the number of executed works, among which Bata expanded (Amsterdam in Holland, Tilbury in England, Hellocourt in France, Belcamp in the USA, Borovo in Croatia, Batanagar in India, etc.).
In 1946, Karfík became professor at the Faculty of Architecture in Bratislava, which is part of the Slovak College of Technology. There, he held lectures and designed till 1972. He was one of the few Czech architects who did not succumb to the ideological and aesthetical dogmas of the so-called socialist realism in the 1950's. In 1952, he completed the first block of flats in Czechoslovakia. Four years later, he took part in the 10th -and so far the last- Congress of CIAM in Dubrovnik. The final period of Karfík's creative work ended when he reached the age of 80. Between 1978 and 1982 he acted as a hosting professor at the University of Malta. The open system of his architectural thinking, cultivated with Wright half a century earlier, had a permanent influence on the development of his style in such a way that his projects implemented in Malta testify to the distinct way he dealt with post-modern tendencies.

Bedrich Rozehnal

At the end of 1992 an exhibition was held in Brno to commemorate what would have been the 90th birthday of Bedrich Rozehnal (1902-1984), professor of architecture and protagonist of Brno's architectural avant-garde. One year later, the Brno Community of Architects published an extensive exhibition catalogue with Vladimír Slapeta's monographic essay and a complete list of Rozehnal's works, set up by Miroslav Gilwann. Rozehnal's work includes an honourable number of 261 projects, of which about one third was executed. A substantial part of it is presented in the picture section of the catalogue, supplemented with social photographs, official documents and reproductions of the artists' remarkable, but little known works in the field of free graphic art. The publication is provided with English, German and French summaries.
Rozehnal belonged to the first generation of graduates at the Faculty of Architecture, established as part of the Brno College of Technology in 1919. The focal point of his architectural creation was, first of all, in hospital buildings whose development only occurred in the 1930's as a result of a gradually improving social policy in Czechoslovakia. A greater part of Rozehnal's projects of hospital premises was executed during and after World War II. The climax of his creation in this field was the Children's Hospital in Brno-Cerná Pole, built between 1947 and 1953. This construction was praised by, among others, Le Corbusier. The creative standards of his works have not been exceeded in this field of Czech architecture as of yet.
Rozehnal's postWar activities at the Faculty of Architecture, which is part of the Brno College of Technology, were forcefully terminated by the

communist regime in 1958, which, on top of that, persecuted the artist upon construed accusations. In spite of the fact that he had minimum opportunities to implement his projects during the last 20 years of his life, the intensity of his designs did not decrease. In addition to health care facilities, which were the primary focus of his works, he also devoted himself to studies of university precincts.

Jan Sedlák is the secretary of the Czech DOCOMOMO Group.

Tallinn in the 20th Century

'Tallinn im 20. Jahrhundert', guide book in German, by Karin Hallas, Mart Kalm and Krista Kodres, 128 pp, over 300 b/w ill., published by the Estonian Museum for Architecture, ISBN 9985-801-08-3.

by Wessel de Jonge

Most visitors to Estonia's capital will be fascinated by its gorgeous medieval centre where one can return back into the era of the Hanseatic League. However, Tallinn also has some good examples of 20th Century architecture and this remarkable guidebook in German, the first of its kind ever to be published in Estonia, includes all of them.
At the turn of the century the profession still had to develop in Estonia, and most significant buildings were designed by architects from Riga, Helsinki or St.Petersburg, like Eliel Saarinen and Armas Lindgren. The birth of the independent republic in 1918 was marked two years later by the expressionist Parliament House by Johanson and Haberman, that is unique in its kind.
The 1930's brought another unique phenomenon, of the so called limestone-functionalism by the same architect Johanson. These buildings, with their clear layout, bright composition and, at the same time, stout details of limestone in a variety of finishings, do not compare to any architectural appearance elsewhere and form a separate niche in the architectural historiography of the modern.
After the War, Estonia was the only Soviet Republic where, next to mass housing, modern architecture did not seize to exist and even a Tallinn School in modern architecture emerged in the 1970's and 80's.

The present guidebook follows two lines. On the one hand, all buildings that are significant in terms of architectural history, designed by outstanding architects and examples of important styles, are being presented. Yet, also buildings that seem less important but that might pique a visitor's curiosity have been addressed, giving additional information. Since Tallinn has not been a rich city in this century, many grand projects remained unexecuted. A selection of these has been covered too.
The illustrated guide includes old and new pictures. Photographs of the original state of a building have mainly been included if these provide more clear information than a contemporary illustration could.

The guidebook has been published by the Estonian Museum of Architecture. Its director Karin Hallas wrote a chapter on the early 20th Century. The interbellum and the years shortly after World War II were covered by Mart Kalm and the main part of the postWar era, including a range of buildings for the maritime events of the 1980 Olympics are the subject of a chapter by Krista Kodres. Given the difficult circumstances in the states that were part of the former Soviet Union it is admirable that our fellow DOCOMOMO members in Estonia succeeded in publishing a booklet, that in its layout, photography, printing quality -in fact in its overall appearance- does justice to the scientific quality of their work to the full extent.

Wessel de Jonge is an architect in the Netherlands.

A tribute to the moderns

Expressionism and New Objectivity

by Geert Bekaert

Almost two years ago the first in a series of three exhibitions on *Moderne Architektur in Deutschland/1900 bis 1950* was triumphantly opened in the Deutsches Architektur-Museum in Frankfurt; its title was *Reform und Tradition*. On Friday 15 April 1994 the low-key opening of the second exhibition *Expressionismus und Neue Sachlichkeit* took place. The hope was tentatively expressed that funds could still be found to enable the third exhibition, *Macht und Monument*, to be held.

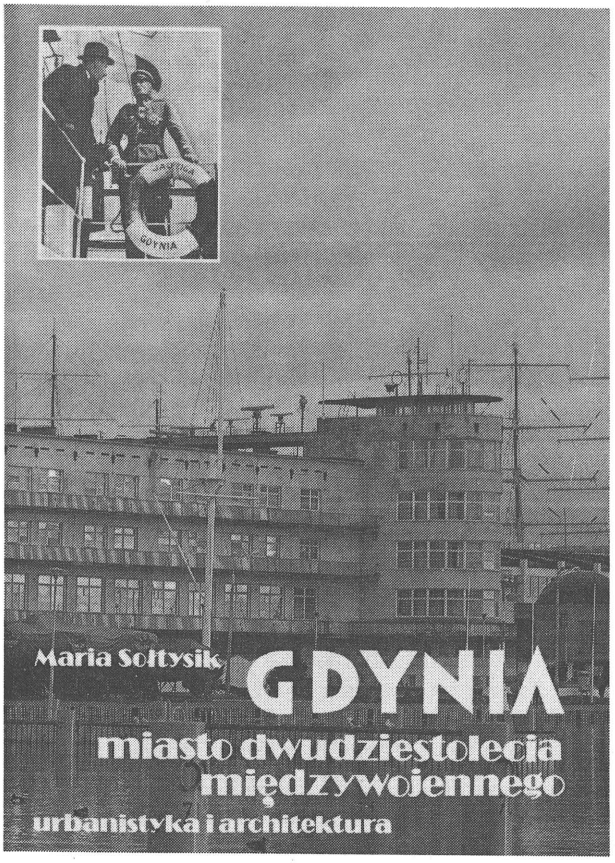
This malaise is not apparent at the present exhibition, which is, incidentally, arranged along the same loose lines as the first. Organized around a number of secondary topics including 'Curve and Cave', 'Crystal', 'Tower', as well as '*Industriebau*' and '*Bürohaus*', the original documents, mainly drawings, are exhibited per storey under four themes: 'The New Generation', 'Modernising the Metropolis', 'Weissenhof/WUWA Breslau 1929' and 'New Homes for a New Generation'.
The connection and the difference between the two events, but also the shortcomings in the approach is evident in the poster, which is also the cover of the catalogue. In 1992 this depicted, against a black background, a colourful sketch of the Schmidt country house designed in 1912 by Hans Scharoun. In 1994 that has been replaced by an almost monochrome picture, against a dark blue background, of Ludwig Mies van der Rohe's *Glashochhaus* (crystal skyscraper) in Friedrichstrasse in Berlin, dating from 1921. Hans Scharoun, however, is an eminent exponent of Expressionism and in that capacity is also well represented at the present exhibition. Here, too, country houses are to be found comparable with Scharoun's - Otto Bartning's Wylenberg House in Cleve for instance. And there are more such sources of confusion.
No explanation is given for these anomalies, either at the exhibition or in the catalogue, although they might have sparked off a new historiography, which, after all, continues to be the ultimate justification for the whole set-up. At best, we can now ascertain that the organizers, Vittorio Magnago Lampugnani and Romana Schneider, have admittedly not avoided the anomalies, but don't do anything about them either. In his introduction Lampugnani writes: 'History is not the literal summing up of so-called objective facts: it is rather, as Theodor Lessing remarked, "making sense of the senseless". In that respect the history of architecture is just as much a design as that which is its object. It is always subjective, a product of its time, disputable, refutable and modifiable. It can, indeed must be rewritten, again and again, from the inevitable position of what is topical'. Lampugnani writes this at a time when he is the target of a fierce controversy around his plea for a return to simplicity, conventionality and durability, which Dieter Hoffmann-Axthelm interprets in *Die Zeit* as *Provokation des Gestrigen* (Provocation of Yesterday). If there is any provocation of the past at the exhibition, it can only be assessed positively. The weakness is in its methods of locating the various movements side by side, as if they have nothing to do with one another, making it impossible for the organizers to relate a 'meaningful' story about German architecture, a story which itself evades the categories it opposes.
The actual thesis of the exhibition is more limited. It is intended, as Lampugnani himself indicates, to show that Expressionism and New Objectivity cannot be seen separately and that they are merely 'two sides of the same medal'. 'Both are the products of an era characterized by tremendous social upheaval, extreme political instability and idealistic revolutionary commitment to fundamental charge in society and art. Both proceed from the elevated image of a new man whom that era would produce, art would portray and architecture would house. Both chose the path of radicalness, presented themselves as avant-garde, as much appropriating its splendour as becoming entangled in its aporias'. The splendour more than the aporias of this avant-garde is evident at the exhibition, in magnificent drawings, models and contemporary photographs.

Lampugnani defends himself in his reply in *Die Zeit* of 15 April 1994 with the argument that the simplicity he advocates is that of the modern tradition, and that tradition is brilliantly demonstrated here. No-one questions any more the way in which history is rewritten. What affects you is the visionary conviction, emanated less by the abundance of utopian representations, like those of Wenzel Hablik, who has a place of honour at the exhibition, than by the specific designs and buildings, primarily those by Mies van der Rohe. The exhibition was set up, for good reason, in conjunction with the Mies van der Rohe Archives of the Museum of Modern Art in New York. Apart from all the organizers' intentions, it can be seen as a reflection on the true modern tradition, a reflection which involuntarily turns into a tribute. As was the case with the first exhibition, the catalogue once more makes an important contribution to the entire set up.[1] It relates less directly to the subject matter - for instance, no reference is made to Expressionism or New Objectivity - consisting of a collection of independent essays which discuss one aspect or another of modern architecture in Germany from different angles, usually without

attempting to relate to the 'inevitable position of what is topical'.
Lampugnani writes the 'history of the history of the Modern Movement'. Alan Colquhoun discusses criticism and self-criticism of the moderns, Werner Oechslin 'light architecture', Wolfgang Pehnt 'ears and cave', Regine Prange the 'Crystalline Symbol', Eckhard Herrel colour, Simone Hain 'Germany and the East', Wilfried Wang 'Geometry and grid', Fritz Neumeyer 'New Man', Stanislaus von Moos 'the Le Corbusier business', Barbara Miller Lane the relationship between modern architecture and politics, Christine Mengin models of the modern metropolis, Karin Kirsch the *Weissenhofsiedlung* and Werner Durth the ways to a postWar architecture.

Geert Bekaert is the editor in chief of the Netherlands architectural magazine Archis.
Text previously published in Archis *of May 1994.*

Note:
1. Vittorio Magnago Lampugnani and Romana Schneider (ed.), *Moderne Architektur in Deutschland 1900 bis 1950. Expressionismus und Sachlichkeit*, Stuttgart 1994, 352 pp., ISBN 3-7757-0452-3.



Gdynia, an interWar city

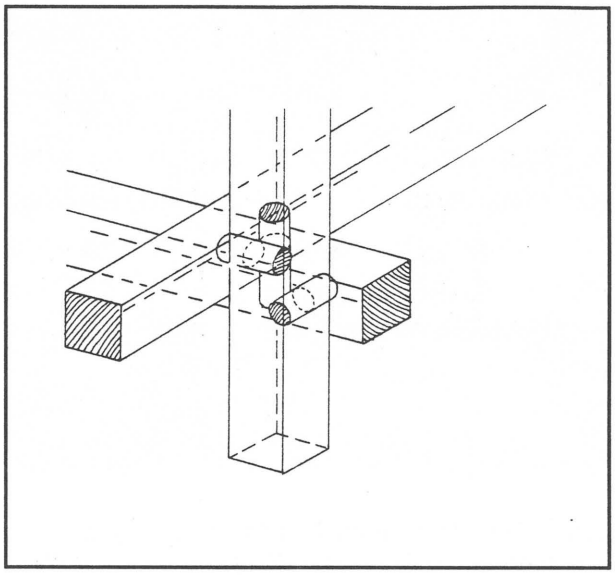
Town planning and architecture

'Gdynia, miasto dwudziestolecia miedzywojennego - urbanistyka i architektura', by Maria Soltysik, Warszawa 1993, 427 pp., 9 p. English summary, 195 b/w ill., ISBN 83-01-11242-5.

announcement

The city of Gdynia, situated on the Baltic coast of Poland near Gdansk, was up to the 1920's only a small village. When Gdansk was given the status of free city after World War I, the authorities decided to create a new port nearby. Such were the origins of this city, built only 70 years ago.
In the book 'Gdynia - the interWar city', Maria Soltysik, an architectural historian at the Technical University of Gdansk, gives a comprehensive overview of the history of Gdynia, focusing on the process of its architectural development during the 1920's and 1930's.
The first town planning efforts began in 1926 in Warsaw, at the Ministry of Public Works. The conceivers were two renowned Polish architects, Roman Felinski and Adam Kuncewicz. They faced a difficult task: to design a totally new city on the site of a village and a summer resort, adjusted to fit within a port, with the possibility of undergoing planning alterations. Additionally, they had to accept and incorporate everything that had already been built previously.

Therefore, it is not surprising that Gdynia shows a wide spectrum of styles, from historicism to functionalism. The years between 1927 and 1928 marked the decline of historicism and the beginning of the Modern Movement, first in the port architecture and later also in the architecture of the city. This process became amplified with the influence of the young architectural graduates from the Technical School of Warsaw.
A growing demand for more architectural forms emerged between 1934 and 1935, and resulted in a construction boom. The most interesting structures erected at that time could be awarded the term of 'expressive functionalism' due to its visible ties with expressionism and references to naval architecture. An example of this style is shown on the book's cover, the Polish Sailor's House, built to a 1937 design by Bohdan Damiecki and Tadeusz Sieczkowski.
Although an English edition of the book is not (yet) available, the extensive English summary will advance that this outstanding publication will find its way in the professions in Poland as well as abroad.



Detail of the tenon joint as conceived by Rietveld for his framework furniture.

In memoriam: Gerard van de Groenekan (1904-1994)

The Dutch cabinet-maker Gerard A. van de Groenekan died on August 1st, 1994, at the age of 90. He will be best remembered for his cooperation with the architect and designer Gerrit Rietveld. He executed Rietveld's first piece of furniture, as well as some of his subsequent designs. Almost his entire life, Van de Groenekan manufactured famous designs like the Red Blue Chair.
As a young boy of only 13 years old he became an employee of Rietveld. The Red Blue Chair, which came about shortly afterwards, would become the symbol of De Stijl (1917-1931). In the early days, the surfaces of the seat and the back of the chair were rough and the screws were not countersinked and primed.
According to Van de Groenekan, Rietveld was not a very dogmatic man, but rather someone who would fit in with the circumstances and the materials. He was very easy-going with the dimensions of the parts of his chairs, although many years later Van de Groenekan could still remember the exact dimensions of those parts.
After the Italian company Cassina bought the rights from the Rietveld heirs, Van de Groenekan was only occasionally permitted to fabricate the Red Blue Chair, for instance for a museum. He had his doubts about the Cassina-manufacturing: 'Well, they spray-paint the chair, although it should of course be hand-painted. It looks almost too beautiful. When asked, museums never want a Cassina, they ask for a chair made by me'.

Text based on NRC Handelsblad *of August 3, 1994.*

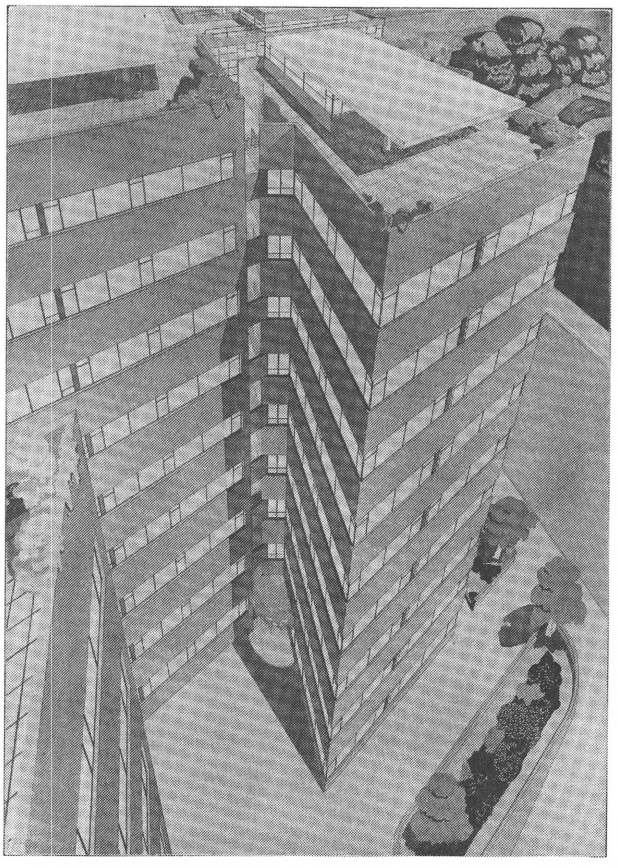
Connell Ward & Lucas

DOCOMOMO UK exhibition

From September 2-24, 1994, DOCOMOMO UK organized an exhibition at the Building Centre on a forgotten hero of modernism, the practice Connell Ward & Lucas.
More than any other contemporary practice, CWL was responsible for advancing both the aesthetic and technology of Corbusian modernism in the decade before World War II. Their radical and stark white houses -such as the Kent House Flats in London of 1935- were a shock to the nation grown used to cosy sub-Lutyensesque villas. Unfortunately, after the practice disbanded in 1939, the careers of the three architects (Amayas Connell, Basil Ward and Colin Lucas) began to fall into oblivion.
Dennis Sharp, chairman of DOCOMOMO UK and curator of the exhibition, explained: 'One of the aims of the exhibition is to rescue CWL - its work is still very little recognized - and present all the partners' work as a cohesive body'.

Text based on RIBA Journal *of September 1994. A fully illustrated 64 pp. catalogue is available from: Book Art, 35 Alfred Place, London WC1E 7DP at £12.95 (plus p&p £1.50).*

Wellington Court Flats by Connell Ward & Lucas in London, c. 1935.



