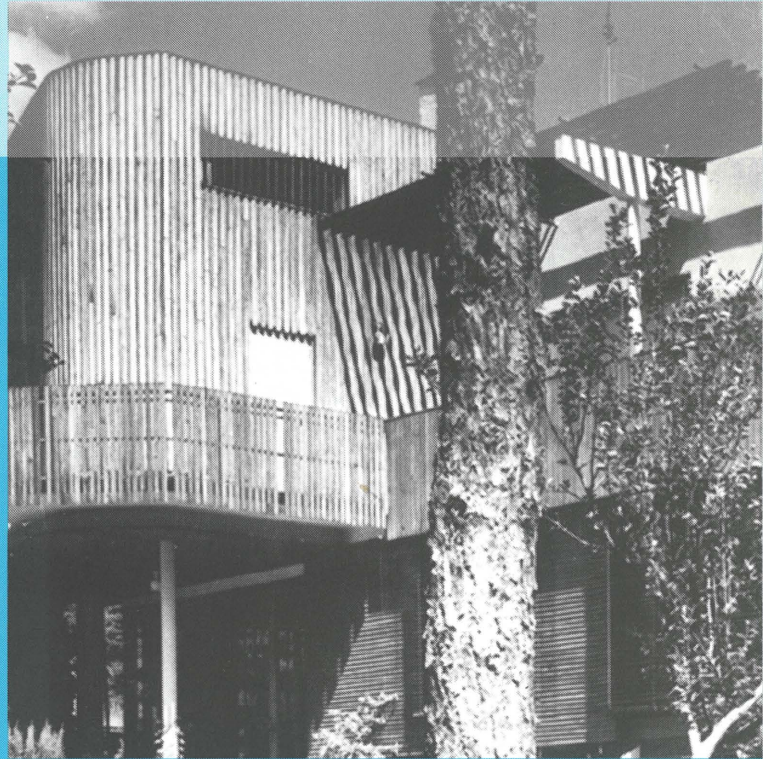


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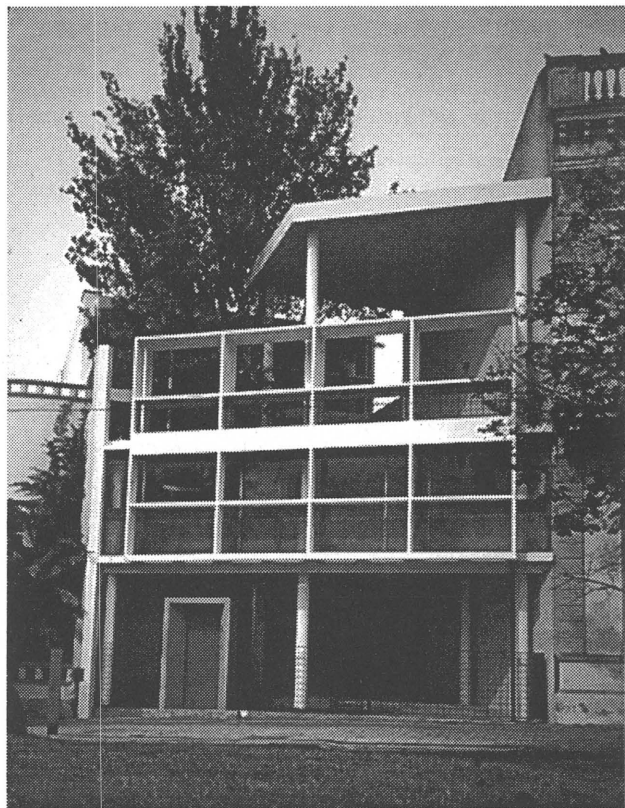
# *Journal 18*



**February 1998**

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

# *Journal 18*



Le Corbusier's Currutchet House in La Plata, Argentina (above, see p. 14–17), and Alvar Aalto's Villa Mairea in Helsinki, Finland (cover, and p. 19–21, photo: Finnish Museum of Architecture), are two modern houses with some sort of public access. Both are examples of former private houses to be included in a new DOCOMOMO database (p. 14).

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# Colophon

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*In the 1920s and 30s 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 safeguard some of these for the future, in one or another way.*

*The International Working party for the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement DOCOMOMO was initiated in 1988 by the University of Technology in Eindhoven, the Netherlands, further to a research project on how the preservation of these buildings can be obtained in a coherent and effective way. The foundation of the Working party is meant to advance an effective inventory, documentation and preservation of the most important Modern Movement buildings, sites and neighbourhoods of that period. The aim of the Working party is to 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 (preservation officers, architects, urban designers, art historians, critics) and
- those who are responsible for their actual restoration (researchers, technical specialists, consultants).

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by Marieke Kuipers

## Anniversaries

The present Journal was intended to celebrate the inscription of the Bauhaus buildings in Weimar and Dessau in UNESCO's World Heritage List. Due to unforeseen circumstances we had to save this theme for a future edition of the Journal, a decision which caused as well some delay in publishing this volume. But even without such a glorious theme, what remains will do to make this a festive edition still.

Indeed, we celebrate the centennials of the Hungarian architects Farkas Molnár and Alfréd Forbát, of long-time CIAM chairman Cornelis van Eesteren, and of modern master Alvar Aalto (pp. 19, 25). But this year also marks the 10th anniversary of the birth of DOCOMOMO, as well as the 5th International Conference, and the upcoming publication of the 20th issue of the Journal, next November. If one just takes a glance at the most recent achievements of national and regional working parties, the successes of a second national seminar in Brazil and a Curtain Wall workshop in British Columbia, the marks of sympathy for the well attended first Italian conference

and for another national meeting in Denmark, the launching of a lecture series in Belgium, or at the increasing number of countries which publish their own national bulletin, and others that are about to publish their national register, it becomes obvious that DOCOMOMO is surviving into healthy adulthood.

Our involvement in evaluating the World Heritage guidelines of UNESCO and in reviewing the WHL nomination of the Bauhaus are indicative of the fact that, after 10 years, DOCOMOMO has indeed become an important factor in the domain of global culture. We therefore take pride in presenting DOCOMOMO's recent Advisory Report for the World Heritage List (pp. 41, 53) and Marieke Kuiper's report on the Bauhaus WHL nomination (pp. 54, 62) in this 18th edition of the Journal.

We hope you will all join the party in Stockholm in September!

Wessel de Jonge, editor in chief

---

## Next Journals

The upcoming Journal will be dedicated to the Modern Movement in the Nordic countries -Denmark, Finland, Iceland, Norway, and Sweden- in connection with the Fifth International Conference. The aim of that edition is to introduce Scandinavian MoMo architecture and urban planning to the participants in the Conference. A comprehensive introductory essay will be followed by five contributions elaborating on the individual character of modern architecture in each of the countries, and evaluating the particularities of their respective preservation policies. The volume will also serve as a guide to the various pre- and post conference tours, which will cover a wide variety of modern architecture in the Nordic countries.

The DOCOMOMO Journals are published twice a year by the DOCOMOMO International Secretariat. In order to allow our members to anticipate future themes of the Journal we inform you that editions are considered on Windows and Glass (November 1998), Bauhaus Buildings (June 1999), Adaptive Re-use, MoMo in Asia, The Modern House, MoMo Engineering, Theory and Criticism, Modern Interiors, MoMo in Africa, and Colour in MoMo architecture. Authors are herewith invited; photocopies are not accepted.

## Contributing to Journal 19

DOCOMOMO Journal 19 is scheduled for June 1998. Contributors to that edition are kindly requested to observe the following:

- Articles, with a maximum length of 2500 words, are only accepted on diskette, or when received by e-mail at [docomomo@bwk.tue.nl](mailto:docomomo@bwk.tue.nl).
- All texts must be in English; if translated, the same text in the original language must be enclosed as well.
- A short resume of the author(s), in connection to the contribution, must be included.
- Articles must be in by April 1; news items before May 1 if on diskette or by e-mail or, if not, by April 15, 1998; eventual illustrations must be sent to arrive at same date.
- Illustrations are preferred as black&white photos and/or drawings; high quality and contrast required; photographs must be submitted as prints, scanned on a diskette, or through the Internet; photocopies are not accepted.
- All illustrations must be cleared of copyrights; photographer and/or owner must be credited.

The editors look forward to your contribution to Journal 19.

## Order form 'The Fair Face of Concrete'

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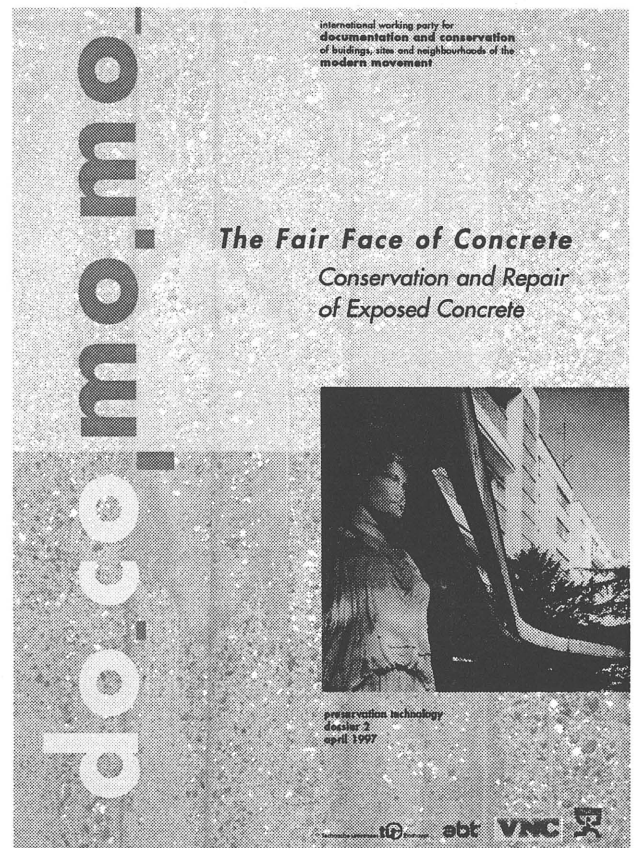
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## The Fair Face of Concrete

### Conservation and Repair of Exposed Concrete

This forthcoming publication from DOCOMOMO will include papers presented at the 1997 seminar The Fair Face of Concrete; Conservation and Repair of Exposed Concrete, held in Eindhoven. Papers by researchers and practitioners from Germany, Great Britain, France, Norway, Denmark, Switzerland, the United States and the Netherlands are included, and many of them are case-studies.

- All lectures presented at the seminar
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# Membership 1998–2000

## New rules and dues

by Arjan Doolaar

From 1998, the membership rules of DOCOMOMO International have been slightly changed. The new rules are presented in a new brochure, which offers as well some general information on DOCOMOMO International. Members will find a copy this brochure enclosed with this Journal.

### New one-year membership

The first change is the period of membership. This used to be two years, because the membership benefits include a reduced fee for the biannual international conferences. Also, it was intended to reduce administrative expenses for our members, by suggesting collective biannual bank transfers of the dues per working party. However, it has often been requested to shorten this period to one year. Therefore it has been decided to introduce as well a one-year membership, next to the existing two-year assignment.

### New dues

The second change are the membership fees themselves. There are now four categories offered:

- Corporate membership  
US \$ 1000.— for one year  
US \$ 2000.— for two years
- Institutional membership  
US \$ 500.— for one year  
US \$ 1000.— for two years
- Individual membership  
US \$ 50.— for one year  
US \$ 100.— for two years
- Student membership  
US \$ 25.— for one year  
US \$ 50.— for two years

The first category is aimed at practices and industrial companies, the second category is intended for academic and professional institutions. The fee includes respectively four and two copies of the DOCOMOMO Journal, and a reduced attendance fee for the biannual conferences, for up to five employees. If appreciated, corporate and institutional members will be listed in all publications of DOCOMOMO International. Registered students (undergraduate, graduate or postgraduate) have a discount of 50%; they must however enclose a copy of a valid student card with their application form.

### Registration

All members should enroll through their national or regional working party; an overview of all working parties is listed in this Journal and an updated list of

all addresses can be found on the Internet. When there is no working party available, please contact the DOCOMOMO International Secretariat. If preferred, payment can be made directly to the International Secretariat, but members should always contact their local coordinator first. All members receive a membership card, stating that they paid their fee. Payments can be made through bank-account number 52.78.75.961 of the ABN AMRO Bank in Eindhoven, the Netherlands, or through mail order (VISA or Eurocard/Mastercard), by sending your cardnumber and expiry date to the International Secretariat. The reduction categories (40% or 0%) for underprivileged countries will be maintained and are listed in the overview of members.

We hope to welcome you (again) as a member of DOCOMOMO International this year!

Arjan Doolaar is the assistant secretary of DOCOMOMO International.

Updated until February 1, 1998.

COUNTRY/REGION	WP	CATEGORY	MEMBERS				
			1994	1995	1996	1997	1998
Argentina	X	40%	7	7	10	10	0
Australia		100%	1	1	2	3	2
Austria		100%	0	0	1	1	0
Belgium	X	100%	5	6	2	16	15
Brazil	X	40%	19	20	29	46	18
British Columbia, Canada	X	100%	0	0	0	10	10
Bulgaria	X	0%	0	11	12	11	11
Croatia	X	40%	0	0	0	1	1
Cuba		0%	0	0	1	1	0
Czech Republic	X	40%	8	8	8	8	0
Denmark	X	100%	0	12	12	11	11
Dominican Republic		40%	0	0	0	0	0
Estonia	X	0%	6	11	11	11	13
Finland	X	100%	6	6	8	9	9
France	X	100%	9	10	7	5	0
Germany	X	100%	12	14	17	17	5
Greece	X	100%	10	10	9	10	1
Hungary	X	40%	0	10	10	10	10
Iberia	X	100%	0	0	8	8	0
Indonesia		40%	1	1	0	0	0
Ireland	X	100%	0	0	0	0	0
Israel	X	100%	0	1	3	2	0
Italy	X	100%	35	35	23	24	1
Japan		100%	0	0	0	0	0
Latvia	X	0%	0	7	7	8	8
Lithuania	X	0%	5	5	6	6	0
Mexico		40%	1	1	0	0	0
The Netherlands	X	100%	13	23	21	15	5
New Zealand		100%	0	0	1	2	1
Norway	X	100%	2	3	10	11	2
Ontario, Canada	X	100%	2	2	3	3	0
Paraguay		40%	0	0	1	1	0
Poland	X	0%	35	35	34	34	0
Quebec, Canada	X	100%	16	20	11	10	3
Romania	X	0%	0	0	0	0	0
Russia	X	0%	16	16	0	12	12
Scotland	X	100%	4	5	9	8	0
Slovakia	X	0%	9	9	26	26	0
Slovenia	X	40%	0	10	10	1	1
Sweden	X	100%	13	13	22	24	3
Switzerland	X	100%	13	13	10	10	0
United Kingdom	X	100%	19	1	15	4	1
Uruguay		40%	0	0	0	1	1
USA	X	100%	2	7	21	37	24
<b>Total</b>	<b>34</b>		<b>269</b>	<b>333</b>	<b>380</b>	<b>427</b>	<b>168</b>

# The Executive Committee

## 'Homework' 1996-1998

In March 1997 the ISC/R held a working session at the École de Belleville in Paris in order to extend and to inspect the Register Archives with the newly arrived documents. The Executive Committee (EC) is very pleased that the ISC/R has received the first contributions from our new US member and from several other working parties, varying from additions and amendments to entirely new, completed fiches for the International Selection (IS), and mostly including relevant illustrations. Although time was too short for a thorough analysis of these contributions by the ISC/R, we appreciate all efforts made to extend the documentation for the DOCOMOMO Register at an international level. In several cases the IS fiches could be directly used for the advisory report on the Modern Movement and the World Heritage List.

### WHL report

The production of this report for ICOMOS was the main issue of the ISC/R meeting in June 1997, when the final selection of the 'short-list' took place and - taking into account the remarks made during the previous Conference in Slovakia- the last chapters of the report could be revised with common consent. In the beginning of December 1997 the final version of the report has been sent to ICOMOS in Paris, referring to the Council Meeting in Stockholm in September 1998, for the definitive approval of DOCOMOMO International.

The main part of the report is included in this Journal. Since the approval of the report will be on the agenda of the Council Meeting in Stockholm, please read this text carefully. In case of serious remarks, please inform the Executive Committee. Those who wish to obtain the full report are invited to contact the International Secretariat in Eindhoven. Because DOCOMOMO is charged for the reproduction costs by the TUE we need, unfortunately, to charge you as well for these costs (\$ 20 per item, including mailing).

### Register archives

Thanks to the generosity of Daniel Bernstein, professor at the École de Belleville in Paris and member of the French DOCOMOMO Working party, the Register Archives have been well kept in his laboratory. The ISC/R has been always welcome there for working and having meetings. In spite of these facilities the ISC/R has reached the conclusion that the accessibility of the Register Archives is not optimal for researchers, especially during the summer months, when DOCOMOMO members have better opportunities to visit Paris but the school is closed. Therefore, the ISC/R is considering if another place for storage would be more desirable. At this very moment we are discussing an opportunity provided

by the Netherlands Architecture Institute at Rotterdam (NAi). The NAi is both an international research institute and an archive. The institute is open to public during working days, including summer, and their archival facilities can assure security for the Register Archives. Both parties -NAi and DOCOMOMO International- will have the right to promote the presence of the register as well as to advocate the Register as a source of knowledge on modern architecture. You will be informed as soon as possible about eventual moving.

### Extending register domain

Currently the ISCs on Urbanism and Landscapes & Gardens are considering to draft special forms for documenting modern items in their domains respectively. These new fiches will be additional to the current International Selection of modern architecture. The chair persons of these ISCs will inform you about progress during the Stockholm Conference, but it is clear that there is a connection between all these documentation activities. These new tasks will now also be included as a part of your homework.

### Homework 1996-1998

Concerning the homework for the upcoming Council Meeting, the following tasks are to be fulfilled. The scheme shows what must be done by each individual working party. The categories of required activities are numbered, referring to the following tasks:

1. Complete the list of items and the full fiches for the International Selection.  
*The ISC/R's guidelines of 1995 explain the intentions to compose an International Selection of works of the Modern Movement by completing standardised forms (fiches), together with a motivation text (including a list of selected items and an essential bibliography) and useful illustrations. The intention is to select only works of international significance; at the moment the International Selection varies from 5 to 30 items per national/regional working party.*
2. Provide the International Selection 'minimum' fiches and the related illustrations.  
*By additional request of 1996 you were required to submit also the so-called minimum fiches (mini's) for the IS, summarizing the most essential information for eventual publication and or action for support. You are kindly requested to provide us with three (3!) sets of IS minimum fiches.*
3. Add the motivation text concerning the International Selection.  
*See guidelines of 1995.*
4. Add an essential bibliography to the motivation text.  
*See guidelines of 1995.*
5. Sketch the outlines to explore new territories (postwar architecture or remote regions).  
*This implies a new task. We invite you to extend your and our knowledge by setting up a plan of*

action for 1998-2000 in order to investigate the modern architecture of less-known periods or places, such as the postwar years or remote areas. We think initially to look for items of national or regional relevance. No more than a draft for a plan of action is needed at this stage.

6. Provide a list of interesting sites of Urbanism and of Gardens and Landscapes in your country or region, indicating place, date and names of designers.  
*This is also a new task. This selection should not contain more than 10 items, which will be tested in the near future, after the new standard forms on these subjects will be finalised by the respective ISCs (see remark above).*
7. Inform the International Secretariat as well as the ISC/R about current or future plans concerning the publication of your DOCOMOMO documentation.

**All working parties are kindly requested to submit the above mentioned material before July 1, 1998, to the DOCOMOMO ISC/R Secretariat, c/o RdMz, Marieke Kuipers, P.O. Box 1001, 3700 BA Zeist, The Netherlands.** Please note this address is not the address of the DOCOMOMO International Secretariat!

The material will be reviewed by the ISC/R in the course of July and results will be communicated to your working party as well as to the International Secretariat by September 1st, 1998.

As you know, the voting right in the Council Meeting is related to the results of your 'homework'. Although we realise that just a few months are left to do your 'homework' before the next Council meeting will take place, we must stress that you all agreed to take part in DOCOMOMO as a *working party* and therefore we count on your efforts to work together on the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement. We hope that you will be encouraged by the WHL report and the publication plans, to submit your IS contribution to the ISC/R according to the above mentioned schedule. The committee is fully prepared to receive and evaluate your documents.

Knowing the high impact of the Register we hope that you will find the inspiration and energy to collaborate and we wish you good luck!

*Hubert Jan Henket*  
 Chairman DOCOMOMO International

## Homework 1996-1998 specified per country/region

Argentina	2, 4, 5, 6, 7
Belgium	1, 2, 5, 6, 7
Brazil	2, 5, 6, 7
Bulgaria	5, 6, 7
Canada-BC	4, 5, 6, 7
Canada-Ontario	1 - 7
Canada-Québec	1, 2, 4, 5, 6, 7
Croatia	1 - 7
Czech Republic	1 - 7
Denmark	1 - 7
Dominican Republic	1 - 7
Estonia	2, 5, 6, 7
Finland	1, 4, 5, 6, 7
France	1 - 7
Germany	1, 5, 6, 7
Greece	5, 6, 7
Hungary	2, 5, 6, 7
Iberia	1 - 7
Ireland	1 - 7
Israel	1 - 7
Italy	1, 2, 5, 6, 7
Japan	1 - 7
Latvia	2, 5, 6, 7
Lithuania	1, 2, 4, 5, 6, 7
Netherlands	1, 2, 5, 6, 7
Norway	4, 5, 6, 7
Poland	1 - 7
Romania	1 - 7
Russia-West	1, 3, 4, 5, 6, 7
Russia-Ural	1 - 7
Scotland	4, 5, 6, 7
Slovakia	2, 4, 5, 6, 7
Slovenia	1 - 7
Sweden	2, 4, 5, 6, 7
Switzerland	1, 2, 4, 5, 6, 7
UK	2, 3, 4, 5, 6, 7
US-California	1, 2, 5, 6, 7
US-New York	1 - 7
US-other	1 - 7

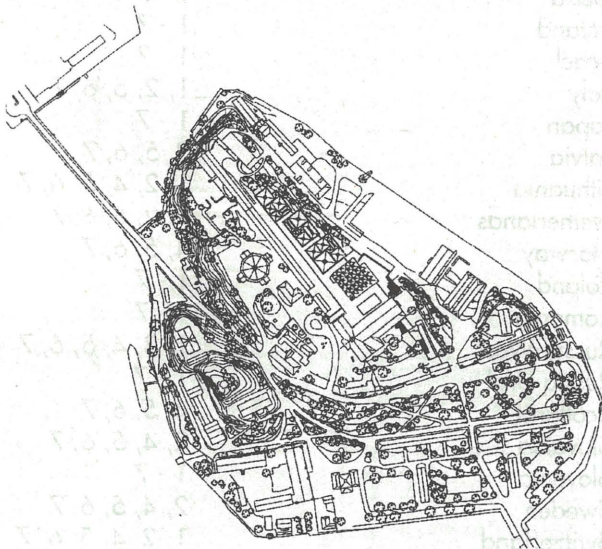


# Vision and Reality

## Social aspects of architecture and urban planning in the Modern Movement

**Fifth International DOCOMOMO Conference Museum of Architecture, Stockholm, September 16-18, 1998**

The Swedish Museum of Architecture and the Swedish DOCOMOMO working party are pleased to present the Fifth International DOCOMOMO Conference in Stockholm on September 16-18, 1998. The Conference Program has been decided last November, and the Final Program is now due to be mailed to all members and others interested. The Conference is organized in collaboration with the DOCOMOMO working parties in Denmark, Norway, Finland, and with a Modern Movement interest group in Iceland. A Post Conference Tour will be offered in Stockholm on Saturday, September 19 and Pre and Post-Post Conference Tours will be offered in Copenhagen, Oslo, Helsinki, and Reykjavik.



The island Skeppsholmen in Stockholm with, top right, Moneo's new Museums of Architecture and Modern Art.

The Swedish DOCOMOMO working party has been active since 1990. The group has worked towards increasing public knowledge and awareness of the characteristics and the values of modern architecture and planning, encouraging debate on issues concerning the conservation of modern architecture, thereby ensuring important modern buildings will be valued and respected.

A national list of significant buildings and areas from the early period of the Modern Movement has been prepared. Two national conferences have been organized on 1930s and 1950s architecture. The working party has also been actively participating in local debates concerning protection, renewal and preservation issues.

The Swedish Museum of Architecture is a national museum for architecture, urban planning, and the

built environment. The museum was founded in 1962 by the National Association of Swedish Architects and became a national museum in 1978. It is an important centre for architectural research its holdings consisting of more than 2 million drawings and documents, half a million photographs and many models, covering mainly 20th Century Swedish architecture. The museum has a regular program of exhibitions and publications and is extending its activities into public education. In September, 1998, the museum will be the venue of the Fifth International DOCOMOMO Conference.

### Main theme

The ideals of human freedom and prosperity, whose roots stem from the Age of Enlightenment, have been implicit in the programmes of the Modern Movement. These aspirations became the focus for intellectual clarification during this century; philosophers, sociologists, politicians, fine artists among many others have formulated proposals for the realization of communitarian models. Political, cultural, and socioeconomic conditions have, however, frequently frustrated realization of these ideals.

Simultaneously, changes in social values have transformed inherited conditions creating new ideals of freedom and material expectation. Such revised ideological perceptions become preconditions informing improvement, or justifying obstruction. The advancement towards a modern society has followed various paths in countries having different political regimes and distinctive cultural, social, and economic conditions. Architects and planners have striven to transpose the paradigms of freedom and prosperity into architectural and urban forms designed for future generations.

Many are now recognised as the early visionaries of the Modern Movement; their architecture has evolved through built and unrealized projects which have gained wide international attention. In parallel with social ambition, pure artistic ideals as well as technical innovations, have also influenced architectural development. The emphasis on universally held ideals has favoured the status of many internationally established practices as the only representatives of truly modern architecture.

However, those architects who have united the ideals of freedom and prosperity anchored in local traditions, building materials and methods have not, as a rule, received the recognition they deserve for their building and planning work as modernizers and

representatives of social ambition. Social ideals have been particularly important in framing modern architecture and urban planning projects in the Nordic Countries, where architecture and the built environment have developed their specific characteristics related to geographical, cultural, and social circumstance.

The Fifth DOCOMOMO Conference in Stockholm, 'Vision and Reality' will promote analysis, description and debate around how social aspirations, in particular, have influenced the development of architecture and urban planning in different cultural and economic contexts between 1910 and the 1960s. By focusing on these issues, this Conference will contribute to our understanding of the Modern Movement in architecture and planning.

### Program

We are extremely pleased that the theme of the Fifth DOCOMOMO Conference met an enormous enthusiasm: in response to the Call for Papers, nearly 200 abstracts have been received. The result is an

Movement architecture: a Post Conference Tour will be offered in Stockholm September 19, and Pre- and Post Conference Tours will be offered in Copenhagen, Oslo, Helsinki and Reykjavik. Please see special programmes for details.

### Moneo's museum

The Conference will take place at the New Museum of Architecture in Stockholm, designed by Rafael Moneo.

The opening of the two new museums of architecture and modern art last February is part of Stockholm being the Cultural Capital of Europe 1998.

Many events will take place during the year, and the fifth DOCOMOMO Conference is one of them.

Stockholm with its characteristic waterfronts, greenery, old and new buildings is a beautiful city. September is usually a fine month in Sweden with fairly mild weather and clear sky.

We are looking forward to welcome you to an interesting conference in an exciting, new building in a beautiful city!



The new Museum of Architecture in Stockholm, which will be the venue for the Fifth DOCOMOMO Conference next September. Photo: Åke Eison Lindman, Arkitekturmuseet.

exciting program containing contributions from all parts of the world. Indeed the social aspects of the Modern Movement are universal!

Different approaches to analyze the social aspects of architecture and planning in the Modern Movement will be presented and discussed during the Main Theme Sessions of the Conference, part of which will focus on social housing. An open debate with participation of the invited speakers will conclude this Session.

Parallel to the Main Theme Session are Specialist Sessions: Urbanism, Landscape, Technology, Education, Register and -new this year- Conservation of Sites, Building and Interiors. All these Specialist Sessions are related to the Main Theme.