Pärnu Beach Hotel

A Baltic gem renovated in style

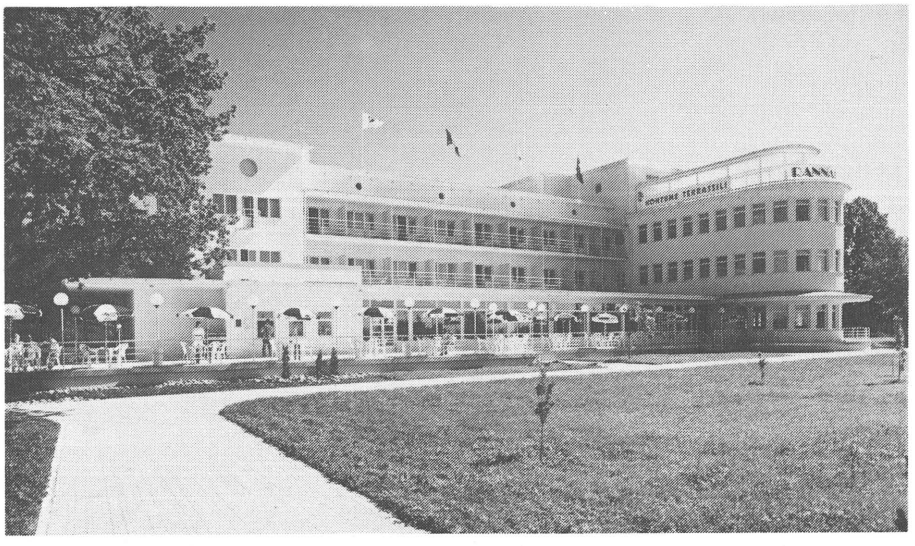
by Mart Kalm

The Estonian seaside resort Pärnu underwent a rapid development in the 1930's, becoming particularly popular among Swedes. Due to the influence of Olev Siinmaa (1881-1948), the city architect of that period, functionalism was dominant in new buildings. The most outstanding buildings in the costal area are the Beach Hotel and the Beach Pavilion, both included in the national top ten of DOCOMOMO Estonia. The Beach Pavilion, built in 1938-39, and designed by Siinmaa, the mushroom shaped concrete balcony of which has become the symbol of the town, has been spoilt by later renovations. Some years ago a restorative renovation of the building was started, but due to financial difficulties the work has stopped. At the same time I am delighted to say, that the neighbouring Beach Hotel has undergone a rather successful renovation.

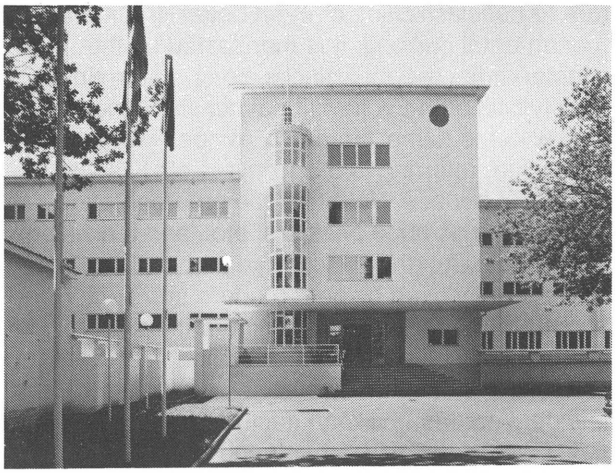
The Beach Hotel designed by Siinmaa and Anton Soans (1885-1966) was first opened in 1937, and it became immediately the focus of resort life. The authors compiled the final version of the project from the designs submitted in 1934-35 for an architecture competition, which has later bred a lot of bad blood among Estonian architects. The house is a representative of so called 'beautiful functionalism', lacking the radicalism of modernism and creating a modern composition of volumes on the basis of certain elements of modernist aesthetics.

During the Soviet occupation the house was used as a state owned holiday home and no large scale changes were made. Only according to the Stalinist style, some poplars were planted between the hotel and the sea, and these had to be uprooted now in order to restore the vital connection between the building and the sea. There was no old furniture left, since it had been taken by the retreating German troops in 1944. As the house had been rather neglected, it needed a thorough renovation.

Although the house was renovated without contacting the national section of DOCOMOMO, the approach to the work was relatively reasonable. The owners of the hotel chain Finest, renting the house from the town, realized that the image of Pärnu of the 1930's would sell well, and thus they emphasized it. The local architect Andres Ringo, who was also active in the 1970's movement of Estonian neofunctionalism, tried to present in his solution the functionalist characteristics of the hotel. At the same time his approach was to try and interpret the stylistics of functionalism, not to restore it directly. Considering the position of the building in the national ranking list, the restoration of some details probably should have been more exact, but the financial situation did not enable to pay enough attention to several elements. The preWar lift, for instance, has been simply closed, and a new and a more spacious one added. If there will be more money for future repairs, it will be possible to still restore the old lift. The false ceilings in the wing of the rooms have



Left: Olev Siinmaa and Anton Soans' Pärnu Beach Hotel from 1937 has undergone a successful renovation. Facade facing the beach.
Top left: Interior view of the magnificent staircase.
Top right: Exterior view of the central entrance and yard. All photographs by Peeter Säre.



also been taken out, and that is the most problematic part of the reconstruction. But the false ceilings in this building of plastered brick walls were made of wood and there was no sense in restoring them. The way the rooms were originally situated had to be changed anyway, because the rooms were too small, some of them had no showers and the upper floor had no heating. In case the heritage society had insisted on the preservation of the original rooms, there would have been no investments. In the design of the new larger rooms, the old pattern has been taken into account.

At the same time the original construction of staircases and halls has been retained. As Estonian functionalism had been consistently interpreted as decorative functionalism, there are some decorative reliefs in the hall (sculptor P. Horma) which have been cleaned of the later layers of paint now. Siinmaa often used the motif of an inside window. On the ground floor of the hotel the motif has been widely used; the windows were later walled up and now reopened again.

The way of inserting a lift for the disabled and the solution of the kiosk on the terrace of the restaurant, repeatedly enlarged since the preWar period, remain problematic from the architectonic point of view. Part of the green area with pansies and other coloured summer flowers captures with surprising correctness the mood of the landscape gardening in the 1930's.

The completion of the Beach Hotel in 1994 created a wide interest all over Estonia. As there was originally a separate Presidential suite in the hotel, it was restored now, and the president of the Republic of Estonia has had some important meetings there, drawing thus more attention to the hotel itself. The terrace of the Beach Hotel immediately regained its place as a meeting place for the *creme* of summer visitors.

The hotel was also advertised in the articles written by the members of DOCOMOMO, who probably enforced their praises a bit, because the problem has a much wider background. In the former Eastern bloc countries a fair amount of modernist buildings still exist, but now, under the conditions of the rapid economic development, they are in danger of being destroyed. New local businessmen appreciate so called 'doll houses' as their ideal. For instance the first larger car repair stop in Tallinn, a fine sample of the preWar modern industrial architecture, was provided with a wide eaved high roof. The bright white Beach Hotel will hopefully help to support the opinion that there is a certain 'beauty' even in the apparently simple modernist architecture. The formation of such an attitude is very important, because the hotel will not bring in quick money and Pärnu is full of functionalist villas designed by Siinmaa and other architects of his school, all of which are in the need of smaller or larger repairs.

Mart Kalm teaches at the Tallinn Art University, and is a member of DOCOMOMO Estonia.

Air, Light and Utopia
Film on MoMo architecture

announcement

One of the highlights of the Third International DOCOMOMO Conference in Barcelona was the showing of *Air, Light and Utopia*. This excellent documentary was produced by Artel Productions from London with the help of DOCOMOMO International and many of our members (see also DOCOMOMO Journal 10, p. 24). It consists of three episodes which focus on, respectively, the birth of the Modern Movement, the dissemination of the modern conceptions over Europe, the Americas and, finally, Israel. Since the films have been well received, Artel Productions is currently trying to finance two more episodes, which should cover the spread of the Modern Movement in regions like Japan, South Africa, South America and Scandinavia.

During the Barcelona Conference many of the participants showed their interest in further showings of the films in their home countries. The international agents for the series, Sarah Banbery and Mary Barlow of *Jane Balfour Films Limited*, are very much interested in distributing the film as widely as possible. They invite those who are interested to contact *Jane Balfour Films* in London. In order to provide the exact terms and conditions for each sale, please make clear which form of showing you prefer - broadcast, non-broadcast or showing for educational purposes - because there is a variety of options for each possibility.

Jane Balfour Films Limited, Burghley House, 35 Fortress Road, London NW5 1AD, United Kingdom, tel. +44-71-267-5392, fax +44-71-267-4241.

Conservation or modernization?

Herbewo factory in Kraków

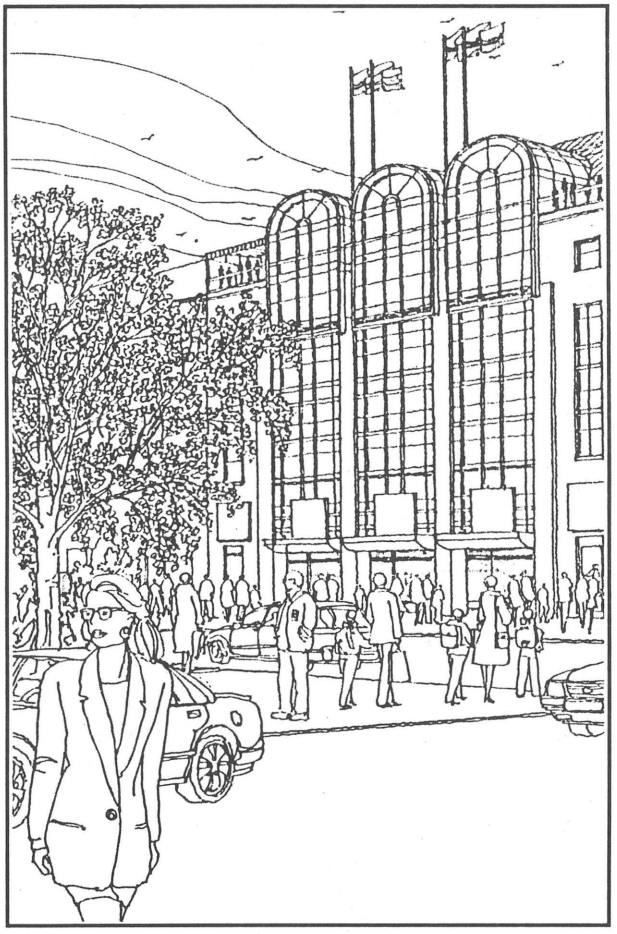
by Zdzislawa and Tomasz Tolloczko

The old dilemma -conservation or modernization- can be illustrated by the modernist building of the former *Herbewo* factory in Kraków, Poland. It was built in 1923-38 after a design by Prof.Arch. Józef Pokutynski. It was completed, extended and eventually made higher by architect Adam Slezak. Originally the building housed a factory which produced cigarette tubes and paper. After World War II it was turned into a state-owned printing house. After 1989 the building was returned to the heirs of the original proprietors and now belongs to Herbewo SA. The re-privatization process, however, created the problem stated above, to which we shall return shortly.

The building of the former factory *Herbewo* is an interesting example of the meandering development of Polish modernist architecture. In particular it illustrates the irresolution of Kraków architects, creating between tradition and avant-garde. The final results of the construction and extension of the former factory points to a tendency characteristic of preWar modernism, i.e. turn to neoclassicism, or even better, traditional monumental building. It is manifested by the pilaster-strips of light artificial stone, determining the stylistic order. A traditional accent is the simple attic with the name 'Herbewo' in open-work technique, referring to the forms of old Kraków tenement houses. Note that the ornamentation motifs such as huge pilasters, etc., and a division into three parts (the base, main part and coping), as frequently used by post-modern architects, like Michael Graves, are quite a different story.

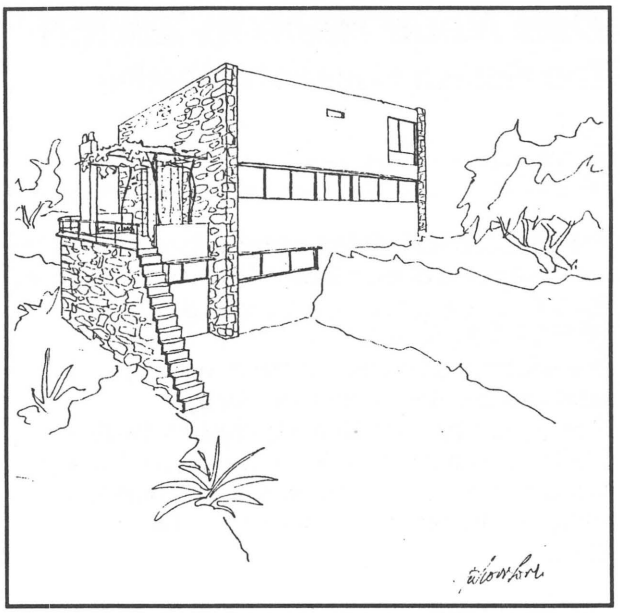
The object discussed here is located in an elegant residential area in modernist style and that is why it should not resume manufacturing activities. The new owners are also considering its redevelopment for trade and exhibition aims. The initial conceptual design was made by the architects Casimir T. Paluch (Philadelphia) and Thadeus Spychala (Vienna). We have received an idea of a building in the style from the turn of late-modernism into post-modernism with elements of hi-tech, preserving however the

Józef Pokutynski and Adam Slezak's *Herbewo* building of 1923-28 as it appears today (left) and how it might look tomorrow (right). Photograph by the authors, drawing by the architects.



pilaster stripped vertical division. It is obviously a case of modernization because the building will be housing a department-store (a typical American gallery) with exhibition halls for art on the top floor. If this design would be carried out, a rare example of industrial modernist architecture would disappear from the Kraków townscape. Let us also add that it is an example of specifically Polish modernism and its loss would be significant. Therefore the city conservation office will soon be confronted with the dilemma: conservation or modernization? We can surely state now: *primun non nocere.*

Zdzislawa Tolloczko is an assistant professor at the Institute of History of Architecture and Monument Preservation at the Kraków University of Technology, and a member of DOCOMOMO Poland.
Tomasz Tolloczko is an assistant professor at the Institute of Economics, Sociology and Philosophy of the Kraków University of Technology.



Project for a prefabricated house in Dalmatia, 1935, designed at the Prague Institute of Technology.

MoMo and *Genius Loci*

The works of Lovro Perkovic

by Divo Drazic

The presentation of the little known achievements of Croatian modernist architecture through dialogues with its living representatives would certainly not be complete without the work of Lovro Perkovic, an architect well known in professional circles. Born in Split in 1910, Perkovic studied architecture and building construction in Prague. His first insights into a Middle European approach to the art of building were to have a strong impact on the formation of his future architectural beliefs. When he completed his Prague studies, Perkovic returned to the Mediterranean. In his long and fruitful career he has designed a series of buildings along the Dalmatian coast - achievements which have been recognized locally as well as in Europe as having a value that goes far beyond any local significance.
Respect for contextual, local influences and the use of vast possibilities offered by new technologies are the two main features of Perkovic's work. Commenting on his own work, Perkovic has mentioned that he has always tried to incorporate in his work a certain kind of message, an association which would be widely understandable and acceptable, and which would underline the basic idea and enrich the meaning of a particular work of architecture.
An ever present modernist approach, evident in a consistently rational treatment of function, a strong sensibility for the Dalmatian urban and country landscape, original constructive solutions, skilful and elegant treatment of detail are constantly felt in Perkovic's work, from his very first buildings to his most mature and most recent achievements. It is, however, precisely the absence of these elements from the orthodox modern architecture that has resulted in its alienation from the local surroundings and led it into the *cul-de-sac* of 'international' style.
Perkovic's student 'attempts' include a design for a house in Dalmatia (1935), conceived as a prefabricated structure with a clearly functionalist design approach, reflected in a modernist partitioning of the main facades, with the addition of stone gables and authentic Dalmatian 'staircases and porches'. This is an original personal experiment in its treatment of an eminently constructive problem, whereas at the same time it anticipates Perkovic's later field of interest to which he has remained faithful all his life.
His best achievements include: a Maritime School, a swimming pool and a hotel in Dubrovnik, blocks of flats in the Vidovic Park and in the I.L. Ribara Street in Split, the typified URBS blocks of flats, the Marjan Hotel in Split, the Adriatic Hotel on the island of Hvar, the Marina Lucica Hotel, and the swimming pool in the Zora Hotel in Primosten.
Even from today's point of view, long after the lived out experiences of the now forgotten post-modern architecture, Perkovic's work still bears witness to the vitality that has kept modern architecture alive for more than half a century.

Divo Drazic is a member of the editorial board of the Croatian architectural magazine Covjek i Prostor. *Text previously published in* Covjek i Prostor, *nº 7-8, 1994.*

Das Neue Heim in Zürich

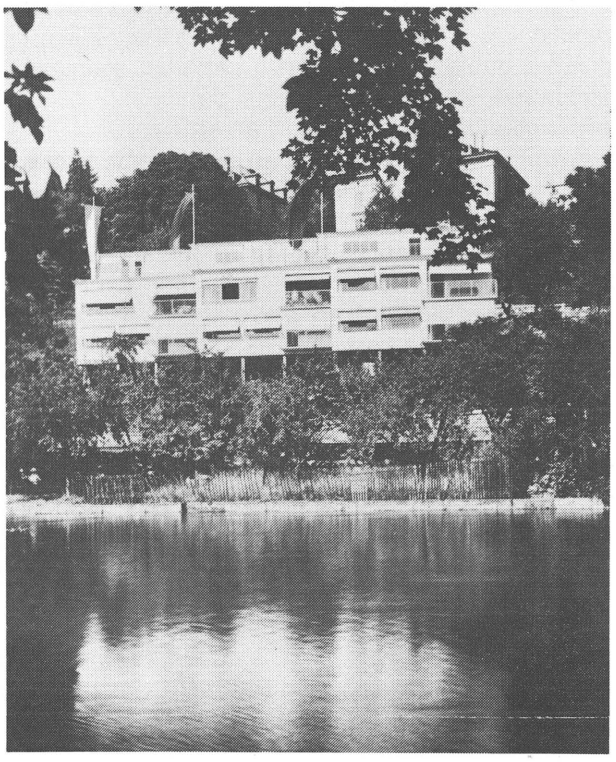
The Rotach Houses by Haefeli

by Renske Heddema

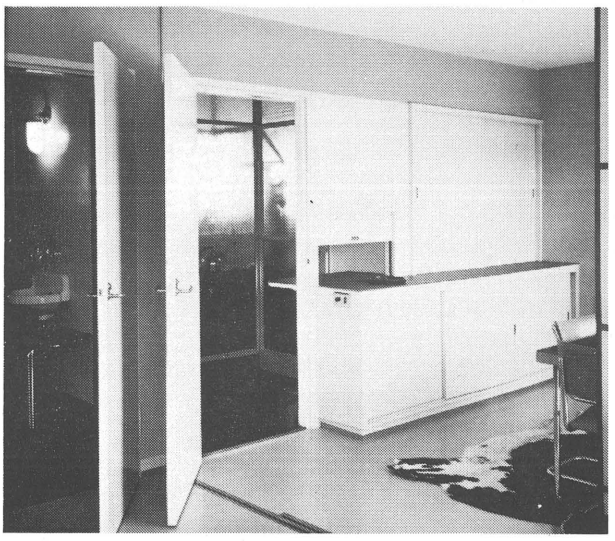
The restored Rotach Houses (1928) are one of the rare examples of the Modern Movement in Zürich, Switzerland. A recent exhibition and catalogue offer a full documentation about a site which developed into an oasis of modern architecture within an arid desert of urban decay.
Das Neue Heim (the New Home) was the Swiss title for a number of exhibitions which would lead to the construction, in 1928, of the Rotach Houses at the borders of the Limmatriver in the city of Zürich.

The word *Heim* gave a very specific Swiss touch to the rapidly spreading concept of *das Neue Bauen*, of which the *Weissenhofsiedlung* in Stuttgart was the best known exponent. The values of the traditional Swiss constructing methods were to be connected to the laws of the new architecture, ruled by restriction. No wonder that the harshly stuccoed outside walls and the overhanging roof of the Rotach block were critized by the purists of the Modern Movement.
The Rotach Houses -also known as 'the model houses at the *Wasserwerkstrasse*'- designed by Max Ernst Haefeli, were in fact a mixture between a frame construction and the proven system of supporting walls.
The New Home Competition, organized in 1927, did not lead to one winning design; instead, the jury created a ranking of three, of which Haefeli was number two. In preferring his design as the one that should be realized, the jury made a conventional choice.
Haefeli's general interpretation of the one-family apartments did not deviate enormously from the current type; his solutions for the interior. of which he designed every piece of furniture, were the interesting part of his concept. No doubt had his lamp designs for the *Weissenhofsiedlung* contributed to his establishment within the Modern Movement.

Ruggero Tropeano, assistant professor of architecture at the ETH Zürich and coordinator of DOCOMOMO Switserland, is the initiator of the exhibition and co-author of the monography. He is also one of the owners of the Rotach Houses, which he bought in 1988 with a group of fellow architects and started to renovate with incredible energy.
His devotion leads to regular tours of his domicile, which has been under the Monument Act since 1989. A tour of the houses shows details as the reconstruction of the original colours of the built-in cupboards. The paint has been applied over the old layers, to enable later generations to keep track of the consecutive differences in style and taste. In a mostly renovated exterior and interior, Haefeli's lamps and furniture are still here, though a lot of them unrestored. Occasionally interior design has been replaced by objects from the same period.
Ironically enough, these houses that started off

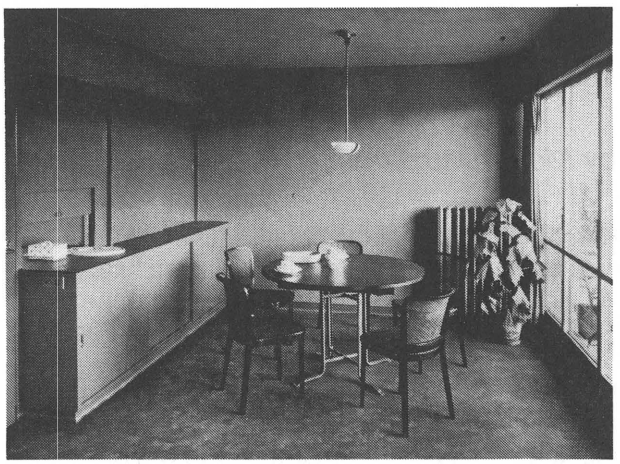


Left: The Rotach Houses in Zürich, Swizerland on a period photo of 1928.
Bottom: Restored interior of the dining area with a buffet.
Photo: H.P. Siffert.



under the hopeful labels of 'The New Home' and 'Liberated Living' are now surrounded by a solid fence. The Rotach houses are literally closed in by one of Europe's most lively drug scenes. Since the construction of the highway in 1976, which ruined the block from the North side, the site has gradually deteriorated into the drugs-desert by which the block is surrounded at present. Visitors assemble in little groups in order to cross the *needle park* safely. The trespassing of the iron gate which is carefully closed behind each visitor, brings back memories of exciting 'run for your life' games of early childhood. Asked if there is any future for his much assaulted home, says Tropeano, who has small children: 'We are certainly the most neglected inhabitants of the whole city. Our block is situated in the only piece of land within the city confines that does not belong to Zürich. I keep on writing letters and refuse to pay any taxes to the City, until now without any result. The situation seems quite hopeless'. Why shouldn't he give up then, and find a safer spot to live in? This is an inconceivable thought to the architect who has fought too long for his precious possession to give in now. 'Three quarters of the apartments, which we meant to be used by their present owners, are already rented out. It would be a bad idea if the last owners/inhabitants would leave the place. Would you work for years on the restoration of an antique car, to rent it to somebody who uses it merely as a means of transportation?'

Renske Heddema is a consultant for Arts and Communications in Zürich, Switzerland.



Top: The dining room restored in style. Photo: Schule und Museum für Gestaltung Zürich.
Bottom: Interiors of the kitchen of house nº 31. Almost all features and kitchen equipment are either restored or replaced by contemporary products in the style of the 1920's. Photos by M. Jasser and Ch. Eckert.

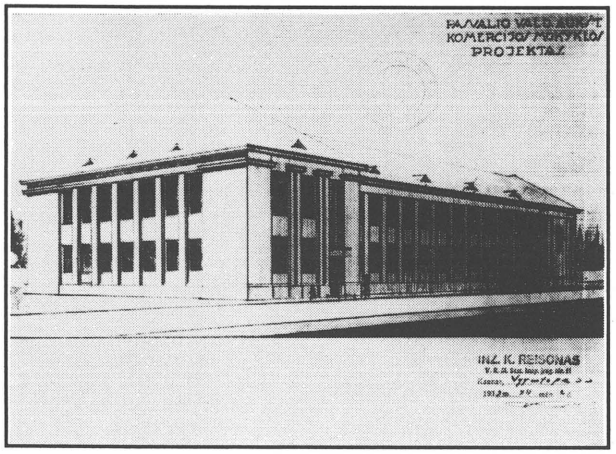
Karolis Reisonas

A Lithuanian modernist

by Morta Bauziene

Karolis Reisonas, at the creative time of his life, was one of the leaders of Lithuanian architecture. He was born on April 26th, 1894, in Peterupe near Riga and graduated from the Architecture Faculty of the Institute of Civil Engineering at St. Petersburg. In 1922 he started his professional activities in Lithuania: he was in charge of the municipality Building Departments in Siauliai (1922-1930), in Kaunas (1930-1938) and in Panevezys (1940-1944). By the end of the War, Reisonas emigrated to Germany. From 1949 until his death in 1981 he lived in Adelaide, Australia.
Reisonas mostly projected civil and industrial buildings: the Agricultural palace (1932), the Land bank (1932), the Church of Resurrection (1930), the Archbishop's palace (1935-39) - all in Kaunas, a cinema (1922), a museum and library buildings in Siauliai (1931), hospitals in Jurbarkas (1931) and Taurage (1932), the Commercial Institute in Pasvalys (1932), etc. As far as industrial buildings are concerned, the architect mostly worked for the 'Maistas' (food) joint-stock company: he designed a warehouse and plants for this company in Kaunas, Siauliai and Klaipeda.
The two main trends of preWar Lithuanian architecture can be seen in Reisonas designs. The first of his projects - the cinema 'Spindulys' (ray) in Siauliai (1922) is full of historical reminiscences: each of the four storeys of the building has different windows, the lines of which are divided by pilasters; the corner-entrance is wreathed by a Jugendstil tower.
The East facade of the Archbishop's palace is symmetrical, decorated in a classical order with balusters, vases, monograms and a coat of arms in the fronton. The West facade is not symmetrical, accomplished already in a rational way.
Meanwhile, by the majority of his works Reisonas was among those -like Vytautas Landsbergis and the architect Lukosatis- who studied the newest tendencies in European architecture and pursued the aim to realize the ideas of the Modern Movement in Lithuania. Situated in front of the ensemble of the Vytautas Magnus Museum, the Land bank had to be incorporated into an appropriate space. The predominant elements of the plain Land bank facade are the vertically divided risalites and the corner-entrance, though this last feature is quite a complicated one for such a large building.
The Resurrection Church was intended to be a monument for the independence and had to be the Pantheon of the Nation. Though Reisonas had won a third prize in competition only, he was still given a chance to project the church as the head of the municipal Building Department. The main construction of this basilican building is a reinforced concrete frame inside the brick walls, founded on 900 poles. The height of the tower, central and side naves correspondingly are 63, 30 and 18 meters. The main feature of this austere, monumental building is its rising up the sky, to which all the vertical lines serve. The construction of this monument was not finished before World War II, and during the Soviet period the building was occupied by a radio factory. The retrieval works on the building are in process today.
The hospital in Taurage was a kind of achievement in projecting of the same sort of building in preWar Lithuania. All the premises which were necessary for the hospital were situated under one roof of this corridor-system-building. It was a volume of 170 m^3 for each bed. The construction of the new hospital was described in the local press ('Savivaldybe') as an example to be followed.
As an architect, Karolis Reisonas used to write for a local magazine about new trends in European architecture. In his own works he showed some kind of ambiguity: on the one hand he followed the historical styles, and on the other he designed buildings worth to be among the monuments of Modern Movement architecture in Lithuania.

Morta Bauziene is the coordinator of DOCOMOMO Lithuania.



The Commercial Institute in Pasvalys, Lithuania, on a design drawing by Karolis Reisonas, 1932.

DoCo*MeMos*

• **Campaign Villa Müller** - Further to earlier information on the campaign for Adolf Loos's Villa Müller in Journal 11, page 5, Max Risselada of the Faculty of Architecture of Delft University, the Netherlands, reported some success. After an initiative at the Faculty, some 3,000 postcards of the house, with a preprinted 'letter of concern' on the back, have been distributed in the autumn of 1993. Many of these are reported to have been signed and sent to the Czech Minister of Culture. Possibly due to this, the banker who was to buy the house decided not to do so. This does not mean, however, that the house is safe. Although 7/8 of the property returned to the Müller family after the 1989 revolution, the District still owns 1/8 of the villa. This makes it complicated to find an appropriate solution for re-use.

• **Constructec Award** - This year the Constructec Award will be awarded for the fourth time. This European Prize for Industrial Architecture is awarded in recognition of outstanding performances in the field of industrial construction. At the beginning of the century industrial construction gave an important impetus to contemporary architecture. In the 1920's and 1930's industrial buildings designed by Gropius, Behrens, Van der Vlugt, Williams and Trucco came into existence, which were to become examples for modern architecture. Despite progress in recent years, most present-day suburban industrial developments hardly incorporate anything of this tradition. Therefore, with the Constructec Award the Deutsche Messe AG is seeking to draw the attention to good and outstanding examples of current industrial construction. For more information contact: BDA, Ippendorfer Allee 14b, 53127, Bonn, Germany, tel.: +49-228-285011, fax: +49-228-285465.

• **Chandigarh** - A conference dedicated to the examination of architecture and urbanism in a contemporary post colonial world will be staged in Le Corbusier's City Beautiful, the Punjab's capital Chandigarh, India, from January 6-10, 1995. Registration fees are US $ 180 (standard) or US $ 60 (concessional). Since registration possibilities are limited, pre-registration is recommended. More information on programme, traveling, accommodation etcetera from: Theaters of Decolonization, 1230 Sector 18 C, Chandigarh, 160 018 India, fax: +91-172-600-531, e-mail: chandigarh@asu.edu.

• **Duiker's 'Cineac'** - On the account of the 60th Anniversary of Duiker's cinema 'Cineac', an event will be organized on January 12, to draw attention to the critical condition of the building. An exhibition is included as well. More information from: ARCAM Gallery, Waterlooplein 213, 1011 PG Amsterdam, The Netherlands, tel.: +31-20-6204878.

• **Europa Nostra** - The Council of Europa Nostra, one of our fellow organizations in the field of architectural preservation, will meet in Manchester, UK, in September 1995, in part to celebrate the National Trust's centenary year. The Europa Nostra Forum will be dedicated to the 'Conservation and preservation of the industrial heritage'. More information from: Europa Nostra/IBI, Lange Voorhout 35, 2514 EC Den Haag, The Netherlands, tel.: +31-70-356-0333, fax: +31-70-361-7865.

• **De la Tourette** - Among the important works of Le Corbusier, the *Couvent Sainte Maire de la Tourette* is one of the most significant. Here, we find a synthesis of the architect's deepest intuitions and fundamental principles. The Dominican Community of the convent can accommodate groups of architectural students and individuals throughout the year. Guests are invited to stay, work or organize seminars on the work of this architect, supervised by their professors. The convent offers an architectural environment designed by Le Corbusier, where his work can be studied and debated, for which video cassettes, publications and documents can be made available. The convent is located West from Lyon and surrounded by a 100 acres park, where one can relax after working sessions. Firminy, a well known complex of works by Le Corbusier, including a stadium, a *Unité d'Habitation*, a *Maison de la Culture* and an unfinished church, is not far to the South-West. A typical fee for lodging and 3 meals totals around FF 140 per person per day. More information from: *Service Accieul de la Tourette*, P.O. Box 0105, 69591 l'Arbresle Cedex, France, tel.: +33-7401-0103.

• **Course at Westminster** - In late 1995, the University of Westminster will organize a Masters Course on the conservation of modern architecture. The course will be delivered through the respective vehicles of formal lectures and, in the knowledge areas listed, seminars on selected topics, visits to buildings, etc. Although the course will refer to the UK legislative and professional context, the geographical and historical reference will coincide with that adopted by DOCOMOMO and the participation of individuals or groups outside the UK is being actively sought. More information from: Allen Cunningham, Head of Architecture, School of Architecture and Engineering, University of Westminster, 35 Marylebone Road, London NW1 5LS, UK.

• **'School adopts monument'** - To make young people aware of their cultural heritage, it has been decided to create a new project called 'The School adopts a Monument'. Coordinated by the European Parliament- sponsored Pegasus Foundation, teachers and pupils will be encouraged to become directly involved in work on protecting the cultural heritage in their own city. For more information: Pegasus Foundation, c/o European Parliament, rue Belliard 97-113, 1047 Brussels, Belgium, tel.: +31-2-2842365, fax: +32-2-2849009.

Reports

Selected information from the participating countries, received **before April 15th, 1995,** will be published in the next Journal, June 1995.

Brazil: new ISC on urbanism
After a nice exchange of experiences at the Third International DOCOMOMO Conference, DOCOMOMO Brazil is working at the following projects:
A National Seminar will be organized by DOCOMOMO Brazil in June 1995, aiming at the discussion of the development and specificities of thought in the Brazilian Modern Movement.
The 'Revista RUA' (Magazine of Architecture and Urbanism), published by the Master Course of the Federal University of Bahia, will be dedicating a special issue to DOCOMOMO on the first semester of 1995, edited together with the Brazilian Working party.
The International Specialist Committee on modern Urbanism, approved during the Third Conference and to be coordinated by DOCOMOMO Brazil, is already preparing an event schedule, and will soon contact other working parties. For more information please contact DOCOMOMO Brazil.
Next month we will be working together with DOCOMOMO Argentina for the structuring of the Journal dedicated to Latin America, with the collaboration of experts from Mexico and Venezuela who were present at the Third Conference.
DOCOMOMO Brazil continues now a more experienced coordination for the conclusion of the National Register. The results of enriching contacts with other countries during the Conference were passed on to the national groups, and more regions will be joining us for the conclusion of the work.

(Report by coordinator Anna Beatriz Galvão)

Canada/Ontario: raising awareness
It has been one year since Joni Carroll invited Toronto design professionals and conservationists to attend a meeting in one of the province's finest modern buildings, Massey College of 1962, for the purpose of forming a DOCOMOMO working party. Since that time DOCOMOMO Ontario has formulated a manifesto and established working committees. The group has also participated in the international register with a submission of fourteen sites. These examples of modernism are intended to represent the quality and diversity which exists across the province. The submission includes Thunder Bay grain elevators, the Sault Sainte Marie Gardens ice hockey arena, Toronto City Hall, and Don Mills New Town.
Most recently, a meeting was held to review original drawings and photographs of work by an important Toronto architect, George A. Robb. His Shell Oil Tower (later the Bulova Tower) of 1955 on the fairgrounds of the Canadian National Exhibition was demolished in 1985. That dramatic event triggered significant initiatives in raising public awareness of the city's Modern architecture. DOCOMOMO Ontario seeks to continue this important work. Its members in Toronto and Ottawa have contacted over fifty conservation organizations, professional associations, and building owners to promote the significance of our modern architectural heritage.

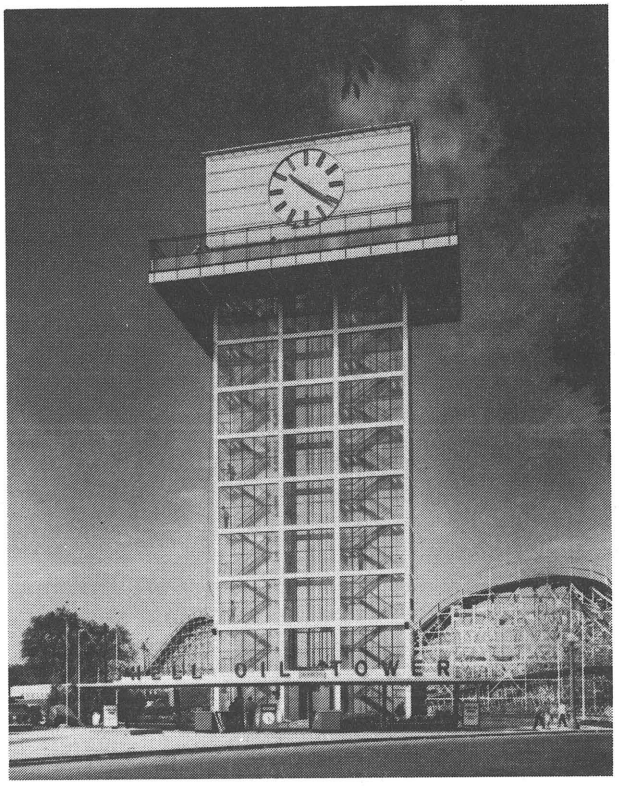
(Report by James Ashby, member of DOCOMOMO Ontario)

Since James Ashby's report a new coordinator has been chosen for DOCOMOMO Ontario, who sent us this report:

I'm looking forward to getting DOCOMOMO Ontario better established both as a group and in the public eye. We have already begun to canvas the media and the architectural community by press release and were visible at the recent Royal Architectural Institute of Canada's (RAIC) national conference held in Toronto, last October.
DOCOMOMO Ontario gave an 'alternative' walking tour through the downtown core, highlighting early postWar structures.

(Report by coordinator Ian Panabaker)

George A. Robb's Shell Oil Tower of 1955. Photo by 'Panda', courtesy of George Robb Architect Ltd.



Czech Republic: presentation of register
According to the methodical instructions of the International Specilaist Committee on Registers, a selective register of Czech interWar architectural monuments has been composed. Twelve of the most characteristic contemporary buildings were chosen to be represented in a model presentation, prepared by Dr. Jan Sedlák. The Moravian monuments have been described by Prof. Vladimír Slapeta, who did the English translation as well. During a meeting of the Czech national DOCOMOMO group, Ing. Jan Otava and Ing.Arch. Jindrich Skrabal were unanimously accepted as new members.