The Conference will close with a combined fancy dress dinner with entertaining jazz music, where participants are invited to perform as their favourite modern building!

See special announcement.

In connection to the Conference several opportunities are offered to experience the Nordic Modern

## Living Register

### A fancy dress party

#### announcement

Do you remember the dramatic Night of the Slovak Tango in September 1996, where DOCOMOMO Conference delegates from around the globe competed sharply for an honorable award? Have you been amongst those who were silently practicing at night in the corridors of the Palace Hotel, to prepare for a glorious *entrée* in the Sliac Spa Ballroom? Whether yes or no, here is another chance to contribute to the DOCOMOMO experience!

### MoMo building in disguise

The Fifth DOCOMOMO Conference will close with a grand party in the lobbies and halls of Rafael

Moneo's new museum in Stockholm, on September 18, 1998, where you can dance the night away with the Stockholm Jam Session Jazz Orchestra. This magnificent Fancy Dress Dinner Party will offer a golden opportunity to pay a tribute to your favorite MoMo building -or other MoMo item. Your choice for a subject might be suggested by a professional involvement with it, or because it is under threat, or just by unconditional love.

### Designed to fold

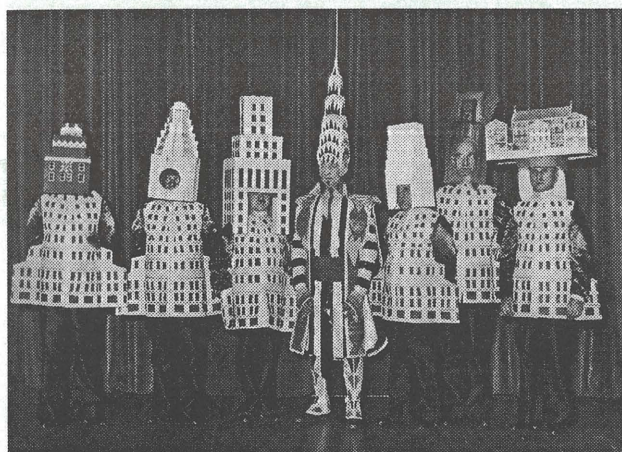
As DOCOMOMO is dealing with innovative architecture, the competition is not just about the performance or the disguise itself, but will also involve a design element. Since DOCOMOMO members will fly in from all over the world, your costume should be easily transportable in a small case or bag, and should therefore be designed to be unfolded, (re)constructed, unrolled, inflated -or whatever you can think of- and to be put on in situ. Participants will be invited to demonstrate how the costume operates when dressing up, for which a catwalk will be available in the party halls.

### Jury

The jury members will be announced in due course, but it is likely that one of the grand personalities of postwar modern architecture will be involved. Prizes will be awarded for:

- best conformity between dress and building,
- best folding invention,
- best functional dress-dancing interaction,
- best show performance.

More details will be available with the Final Program or from the Conference Organizing Committee in Stockholm.-WdJ



Manhattan architects perform 'The Skyline of New York', during the Beaux Arts Ball in 1931. Left to right: A. Stewart Walker as the Fuller Building, Leonard Schultze as the new Waldorf Astoria, Ely Jacques Kahn as the Squibb Building, William Van Alen as the Chrysler Building, Ralph Walker as One Wall Street, D.E. Ward as the Metropolitan Tower, and Joseph H. Freedlander as the Museum of the City of New York - research, disguised as costume ball.

## Candidates for 2002 DOCOMOMO VII Conference

### announcement

At its upcoming meeting, next September in Stockholm, the DOCOMOMO Council will decide upon the host country for the Seventh International DOCOMOMO Conference, to be held in 2002 AD. By electing the host country already four years in advance, the organizing group is allowed sufficient time to elaborate the conceptual issues for the program, to secure funding and to take care of all the organizational details.

All the working parties are herewith kindly invited to consider their candidacy for the event, and to submit a proposal to be considered by the Council. Such a proposal should comply with the standards as set out in the 1996 'General Outline' for Conferences, a copy of which is available through the International Secretariat.

In order to allow a careful evaluation by the Executive Committee of all submitted proposals before decisions can be made by the Council,

**applications must be received at the International Secretariat in Eindhoven by July 1, 1998.**

## ISC/Registers

The ISC/R's main target in 1997 has been to complete the Advisory Report on the Modern Movement and the World Heritage List, for ICOMOS. This huge and complicated task demanded almost all our time. Finally we managed to submit the Report to ICOMOS in Paris last December, referring in the addressing letter that, still, the consent of the DOCOMOMO International Council is required. The main parts of the Report are published elsewhere in this Journal.

In the meantime France Vanlaethem has decided, for personal reasons, to leave the chair. She will remain active for the ISC/R as a member. Maristella Casciato has been so kind as to take over the chair temporarily, until the next Council Meeting in September 1998 will decide on the new chairperson for the ISC/R. She will remain active for the Committee as a member as well. ISC/R member András Ferkai is temporarily with the CCA in Montréal (Canada) but remains actively involved with the ISC/R programme.

Now, the ISC/R concentrates again on the DOCOMOMO Registers, especially on their quality, use and future. This means that we also would remind all working parties their 'homework', which is explained in more detail elsewhere in this edition. Some working parties did excellent work and are very active, others are already halfway to fulfill their promises, while other working parties still have to start with the first submissions. The ISC/R is pleased by the work which has been done so far but is worried at the same time about the increasing imbalance within the International Selection: detailed information from about ten countries/regions is now available, but great 'blanc spots' concerning ten other, though important, countries/regions remain. We do need your information, not only to complete the Registers, but also in order to allow DOCOMOMO International to support you if necessary. Moreover, the required information is needed for future publications.

In the course of February each working party will have received a letter from the international chairman, with detailed instructions concerning the 1996-1998 homework, referring to one of the following issues:

1. Complete the fiches for the International Selection (according to the 1995 Directives);
2. Add the related 'minimum' fiches (additional request 1996);
3. Explore new territories (postwar period or remote regions);
4. Produce outlines for documentation on Urbanism, and/or Gardens&Landscape;
5. Produce outlines for publishing the items of the International Selection.

For each country/region, the various categories they have to comply with are indicated on page 7.

Although we realize that just a few months are left to do your 'homework' before the next Council Meeting will take place, we must stress that you all agreed to take part in DOCOMOMO as a *working party* and therefore we count on your efforts to cooperate in our international programme to document buildings, sites and neighbourhoods of the Modern Movement. As you know, the voting right in the Council Meeting is related to the results of your 'homework', e.g. additional submissions for the International Selection. We hope that you will be encouraged by the fact that the WHL Report has been published as well as by our publication plans.

The committee is fully prepared to receive your documents and to evaluate them in the context of this international project by next summer.

*(Report by Marieke Kuipers, secretary of the ISC/R)*

## ISC/Urbanism

The growing interest for urbanism within DOCOMOMO International becomes evident, amongst others from the fact that a large part of the abstracts proposed for the Fifth International Conference are related to that field. In the perspective of the main theme for the next conference, in Brazil in 2000 AD, which will focus on 'The Modern City Facing the Future', this tendency can only become stronger.

The ISC/U is therefore planning to have a meeting on March 20-21 in London, with four main issues to be dealt with:

- to exchange information on the 'homework' assigned in Sliac, Slovakia, at the last conference, which includes a test of the ISC/R fiches for urban items and an evaluation of the Register in the perspective of our Committee's aims;
- to discuss how the work of our Committee can be enhanced, and how to communicate with the others ISC's and the working parties;
- to discuss more effective forms of cooperation between our Committee and the ISC/Garden+Landscape;
- to decide on an agenda for debate and activities for the period 1998-2000, to be presented at the DOCOMOMO Council in Stockholm in September this year, in view of the theme for the 2000 Conference.

Given the last point above mentioned, we are likely to propose to dedicate part of the 'homework' for the working parties in the coming two years to the inclusion of urban items, landscapes and gardens in the Register (both National and IS).

*(Report by the editor, based upon a letter by Marco Aurélio Gomes, chairman of the ISC/U)*

## Preserving windows and glass

3rd DOCOMOMO Technology Seminar  
The Royal Academy, School of Architecture,  
Copenhagen, 20 May, 1998

### announcement

The built heritage of the Modern Movement is today more at risk than that of any other period, due to its age, the functions it was designed to perform, and the present cultural climate, but most of all because the involvement of often innovative technology. New materials and construction types, and standardised building methods have been instrumental in materialising modernity in architecture. Constructions and envelopes were pushed to their physical limits, and were often designed with a limited lifespan. DOCOMOMO aims to foster the development of appropriate techniques and methods of conservation, and to disseminate this knowledge. Yearly, international seminars on modern conservation technology are organised with the additional aim to produce a series of professional Preservation Technology Dossiers, focusing on the preservation challenges posed by such emblematic modern features as structural frames, exposed architectural concrete, glazings, steel windows, light envelopes and curtain walls. To date two such seminars have taken place, and a third is scheduled for next May.

### Windows and glass

The traditional window was transformed into a characteristic component of Modern Movement architecture as a symbol of the permeability of the skin, that allows to cross the borderline between inside and outside, both virtually and physically. At the same time windows -and facade systems in general -are amongst the most vulnerable components of modern buildings, and not only because of the minimalist aesthetics that called for minimalist dimensions. Windows are easily subjected to change when buildings are renovated, either for functional reasons, to transform the image of a building, or to alter the technical characteristics regarding thermal, hygrical or acoustical performance. Such changes commonly concern the replacement of the window frames by products made of another material -like PVC instead of wood, or aluminium instead of steel- but often involve just as well a change of dimension just to accommodate double glass and to improve the overall physical performance, and new types of glass with coloured and reflective coatings to meet energy performance standards.

With the appreciation of MoMo buildings on the rise of needs for appropriate conservation techniques and replacement products has become critical. On May 20, 1998, the Third International Technology Seminar

will focus on the preservation and replacement of modern windows, and replacement glazing, with papers from international experts will address key issues regarding repair and replacement of steel and wooden windows, and replacement glazing. International case studies will present examples of window and glass replacement in modern buildings to illustrate that an improvement of performance does not necessarily imply a significant change of the architectural characteristics.

### Preliminary program

The program will consist of ten lectures and case studies. The preliminary program so far involves the following presentations:

- English Heritage' *Framing Opinions* campaign for appropriate window repair and replacement, author to be decided (United Kingdom);
- Municipal policy for window replacement in the 1930s neighbourhoods of Rotterdam, by Wessel de Jonge (The Netherlands);
- Improving thermal qualities of steel framed windows, by the City Architect of Copenhagen and the National Forest and Environmental Board of Denmark;
- Curtain walls and steel frame windows in Germany, author to be decided (Germany);
- Renovation of wooden window casings at Sveaplan School, Stockholm, by architect Torbjörn Almqvist (Sweden);
- Glass block facades of the Stations' Postoffice, The Hague, by architect Rob Ligtoet (The Netherlands);
- Facade restoration of the Reliance Building, Chicago, by architect Gunny Harboe (USA);
- Curtain wall renovation of a post war Rietveld building, the Academy in Arnhem, by architect Hubert-Jan Henket (The Netherlands);
- New wooden windows for buildings by Kay Fisker and Jörn Utzon, by architect Sören Lundqvist (Denmark).

### Discount for students

The Seminar is being organised by DOCOMOMO Denmark and The Institute of Restoration at The Architect School in Copenhagen, in co-ordination with the DOCOMOMO International Specialist Committee on Technology. The full day program will include about five lectures before lunch and the same number of case studies in the afternoon, followed by questions and debate. The cost will be 1000 Dkr per person, lunch included. There will be a special student fee of 100 Dkr.

*A program brochure is due for March and can be obtained from DOCOMOMO Denmark and The Institute of Restoration, The Royal Academy of Fine Arts, School of Architecture, Philip de Langes Allé 10, 1435 Copenhagen K, Denmark.  
Telephone +45 32686229, Fax +45 32686206.*

# DOCOMOMO on the World Wide Web

While browsing on the Internet, for instance by means of the search system of Altavista ([altavista.digital.com](http://altavista.digital.com)), one can already find 129 documents that match the query 'docomomo'. Some of these are related directly to the homepage of a DOCOMOMO Working party, which are listed below.

The International Secretariat also has its own website, which provides information on conferences, seminars, activities, etcetera, and a list of addresses of all working parties and specialist committees that is being updated regularly. With new means of communication, such as e-mail and the Internet, the list of addresses has grown extensively over the last years. -A.D.