(Report by coordinator Jan Sedlák)

Denmark: annual meetings
This year, on January 27th, 1994, the Danish DOCOMOMO Working party was founded during a constitutional meeting at the Bellevue Theater of 1937, one of the major works of Arne Jacobsen, and one of the protected modernist buildings in Denmark. The meeting was attended by approximately 60 persons, and was acknowledged with reports in the major Danish newspapers and on national television. A board was selected with Jacob Blegvad as chairman, Ola Wedebrunn as vice-chairman, Inge Mette Kirkeby as cashier, and with the following four members of the board: Lisbet Balslev Jørgensen, Susanne Fritsche, Christoffer Harlang and Michael Ottosen. The board has started to work on a national register, starting with a 'hit' list of modern buildings that has been selected with support of the Danish DOCOMOMO Working party. Further Danish activities will concentrate on education and transmission of the knowledge of the Modern Movement, on technological problems and on trying to establish a pilot project.
In January, 1995, the Danish DOCOMOMO will hold its second annual meeting, which eventually will also be a one day seminary about the Modern Movement. This time it will take place in another important building of the Modern Movement in Denmark, the Radio Concert Hall of 1939-45 by Vilhelm Lauritzen. Because of his 100 year Anniversary, Lauritzen is at the moment being honoured with the publication of a major biography, as well as an exhibition.

(Report by vice-chairman Ola Wedebrunn)

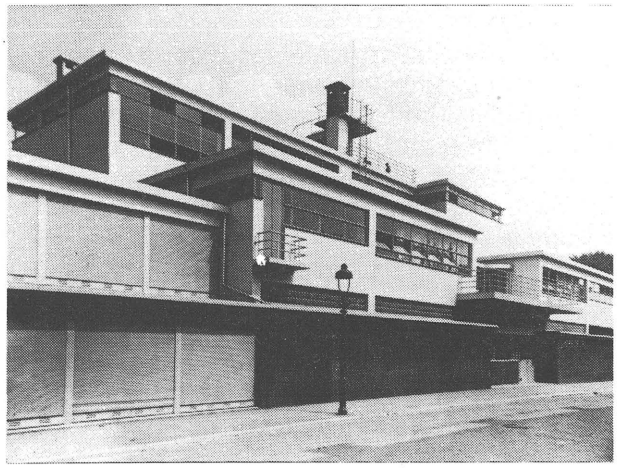
Finland: start of restoration
The saving and restoration project for the Viipuri Municipal Library (1930-35) by Alvar Aalto has reached its first concrete stage. As a result of Finnish-Russian co-operation the outside water-proofing of the building foundations have been repaired and the outside plumbing will be functioning before winter. The restoration of the great glass wall covering the interior staircase will also be completed during the autumn of 1994. These works are part of the necessary actions to stop the building from further deterioration. DOCOMOMO Finland is co-operating with Finnish Icomos. The DOCOMOMO national register will be presented and discussed in an open event arranged by both organizations. Timo Tuomi will talk about ups and downs of modernism in relation to problems of listing and professor Riita Nikula will talk about values and experiences as basis for choosing buildings for the register. A general plan of action concerning the status of the DOCOMOMO national register and the practical consequences of it, are under preparation.

(Report by coordinator Timo Tuomi)

Lithuania: anniversaries
During the last months the Lithuanian group concentrated its attention to the anniversary of two architects. The centenary of Karolis Reisonas (1894-1981) was the main event the architectural society wanted to focus on. The exhibition on Reisonas was held at the Lithuanian Museum of Architecture. The organizer of the exhibition, Morta Bauziene, discovered up to now unknown designs made by Reisonas in archives, which were shown at the exhibition. A booklet, prepared by Jolita Kanciene, was issued and sponsored by the firms KORYS and GELTONA. An epitaph has been placed on the wall of the Reisonas's former house in Kaunas.
Antanas Jokimas' (1894-1964) anniversary was commemorated with an article by M. Bauziene in the daily 'Diena'. It was Jokimas who -together with the Dutch architect-urbanist M. Frandsen- designed the Kaunas plan in 1923, planned Vilijampole, and prepared projects for schools, residential and tenement houses. Lithuania's preWar architecture predominated the exhibition of the photos of Vytautas Augustinas, which were shown at the Museum of Architecture. The photographer was only engaged in Lithuania before World War II, because he emigrated to the USA by the end of the war. Augustinas donated his photos from the 1930's to the Museum of Architecture, so the visitors of the exhibition had the possibility to see these monuments in a still unaltered state.

(Report by coordinator Morta Bauziene)

The Netherlands: campaigns
The Netherlands DOCOMOMO workingparty has been represented at the Third International DOCOMOMO Conference by Dirk Baalman, Marieke Kuipers and Rob Docter. Dirk Baalman presented the Netherlands DOCOMOMO register, the 'top 50' of buildings and neighbourhoods from the Modern Movement in the Netherlands. This list is a first draft, to be completed, actualized and polished up during the coming years, on the basis



Johannes Duiker's Third Technical School in Scheveningen of 1929-31. Photo: HTV Architecten bv.

of incoming reactions and debate within the register-group of DOCOMOMO-NL. The 'top 10' contains 9 buildings: Schroederhuis-Utrecht (Rietveld, 1924), Zonnestraal-Hilversum (Duiker and Bijvoet, 1928), Villa Van der Leeuw-Rotterdam (Brinkman and Van der Vlugt, 1928), Open-air school-Amsterdam (Duiker, 1930), Nirwanaflat-The Hague (Duiker and Bijvoet, 1930), Van Nelle factory-Rotterdam (Brinkman and Van der Vlugt, 1930), Cineac-Amsterdam (Duiker, 1934), Housing row-Utrecht (Rietveld, 1934) and Glasshouse Schunk-Heerlen (Peutz, 1936).
Rob Docter presented a paper on *The paradox of the Modern Movement*, concerning aspects of urban conservation. In Nagele, Lelystad and the Bijlmermeer, new towns designed according to the CIAM principles, it appears to be impossible to preserve the original urban structure due to later social and economic change. Concessions to form and function will be inevitable, but need to be incorporated in an integrated planning process with regard to conservation and (re)development. Continuing the spiritual value of this urban heritage is more important than uncritical preservation of the original situation.
Marieke Kuipers had a contribution on aviation architecture in the Netherlands (Fokker factories, Schiphol and Ypenburg), a most interesting but threatened chapter of our architectural heritage. Ypenburg for instance is situated in a major urban development zone south-east of The Hague and will probably be closed and demolished.
On the Barcelona conference a team of seven students from the Faculty of Architecture of Delft University of Technology presented a project they initiated to restore the servants home of the Zonnestraal sanatory complex in Hilversum. The octagonal building will be transformed into a visitors information and exhibition center. By doing as much construction work as possible themselves, they not only acquire practical building experience, but it is also possible to cut down the construction costs. After the research and designing phase has been completed, the restoration will start, approximately spring 1995.
The watchdog-group has taken action to save five holiday cabins by Gerrit Rietveld in Markelo (Hessenheem). The holiday resort has plans to demolish five cabins. DOCOMOMO-NL has appealed to examine the possibilities of exploitation before a decision about demolishment is taken.
The action concerning the Villa Leutinkweg 45 in Enschede by J.B. van Loghem has been successful. The windows of this house had to be changed, according to modern sound-insulation regulations (the house is situated near a military air base). A delegation of DOCOMOMO has consulted with the owner and the contractor in order to choose a construction that does right to the architectural value of the building.
Duiker's famous Third Technical School in Scheveningen has been saved: the building is now used as an office for HTV Architects, who moved their office to the schoolbuilding. They will gradually restore the building and will try to find new tenants. In this way they make an effort to give the building new use as an office center for designing professions.
The philosophy-group of DOCOMOMO-NL is working on a restoration manifesto for MoMo buildings. More news about this in the next Journal.

(Report by coordinator Rob Docter)

Russia: new research centre
A Ural research and information centre for Modern Movement architecture has been established in Ekaterinburg at the Ural Institute of Architecture and Arts. The purpose of this centre is to attribute, systematize and analyse the materials and graphic heritage of the Modern Movement in the Ural. We would like to establish this institute under the auspices and with the participation of DOCOMOMO. The presentation of the centre will most likely be held next spring, during the international conference, which will also include an exhibition of the institute's research, design and other activities. The research part of this exhibition will consist of studies on the architecture of constructivism. This section will be showing original works from the 1920's and 1930's, including photographs, models and drawings.
In the autumn of 1995 the exhibition wil travel to Europe: Austria, France, Germany and maybe the Netherlands as well.
Furthermore, the Museum of Architecture is preparing an exhibition on Nicolas Kolli, a Russian colleague of Le Corbusier.

(Report by Lyudmilla Tokmeninova, member of DOCOMOMO Russia).

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With heritage so shiny: the Aluminaire
America's first all aluminum house

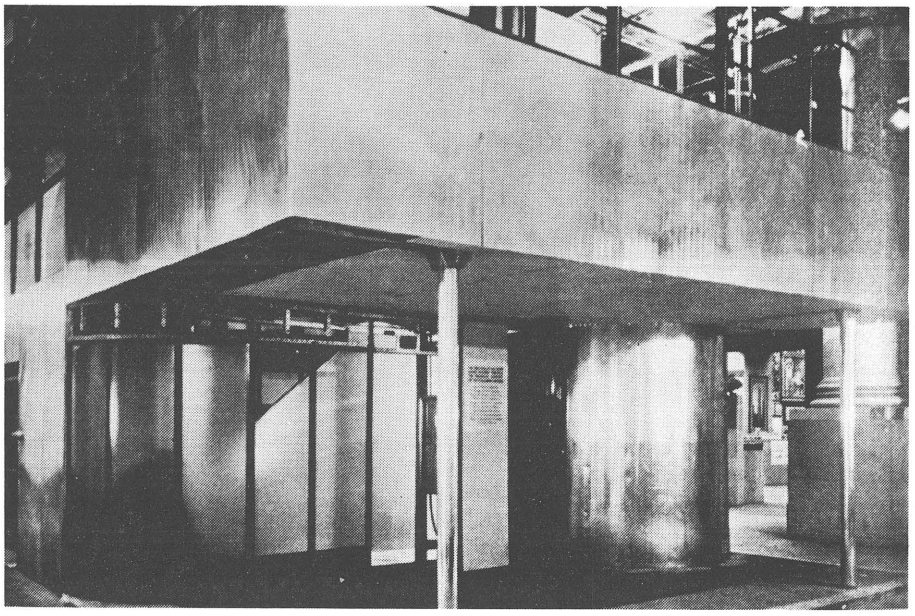
One of the first examples of the International Style in the United States, the Aluminaire house, has been largely forgotten by architectural historians. This innovative structure was designed by the team of Lawrence Kocher and Albert Frey for the New York Architectural League's annual show in 1931. Barely recognizable and threatened with demolition just a few years ago, its impending preservation can be attributed to the efforts of a few dedicated New Yorkers, some timely articles in the New York *Times*, and a sizeable grant from the New York State Office of Parks, Recreation and Historic Preservation. Restoration of the Aluminaire raises challenging questions for the more traditional preservationist; for one thing, the house is just over 60 years old - it is still part of the recent past. For another thing, its materials are not the bricks, stone and wood that preservation architects ordinarily deal with. The house is primarily aluminum, plastic and U-V glass. Third, the house was designed to be exhibited indoors - in fact, as initially exhibited its walls were incomplete, cut away to show construction detailing. Its structure was lightweight and somewhat flimsy. Finally, the house has been greatly altered, and moved not once but twice in its short history.

by H. Ward Jandl

Kocher and Frey's model house was designed to demonstrate aluminum's potential as a building material: easily formed into many shapes and patterns, lightweight yet strong, and comparatively low in cost, aluminum's attractive characteristics had been enumerated in *Architectural Record* as early as October, 1929. Except for its use in decorative elements, however, aluminum had not been widely explored as a building material. Kocher and Frey were successful in getting manufacturers to donate materials for the house: Alcoa furnished the aluminum floor joists and pipe columns, for example, and Truscon supplied the steel floor decking, projecting steel windows, and steel stairs. It was no surprise that the house was sponsored not by the architectural committee of the Architectural League but by a group of manufacturers and industrial contractors eager to show the public their new products.

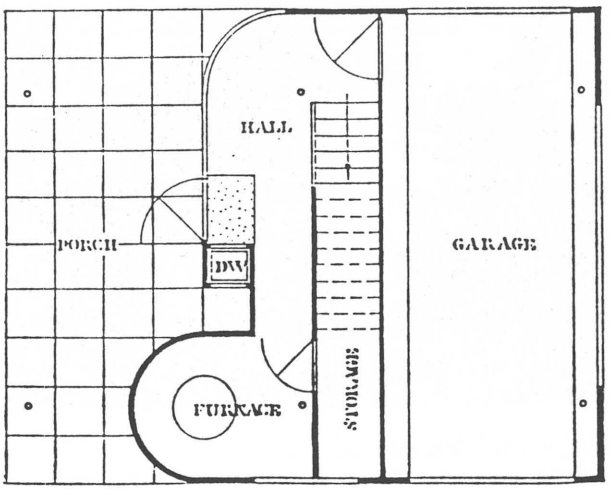
Technological innovations

The Aluminaire was designed to be a 'machine for living in', intended to be easily assembled. Six, five-inch aluminum pipe columns set in concrete carried he entire weight of the structure. Aluminum and steel channel girders, attached to the columns, supported light-weight steel beams, over which was laid light pressed steel flooring covered with

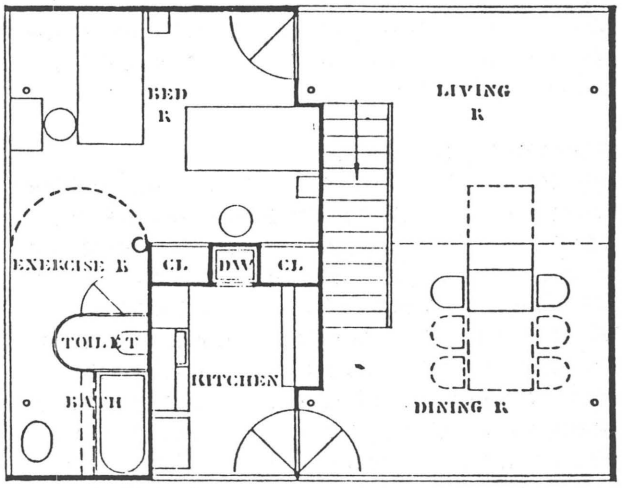


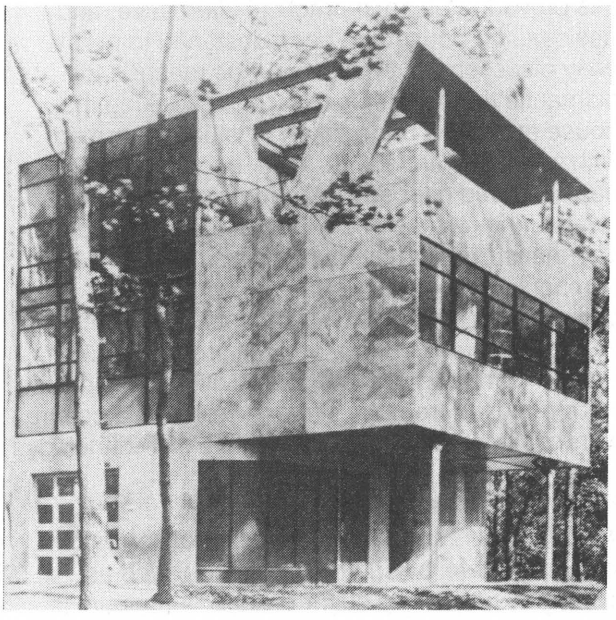
Left: The Aluminaire as it was exhibited at the Architectural League show in 1932. Note cut-away walls.
Right: The Aluminaire as reassembled on the estate of Wallace K. Harrison, Huntington, New York, around 1932.
Far right: From top, first, second and third floor plans of the Aluminaire.
All photographs courtesy of Joe Rosa, except were otherwise noted.

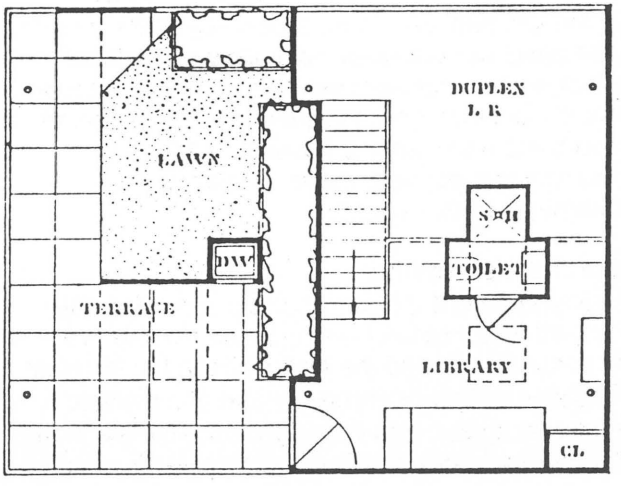
cork and linoleum. According to the promotional material, the Aluminaire was the first house in the United States to make use of steel decking for floors. Although steel bar joists are shown in the architects' original drawings, for some reason they were not used on the Aluminaire.
Because the exterior walls were non-supporting, they were only three inches thick, built with a light steel angle frame, 2" by 2" wood nailers, and two layers of insulation board, each one half inch thick. On the exterior the insulation board was covered with a waterproof building paper and clad with 4 by 5 foot corrugated aluminum panels which overlapped. The vertical corrugations gave the thin panels added rigidity. and the polished aluminum surface served to deflect the sun's rays. These panels were fastened to the frame with aluminum screws and washers. On the interior, the insulation board was covered with a nylon fabric coated with paint. Large steel windows glazed with ultra-violet glass were grouped together to form continuous ribbons of glass. Sash were designed to be reversible to permit cleaning from inside the house.

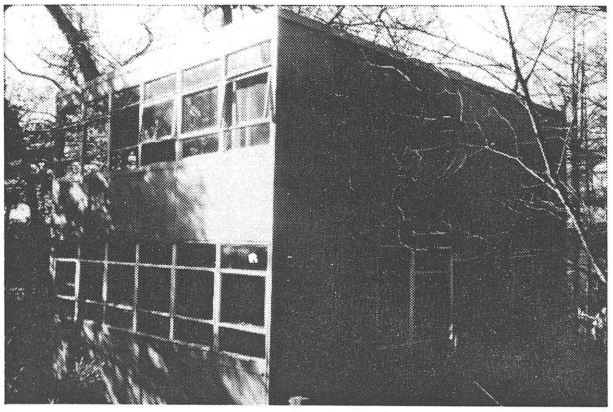


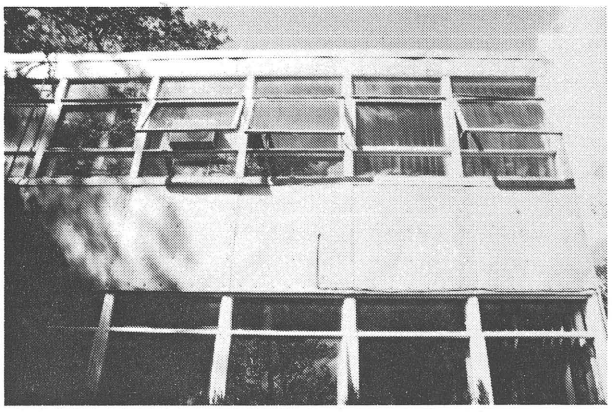
Non-traditional buildings
The house was full of technological innovations: on the ground floor was a drive-through garage with electric overhead doors and a dumb-waiter to permit the owner to transport groceries and other goods to the kitchen above and up to the terrace on the third level. The second level featured a combination living-dining area which stretched across the full width of the house. A small kitchen contained built-in cabinets, an electric stove, refrigerator and monel metal sink. The master bedroom suite featured built-in closets and an exercise room which could be closed off for privacy with a folding partition on a curved track. On the third level was a small library, with its own tiny bathroom lit by a skylight. A rooftop terrace with flower boxes, 'lawn' and a fold-up table provided











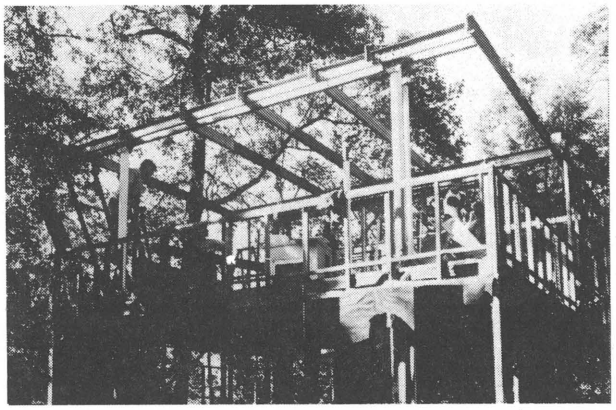
Right: Detail of wall construction.
Top left: The rear facade prior to dissassembly.
Top middle: Detail showing dented corrugated panels.
Top right: The Aluminaire after the aluminum skin was removed.
Top photographs courtesy of Michael Schwarting.

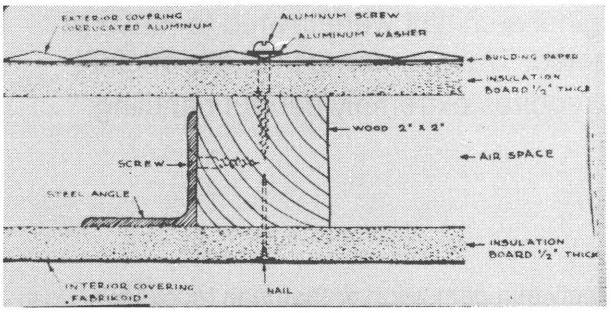
additional living space.
Interior finishes were non-traditional, designed specifically for low maintenance. Most walls were covered with a new nylon fabric called Fabrikoid, manufactured by Dupont. The bathroom walls were clad in black Vitrolite; the toilet compartment utilized a translucent plastic called Lumarith, set in a shiny aluminum frame. Floors were surfaced with plain black linoleum, and all doors were steel-faced, with chromium handles. Frey designed the Aluminaire's furnishings to be as innovative as the house itself: most furniture consisted of built-ins, to save valuable space.

A prefab on the move...
After the Architectural League show closed, architect Wallace K. Harrison purchased the Aluminaire and had the structure disassembled and re-erected on his estate in Long Island. Sometime in the 1940's, the Aluminaire was moved again; this time the house was not disassembled, but, it is suspected, slid (or pushed) to a new location on Harrison's estate where it served as a guest house for many years. As part of the second move, the aluminum pipe columns were chopped off and the ground floor, which included the drive-through garage, entry and utility room, was demolished. New entrances were cut into the second -now first- floor. After Harrison's death the Aluminaire was further altered and allowed to deteriorate. Over time the third floor garden terrace had been enclosed to accommodate an additional bedroom, the double height space was filled in, and other, equally unsympathetic alterations took place on the interior. The gleaming aluminum columns were painted black and interior finishes were changed. Exterior panels lost their shininess, many became dented, and some were replaced over the years. The Aluminaire's last tenant was evicted for non-payment in 1986.

Careful dismantling
In the meantime, preservationists surveying the cultural resources in Huntington nominated the Harrison Estate and the Aluminaire to the National Register of Historic Places as part of a multiple resource area; it was listed in 1985. The fate of the Aluminaire house was in question in 1987 when its then-current owner sought to demolish the house to develop the land. An architect, Joe Rosa, who was researching the work of Albert Frey and recognized the significance of the structure, did much to publicize the plight of the Aluminaire. The savior in this instance was the New York Institute of Technology which came forward and offered to move the house to its Center for Architecture in Central Islip, Long Island. Students would be used to assist in the project, and a faculty member, Michael Schwarting, agreed to serve as a project architect. A $ 131,000 grant from the New York State Department of Parks, Recreation and Historic Preservation, provided major funding for the project.
The idea of moving the house in one piece was quickly discarded. Given the heavily wooded site, this proved to be an impractical alternative, and besides, the house had been designed to permit easy disassembly. A decision was reached to dismantle the house piece by piece. Taking the house apart was undertaken by students armed with wrenches and pliers. Work began in 1988 and has extended over several semesters. Prior to -and during- disassembly the building was drawn and measured and every component was numbered. Fortunately some drawings and photographs of the house as it appeared in the 1930's has survived (the original architect, Albert Frey, is currently living in Palm Springs). The pieces were removed from the site and stored in a secure warehouse at the New York Institute of Technology.

Preservation vs. restoration
Aluminum is resistant to most types of corrosion, including attack by sulfur compounds such as hydrogen sulfide and sulfur dioxide. Aluminum is





damaged by galvanic action caused by contact with some other metals, including steel. In the case of the Aluminaire, there was only minor damage from galvanic action, where steel elements -stairs and beams- came in contact with the aluminum. Aluminum and steel bolts had been used to hold the structure together, so little damage occurred at the joints.

Due to the numerous moves and lack of proper maintenance, however, the surviving corrugated panels are in poor to fair condition: they have lost their shininess. They are dented. Panels have been moved around the building, and many others are missing. Schwarting, the project architect, is faced with a dilemma that pits preservation of historic fabric against restoration of the original appearance. Under consideration is a plan to replace all panels with modern replicas - this would restore the shiny, machine-like quality of the exterior, but at the same time would result in the sacrifice of a significant amount of historic fabric (although original panels could, of course, be displayed inside the building). Another alternative is to repair and reuse the existing panels. Some would need replacing, and so far it has been impossible to find an exact match to the corrugated aluminum. With a repaired facade, the exterior would no longer be sleek and would look its age, with dents and mismatched panels. A third alternative -to use surviving panels on two walls and to install new panels on the remaining walls- is also a possible option.

The choice is a difficult one: preserve historic fabric which bears little resemblance to its original appearance or replace with new fabric which accurately replicates the original shiny surface? Does one preserve the architects' original concept -a sleek 'machine for living' through replication of the aluminum skin- or accept the changes over time and try to save as much of the historic fabric as possible? Traditionalists would likely support the latter view, arguing that it's 'better to repair than to replace'. Yet there are persuasive arguments to make on both sides. A review of the written documentation makes it clear that the shiny, machine-like appearance of the Aluminaire was an intended part of its look when it debuted in 1931.

Challenge for preservationists

When the Aluminaire was cut down from a three-story to a two-story house, the six aluminum pipe columns running through the building were hacked off. The columns were not originally one length but had a sleeved joint at the third floor. The architect plans to fabricate sleeves inside the ends of the columns and insert new pieces to replace the portions that had been cut off. The original first floor, lost during the second move, will be reconstructed based on original plans. All other structural elements have survived and will be reused. Steel sash are rusted but can be sandblasted and reused.

Additional diagonal bracing may be inserted within the walls to increase lateral stability. The two layers of one half inch insulation board seem inadequate by today's energy standards, and styrofoam insulation may be added to increase the efficiency of the walls. A building permit has been issued for the Aluminaire, even though the house is not handicapped accessible. There is only one means of egress - a straight run of stairs. The New York Institute of Technology plans to use the house (which is under 2,500 square feet) as a museum. Given the dimensions and design of the Aluminaire, an additional means of vertical movement through the house could not be added without severely compromising the integrity of the design.

Designed as an experimental house to reflect new technologies and materials and to generate new ideas, the Aluminaire is unique. The materials used in the house -aluminum and synthetic products- had appeared elsewhere but their application to residential architecture was new. The dismantling and reassembly of the house raises challenging issues for preservationists, issues that are likely to appear with greater frequency in restoration projects of 20th Century historic structures.

H. Ward Jandl is the Deputy Chief of the Preservation Assistance Division of the National Park Service.

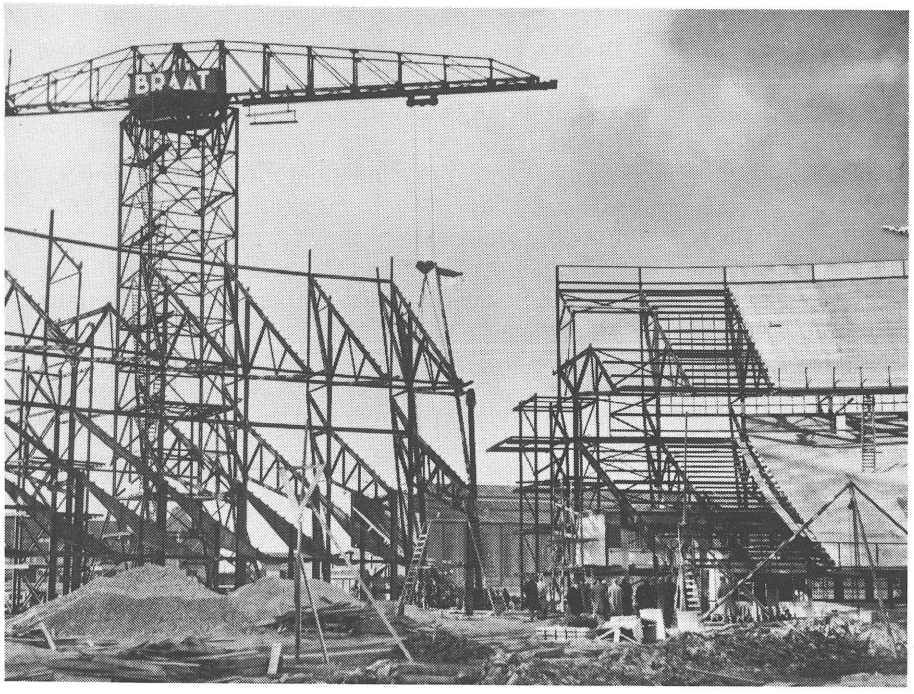
Acknowledgements: This article is based on a paper given at the 1989 APT Conference in Chicago and published in the APT Bulletin *in 1991. I owe thanks to Michael Schwarting, professor of architecture at the New York Institute of Technology, who has been in charge of the restoration project; and to architect Joe Rosa whose monograph on Albert Frey, the Aluminaire's principal architect, was published by Rizzoli in 1990.*

Revitalizing a Super Bowl
The Feyenoord Stadium - ahead of its time

The soccer-stadium for Rotterdam's FC Feyenoord is an icon of modernity that dates back to the early 1930's. Economy in the use of materials and labour was a leading principle in the design of this 'machine' for spectacular events.
A recent revitalization programme necessitated a critical reassessment of the stadium, in both technical and functional terms. Today's construction methods for steel superstructures differ sharply from the 1930's *meccano* work. But also in architectural terms a balance had to be found between the original building and new additions, between harmony and contrast. After a competition, the heirs of the original architect were invited to make a renovation proposal, that is currently being executed. The slenderness of the original steelframe makes this a delicate operation, that requires extremely careful handling.

by Meindert Booy and Stephen Lewis

The Feyenoord Stadium, or 'Kuip' as it is known, is undoubtedly one of the Netherlands' most important MoMo's. It is distinguished from the other landmarks of the Modern Movement by the use of extensive steel constructions which in addition largely determine the expression. This is in contrast to the other landmarks from the relevant period whose expression is often determined by white-stuccoed volumes in contrast to slim glass facades.
The soccer stadium built in 1934-35 is still being used as such, although in recent years it is also used for pop-concerts. The technical condition of the construction made it necessary to choose between demolition or thorough renovation. Present-day demands with regard to comfort and the provision of facilities for the business sector meant a review was necessary. This led to a large-scale plan: renovation of the existing stadium, roofing in of all seats, internal conversions and the addition of office, bar and restaurant facilities in a separate building, right next to the stadium. The total investment comes to 115 million guilders. The preparation time was extremely short. After the provisional design was ready in October 1993, the period for execution was set for March to November 1994.
The project team consists of the project developer



Although prefabricated to a certain extent, the steel frame of 1930 appears as *meccano* work today. Large trusses were composed from rolled sections, hoisted up and mounted in place with rivets.
The building process was according to the fact that, in the 1930's, labour was cheap and materials expensive.
All period photographs: Archives Van den Broek en Bakema Architects.

Mabon, the contractor HBG (*Hollandse Beton Groep*) and AC Feyenoord (*Architecten Combinatie Feyenoord*).
That the team, together with many others such as the municipal departments, successfully completed this complicated task is due not only to craftsmanship, but also to emotion - 'this is the Kuip!'.

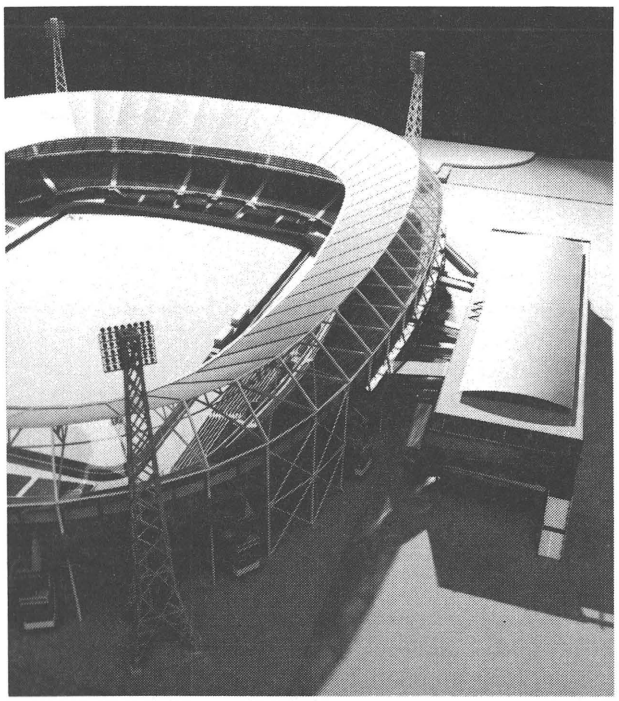
Original design
The initial ideas for a soccer stadium in Rotterdam came from Van Zandvliet, the then president of the soccer club Feyenoord. His ideal was to build a stadium for 60,000 spectators in two levels, that would be functional and offer everyone a clear view of the playing field.
The Rotterdam architects L.C. van der Vlugt and J.A. Brinkman were commissioned the contract. The stadium design would have to fulfill certain criteria such as:

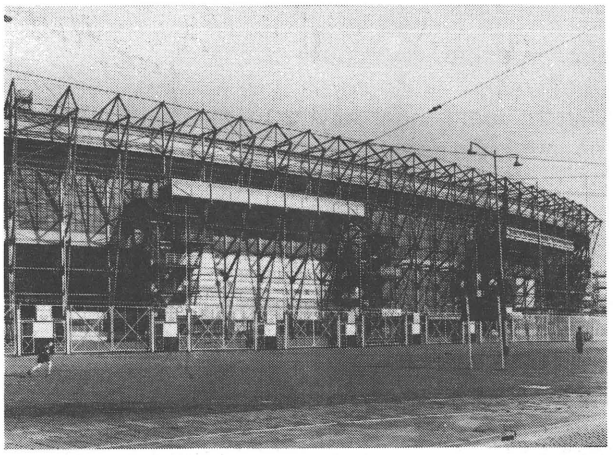
a. an unhampered field of vision: no obstacles, a view over the entire field from each seat and the distance to the field as small as possible,
b. a quick and efficient circulation of spectators to and from the stands, and
c. a soccer field with dimensions of international standards

A double stand was designed, not linear but circular in form with two closed rings, the upper one fully cantilevered over the lower one. The load-bearing construction consisting of 120 steel frames was designed in such a way, that the view over the field was not obstructed by columns. Steel frames together with horizontal steel joists and the reinforced concrete floors provide the structural load-bearing capacity for the rings. Placed in between the structural frames was a facade, composed of slender steel profiles and glass panes. This not only reduced wind draft but provided the stadium with a sense of lightness and transparency. The two rings appear to be floating separately above each other.
To achieve a quick and efficient circulation of spectators (in six minutes) to and from the stands, 22 open staircases were constructed on the outside of the stadium. Each staircase consists of two interwoven stairs, giving access to each of the two rings. The banisters of the stairs to the lower ring are painted white, to the upper ring red. The staircases themselves not only serve as access, but contribute to the stability of the stadium by picking up additional tension-stresses.
The construction period was from September 16, 1935 until July 23, 1936 and the costs totalled 1.1 million guilders.

Product of depression
Feyenoord Stadium is a product of its time and a mirror of the ideas of the Modern Movement. In those days financing was difficult, materials expensive (though steel was cheaper than concrete) and labour relatively cheap. Contracts were signed on for incredibly low prices and often against unacceptable conditions.
As many parts as possible were prefabricated in order to minimize labour costs. Steel profiles and concrete elements were dimensioned as economically as possible. Consequently, the new project team was confronted with the problem of a load-bearing construction that no longer meets the present day demands of a stadium that serves as a temple for soccer-matches, concerts and other large events.
An example of this are the extra stresses produced

The prefabricated units applied for the new superstructure are quite larger and are assembled to even bigger prefab elements on the ground. Parts are welded together from round steel tubes.
All recent photos: Bastiaan Ingen Housz.





Top: The steel filigree of the original building has an incredible sense of lightness and transparency. Left: The volume on the right is in contrast with the original structure. The new roof frame has a merit of its own.

by a pop-concert, not calculated in the original design, and the effects on its construction. Several tests were conducted, resulting in a list of measures to be implemented which would guarantee the safety of all stadium-users. Extreme deformation of the construction, due to prolonged rhythmic bouncing of the spectators to the music, needed to be controlled. The obvious solution of strengthening the construction was not acceptable because it would affect the appearance, infringing on the light and transparent design of the stadium. Therefore a solution was chosen whereby stage-management would effectively control the volume at critical levels during pop-concerts.

Transformation

In dialogue with all the parties concerned, the following conditions were relevant for the revitalization of the stadium:

a. implementing of FIFA and UEFA guidelines,
b. a controlled situation outside the stadium, with divided streams of spectators,
c. modern sale and control of tickets,
d. numbered seats,
e. special safety provisions,
f. business-hospitality units,
g. new sanitary equipment and catering provisions throughout the stadium,
h. a roof covering two-thirds of the seats,
i. and very important: the preservation of the character of the stadium.

Main characteristic features of the stadium are:

a. the light 'filigree'-like construction,
b. the modest use of colour: two tones of grey with only red and white accents at the staircases,
c. the transparency, which was literally the case in the original state but partly reduced as a consequence of replacing the glass with closed wall panels, and
d. the intimacy, which provides a good contact between the performance on the field and the spectators.

Developer Mabon, contractor HBG and Architectenbureau Van den Broek en Bakema were selected, after a competition, to further develop their plans for the renovation and transformation of the stadium. Because of their experience with steel-, glass and concrete-constructions, architects Zwarts & Jansma were involved in the effectuation of the plans. Thus arose the A(rchitects) C(ombination) Feyenoord, a co-operation of both firms.