Visit DOCOMOMO on the following pages:

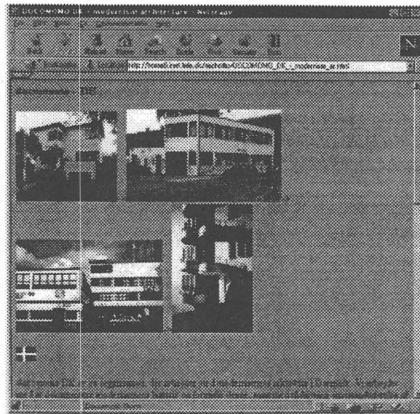
**International**  
[www.ooo.nl/docomomo](http://www.ooo.nl/docomomo)

**Denmark**  
[home5.inet.tele.dk/michotto/DOCOMOMO\\_DK\\_-\\_modernism\\_ar.html](http://home5.inet.tele.dk/michotto/DOCOMOMO_DK_-_modernism_ar.html)

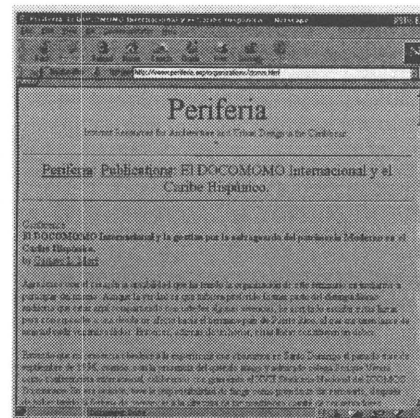
**Dominican Republic**  
[www.periferia.org/organizations/dcmm.html](http://www.periferia.org/organizations/dcmm.html)

**Iberia**  
[www.miesbcn.com/dococas.htm](http://www.miesbcn.com/dococas.htm)

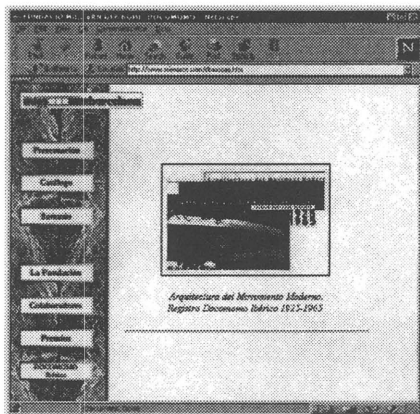
**Italy**  
[www.as.roma2.infn.it/DOCOMOMO/docomomo.htm](http://www.as.roma2.infn.it/DOCOMOMO/docomomo.htm)



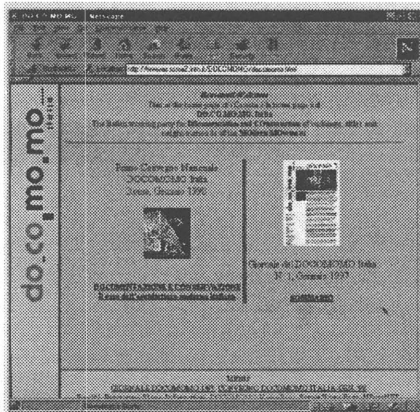
**Denmark**



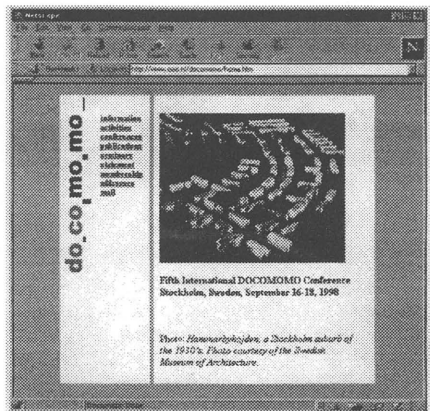
**Dominican Republic**



**Iberia**



**Italy**



**International**

# Modern houses today

## Database for exchange

*announcement*

DOCOMOMO International is presently preparing a tentative database on Modern Movement houses, that are either privately or (semi) publicly owned. In principle, the aim is to come to a registration of essential data on individual modern houses around the world, in order to obtain an idea of how modern houses survive today. In addition, it is the intention to dedicate a future edition of the Journal to the 'Modern House Today', and another idea is to organize a conference on the subject, possibly in cooperation with the National Trust in England.

Despite the general character of the data that we try to register, there is a slight focus on houses with public access. An interest in various types of ownership and other forms of stewardship is explained by our intention to advance exchange between proprietors, institutions or private parties who own such a house, on how to manage such structures.

Therefore, the registration concerns houses that are either privately owned and kept (preferably by an *aficionado*), and that might or might not be accessible for scientific purposes, or houses with full public access, that are likely to be managed by public bodies or institutions.

The International Secretariat is preparing a compact inquiry form with paragraphs on, among others: location, architect and date; type and structure of ownership; type of house, construction and materials; site and garden; present state.

Proprietors or institutions in charge of such a house, or anyone familiar with a modern house, are kindly requested to contact Birgitta van Swinderen at the DOCOMOMO International Secretariat. The inquiry form will be mailed upon request. Although primarily aimed at modern houses in general, owners of other houses are kindly invited to respond as well, in case it would concern a house with public access. -WdJ

# Currutchet House, La Plata

## Transitional Corbusier

*by Wessel de Jonge*

The house for doctor Currutchet in La Plata, Argentina, is an exceptional work within Le Corbusier's oeuvre. Designed by the French *maestro* in 1948, it represents a transition from the 'purist' interpretation of modernity, that characterizes the heroic period of the Modern Movement, to the 'brutalist' approach in his 1950s villas.

### Site

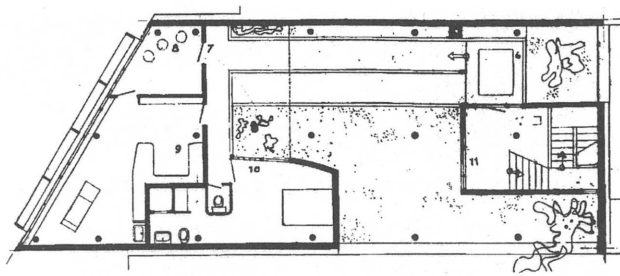
The city of La Plata is an immaculate example of 19th Century townplanning. It was founded on a site of a former *estancia* -an enormous Argentine cattle ranch- to become the new capitol of the Province of Buenos Aires. The town has been designed as a perfect square and is characterized by four diagonal avenues that run from the central square to the four corners. The western avenue continues for some kilometers in a straight line towards the River Plate, where a number of bathing establishments and sports clubs were located in the 1940s.

Like many others also this ranch had a park, that was kept to serve as a city park for La Plata. This park is located at the middle of the southwest boundary of the urban plan and cuts a semi-oval form out of the pattern of city blocks. Such small irregularities in the grid add a pleasant flavour to the master plan of La Plata. It was here that doctor Currutchet decided to settle down on a narrow site overlooking the park.

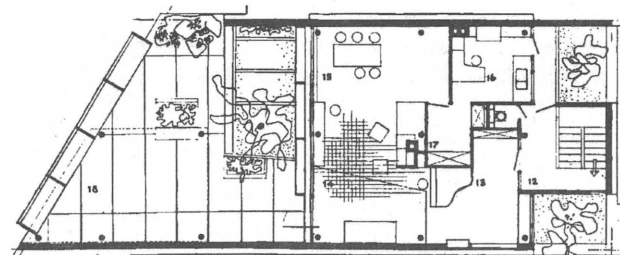
### Spacial structure

The Currutchet House can be understood as an elevated volume along the slightly curved street, that accomodates the doctor's practice, and the actual house, that has been moved to the back of the lot. In between the two parts of the building is an enclosed outdoor space around an existing tree. This patio is an essential element in a *promenade architecturale* that continues from a narrow gate between the pilotis of the elevated volume, over a ramp to arrive at the entrance of the residential part, where the visitor has then to turn around in order to cross the patio again over a second ramp to reach a small gallery on the mezzanine level that connects the various rooms of the practice.

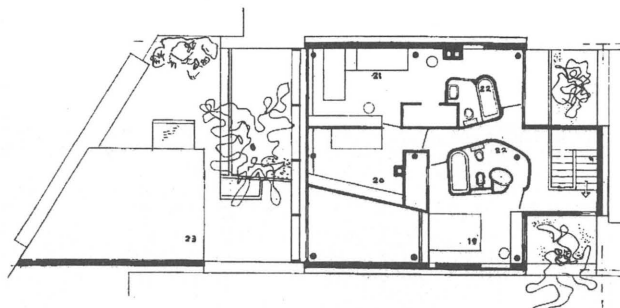
The practice consists of a consultation room and a waiting room that are directly connected by a door immediately adjacent to the facade, thereby creating an impression of a continuous space. An assistant's office and a small toilet are located in a secondary volume that is put perpendicularly to the main wing. The living areas of the actual house are located on a third level, taking advantage of the roof of the



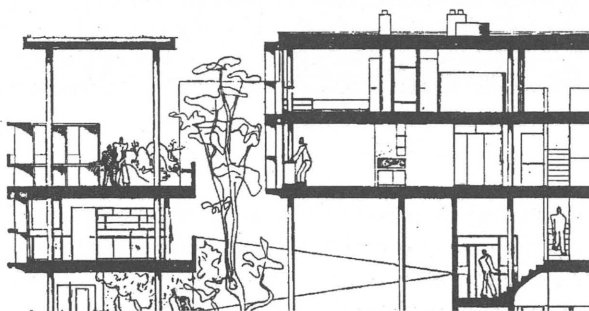
Plan of the mezzanine level. Two ramps cross the patio to connect the stair case of the house with the doctor's practice.  
Key: 6. Landing. 7. Gallery. 8. Waiting room. 9. Consultation room. 10. Assistant's room. 11. Hall of the private area.  
Drawings taken from *Oeuvre Complète*.



Plan of the third level with dotted lines indicating the void of the upper floor and the canopy that partly covers the terrace. Key: 12. Landing. 13, 14, 15 Living area. 16. Kitchen. 17. Service area. 18. Terrace.



Plan of the fourth level. Key: 19. Master bedroom. 20, 21 Bedrooms. 22. Bathrooms. 23. Canopy over the terrace.



Longitudinal section through the patio with the two ramps. Left the elevated practice along the street, with the roof garden on top.

practice as a terrace, that overlooks the park. The roofgarden 'allows the benefits of the sky, the light, the sun and the shade to be enjoyed in the front of the house' (*Oeuvre Complète* 1946-1952, p. 62). The fourth level is loosely subdivided into several sleeping areas for the members of the family, by wardrobes and two curved elements containing rooflit bathrooms. The sleeping area for the elder child was projected as a balcony in the living room. Also the master bedroom is directly connected to the living area on the lower level, through a semi-separation of large vertical blinds made of natural wood. This room receives a more than generous amount of daylight through some windows in the backfacade, which is oriented towards the east. The same daylight is used innovatively in the kitchen, where the window continues under the sink, so as to allow daylight in the cabinets under it.

### Facades

Similarly to the lay out of the house, that shows a zoning of semi-public spaces along the street, the void of the patio, and, finally, the private area of the house in the back, the principal facades are characterized by several layers, each performing different functions. The outward layer is a *brise soleil*, slightly projecting over the boundary of the site. This concrete screen reveals the proportioning grid that provided a blue print for the composition of the facade as a whole. The middle zone is a cavity to allow ventilation to avoid overheating in the summer. The inner layer is the actual separation of the interior and the outside, consisting of large windows in wood.

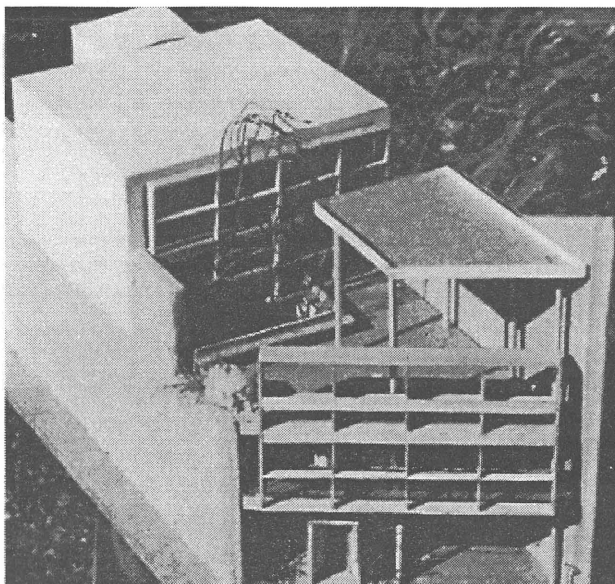
The street facade is a fascinating reinterpretation of the adjacent houses, referring to the proportions of both facades though reworked into a truly original elevation. The concrete screen before the practice rooms is continued over the third level so as to provide a parapet for the terrace, that is partly covered by a concrete canopy. At street level, the gate is accentuated as a symbolic representation of an entrance by a concrete portal, freely placed between the pilotis.

In the southwest facade of the actual house, facing the patio, the layered facade establishes a magnificent sensation of filtered daylight in the living areas. At the same time, the *brise soleil* provides privacy for the interior spaces. The white geometry of the screen contrasts beautifully with the dark tree.

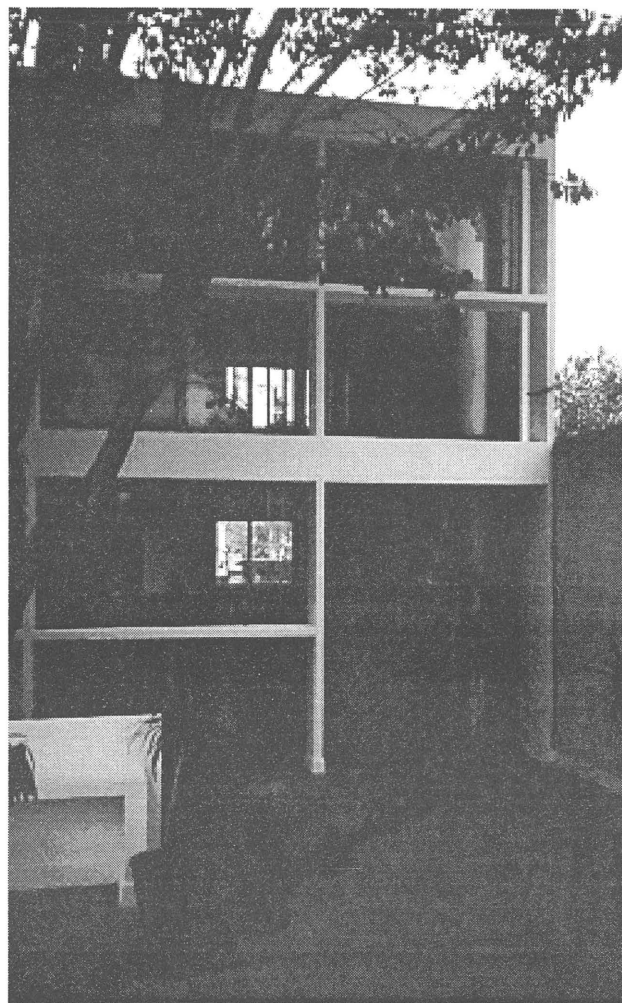
### Materials and colour

The structural frame of the building is in reinforced concrete. Like the sun screen, the concrete work is white washed. The high lateral wall against the adjacent house is painted in a cool shade of pale gray, which is repeated at the portal of the entrance gate. The only colours emerging at the front facade is the natural wood of the window frames, and Corb's well known electric blue for the front door.

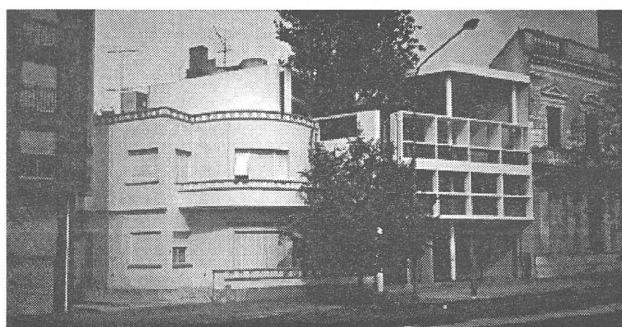




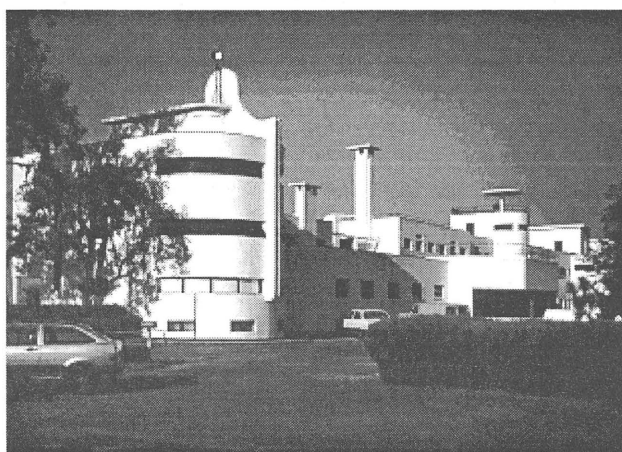
Model of the house as published in *Oeuvre Complète*.



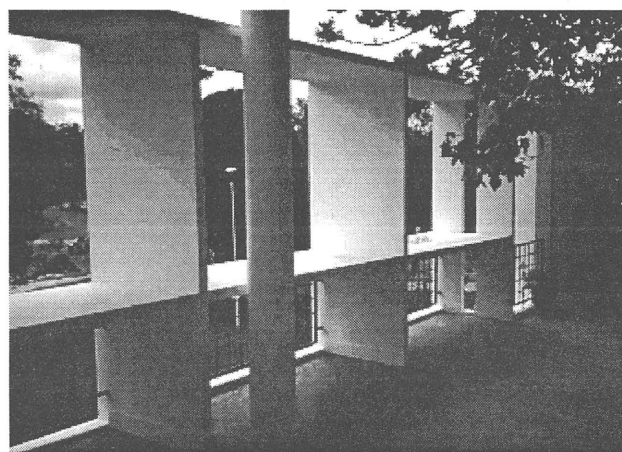
The facade of the house facing the terrace echoes the street elevation.



The Currutchet House in the context of the adjacent town houses.



The former Jockey Club at La Plata, built in the 1940s on the banks of the River Plate (architect Luis M. Pico Estrada).



The sun screen continuing before the roof garden.

A similar colour scheme is followed for the main facade of the actual house, facing the patio. Here, the blue tone is found on the door that gives access to the terrace from the living area. In the interior the same colour is echoed in a wall in the staircase, and again found on the kitchen cabinets.

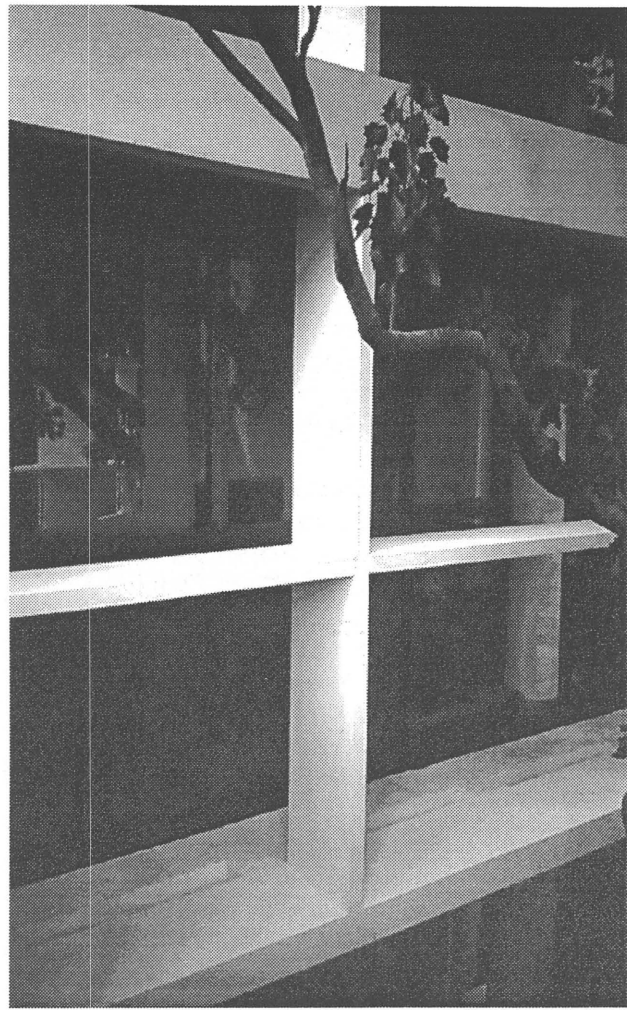
The table tops in the kitchen are covered with white

marble, while most of the fixtures in the living and sleeping areas are of natural wood. In the bathrooms, glass mosaic in a greenish gray colour is used for the walls and floors. Other floors are finished with natural wood.

Though doctor Currutchet had wished Le Corbusier to furnish the house completely, they lost contact due to the *maestro's* travelling.



Detail of the sun screen showing the layered facade.



An existing tree has been incorporated into the architecture as a contrasting element.

### Public access

The house has been constructed under the supervision of the local architect Amancio Williams, himself being a pioneer of modern architecture in Argentina. Le Corbusier has never actually seen the result, that was completed in 1949.

The house has been published in the *Oeuvre Complète* but, unlike other works, no photographs were included. Therefore, it has long been unclear to many architectural historians in Europe if the building had actually been built. Also, it was hardly possible to imagine the complicated spatial structure of the house from the two dimensional drawings that were included in this seminal work of the Moderns. Although the house presents itself as spacious this is due to the functional layout and clever sections, rather than to its actual size. With a standard camera it is hard to catch the remarkable quality of the spaces. This suggested to the curators of a small exhibition at the University of Technology at Delft, the Netherlands, to have a large model of the house built, which was shown at the school last November. The house has been restored some years ago and is now the home of the local Architects Association. As the building can be visited by appointment, it is one

of the remarkable items that is being included in the DOCOMOMO data base of modern houses with public access.

*Wessel de Jonge is an architect in the Netherlands. The author wishes to thank the architect Alfredo Conti, La Plata, for his kind advice.*

### Literature

- W. Boesiger, *Le Corbusier Oeuvre Complète 1946-1952*, Zürich 1953
- A. Lapuzenha, *The Currutchet House by Le Corbusier*, Princeton 1997

# The New Movement

## Exhibitions in Moscow

by *Irina Chepkenova and Vladimir Rezvin*

In the spring of 1997, Moscow was rich with exhibitions. The A.V. Shuchev State Museum of Architecture showed two exhibitions as part of the 'Window to the Netherlands' festival, dedicated to the 300 year anniversary of the great ambassador, czar Peter I.

These exhibitions are about the work of two famous Dutch architects, Johannes Bernardus van Loghem and Jan Gerko Wiebenga, whose works are barely known to the Moscovites. The Dutch Foundation for Analysis of Buildings, the Dutch Embassy in Moscow and Russian participants of DOCOMOMO were active in preparing these exhibitions. Before Moscow they were on display in Ural and Siberia, where the citizens of Jekaterinburg, Kemerovo and Tomsk had an opportunity to see them.

The exhibition dedicated to the work of J.B. van Loghem fitted appropriately into the 300 square meter space of the museum hall. The enlarged photos mounted on steel panels complimented the architectural features of the museum, built in the 17th Century under the rule of czar Aleksej, father of Peter the Great. The large panels divided the spaces and directed the flow of the visitors.



The exhibition on Dutch modernist J.B. van Loghem in the Shuchev Museum for Architecture in Moscow was part of the 300th anniversary of czar Peter I. Photos: A.V. Shuchev Museum for Architecture.

The architectural models of Jan Wiebenga's works were placed in the small exhibition hall so that 10 models were featured in such a way to highlight their high quality. The photo exhibition was successfully placed on the walls in two rows. Because the photos were mounted on the heavy steel panels, it was necessary to reinforce the already existing

constructions in order to mount the exhibition. The show was opened on May 15. Two hundred guests participated in the festive opening. The museum director Vladimir Rezvin opened the show with a short speech. Speeches were then made by the cultural attaché of the Dutch Embassy Jennis De Mol, vice-president of the Russian Academy for Architecture and Building Science, professor A. Ikonnikov and professor Jan Molema, who was the soul and the organizer of this project. Among the guests were famous Moscow architects, art historians, museum curators, professors and students from the Moscow Institute of Architecture, led by the rector professor A. Kudriavcev as well as professionals associated with building trades.

The day after the opening a seminar was held, which was attended by members of the Institute for Theory of Architecture and Urban Design, the Moscow Institute of Architecture, the Museum of Architecture, guests from Jekaterinburg, St. Petersburg, Novosibirsk and Milan (Italy). Professor Jan Molema lectured on the history of the Modern Movement in the Netherlands. Russian professionals were speaking on the importance of showing these exhibitions in Russia. Because of these exhibitions the spectrum of findings of this architectural style is extended across the borders of the Netherlands, which in 1920 together with the German, French and Soviet architects were amongst the vanguard of Modern Movement in architecture.

The new personalities and characteristics of the Modern Movement introduced by this show into the history of 20th Century architecture makes these exhibitions invaluable. The unwillingness to follow a formal dogma, the canon of 'modern architecture' allowed Van Loghem to successfully design and build in Kemerovo in Siberia, where he had to use unusual materials and constructions: including walls built of logs, intricately carved ornamental window treatments and ovens.

The participants in the seminar agreed that there is very little known about the work of foreign architects that were working in Soviet Russia in the 1920s and 1930s. The subject is becoming topical and deserves more consideration.

The museum curators from St. Petersburg and the members of Novosibirsk Technical University spoke about the regional features of the architecture of the Modern Movement in St. Petersburg (then Leningrad) and in the cities of Siberia. In Leningrad constructivism became paramount in the second half of 1920, however the common desire of Leningrad's architects of classical schemes -the symmetry of the composition, regularity and monumentality- showed in the architecture of the Modern Movement. Architectural explorations went into a direction of designing new standard buildings. New experimental living areas were built, which also included

elaborated services such as cafeterias, baths, schools etcetera. These experiments with building technology proceeded slowly, due to the use of unfamiliar (for Russia) building materials: concrete, metal and glass. Most of this research was done in Moscow, the Soviet capital.

Provincial architecture, which also included Leningrad constructivism, was placed into the 'prison' of obsolete building technologies and was hindered by a lack of new materials. Within the study of the monuments of the Modern Movement, the influence of regional schools and foreign professionals must be recognized and carefully studied.

The exhibition and the seminar showed that there are still many blank spots in the historiography of 20th Century architecture, and how important it is to find, collect and analyze new information.

*Vladimir Rezvin is the chairman of the Russian section of DOCOMOMO, a professor and the director of the Shuhev State Museum of Architecture in Moscow. Irina Tschepkunova is the department manager at the State Museum of Architecture. Translation by Daiva Stumbrate.*

## Barcelona pavilion Clarification of competition rules

The Fundació Mies van der Rohe-Barcelona would like to clarify the article that appeared in the DOCOMOMO Journal no 17 entitled 'Barcelona Pavilion Extension', which referred to a competition organized by the magazine 2G.

The Foundation had serious doubts about the first proposal of the rules for this competition. Consequently, the Board of Trustees decided in its session of September 16, 1997, to not participate as collaborators in the competition and to not delegate its Director as a member of the Jury.

Furthermore, the recommendations from the Board for the revision of the rules were transmitted to 2G and were reflected in an amended version of the rules.

The Foundation, to which the German Pavilion of the International Exposition of 1929 by architect Ludwig Mies van der Rohe pertains, cannot under any circumstances be in agreement with any project that violates either physically or visually the integrity of the pavilion.

Thus, the Foundation would like to emphasize that this competition is being promoted in an absolutely independent manner by the magazine 2G and in no way implies the intention to make an extension to the Barcelona Pavilion.

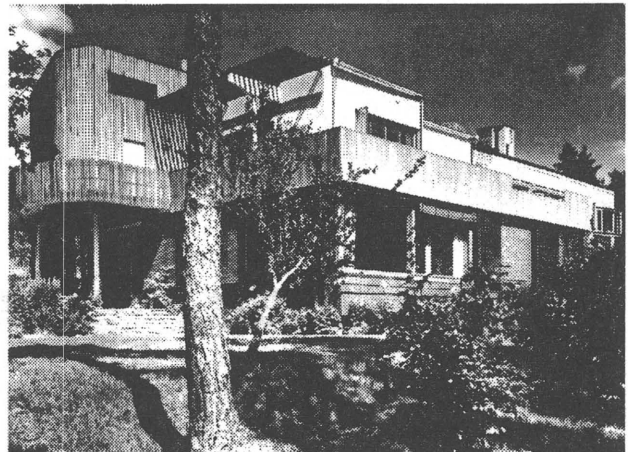
## Aalto centennial Drawing by instinct

### announcement

'When I personally have to solve some architectural problem, I am constantly -almost without an exception, indeed- faced with an obstacle difficult to surmount, a kind of "three in the morning feeling". The reason seems to be the complicated, heavy burden represented by the fact that architectural planning operates with innumerable elements which often conflict.

Social, human, economic and technical demands combined with psychological questions affecting both the individual and the group, together with the movements of human masses and individuals, and internal frictions -all these form a complex tangle which cannot be unravelled in a rational or mechanical way. The immense number of different demands and component problems constitute a barrier from behind which it is difficult for the architectural basic idea to emerge. I then proceed as follows -though not intentionally. I forget the entire mass of problems for a while, after the atmosphere of the job and the innumerable different requirements have sunk into my subconscious. I then move on to a method of working which is very much like abstract art.

I just draw by instinct, not architectural syntheses, but



Villa Mairea was designed by Alvar Aalto as his own house, near Helsinki, Finland. Today, limited access to the house is available. Photo: Museum of Finnish Architecture.

what are sometimes childlike compositions, and in this way, on this abstract basis, the main idea gradually takes shape, a kind of universal substance which helps me to bring the innumerable contradictory component problems into harmony.' (Alvar Aalto: 'The Trout and the Stream' *Alvar Aalto 1898-1976*. Museum of Finnish Architecture 1978. First published in *Domus* in 1947. Extract.)