Planning the execution

The project is divided in several planning stages and subsequent building parts:

a. the renovation of the existing stadium,
b. a new roof construction,
c. new player accommodations and business-units ('surgical operation')
d. the *Maasgebouw*, a new multi-functional building.

The superstructure of this new roof of 60 columns is detached from the load-bearing construction of the existing stadium. The steel construction has been assembled on site and all segments have been hoisted in place within three weeks. The roof

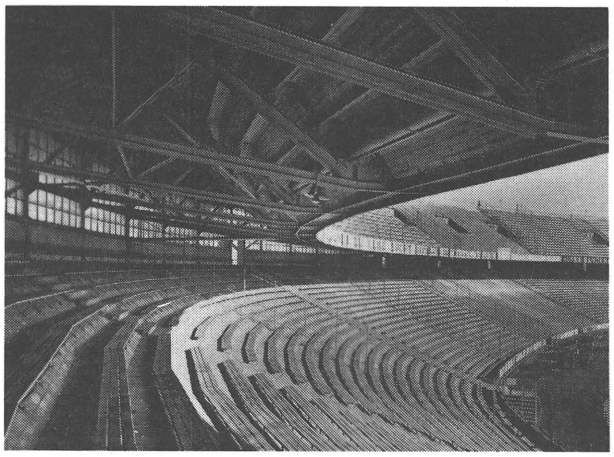
is made of folded aluminium panels (Kal-Zip) and polycarbonate panes (Lexan). At the side of the river Maas, an operation has been executed with the existing stand: part of the stadium has been removed and, in its place and divided over two levels, new accommodations for the players and the press have been created. An additional two levels, containing business-units, have been placed between the first and the second ring. This has been dubbed the 'surgical operation' because such precision was required to literally fit the new floor levels in between the existing stands. On the second ring, above the business-units, 1200 business-seats have been realized.
The *Maasgebouw* consists of two floors, raised 6 metres above ground level. Offering accommodation for restaurants, a *brasserie*, congress halls, a 'home of history' and offices. The building is connected with the business-units and the stadium by means of 6 steel and glass bridges. The load-bearing construction consists of a steel frame with prefab concrete floor elements.

Renovation-restoration
The quality of the construction had declined so much that the future safety of the stadium was threatened. This applies to both the steel construction, as a consequence of rust and rot, and the concrete floors of the stands which is supported by trusses where the concrete has been damaged by 'ettringiet'.
An inventory took place in which every component was mentioned and checked against precisely defined classifications. In this way it was determined what could simply be given a new top layer and what had to be repaired or replaced. For example, the main trusses have for the most part been repaired, the steel joists partially, and the stair railings completely replaced. All rivets have been checked and replaced where necessary by prestressed bolts. In principle, the original details could be retained in this manner. Only with the front edges of the stands and the sides of the stairs have the details been adapted in such a way that the enclosing of damp is avoided. After removing, where necessary, a number of layers of earlier paint jobs, the steel construction was refinished in a 3-layer paint system - iron mica paint in the original colour.
The stadium is officially listed as a Municipal Monument. A study is being carried out as to whether to list it as a National Monument too. In addition an attempt is being made to obtain funds for a piece of real restoration, that is, the replacement of closed wall panels with glass curtain walls reflecting to the original.
This would restore the stadium to its former splendour, because if the facade between the first and the second ring would become transparent again, the floating character of the second ring of stands would again be perceptible.

The 1930's and present architecture
In order to do justice to the building it has been decided to make a distinction between the original and the new annexes as visible as possible: the new building gets its own allure, contemporary, in a respectful interplay with the original building. It is therefore not just for technical reasons that the load-bearing construction of the roof is put next to the stadium, this is also architecturally desirable. The roof floats like a great halo above the Kuip and is a continuation of the principle of the two floating rings of stands. The columns of round steel tubing are further apart (10 metres) than the stadium trusses constructed of steel sections (5 metres). The smooth new building contrasts with the old filigree.
On the same basis, a smooth form in structural glazing was chosen for the Maasgebouw. The Maas building stands separate from the stadium. However, the mutual distance is relatively small, as the building belongs to the stadium. From the big interior spaces in the Maas building the old building forms a fantastic background decor. In addition, an interesting space is created between the two buildings, with bridges which through their slanted position are reminiscent of that other MoMo, designed by Van der Vlugt, the Van Nelle factories in Rotterdam of 1926-30.
The facade of the 'surgical operation'-volume is clearly distinguished from the stadium's facade, located in the same plane: smooth tile work and large glass surfaces contrast with the old steel window facades with the glass sizes of 75 x 75 cm, which were economical at the time. On the field side, the glass facade of business units is clearly present and the originally floating character of the second ring is somewhat impaired. The facade is set back a little from the front edge of this stand; the characteristic, horizontally continuous bands remain intact.
The stadium has been restored to its original colour scheme; the entire construction is finished with a dark grey iron mica paint. The red and white balustrades of the stairways clearly stand out against this, as does the total roof construction which is painted white and the Maas building with its green-tinted glass and blue-painted superstructure.

The 1930's and present technology
In addition to the desired architectural distinction between old and new, there are also many technical reasons which cause the form and elaboration of the new building to differ from the existing one in terms of technical and organizational aspects as well as safety requirements, which differ sharply from those of 1935. As stated, a number of technical details have been adjusted in the restoration. Much greater are the differences in the main construction of the roof. Although in 1935 quite a lot was

prefabricated, the units now produced are quite larger and are assembled into even bigger prefab elements on the ground, before being hoisted up with the biggest mobile crane in Europe. These elements are completely finished in the factory; the technical facilities are also fitted onto the construction on the ground. A big difference with the 'meccano' work of the 1930's.
Round steel tubes have been chiefly used in the new building; in contrast to the existing construction of rolled sections. The tubes are more logical considering the principle of the construction, with its hinged columns and pull-push rings, instead of trusses. However, they are more expensive per kilo of steel and the details and mountings are also more complicated. Here, many welded complex intersections were used instead of the old rivet connections. In the 1930's labour was cheap and materials expensive. Today a relatively more expensive material is being used to save labour. The finish and the maintenance of the round tubes will be simpler due to their relatively small exterior surface.
With regard to the strict fire regulations, the 'surgical operation' has been constructed completely in steel and is protected with a 90 minute fire resistant cladding. This is in contrast to the filling under the original stands, where the steel construction in the relevant spaces remained visible and unprotected. There are also differences in the roof finish in steel plate. The original roof of the grandstand was constructed of overlapping corrugated metal sheets. The new roof is finished in folded aluminium panels, which are fitted and pressed together. Fundamentally, this is a traditional detail familiar from copper and zinc roof coverings. The development of new techniques has made these details modern again.



Top: The original 'interior' of the Feyenoord soccer stadium displays an unprecedented dynamic, that matches its purpose.
Bottom: The new roof over the stands still allows plenty of daylight to enter.

Ahead of its time
The principal goal was and is that the Feyenoord Stadium will survive in a useful and appropriate way. The transformation of the stadium had to be an optimum between the preservation of the landmark and the demands of a future soccer-stadium. The new stadium is visibly different in appearance, but the original Feyenoord Stadium is still very recognizable. For soccer-minded Holland, Rotterdam and the F.C. Feyenoord this project offers - ahead of other towns and soccer-clubs - a stadium ahead of its time.

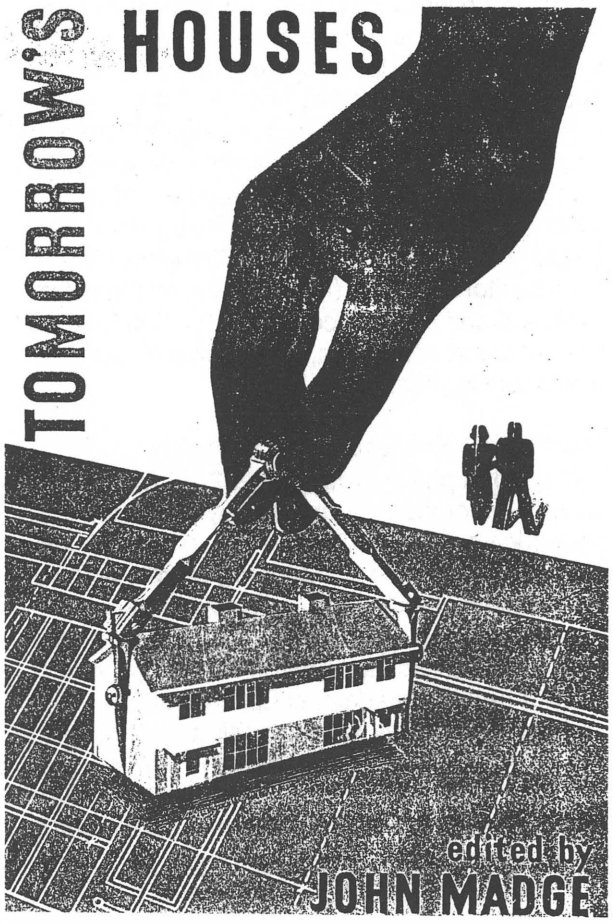
Meindert Booy and Stephen Lewis are the project architects of Architectenbureau Van den Broek en Bakema, Rotterdam, The Netherlands.

Moredun Housing Area, Edinburgh
Prefabricated metal dwellings of the 1940's housing drive

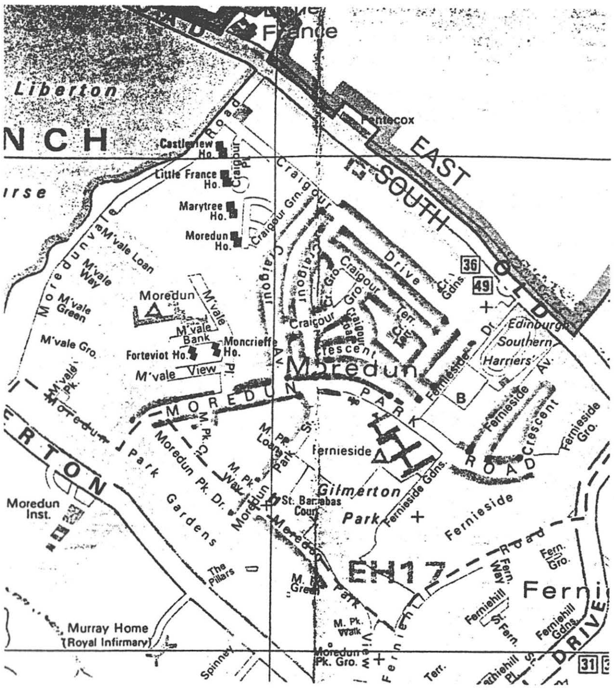
The importance of the Moredun Housing Area - the subject of one of the 50 fiches submitted by DOCOMOMO Scottish National Group for the International Register - lies in the fact that it includes our country's last significant survivals of a potent symbol of emergency postWar housing production: the factory-built aluminium 'prefab'. The Moredun scheme contains 139 examples of a batch of 145 'AIROH' (Aircraft Industries Research Organization for Housing) B2 Permanent Aluminium Bungalows, supplied and built in 1948-49. This is by far the largest group of 'prefabs' remaining in Scotland.
This article surveys the relation between the 'prefab' building drive and the architectural concepts of the Modern Movement. The fact that the configuration of these lightweight, mass-produced dwellings appeared in contrast with the housing philosophy of scientific modernism, today might advance their survival.

by Miles Glendinning

At Moredun, the 'prefabs' are mixed in a single development with two other early postWar prefabricated types, the BISF Type 'A' house and the Blackburn house, along with one or two blocks of 'traditional' masonry construction.
For completeness, this article deals with the 'non-traditional' section of the scheme as a whole (including a few blocks of traditionally-built housing in generally non-traditional street-ensembles). The scheme is a coherent area dominated by 1940's prefabricated structures, to an extent unparalleled in Scotland (the next in size is a small scheme of only 24 bungalows at Toryglen, Glasgow).
However, proposals have now been advanced by the local authority for gradual redevelopment: these proposals are strongly opposed by tenants.



Left: Frontcover of John Madge (ed.), *Tomorrow's Houses*, 1946, showing BISF houses.
Bottom: BISF houses at Fernieside Drive.
All photographs by Miles Glendinning.



Left: Map of Edinburgh's Moredun Housing Area.
Top: Pair of Blackburn Permanent Houses at Moredun Park Road.

Historical Introduction

The centrally-directed war-effort of 1939-45 seemed to accelerate the State's involvement in social provision, and, for a few years, even to change its basic organizational framework: municipal and private activity was overshadowed by coordinated 'strategic' British Government initiatives which extended all over the UK. Some of these programmes, such as the New Towns or the 'nationalization' of key industries, were to endure for several decades. The most dramatic of all, however, lasted only a few years: the massive programme of housing construction employing prefabricated construction methods, which was undertaken in the late 1940's and earliest 1950's. This audaciously sought to channel the economic requirement for diversification of the armaments and engineering industries (and their maintenance for any future conflict), directly into the tackling of the most urgent of all social problems - the demand for new homes for working-class people. The centralized Government organization of this programme ran sharply counter to the general trend, in Scottish social housing in the 1930's-50's, of an ever more overwhelming dominance by municipal and local authorities, to an extent unparalleled in Europe.

This prefabricated or 'non-traditional' housing programme was a strictly postWar phenomenon, aimed at remedying a shortage of dwellings due to wartime destruction and cessation of building, by building 'family' sized (4, 5 apartment) cottage houses in the suburbs. It was thus something of a diversion from the preWar drift of housing policy (which had been increasingly focusing on higher-density tenement-building), and instead briefly revived the strategy of the 1917 Ballantyne Report on Working-Class Housing: the international philosophy of rejection of tenements in favour of garden suburbs - as pioneered around 1900 in settlements such as Hellerau and Letchworth. The early postWar prefabrication campaign had three main phases.

Temporary housing drive: 'Prefabs'

Between 1945 and 1947 32,176 single-storey detached dwellings of lightweight prefabricated construction were built under the provisions of the Housing (Temporary Accommodation) Act 1944. Variants were produced by several manufacturers, and others were imported from the USA under the Lend-Lease scheme. They were erected under the aegis of the Ministry of Works, through contractors: local authorities merely had to supply serviced sites. Most prefab variants were designed in England and supplied by MoW throughout UK state territory, but two (Phoenix and Miller) were designed and built in Scotland. With the close link to aircraft manufacturers, the emphasis was on metal construction.

'Permanent non-traditional' housing

This second phase, from 1947-52, which accounted for the majority of early postWar prefabricated construction, inherited several key features from the temporary programme, notably the principle of bulk-ordering of dwellings in non-site-specific batches. However, houses were now mostly of two storeys and of somewhat heavier prefabricated construction, with the emphasis decisively shifting back to concrete - the main 'non-traditional' material of the interWar years. And local authorities once more became the chief patrons. Now the prefabricated proportion of national Scottish housing output became increasingly dominant (up to roughly two-thirds in

1947-49): of the 204,000 public housing completions total between 1945 and 1954, 100,000 were of non-traditional construction. Likely explanations for the great impact of prefabrication here include the preWar tradition of constructional innovation (itself stemming from the post-1918 eclipse of the previously prevalent stone-building tradition); the efforts of the Department of Health and a contractors' consortium (the Scottish Housing Group) to encourage local authorities to use prefabrication and negotiated contracting; and the experimental initiatives of the Scottish Special Housing Association (including an area at Sighthill dedicated to prototype systems) and the Glasgow architect Sam Bunton.

Return to 'traditional' construction

By the beginning of the 1950's, interWar policies and patterns reasserted themselves more vigorously, and the brief extension of the unified 'war effort' into social housing ended. A resurgence of local-authority power in housing coincided with a return to building urban tenements. So as material shortages eased, prefabricated systems suitable only for 1- or 2-storey houses looked less attractive, and were phased out. From then on, research into prefabrication (including Bunton's work) began to reorientate itself towards flats.

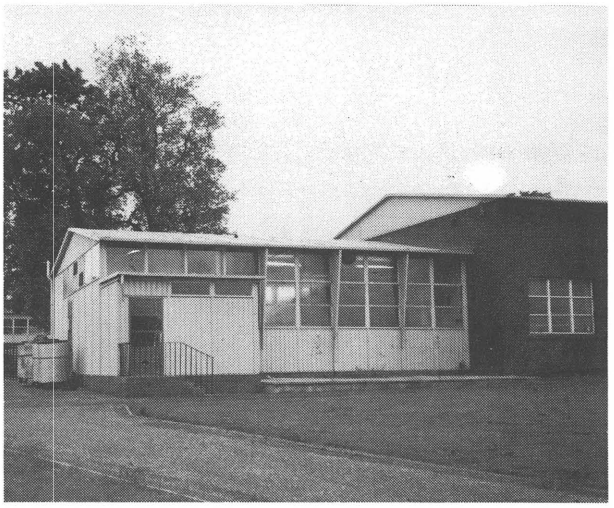
Seen in the light of the general drift of Scottish national housing policy and building patterns from the 1930's to 1960's - a crescendo of municipal power and architectural monumentality - the 1940's prefabricated-housing programme was a brief diversion, directly attributable to wartime disruption. But, even if short-lived, it was exceedingly spectacular. Let us, now, examine in more detail the three prefabricated house types built at Moredun.

Aluminium Bungalow

The scientific and organizational panache of the prefabricated housing drive was epitomized above all by the AIROH aluminium bungalow, described in R. B. White's history as 'much the most highly prefabricated house in the programme... a great historical achievement in prefabrication.'

Conceived in 1944 by the AIROH consortium of manufacturers, the constructional idea was very simple: to re-tool aircraft factories to make prefabricated dwellings from light alloy aluminium. Production was concentrated in five factories in Scotland and England, one being of Blackburn of Dumbarton.

Each bungalow was factory-assembled in four fully-finished pieces, including electrical wiring, glazing and painting, and delivered directly by lorry: local authorities' role was confined to providing fully-serviced sites, and the only non-mechanized work was the nailing down of floorboards. One of the four sections was a kitchen-bathroom unit, partly made of steel and including the dwelling's entire plumbing system. The bungalows were highly serviced, with fully 'fitted' kitchens, including refrigerators, and heating to bedrooms as well as living areas. They were much more expensive than 'traditional' building, but their production was heavily subsidized by the Government, as a safeguard of future military-industrial capacity. In 1947, a version with thicker roof and minor anti-corrosion modifications was developed for permanent occupancy. These 'B2' Permanent Aluminium Bungalows were supplied (from early 1948) in smaller numbers, and for more specialized purposes: e.g. housing of key workers in strategic industries, or release of houses for tuberculosis cases. The total number built in Scotland was 1,500.



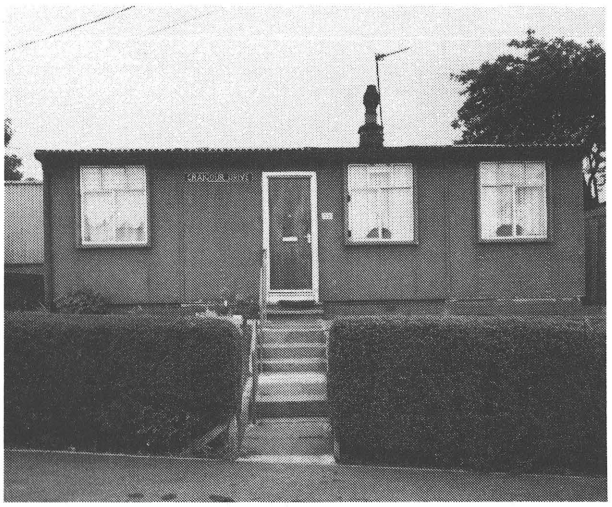
The prefabricated Fernieside Primary School at Moredun.