## Seven buildings

The 'Alvar Aalto in Seven Buildings' exhibition to celebrate Alvar Aalto's Centennial, will offer a profound survey of seven key buildings from various angles, partly based on new source material. The exhibition is being organized by the Museum of Finnish Architecture, the Alvar Aalto Museum, the Alvar Aalto Foundation and the Finnish Association of Architects on the support of the Alvar Aalto Centenary Committee. The selection of works is based on the idea of a total work of art: besides architecture, the buildings bring out Aalto's furniture and object design. The exhibition will include Paimo Sanatorium, Villa Mairea, Vuoksenniska Church, the Rautatalo (Iron House) commercial building, Viipuri Library, Säynätsalo Town Hall and the National Insurance Institution. The material will comprise pivotal original drawings; new models and detail models, openable or sectional and large enough to give an idea of the interiors; sample pieces of furniture and objects; material samples; photographs, including documentation of the buildings at the time of their completion as well as new photographs of the buildings in their present state. An extensive book will be published in connection with the exhibition. It will include articles by Riita Nikula, professor of art history at Helsinki University, Jussi Rautsi, former employee of Alvar Aalto's office, and two foreign experts, professors Stanford Anderson and William Curtis. The introductory texts will depict the different phases of the buildings displayed in the exhibition, starting from the design process. It will be richly

After the presentation in Helsinki (Kunsthalle, February 4-March 29), the exhibition will make an international tour including at least Rotterdam, the Netherlands (Netherlands Architecture Institute, May 2-August 16), Essen, Germany (Design Zentrum Nordrhein Westfalen, September 27-November) and Stockholm, Sweden (Swedish Museum of Architecture, November 28-January 10, 1999).

## Urban Vision

A survey of Aalto's buildings and projects, in an urban perspective, ranging in scale from a kiosk to a master plan, is presented in another exhibition in the Finnish Museum of Architecture from June to September 1998.

Aalto's work is usually seen as metaphor of nature, but he frequently created an urban setting regardless of the context of his buildings, even if they were located amidst trees and rocks. And conversely, he added a feeling of nature to the city centre. Urban planning is therefore of great interest in connection with his architecture as a whole: the lesser-known plans help one to find new viewpoints to the central themes in Aalto's architecture. A small, richly illustrated catalogue will be published in connection with the exhibition.

## 1998 Centennial

Other Aalto 100 exhibitions and publications and publications planned for 1998 in Finland include the following exhibitions:

'Alvar Aalto - Points of Contact', curated by the



The interaction between landscape and house is one of the outstanding features of Villa Mairea. It is particularly mentioned as part of his oeuvre in DOCOMOMO's recommendation for the World Heritage List. Photo: István Rácz, Museum of Finnish Architecture.

illustrated, with colour and black-and-white pictures. Two separate editions will be printed, one with texts in Finnish and Swedish, the other in English and German.

Aalvar Aalto Museum, to be shown in Alajärvi (February 2 - April 19), Seinäjoki (April 29 - June 21), Rovaniemi (July 3 - September 27), Turku (October 7 - November 15) and Jyväskylä

(November 21 - December 31);

'Play of light', Design Forum, Helsinki, February 4 - March 1, also to be shown at the Pratt Institute, New York, in April - May;

'Alvar Aalto - the Artist', Amos Anderson Art Museum, Helsinki, February 4 - March 22;

'Alvar Aalto. Architect', a new permanent exhibition to be opened at the Alvar Aalto Museum, Jyväskylä, in January; 'Aalto Furniture - Past and Present, Artek Company, Helsinki, February 4 - 29;

'Alvar Aalto and Helsinki', Finlandia Hall, Helsinki, February - December (catalogue in Finnish, Swedish and English); Further exhibitions will be organised in Alajärvi, Imatra, Jyväskylä, Pori and surroundings, Rovaniemi, Seinäjoki and Turku.

'Alvar Aalto: between humanism and materialism', an extensive exhibition curated by the Museum of Modern Art, New York, that will tour Japan and Italy after the MoMa presentation (February 19 - May 19), and comes with a book which has been published early 1997;

'Alvar Aalto and red brick - space, form, texture', curated by the Alvar Aalto Museum, to be shown at the Finnish Institutes in Stockholm (February 14 - March 12), Berlin (March - April) and Madrid (May - June).

## Publications

To celebrate Aalto's centennial, the following publications are due:

'PTAH', information journal published twice a year by the Centenary Committee, the Alvar Aalto Museum, the Alvar Aalto Foundation, the National Board of Antiquities and the Museum of Finnish Architecture, with texts in Finnish and English;

'Arkkitehti', the Finnish Architectural Review, features Aalto throughout the year, with the texts mostly also in English; 'Aalto in the eyes of his contemporaries', book based on interviews conducted by Louna Lathi to be published by the Alvar Aalto Society, languages Finnish and English;

'Alvar Aalto. A more sensitive structure of life', to be published by the Building Information Centre in February, with photos by Maija Holma, texts by Markku Lahti, in Finnish, English, Italian and German; 'The Garden of Fiesole', cartoon biography of Aalto from 1898 to 1927 by Jussi Jäppinen and Risto Oikarinen, to be published in December 1997 by Kopijvä Oy, in Finnish and English;

'The World of Alvar Aalto', CD-ROM compiled by Alvar Aalto Museum, the Alvar Aalto Foundation and the Jyväskylä Science Park, produced by Mindworks Ltd., to be published in October 1998, first in English.

*More information from: Alvar Aalto Centenary Committee, Pirkko Tuukkanen, fax ++ 358-9-7012676 or the Museum of Finnish Architecture, Kasarmikatu 24, 00130 Helsinki, Finland, fax++ 358-9-662573, tel. ++358-9-661918.*



Garden and terrace are enclosed on two sides by the house, that is reflected in the pond. Photo: Museum of Finnish Architecture.

# Hungarian centenaries

## Farkas Molnár and Alfréd Forbát

by Edina Horváth and Jolán Rácz

In 1997 Hungary celebrated the centenary of two of their most illustrious architects, Farkas Molnár and Alfréd Forbát. Both architects were born in Pécs, in the south of Hungary, and started their professional career at the Bauhaus at Weimar. Forbát joined this movement first, followed by Molnár in 1921. After four years staying abroad, Molnár returned to Hungary in 1925. Forbát's career took him to Sweden, where he eventually settled down.

### Farkas Molnár

The design of detached houses and summer cottages dominated the short career of Farkas Wolfgang Molnár (1897-1945). However, he also worked on a few larger projects, including an apartment building and a building for hospital staff. Most of his works

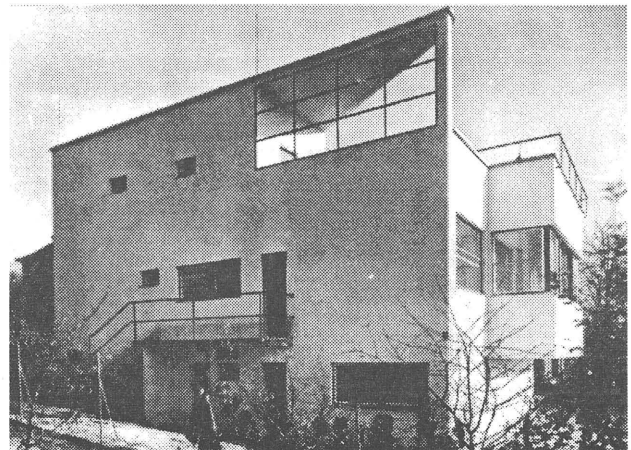
Alfréd Forbát, detached house in Pécs, 1934. Photo: Edina Horváth and Jolán Rácz.



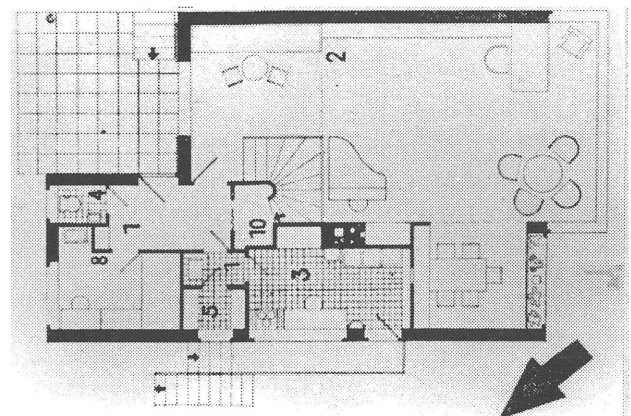
are located in Budapest, but he also designed a building for his hometown. Although originally a design by Forbát, its present state reflects the work of Molnár. His most exciting project was the Magyar Szentföld church (church of the Hungarian Holy Land), which has never been completed. Molnár was very enthusiastic about modern architecture. He organized forums and exhibitions, wrote reviews, made drawings and constructivist interior murals. He was also involved in village communities and other related activities. His first important professional success was the 'red cube' residential building, which had the ground floor level of two adjoining apartments connected by a folding wall. It was presented at the Bauhaus exhibition in Weimar, in 1923. Molnár paid much attention to interior spaces, their furnishings, and the use of

colours, in the context of his dedication to respond to social problems. The connection and lay out of interior spaces was his main concern, for instance by extending a small room through mobile walls. As a result his designs introduced many great technical innovations. After a large number of residential buildings, designed according to rational principles, his last, unfinished work was the Magyar Szentföld church. Because this was such a special assignment, Molnár created an irrational spatial effect for the building. The elliptic central space was to have had a roof with an innovative shell structure, and is surrounded by rooms dedicated to various themes of the pilgrimage in the Holy Land. These intimate places have irregular forms, made of natural stone, and contrast sharply with the modern central space. The external symmetry of the church is only interrupted by two devotional areas, the shrine of the Visitation and another one dedicated to the Nativity. In his short career, Molnár had a considerable influence on modern Hungarian architecture. The way he arranged interior spaces, and the priority he gave to social needs and regional planning were all new at that time.

Farkas Molnár, north-east facade of dwellings in Budapest, 1932. Photo: Edina Horváth and Jolán Rácz.



Plan of Molnár's Budapest dwellings. Photo: Edina Horváth and Jolán Rácz.

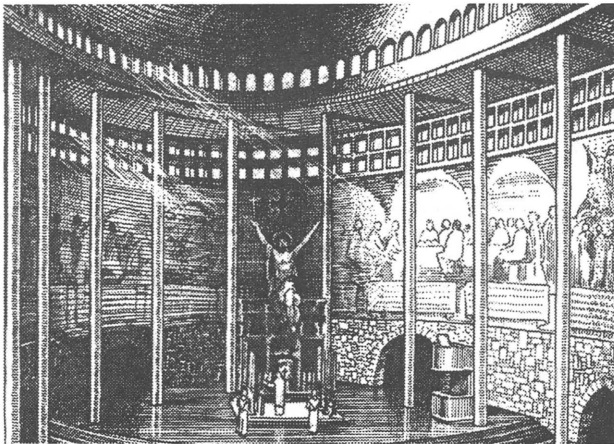


## Alfréd Forbát

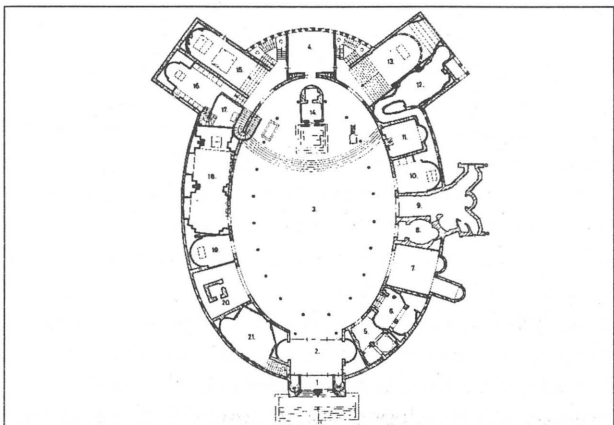
Alfréd Forbát (1897-1972) attended a technical college in Munich, and worked with Walter Gropius at the Bauhaus between 1920 and 1922. He played an important role in helping young Hungarians, especially those coming from Pécs, to come to the Bauhaus. Together with Gropius he prepared the layout plan of the Bauhaus colony at Weimar. Forbát designed a variety of apartment buildings and houses which would later be developed into the so-called 'honeycomb' typology. With a fellow Hungarian a company was established, and later, Forbát worked as a senior architect for the Berlin Sommerfeld-Konzern. Here he was able to implement new ideas, for instance a wooden restaurant in the forest surrounding Berlin. There are two other significant buildings from this period: a large garage in Berlin and a design for an elegant houseboat, suitable for mass production.

Still, Forbát's most important projects in Germany date from the period 1929-31. Three of the eastern housing blocks of the Siemensstadt housing estate were built according to his designs, with small and medium size flats. Balconies give them more comfort

Interior of the Szentföld church in a period drawing. Illustration from: Mezei Otto, *Molnár Farkás*, Budapest 1987.



Plan of the Szentföld church. Illustration from: Mezei Otto, *Molnár Farkás*, Budapest 1987.

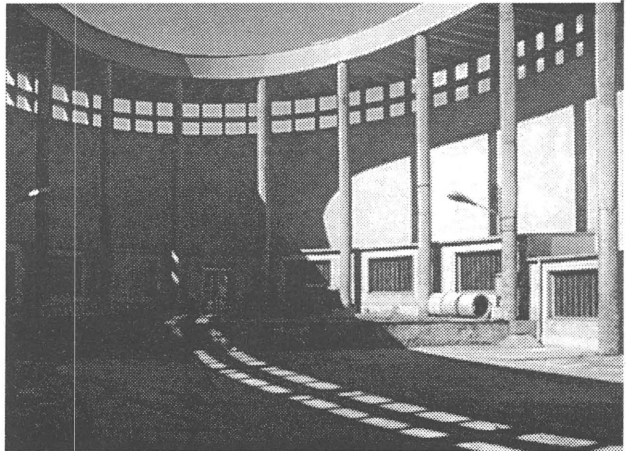


and sheltering from the wind, and add a fine plasticity to the facade as well. A wide, open corridor was designed to strengthen the communal spirit. In 1928, Forbát applied for German citizenship, but he resigned from his post as a professor in Dessau a year later. He went to Moscow, where he was involved in urban planning and large-scale industrial projects. The following year he worked on the reconstruction of Olympia, Greece, after archeological excavations. Back in Hungary, Forbát designed several houses and flats between 1934 and 1938, which resulted in new commissions. However, due to the political situation he emigrated to Sweden, where he again became involved with town planning, in Stockholm and Lund. He became a partner of a town planning office in Stockholm, and also a professor in urbanism at the university. His work was being recognized with several awards.