Blackburn Permanent House (Blackburn Mk.III)

The purpose of this house was an attempt, by one of the AIROH firms, to bridge the gap between their own lightweight aircraft aluminium technology and the solidity (in both construction and appearance) of the 'permanent' house. It was designed by Sam Bunton, as consultant architect, in 1948. Two storeys high, and built in pairs or terraces, it combined conventional masonry outer walls (of roughcast brick) with an aluminium internal structure (floors, ceilings, partitions, roof units). Nearly 4,000 were built in Scotland, and Bunton designed further experimental types for the firm up to the early 1950's.

B.I.S.F. House

The most successful, in numerical terms, of all the non-traditional systems of the late 1940's was the B.I.S.F. House. Developed in England (with a prototype built in 1944 at Northolt, London), it was



One of the Permanent Aluminium Bungalows, at 53 Craigour Drive, Moredun.
These bungalows were much more expensive than 'traditional' buildings, but their production was heavily subsidized by the Government, as a safeguard of future military-industrial capacity.

constructed, always as semi-detached pairs, in large numbers (5,000 across the country). In its steel construction, it is very similar to the 1920's 'Dorlonco' house, but architecturally recast in modern form by Frederick Gibberd. In Scotland, Sam Bunton was the consultant architect.

Prefabrication in Edinburgh

The Government circular (164/1944) by the Department of Health for Scotland (DHS), which heralded the temporary housing programme, suggested an allocation of 4,000 to the capital - a very large figure (for instance, Glasgow only received 2,550). The 4,000 allocation to Edinburgh Corporation was eventually distributed between the following types: Aluminium Bungalow 1,794, Arcon 758, Tarran 636, Uni-Seco 812. Numerous vacant sites were available immediately (some left over from the preWar programme): the most prominent were West Pilton, Sighthill, Craigmillar, Muirhouse, Southfield, and Hyvot's Bank.
In 1946, the emphasis of Edinburgh's programme began to switch to permanent houses. The Housing Committee now proposed, in the short term, 5,547 of these in addition to the 4,000 prefabs. At first, it was thought that most of the former would be traditionally built (in harled brick), but the growing impact of prefabrication, and Bunton's promotional activities for the Scottish Housing Group, encouraged a change of mind. In April 1946, 350 BISF houses were allocated by DHS (Housing Committee representatives having visited Northolt). Then a DHS suggestion of 25 permanent aluminium houses for tubercular families was accepted, followed by another 120. Their cost was just over £ 1,400 each (split between £ 200 for foundations, £ 1200 for manufacture, transport and erection). The manufacturer and contractor for erection was Blackburn (Dumbarton). By the end of that year, 1,787 out of the 4,000 temporary-house allocation had been erected, while 2,463 had been commenced. In 1949, a fresh batch of six types of non-traditional permanent houses was inspected by Housing Committee representatives. Of these, only the Blackburn Permanent House was followed up, in the form of an order for 400: its cost in Edinburgh was around £ 1,360-1,395. But by then, the emphasis of production was moving on to traditional construction, which was exclusively employed, for instance, at the prestigious development at The Inch.

Moredun Housing area

The reason Moredun has ended up, now, as such a unique assemblage of prefabricated survivals, is that its development coincided with the heyday of the building of non-traditional, but permanent houses - here including B2 permanent bungalows. By contrast, the City's temporary housing schemes (including Moredun's B1 bungalows) vanished in the 1960's, redeveloped at higher density in the course of Pat Rogan's multi-storey 'crusade'.
Moredun formed part of the second phase of postWar site acquisition: this was underway in late 1946. The plans originally envisaged 565 temporary houses, and 1054 permanent houses, of which 170 would be BISF (to be erected by local contractors James Miller and W. and J.R. Watson), and 884 traditionally-built. Almost all dwellings would be of four or five apartments. The site preparation was assigned in rolling contracts to James White (Contractors) Ltd. A private consultant architect, J.A.W. Grant (designer of the pioneering Westerton Garden Suburb, 1913-15), was engaged, first for the layout but then, in 1947, for the traditional house-types too, which he designed in a plain Lorimerian vernacular style. But owing to the mounting pressure to build non-traditional permanent houses, Grant's plans for the permanent housing section were radically modified. The BISF allocation had been commenced in June 1948 (and would be complete in early 1949). In January 1949, it was decided to begin developing the remaining 43 acres of the site with 186 out of the City's Blackburn allocation (the remaining 214 of which would go to Saughton Mains), plus the whole of the 120-strong second

consignment of B2 Aluminium Bungalows: the 25-dwelling first phase had been delivered the previous month. The City Architect's staff revised Grant's layout: the 120 bungalows arrived in February/March 1949, while the 186 Blackburn houses (in pairs or short terraces) were built from April. In June, a final development of traditional houses to Grant's plans was approved: there were 259 dwellings, including two blocks of shops and houses in Moredun Park Road. The final total of permanent housing in Moredun Housing Area was 752, comprising 251 traditional, and 501 non-traditional (170 BISF, 145 Aluminium, 186 Blackburn).

In the mid-1960's, the temporary-housing area, along with a few permanent BISF and B2's, was demolished and redeveloped by a Wimpey package-deal, including a line of tall '1001/6' point blocks. Since then, there has been little change to the permanent non-traditional houses. Two bungalows (3, 9 Craigour Avenue) have been overclad, and some other dwellings have had windows replaced; but most are still in original condition. The current redevelopment plans have been justified by the high cost of refurbishment to present-day standards: DOCOMOMO Scottish Group are now providing advice, including the preparation of this paper, to a group of tenants opposed to the demolition, and to the Architectural Heritage Society for Scotland (for use in a possible proposal for Government statutory protection).

Conclusion

The most important question concerning the 'prefab' building drive, from the viewpoint of this special Journal issue, is its relation to the architectural concepts of the Modern Movement, and, especially, to those aspects of modernism which emphasized the application of science to the solution of defined 'needs'. Certainly, the building of the 'prefabs' coincided with the introduction of the mainstream Modern Movement to Scotland, and in some of their technical aspects the aluminium structures were uncompromising exemplars of modernity. They abounded in 'mod. cons.' (which gave them their considerable popularity with tenants). And they were truly mass-produced, in aero factories which symbolized modern science and speed. They were mobile and non-site-specific, and were thus said to be '100% recoverable' - an attribute which, presumably, applied even to the 'permanent' variety at Moredun.

But this kind of 'flexibility' soon began to be criticized as architecturally inflexible by advanced modernists, especially in the 1960's confrontation of 'open systems' and 'closed systems'. The Aluminium Bungalow - a single, standardized package - seemed to exemplify the 'closed system': no-one, in the event, ever needed to 'recover' it, other than for demolition! And the house's single-storey, separate 'bungalow' configuration - a form which to some extent resulted from its lightweight mass-production - seemed radically at variance with the housing philosophy of scientific modernism, which favoured more collective or monumental groups of flats set in free-flowing space, whether in parallel *Zeilenbau* rows or more variegated patterns. This tendency had been gathering pace in Scotland since the 1937 Report of the Scottish Architectural Advisory Committee on high flats: by 1944, Glasgow Corporation was already preparing 8-storey *Zeilenbau* blocks. From such a perspective, the aluminium houses seemed little different from the bungalows which had dominated private housebuilding in interWar Scotland, and which had been the subject of much architectural criticism. But, in a further, final irony, this resemblance to bourgeois private housing only reinforced the bungalows' popularity with their initial tenants!

Miles Glendinning is a member of DOCOMOMO-Scotland.

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Preserving the Empire State Building
Mass production of assembly appears irreversible

New York's Empire State Building is one of the most emblematic of North America's landmarks. Not only as a symbol of progress standing out against the sky, but just as well as a reference point in the development of the skyscraper, in the transition from composite wall constructions to the curtain wall.
The planning and construction of the building is an unprecedented example of dry assemblage of prefabricated parts, that allowed a record construction period of only 18 months. Yet, the sophisticated assembly of mountable parts in the facade appeared irreversible when the metal windows needed to be replaced.
A field report on the renovation of a steelframed building that looks like a stone one - a structure on the threshold of modernity.

by Joseph Navarro

Part cultural icon, part emblem of the metropolis, the Empire State Building has endured as a cipher for the modern highrise building and the quintessential 'skyscraper' of the 20th Century. The building has been represented in visionary renderings by Hugh Ferris, documented by the photographer Lewis Hine and obsessively filmed by Andy Warhol. It has withstood the actual crash of an air force bomber and the celluloid assaults of King Kong, that troubled abused primate, victim of

Western cultural dominium and the unconscious legacy of post colonial paranoia. It has been reproduced on T shirts, banners, posters coopted by ad-men and immemoralized as lamps, paperweights, cigarette lighters, and countless objects of affectionate kitsch which has seeped into pop culture. Indeed it may be considered the most pervasive, commercial pop image of the modern city.
While the images may endure in the idealized space of representation, the actual building exists in time and is subject to the adverse effects of the elements. It was completed on May 1,1931, after a design and erection schedule of only eighteen months. The architects, Shreve, Lamb & Harmon, detailed the building assemblies from the structural frame to the exterior cladding as mass produced repetitive components consistent with advances in material technology, fabrication and construction. William Lamb, one of the architects, characterized the production process. Writing in The Architectural Forum in 1931 he stated:
'As far as possible handwork was done away with, for in quantity production with thousands of pieces for each material identical in size and shape, the delay would have been disastrous. Windows, spandrels, steel mullions and stone, all fabricated in various parts of the country, were designed so that they could be duplicated in tremendous quantity with almost perfect accuracy and brought to the building and put together almost like an automobile on the assembly line...'[1]
This was not a machine age metaphor but a calculated rational fact of building production as attested to by the unprecedented construction schedule of one year and forty five days.

Claddings
The window/spandrel detail and its relation to the structural frame was the single most important

determinant of the vocabulary and articulation of the facade. The designers of the Empire State Building devised an ingenious solution to the proportioning of an exterior skin containing 6400 individual windows. The solution not only allowed for economical fabrication and rapid erection but also predetermined the available strategies for future, unanticipated interventions.
The basic parti of the facades is the alternation of continuous vertical surfaces of ashlar limestone, some with delicate reeding patterns, cladding the piers, and the window/spandrel unit consisting of cast aluminum spandrels and conventional double-hung steel windows. Separating the masonry piers from the spandrel/window assembly are continuous mullions of chrome-nickel steel (Allegheny Metal as manufactured by Allegheny Steel Co.). The rhythm of the facades is achieved by the grouping of essentially identical elements in vertical bands of single, paired or triple bays. A unique solution to the fenestration was to place the windows and spandrels 1 1/2 inches beyond the limestone skin thus eliminating the customary finishing of the stone at the reveals of soffits and jambs and the attendant assertive shadows. The stone work was thus greatly simplified and detailed as flat ashlar of 4, 6 and 8 inch slabs dressed on one face only. The masonry is supported on each floor by an 8 inch slab resting directly on the spandrel beam. No shelf angles are employed. With the exception of the corners, the limestone piers are independent of one another and free of cross bonding with masonry. The ashlar was tied to the back-up common brick wall and structural steel with steel straps and clamps. The 5204 cast aluminum spandrels consist of 18 variations and were fabricated with internal ribs for attaching anchors directly to the floor beams independently of the other elements of the assembly. Spandrels are generally 4 ft. high by 5 ft. wide and are sandblasted to produce a dull grey surface which would meet the requirements for 'permanence and freedom from maintenance costs'.[2] The upper edge of the spandrel was received under the sill of the windows and the lower edge was set over the window frame head. Similarly, the sides of the spandrels were overlapped by the exterior chrome-nickel trim. All intersections were provided with stops to receive caulking. The intersection of the spandrel and window sill was caulked from the inside while the window heads, jambs and the sides of the spandrel/chrome -nickel trim were caulked from the outside.

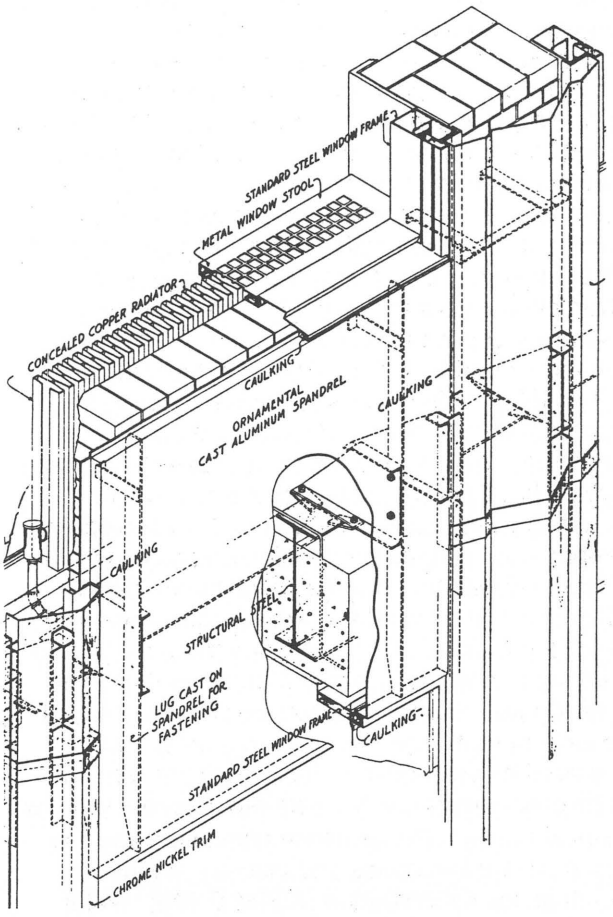
Quality windows

The 6400 windows were conventional steel framed, single glazed, one over one, double-hung units measuring 4 ft. 2 inch by 6 ft. 8 inch, manufactured by Campbell Metal Window Corporation. Sills and sashes were break-formed from 12 gague steel, head and weight box of 16 gague and the glass stop holder of 20 gague.

"The order of my dreams" said director R. Wolters of the Torso company in Hoofddorp, the Netherlands, when he was asked to produce the almost 25,000 balance systems for the new windows of the Empire State Building. In 1991, celebrating the buildings' 60th Anniversary, all 6,500 windows were replaced by contemporary aluminum double hung windows.
Torso's balance systems replace the original counter weights, allowing not only moving the windows up and down, but also opening to the inside for easy cleaning.
According to schedule, 400 windows were replaced from the inside every month.

Text based on NRC Handelsblad of May 15, 1991.

Left: The Empire State Building in New York.
Bottom: The window and spandrel detail and its relation to the structural frame is the most important determinant of the facade. Note the combination of cast aluminum spandrels, steel framed windows and the piers' limestone claddings.



Sashes were hung on No. 130 hot galvanized steel chains and counterweights with single cast iron weights. Pulley assemblies consisted of pressed steel housings and pressed steel pulley wheels with graphite bronze bushings. Pulley assemblies and chains were entirely concealed within the jambs. Weatherstripping included flexible non-ferrous metal weatherstrips at the sill, head and meeting rails. Interlocking flexible zinc weatherstripping was provided at the sides of the sashes and concealed within the jambs. All steel members with the exception of the glass stop holder and cover plates were electro-galvanized after fabrication and than given one dip coat of rust inhibited paint baked for one hour at 300 degrees. The windows selected for the Empire State Building were Campbell Model 25MW. Over one million of these windows have been installed on buildings such as the Chrysler Building, Rockerfeller Center, the Waldorf Astoria Hotel and countless others. The original windows on the buildings referred to are still in service.

No manufacturer today

Based on reports of air and water infiltration, inoperable sashes and deteriorated frames, a random survey of approximately 1200 windows was conducted in 1986. Of the windows surveyed, more than sixty percent exhibited unacceptable levels of air and water infiltration and exhibited some form of deterioration of the exposed elements such as sash sections and sills. Corrosion deposits at the meeting rails rendered a significant number of units inoperable. Although at the time of erection of the building there were a number of steel window manufactures such as Pomeroy and Truscon among others; the advent of the curtain wall and aluminum windows rendered the steel window virtually obsolete for large scale commercial construction. No manufacturer exists today on any appreciable scale. A single small firm in New York, Kilroy Metal Products acquired Campbell and essentially refurbishes existing windows or produces replacements on a small scale. To refurbish the windows of the Empire State Building in place would have required the removal of the upper and lower sashes to effectuate repairs. In addition, a separate contractor would have been required for the removal of existing paint coatings to bare metal followed by appropriate surface preparation and field finishing. Required maintenance was a further deterrent. The refurbished windows would require cleaning from the outside which is a dying trade and would require periodic repainting. In addition the single glazing was thermally inefficient and a significant source of heat loss. For these reasons, it was decided by ownership to replace all the windows. The only commercially viable replacement window was aluminum. Performance criteria established by local building codes and industry standards such as for Air Infiltration (ASTM E 783), Water Resistance Tests (ASTM E331-83), Design criteria of positive and negative pressure of 45 psf (pounds per square foot) and structural test pressure of positive and negative pressure of 67.5 psf were incorporated into the specifications. For thermal efficiency the replacement windows would be thermally glazed consisting of two layers of 3/16 inch glass separated by a 5/8 inch air space.

Brick-red steelframes

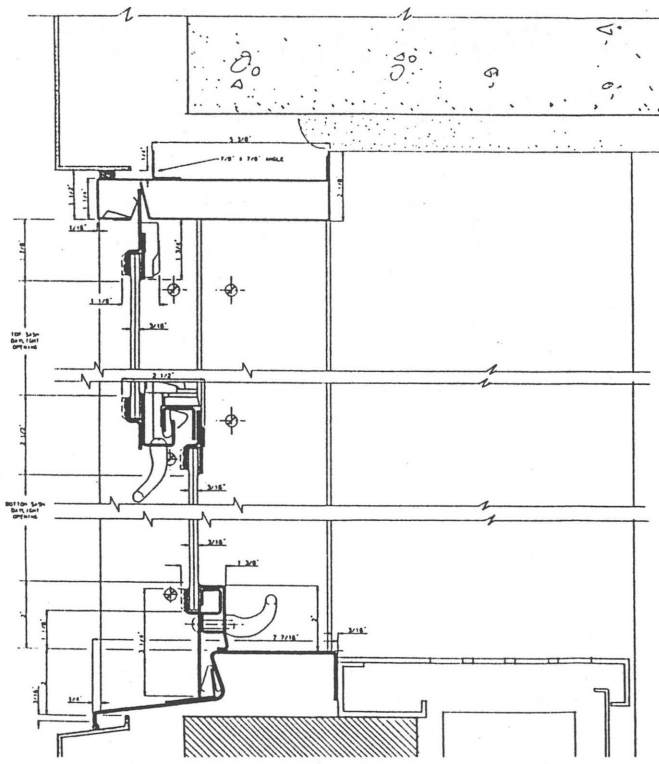
Because the building is a designated Landmark, considerations of visual appropriateness and compatibility were mandated. The preexisting configurations and sight lines were to be maintained as closely as possible. A further requirement was for the windows to be cleaned from the inside.