## Conference and exhibition

The careers of these architects have taken very different tacks, which is partly due to their different interests, but also to the economic circumstances of the countries they were working in. The difficulties

The Magyar Szentföld church is one of Molnár's last works and stands unfinished.



experienced in Hungary resulted in a restriction of Molnár's activities, although a few wealthy contractors gave him the opportunity to experiment in designing their houses. Forbát, not being dependent on clients, was able to work on a much larger scale and dealt with the problems of urban planning. Whatever the scale the two contemporaries worked on, their contribution to modern architecture has had a lasting impact in all countries where they were employed. Both Molnár and Forbát were honoured by their place of birth Pécs, in September 1997, with a conference as well as with an exhibition.

*Edina Horváth and Jolán Rácz are architects and members of the Hungarian DOCOMOMO Working party.*



# Van Eesteren centennial

## Exhibition, debate, books

### announcement

Cor van Eesteren (1897-1988) is internationally best known for his role as the chairman of the CIAM between 1930-47. Last July 4th the 100th anniversary of his birth has been celebrated in Berlage's famous Exchange Building in Amsterdam, which marked the start of the Cor van Eesteren Event '97 organized in honour of his centennial.

### Functional City

Van Eesteren's works are strongly rooted in the social context of urban planning. His approach departed from the identification of social (urban) issues that called for a spatial solution, thereby avoiding a preconceived formal idea, and allowing the form to be elaborated from prior analysis. The concept of the Functional City, as developed under his chairmanship at the CIAM in Athens in 1933, featured, amongst other things, a scientific analysis of the design brief and called for separate zones for urban functions like living, working, recreation, leisure and traffic. These ideas have had a great influence on urban planning

Cor van Eesteren, indicating the future city of Lelystad.  
Photo: EFL Foundation.



in this century, and remain an important reference for professionals until today.

In his own works, the idea of the Functional City is already evident in his General Extension Plan for Amsterdam (1929-34), with which his name is invariably linked. The plan was based on demographic forecasts, which were used to determine the requirements for housing, working, recreational facilities, and infrastructure.

### Centenary

After his training as an architect, Van Eesteren turned to planning and won a first prize in a competition for Unter den Linden, Berlin. This led to his appointment as a visiting professor at the Staatliche Bauhochschule in Weimar in 1927. From 1929-59, Van Eesteren worked for the Town Planning Department of the Municipality of Amsterdam, where he worked on the General Extension Plan with his colleague Van Lohuizen. Between 1940-65 he contributed significantly to the planning of the Southern IJsselmeer *polders* in Holland as a consultant. After the War, he was appointed as a professor at the Delft University of Technology, where he transferred his knowledge and experience to a new generation of urban planners.

In celebration of the 100th anniversary of his birth, the Van Eesteren-Fluck&Van Lohuizen Foundation - that administers the intellectual and physical legacy of both urban planners - initiated the Cor van Eesteren Event '97. A large exhibition at the Netherlands Architecture Institute (NAi) is a culmination of the event, that included as well the Van Eesteren Lecture (in cooperation with BNS), a long term workshop project to explore the challenges posed to urban planning in the 21st Century (with TU Delft), children's classes, publications, and various excursions to Rotterdam, the *polders*, and Berlin.

### Exhibition

The international exhibition on urban planning 'Mastering the City' was opened in the Main Hall of the NAi last December 18. It features the original drawings of the urban plans for twenty-four large European cities, to illustrate the history of urban planning in Europe. Against the background of the ever-larger problems which have faced urban planners, the exhibition shows how, in the course of the Century, the discipline has gained independence, acquired a scientific basis and formed a reservoir of know-how and understanding. The urban plans from Eastern Europe are striking, and the plans for Kraków, Warsaw and Kiev receive their first showing at the exhibition. The original reconstruction plan for Le Havre was rediscovered in a French archive during research for the exhibition.

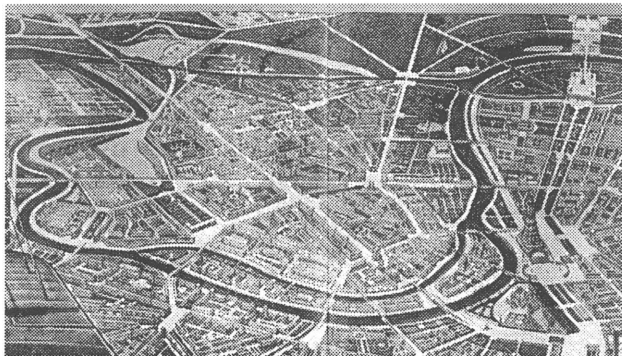
Remarkably, geographical borders appear of minor importance. From Kiev to Stockholm, and from Warsaw to London, urban planners and other professionals developed similar concepts at about the

same time. Thanks to international exchange through magazines, congresses, competitions and personal contacts, professionals became acquainted with the ideas of their colleagues elsewhere.

Part of the exhibition is dedicated to Van Eesteren and his international contacts with urban planners from around the globe is prominently presented. The idea of the Functional City features in many of the shown plans, though older references appear as well. The idea of the satellite cities, which was applied in various cities after the War -like London, Paris, and Stockholm- was already evident as early as 1898 in the Garden City of Howard. Another clear but frightening parallel appears between the idealist plan for a 'World Center for Communication' from 1912, and the monumental plans for Berlin and Moscow for the totalitarian regimes of the 1930s.

The present situation in European urban planning is prominent with recent plans for the future development of two metropolises, Paris and Berlin, and two urban regions, the *Ruhrgebiet* and the *Randstad Holland*. The enormous 8 m. square model of Berlin, showing how the two centers of East and West could be united, is sensationally presented under a glass floor by exhibition designer Boris Podrecca.

The vast range of urban issues put forward here is obviously too much for one single exhibition. But rather than concentrating on the cities themselves, the curators demonstrate that urban planning is a highly necessary and important tool for the regulation of social processes.



Vladimir Semenov and planning office Mossowjet, General plan for Moscow (1935).

Milton Keynes Development Corporation, General plan for Milton Keynes (1970).



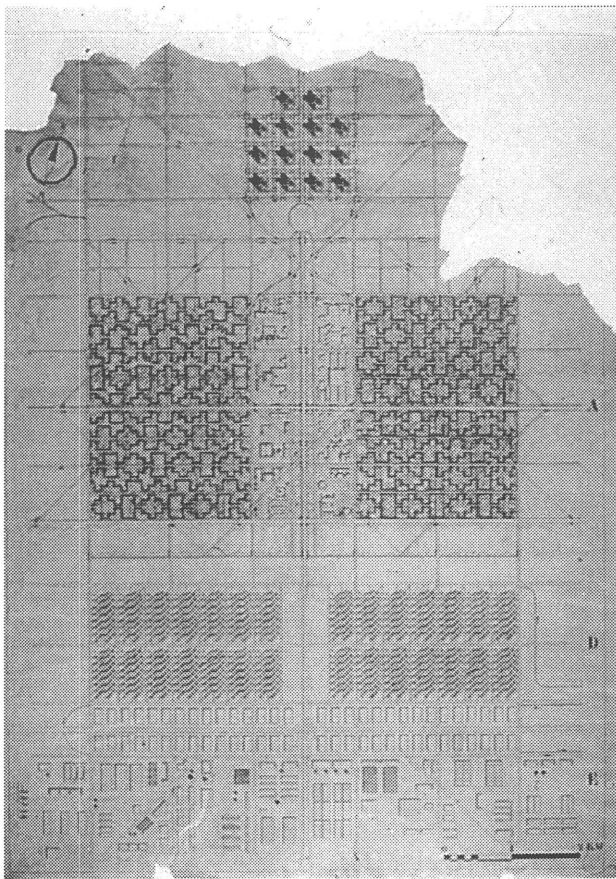
## Publications

In connection with the celebration two publications have been presented. Two volumes entitled 'Mastering the City - North European City Planning 1900-2000' have been published as a catalogue to the exhibition, edited by Koos Bosma and Helma Hellinga. The two volumes, co-produced by the NAI and the EFL Foundation, total 496 pages and 280 b/w illustrations and are available in Dutch and English (DFL 165.-). Part of the material is previously unpublished.

Another interesting book is a kind of facsimile publication of a lecture that Van Eesteren widely presented in 1928-29, to advocate the 'Idea of the Functional City' -also the title to this volume. Vincent van Rossum produced a complete reconstruction of Van Eesteren's presentation, including the original slides. In his introductory essay, Van Rossum explains how Van Eesteren struggled off the historic urbanism of Sitte and Berlage. The book features 160 pages in Dutch and English and is available from NAI Publishers for DFL 49.50.

*The exhibition, children's programs, and excursions continue until April 5. More information from NAI, P.O. Box 237, 3000 AE Rotterdam, The Netherlands, tel. +31-10-4401200, fax +31-10-4366975, e-mail info@nai.nl.*

Le Corbusier, La Ville Radieuse (1930). Photo: Fondation Le Corbusier.



# Cardross Seminary

'Cardross Seminary, Gillespie, Kidd & Coia and the Architecture of Postwar Catholicism', by Diane M. Watters, Edinburgh 1997, 93 pages, b&w ill., ISBN 0-7480-5829-X, £ 9.95

## announcement

Cardross Seminary is an in-depth account of one of the key monuments of postwar Scottish modern architecture, built in 1961-66 to the designs of Gillespie, Kidd & Coia. This pioneering book explores the interwoven effects of religious and architectural modernism in the genesis of this controversial project: for paradoxically, this set-piece of avantgarde modern design was also an assertion of the confidence of traditional Catholic religious values, around the period of the Second Vatican Council.

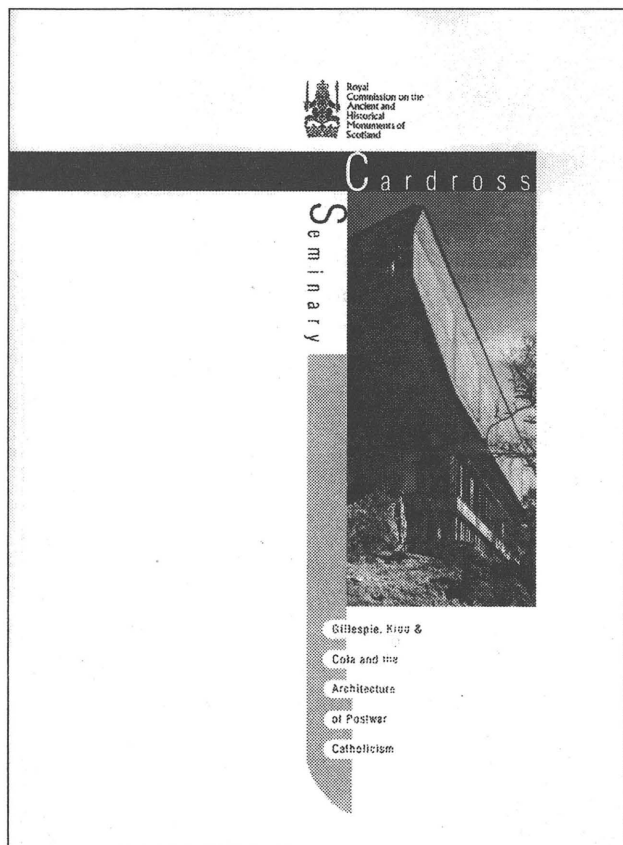
In the postwar period of inner city regeneration, the Catholic Church was faced with the urgent challenge to relocate and redistribute parishes. In response, the Archdiocese of Glasgow mounted an ambitious church-building programme in new housing schemes. This forceful building drive took place within a Catholic Church which was, on the whole, highly conservative. The radical reform within the world-wide Catholic Church, in particular the momentous Second Vatican Council of 1962-65 - in which the

liberal Pope John XXIII aimed to 'open the windows of the Church, and let the breath of the Holy Spirit blow through it' - was, in general, not anticipated by the Scottish Catholic Church but they then made strenuous efforts to put its recommendations into practice. Cardross Seminary was a culmination of the church's postwar building drive - an expression of the general confidence of postwar building Catholicism in the west of Scotland. Designed by the foremost postwar avantgarde architectural firm in the West - Gillespie, Kidd & Coia - this critically acclaimed modern set-piece was officially opened in 1966. Yet, the ambitious project only functioned as intended for a relatively short time. In 1980 it closed as a seminary. After a short spell as a drug rehabilitation unit in 1983-87, it finally closed, and began its long decline into decay and ultimately ruin. Over the past decade there have been a succession of plans for re-use or repair of the derelict complex, but in 1995 Kilmahew House (the original house which formed the core of the complex) was gutted by fire and demolished, leaving the ruinous Gillespie, Kidd & Coia additions standing on their own.

Cardross Seminary addresses, with the benefits of hindsight, why the college had such a short practical life. It examines the contradiction between the ambitions of the building of an ambitious and large seminary steeped in the liturgical traditions of the 16th Century Council of Trent (doctrines which prescribed a rigid life of isolation, for trainee priests) was begun just at the beginning of a period of momentous change in the Catholic Church world-wide - brought about by the reforms of the Second Vatican Council, which introduced new ideas of an outward looking church. The 'monastic' liturgical arrangement of the new seminary posed problems as well, adding to the inbuilt obsolescence of the complex. Cardross Seminary also addresses the fact that the complex was begun just prior to the 'crisis of the priesthood', resulting in a dramatic fall in the numbers of student priests.

Cardross Seminary did not fare well in this climate. Large sections of the building were slowly abandoned as too large and too cold, and teaching was eventually carried out in the re-furbished old house. Conceived in a time when the changes of the Vatican Council could not have been anticipated, the fact that it ultimately proved ill-suited to the scale and form of seminary teaching in the 1970s and 80s, is testimony to the success of both Archbishop Scanlan, and his successor Cardinal Winning in implementing the reforms of Vatican Council.