A number of window manufacturers submitted proposals and based on adherence to design criteria, visual appearance and cost. The contract was awarded to Traco, a large American manufacturer of commercial aluminum windows. A mock-up of a typical double-hung tilt-in window was fabricated, reviewed and approved by the Landmarks Preservation Commission. Because steel window frames are typically built into the masonry as construction proceeds, removal of the window frames without disturbing the integrity of the surrounding masonry and interior finishes was not feasible.

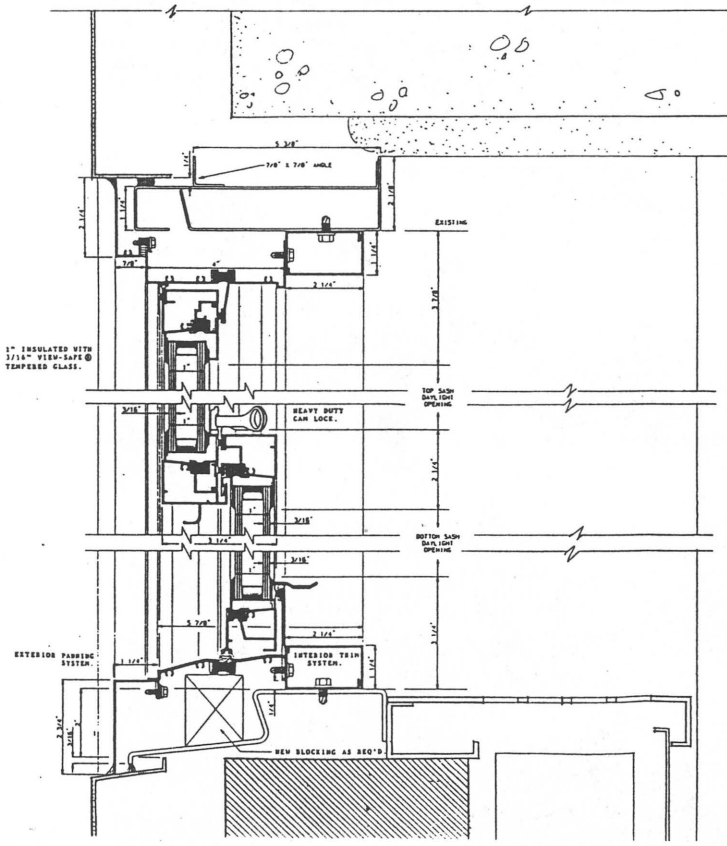
Unfortunately, the mass production of the assembly was not reversible. It was therefore necessary for the existing steel frames to remain in place and an aluminum panning system was employed. The resulting solution reduces the sight lines approximately 3 inches at the perimeter. A metalographic analysis of the existing paint was conducted which indicated that the original color was a surprising rust red. Thus the new windows were finished with a Duranar paint finish of brick red guaranteed for ten years. Window replacement proceeded in 1988 and was completed within two years.

An available substitute

The other metal components of the facade, namely the cast aluminum spandrels and the chrome-nickel trim and the aluminum and bronze of the store fronts and the aluminum and chrome-nickel of the mooring mast are in excellent condition. The aluminum has weathered to a dull pewter in contrast to the glistening chrome-nickel trim. Ironically, the more historically durable cladding material, the limestone ashlar is in need of repair and/or replacement. Water has infiltrated the joints in the stonework and deteriorated the steel straps causing spalling of the stone from the expansive forces of products of corrosion. In addition, due to unrelieved thermal stresses and differential movement of the steel frame and the cladding, continuous vertical cracks have developed at the corners allowing for the infiltration of water and



Top: Vertical section of the original window details.
Bottom: For the new windows an aluminum panning system was employed, since the assembly of the original windows appeared. Note weatherstripping and double glazing.



consequent corrosion of embedded steel. The corners have been surveyed, drawings and specifications prepared and are awaiting a decision to commence.

Whether anticipated or not, the design of the window/spandrel system allowed for a replacement of the fenestration without markedly altering the appearance of the buildings. The new windows are subsumed within the vertical articulation and alternating rhythm of reflective chrome-nickel trim and the matte surfaces of the spandrels. The windows were never considered more than a utilitarian infil providing light and air and subordinated to the more richly detailed spandrel and mullion components. It is consistent that a readily available substitute was selected for replacement.

Basically progressive

The facade of the Empire State Building occupies a middle ground both chronologically and morphologically between the early masonry clad highrises typified by the Woolworth Building (1913) with relatively heavy composite wall construction and the nascent all glass and metal highrises such as Lever House (1952).

The window/spandrel/chrome-nickel mullion assembly may be considered an early form of stick skin construction while the limestone assembly, although unconventional, relied on traditional stonesetting. An architectural critic, Douglas Haskell stated as much: 'No New York building carries more metal with such a look of solid stone. What gives this building its special character is this: That it was caught at the exact moment of transition-caught between metal and stone, between the idea of 'monumental mass' that of airy volume, between handicraft and machine design and in the sway from what was essentially handicraft to what will be essentially industrial methods of fabrication. No New York building of the current season has been so basically progressive and half so fascinating as a problem'.[3]

Joseph Navarro is a practicing architect in New York City.

Notes:

1. William Lamb, *The Empire State Building, VII. The General Design*, in: The Architectural Forum, V.54, January, 1931.
2. H.R. Doswell, *The Empire State Building, XI. Materials of Construction*, in: The Architectural Forum, V.54, May, 1931.
3. Douglas Haskell, *The Empire State Building*, in: Creative Art, 8, April 1932.

Fade-out for Prouvé's Aluminium Pavilion
The easy disappearance of a dismantable building

It was in 1956 that the pavilion which Jean Prouvé had designed three years earlier, and which had been built in 1954 in Paris to commemorate the Centenary of the invention of the first industrial process for aluminium manufacture, was installed at the Lille International Fair, in order to complement the existing installations which play host every year to events of international importance.
With the decline of the Fair itself, that was recently replaced by OMA's Euralille, Prouvé's deteriotating pavilion fell into oblivion. A report on a building that, due to its clever design of (dis)mountable elements, virtually disappeared.

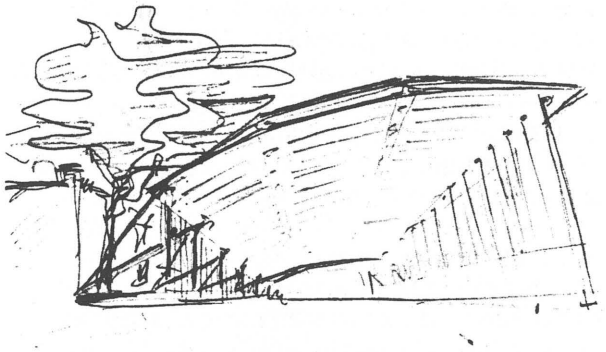
by Axel Vénacque

At the time, the coming to Lille of this 'metal and glass structure, whose modern design and appearance catch the eye'[1], was hailed by the specialist press, who nonetheless said nothing of its brief but glorious Parisian career, most probably so as to avoid giving the impression that it was a 'Parisian cast-off'[2].
The 'new aluminium hall'[3] was thus virtually unknown when it began to give the loyal service which was to continue for some 37 years, during which time its identity was to suffer further slights. First it was hidden behind the designation 'Hall H' which referred in 1957 to the building against which it had been standing. Then, it was falling from anonymity into oblivion when, ten years ago, it was rigged out in an ordinary curtain wall revealing its decline, together with the Trade Fair in its connection with the town. In 1986, the mutilation inflicted upon the Grand Palais, another important work in whose conception Jean Prouvé had also participated in 1951 along with other members of the 'Espace' group[4], effectively put an end to any lingering hopes -admittedly slender- of preserving the architecture of this great

metropolitan edifice. Since then, the different actors of the Euralille event-project, which the Office of Metropolitan Architecture[5] was entrusted with the blueprint's conception, had every opportunity to ignore the disembodied outlines of the Trade Fair buildings.

Re-assemblage

In 1992, the building was still in use. Our initial research enabled us to trace the company that had transferred the pavilion from Paris in 1956 and re-assembled it in Lille. Fortunately, this Lille-based metallic construction company was still in existence, run by an 80 year old inventor who holds the patent for a glazing system without putty, used in the construction of glass and aluminium greenhouses. Thanks to Mr Lannoy's personal recollections and his company's archives, we were able to establish with greater clarity the conditions in which the pavilion was transformed and re-assembled, for it became the ceremonial facade of Hall 'H', arranged in an 'L' and forming the corner which was visible to the public.
To achieve such a conversion, the 150 meters of the Parisian version of the building had to become two facades of 60 and 115 meters long, assembled at a 90° angle, which required the creation of a special frame. Pieces of the original rear face, surplus to requirements in Lille because of the interior continuity between the existing hall and the new one were used to prolong the facade, thereby obtaining the required length of 175m.

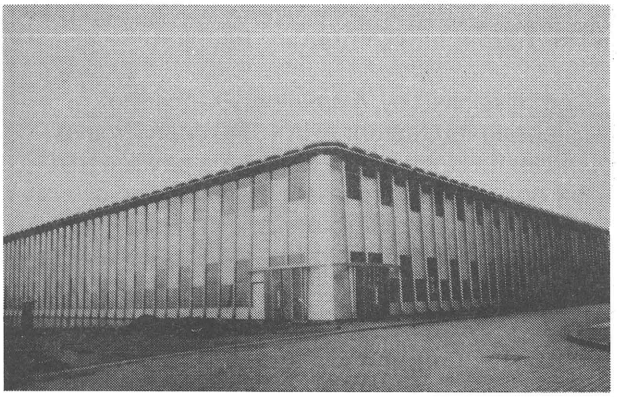


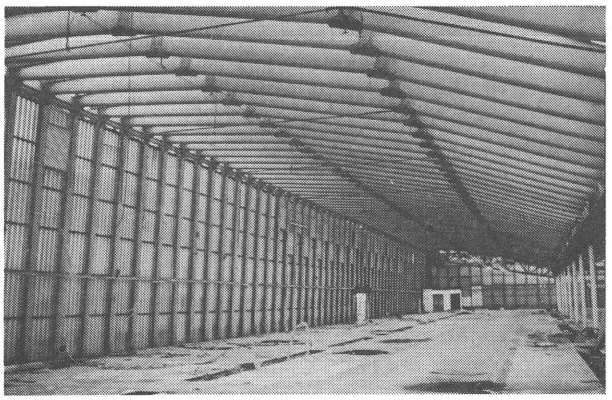
The Aluminium Centenary Pavilion

Commissioned by *Aluminium Français* to celebrate its Centenary in 1954, Jean Prouvé and Henri Huquonnet designed a pavilion that not only provided room for the exhibition of products of the aluminium industry, but was just as well a demonstration of the versatility of the industry's production processes itself. The building, for which 60 tons of aluminium and alloys were used, measures 150m in length, 15m in width, and is 4.60 to 7.60m high. It was produced by Armand Copienne, and assembled within 21 days. After the exhibition on the quays of the Seine in Paris in June and July 1954, the building was relocated to the Trade Fair in Lille in 1956.
The roof was constructed of 114 U-shaped beams, that served as gutters at the same time. The space between the beams, that were set at intervals of approximately 1.3m, was covered with thin aluminium panels.
Spanning 15m with aluminium elements required a special design of the beams, in accordance with the moment diagram. Each beam is composed of three parts, folded of 4mm aluminium. The middle one is rectangular, the other two tapered. These were fixed to cast elements at slight angles, giving the beams their typical tapered form with two bends. Also the ends of the beams were formed by cast aluminium elements, that were mounted to its supports in the facade.
The roof is supported by extruded mullions, containing either thin aluminium or glass panes. Cast elements again connect these with the foundations. Stability was obtained by anchoring the structure to the quays walls along the Seine, located behind the pavilion. This way, the entire interior space could remain free of structural elements.

Text based on: H.F. de Jong and E.W. Karthaus, 'Dakconstructies/Les constructions de toit', in Jean Prouvé Constructeur, *Museum Boymans-Van Beuningen, Rotterdam 1981.*

Top: Design sketch by Prouvé of 1954, to determine the location of supports and the form of the roof beams. From: *Jean Prouvé Constructeur.*
Left: interior view of the Aluminium Pavilion in 1957, after re-assemblage at the Trade Fair in Lille.
Right: the original exterior in Paris, 1954. The facades are still fully glazed.
Photos: Archives Vitralu.





Left: the exterior after re-assemblage in 1957 in Lille. The facade was changed into a rhythmic pattern of aluminium panels, reducing the glazed surface. Photo: Archives Vitralu. Middle and right: dismantling of the pavilion started on July 21st, 1993. Photos: Axel Vénacque.

Research

It was in this form that the pavilion was registered on the Additional list of Historic Monuments by the Regional Archaeological and Ethnological Historical Heritage Commission[6] on February 15th, 1993, on the basis of a dossier which we were required to examine on their behalf[7]. An initial demolition phase was scheduled officially for summer 1993, and we were to learn later that the contract for the work had been signed a few days before the building was officially listed, which meant that it belonged henceforth to the Adjudicator. However, the cultural organization seemed to feel that it had discharged the major part of its duty during the winter by rubber-stamping the registration, since it undertook no action whatsoever during June.

At this juncture, we were carrying out[8] a study on behalf of the City of Lille, the owner of the site, and Péchiney Aluminium and Aluminium Dunkerque Ltd., who were involved through their links with the Aluminium History Institute (I.H.A.). The study included historical and technical information which had already been gathered, and especially an inventory along with storage and dismantling recommendations. An estimate of the cost involved was added to the description of the various phases of the operation. In addition to the need to continue the study using laboratory samples, these conclusions highlighted the technical qualities of a building whose very conception ensured that it was not only easy to assemble and to dismantle, but also extremely adaptable owing to the recreated 4 meter modules, each made up of three identical bays.

Sale of scrap

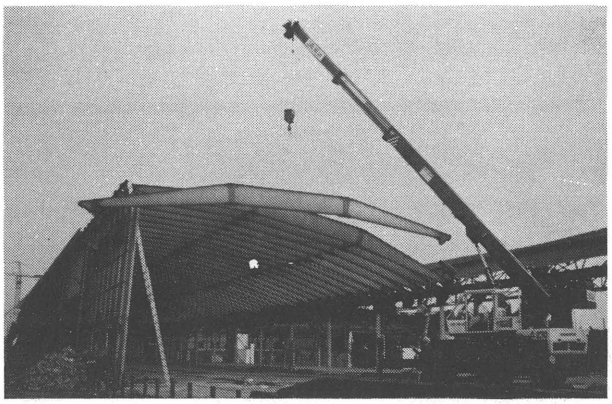
Demolition work began early in July, with the hall adjacent to the pavilion. The purpose of the study, which was carried out in record time, was to mobilize both the authorities and the executors before the start of the holiday season, which usually leaves the former in a totally vegetative state and the latter unable to cope with unexpected orders. Administrative sluggishness did start to make its presence felt in mid-July, however, when we were obliged to intervene to ask the demolition contractor to devote his attention to the Grand Palais, a request to which he obligingly agreed despite the proximity of the pavilion.

Mechanical diggers, unfortunately, were not the only predators to be feared on the Fair site, which lay in a totally isolated part of the city between the ring road and the railway. The open spaces left when the site had ceased to be used had been lent some while before to a group of nomads, whose chief source revenue -as was well known- was the sale of scrap metal to dealers.

The pavilion's position at the center of a demolition site, with no real protective fencing, and with a local population likely to hold a certain interest for what lay inside, gave rise to precisely the type of consequences that might have been feared. A certain number of sheet-metal padding elements, easily accessible, disappeared in the days which followed the start of the demolition work, which had removed the aluminium nave. Making the most of the hours and days of respite that the contractor afforded himself, the nomads made full and effective use of the easy-to-dismantle characteristics that we mentioned earlier, in spite of the presence of security guards who were either too busy or too willing to turn a blind eye to be truly effective.

Miraculous performance

The situation had worsened to such an alarming extent by July 19th that an emergency meeting was held of all the different parties concerned, and the dismantling order was signed by the Chief Curator of Historic Monuments, with no real guarantee of payment: a representative of the City



of Lille had agreed verbally to meet the cost of the dismantling operation, an agreement that was later to be resiliated by his summer replacement due to lack of information.
Nonetheless, media interest and the attention that we were paying to the pavilion had stirred Mr Lannoy's memories. He now 'adopted' a building which was a part of the memorable history of his company. This was enough to ensure his participation, despite the absence of any form of financial guarantee.
On July 21st, the dismantling work, which was becoming more and more urgent, started with the padding elements of the roof and the facades. These parts were subject to regular pilfering. Negotiations with the nomads and appeals to the police proved fruitless, to the extent that two girders were twisted some days later during an attempt made under cover of night to tear off the first bays.
Under the circumstances, it was impossible to store equipment or material on the site or to leave an operation unfinished at the end of the day. The 4 to 6 bays which were dismantled each day were therefore removed for storage, a few kilometers away. This type of operation necessarily had important consequences for the overall cost and duration of the work.
It took a little over a month to dismantle the pavilion: virtually all of the parts were saved (around 90%), an almost miraculous performance in view of the circumstances. Although the pavilion, stored in the open air whilst awaiting a hypothetical reconstruction project, is now free from the threat of imminent destruction, it has also faded a little further from the memory and conscience of those who would have been moved by a more highly 'mediatized' end.

No public recognition

What is particularly surprising in this affair is that the very ease with which the structure in question can be transported is ultimately more likely to facilitate its disappearance than to protect it. The significant lack of interest shown by the local authorities responsible for the conservation of our architectural heritage, and officials of the Ministry of Culture, was particularly astonishing. Not once did their representatives enquire as to the progress or the successful completion of the work, despite the fact that their offices lay less than one kilometer from the site. Their attitude reveals the depth of ignorance and contempt which prevails here concerning buildings which belong to this part of architectural history, and which are not always linked to a name like that of Jean Prouvé. In this disquieting context, it is easy to imagine what fate holds in store for those structures who can rely only upon their modernity to have their right to public recognition acknowledged.

Axel Vénacque is an architect and one of the authors of the dossier on Jean Prouvé's Aluminium Pavilion.

Notes:
1. La Voix du Nord, 3rd November 1956.
2. 'Défroque de la capitale': this expression was initially coined in connection with an 1864 project to build a railway station in Lille, using the pier of the first 'Gare du Nord' station in Paris.
3. La Voix du Nord, 4th May 1957.
4. The 'Espace' group, set up in 1951, boasted 150 members in 1954; architects, painters, and internationally famous sculptors. The manifesto, which appeared in issue n°11 of the review L'Art d'Aujourd'hui, dated 17th October 1951, insisted upon the need for 'the indispensable presence of the plastic arts for the harmony of all the various human activities'.
5. OMA, Office of Metropolitan Architecture, directed by Rem Koolhaas.
6. C.O.R.E.P.H.A.E. Regional body responsible for listing buildings, presided by the Prefect.
7. As the authorities concerned could not examine this dossier, which had remained empty, in time for the February 1993 commission (the commission has met only one time since), they asked our team (which then consisted of Richard Klein, architect and myself) to bring together the elements required to present it.
8. The team acquired a new member in Jean-François Archiéri, a C.N.A.M. engineer and co-author, with Jean-Pierre Levasseur of 'The Jean Prouvé C.N.A.M. Lectures, 1957-1970' (Mardaga, 1990).
9. The estimated cost of dismantling, transport and storage for a six month period was 400.000 FF (not including VAT).

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