The subsequent misfortunes of the college seem to highlight today's conservation problem of how to re-use, or even just maintain, more spectacular creations of modern architecture. In 1992 the ruined St. Peter's College buildings were raised to category A status by Historic Scotland as the complex came under greater threat of demolition. But, in spite of growing academic and heritage interests in building,



St. Peter's still remains in a ruinous state. Cardross Seminary is a notable contribution, by the Royal Commission on the Ancient and Historical Monuments of Scotland, to the growing movement of public and professional interest in both modern architecture, and the work of Gillespie Kidd & Coia.

For more information please contact : Diane M. Watters, R.C.A.H.M.S., John Sinclair House, 16 Bernard Terrace, Edinburgh EH8 9NX, Scotland, tel. +44-131-6621456, fax +44-131-6621477/6621499.

## Postwar Scotland

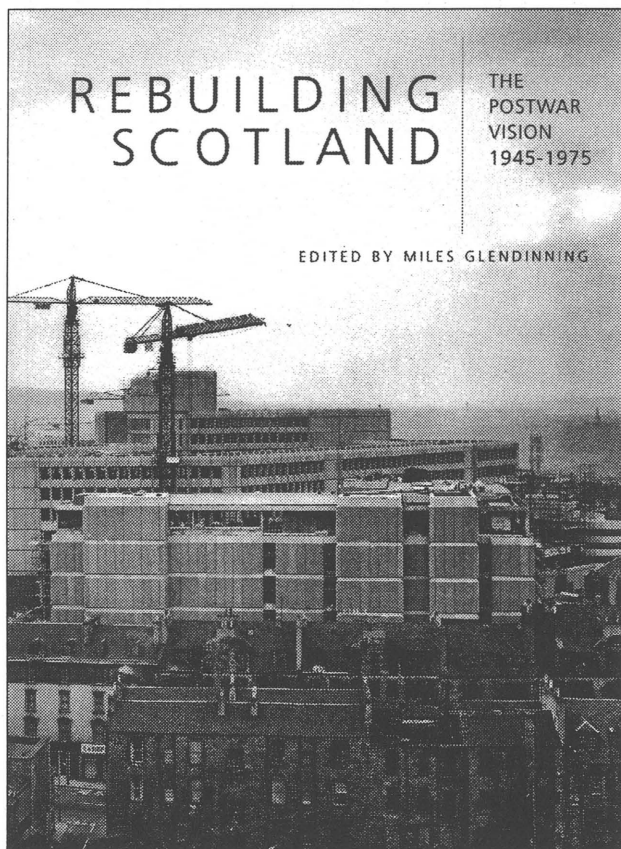
'Rebuilding Scotland, the Postwar Vision 1945-1975', by Miles Glendinning (ed.), East Lothian 1997, 194 pages, b/w ill., ISBN 0-898410-33-X, £ 20.00

### announcement

The early postwar decade witnessed a national reconstruction drive of unprecedented vigour - a revolution in architecture and building, whose uncompromising modern monuments still dominate the towns and cities of Scotland. This book, drawing on a recent pioneering series of national symposia and exhibitions staged by the DOCOMOMO Scottish National Group and other key organizations, presents an introductory reassessment of thirty years of vigorous, but until recently misunderstood transformations of Scotland's built environment. Some of the papers evoke this area's sheer energy, the vast quantity and scale of its building and the passion which fuelled programmes such as housing 'crusades'. Some recall its constructional and technical daring. Others, by contrast, emphasize that architecture, as an art, flourished undiminished during those years of modernity in design. This was a period of complexity and conflict, in its often tempestuous debates and ideas, and yet also one of simplicity - of consensual confidence in progress and rationality in building. This volume is lavishly illustrated, including many photographs.

The first part of the book is an extensive introduction of the period 1945-75, by Miles Glendinning. The other parts ('Patronage and Building' and 'Architects' Architecture') include over a dozen contributions, many of which were first presented at the DOCOMOMO Scottish Conference 'Visions Revisited', in October 1992. This event was the start of several other conferences, seminars and exhibitions, among others the 1993 'Minds Meeting' seminars, of which several lectures are included as well. This series, organized along with the Royal Fine Art Commission for Scotland, elaborated in the idea of first-hand testimonies, by setting several key modern designers in conversation with present-day critics and historians. As its editor Miles Glendinning puts it, 'this volume should be seen not as any kind of definitive history of modern architecture in Scotland, but rather, as the first step in the opening up of the subject - a presentation of contemporary testimonies and preliminary present-day accounts, intended to lay down markers for future detailed research'.

For queries or to place an order: Tuckwell Press Ltd., The Mill House, Phantassie, East Linton, East Lothian EH40 3DG, Scotland.



## 20th C. Architecture

'L'Architecture du XXe Siècle' by Gérard Monnier, Paris 1996, 126 pp., colour & b/w ill., Presses Universitaires de France, ISBN 2 13 04 7961 8

### announcement

The author of the 312nd edition of *Que sais-je?*, a French series of popular pocket book encyclopedia, presents the 20th Century as the age of change, addressing the great mutations in architecture as a result of innovations in technology, space and form. He suggests his popular audience the full impact of these changes by introducing them to the fact that new building typologies -such as cinemas, gas stations and airport terminals- did not exist just a hundred years ago.

It have not only been new building materials and industrialised construction methods but just as well the introduction of the computer that caused enormous changes in building technology, that have left their marks in the architecture of our age.

The images of the new architectural references, the new theories and doctrines, as well as the people themselves, travelled throughout the world, from one culture to another.

The common basis for modern architecture in all these countries has firstly been a confrontation with traditional architecture. Though this has led to the conception of an 'International Style' in the past, today it is obvious that the changes described in this book have been diverse and complex and the results were distinct.

The author comes to the point when observing that these mutations in architecture and construction have never been fully integrated in Western culture, and partly remain alien to our cultural appreciation still. He holds a mirror for his audience by suggesting that the buildings of today are still valued by the standards of the times gone by, expecting them to have a quality, a beauty and an eternal value like the architecture of the past.

Gérard Monnier -who has been the founder of the DOCOMOMO International Register Programme as the first chairman of the ISC/R- has widely published on the historiography of Modern Movement architecture. Most noted amongst his previous publications is *L'architecture moderne en France, 1918-1950, une histoire critique* of 1990 (see Journal 6 p. 21). The editorial board of *Que sais-je?* made the right choice to invite Monnier for this modest publication, which is another step forward to fulfill one of DOCOMOMO's main objectives -to educate the public at large. -WdJ

## Erkki Kairamo Visionary sketchbook

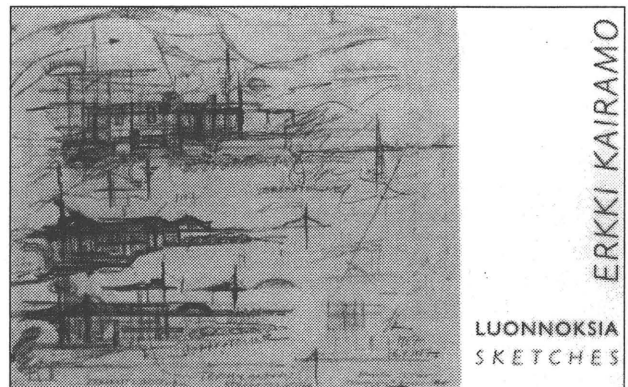
'Erkki Kairamo, Luonnoksia/Sketches', by Marja-Riitta Nori and Virpi Kumpulainen (eds.), Helsinki 1997, 88 pages, colour ill., ISBN 951-9229-98-1

### announcement

Erkki Kairamo (1936-1994) was one of the leading Finnish architects of this century. His buildings represent an original approach inspired by early 20th Century modernism, in particular by its constructivist and neoplastic orientation. From these sources he developed reinterpretations which are characterized by harmonious proportions, meticulous detail and sensitive blending of materials.

Although Kairamo's ultimate aim was the finished construction and not the documents produced during the conception of a plan, his drawings are also highly interesting and artistically creditable. This is especially true of the preliminary sketches he made for each assignment: the lines that gradually give the object its form instinctively capture the essential features of the construction. It is inspiring to follow the germination of an idea from those original sketches to the final shape.

Kairamo consistently saved his sketches, intending to make an exhibition out of them. Many of the sketches give the impression of being drawings of completed projects and not in the least initial visions in a quest for a concrete expression.



This quest produced countless variations on a theme, sketches which, depending on his frame of mind and the nature of the project, varied from frenzied expressive visions to almost pedantic serene studies. This exhibition catalogue traces these design processes.

Besides a large number of sketches, all in colour, the catalogue also contains a discussion between Erkki Kairamo and Kirmo Mikkola. First published in 1980, it is still relevant as a treatise on the status of the architect and the basis of his creative work.

For queries or to place an order: Museum of Finnish Architecture, Kasarmikatu 24, 00130 Helsinki, tel. +358-9-661918, fax +358-9-662573, e-mail [arkmuseo@pp.kolumbus.fi](mailto:arkmuseo@pp.kolumbus.fi).

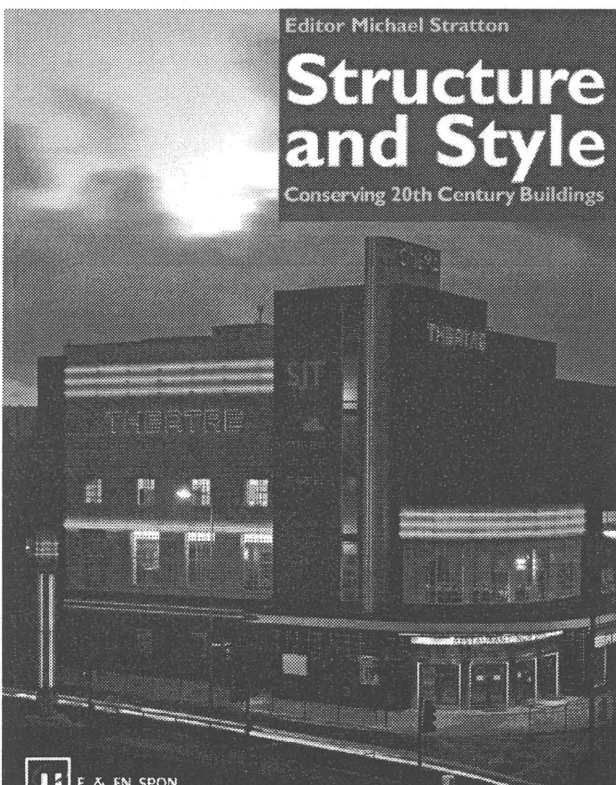
## Recent architecture Conservation in the UK

'Structure and Style, Conserving 20th Century Buildings', by Michael Stratton (ed.), London 1997, 230 pages, b/w ill., ISBN 0-419-21740-1, £ 29.95

### announcement

Are 20th Century buildings fundamentally different to those of preceding ages? Were they built to last? Can they be conserved following principles established primarily for churches, palaces and other treasured monuments?

This book discusses the challenge of evaluating and conserving the architecture that dominates most of our towns and cities. Architects, planners and managers of estates are increasingly concerned with our inheritance of offices, factories, public buildings and housing, partly because of their economic value but also since the finest examples are now protected by listing.



Expert contributors progress from evaluating the building stock -its quantity, nature and significance- to considering issues and practicalities in terms of adaptation and conservation. Authors in the first part of the book, entitled 'Philosophical Issues', include Peter Burman ('Towards a philosophy for conserving 20th Century buildings') and Andrew Saint ('A case for reforming architectural values'). They explore new ways of thinking about and judging our built environment, and emphasize the pluralist nature design over the past hundred years. In part two ('The Building Stock and its Future'), three ('The Evolution of 20th Century Building Construction') and four ('Conservation Options') the other writers focus on the nature of 20th Century buildings, their design and the way that they were put together. Particular attention is given to the conservation challenges posed by structures where a steel or concrete frame is clad in stone, ceramic or glass. Included are 'The non-domestic building stock of England and Wales' by Philip Steadman, 'Beyond the fringe, fighting for the appreciation and conservation of 20th Century architecture' by Kenneth Powell, 'Making the recent past fit for the future' by David Jenkin and John Worthington, 'Concrete and steel in 20th Century construction' by Bill Addis, 'The relationship between building structure and architectural expression' by Peter Ross, 'Clad is bad? The relationship between structural and ceramic facing materials' by Michael Stratton (who also mentions DOCOMOMO briefly in his introduction), 'Quality, longevity and listing' by Robert Thorne and 'Conserving "carbuncles", dilemmas of conservation in practice' by secretary Susan Macdonald. If this last name sounds familiar: she is also the secretary of DOCOMOMO UK.

For queries or to place an order: International Thomson Publishing Services Ltd., Cheriton House, North Way, Andover, Hampshire SP10 5BE, United Kingdom, tel. +44-1264-342797, fax +44-1264-341787, e-mail [direct.orders@itps.co.uk](mailto:direct.orders@itps.co.uk).

## Organic versus Geometric

'The Organic versus the Geometric', by Peter Blundell Jones. With a postscript by Margot Aschenbrenner. Hard cover, 288 pages in English, with 300 ill., ISBN 3-930698-91-9, US\$ 89.-.

### announcement

Although he has hitherto remained somewhat overlooked, Hugo Häring was a key figure of the Modern Movement, first as secretary of the Ring, the principal organisation for modernists in the 1920s, and second as the main theorist for the organic school in German architecture.

Trained at the Technische Hochschule in Stuttgart under Theodor Fischer, Häring's career as a modernist began when he moved to Berlin in 1921. There he was befriended by Ludwig Mies van der Rohe, whose office he was invited to share, and this became a centre for debate on a new direction in architecture. The two architects set up the Ring, which by 1926 included every German modernist of note. Its members dominated the Weißenhofsiedlung of 1927, for which Mies was artistic director, and its success also paved the way for the CIAM congresses, which Häring attended as a Ring representative. Despite their political collaboration, Häring and Mies pursued projects in increasingly opposed directions, clarifying each other's position by contrast. Mies pursued general solutions and repeated types, advocating rational construction and flexibility of use, while Häring sought the utmost specificity to function and place -which meant that each building, even each element of a building, deserved to develop its own individual form. The key example was Gut Garkau near Lübeck of 1924-25, with its cowshed of pear-shaped plan, devised around the requirements and rituals of farming. Peter Blundell Jones, professor of architecture at the University of Sheffield, has long been concerned with this field and has written extensively about it, including a substantial work on Hans Scharoun. The present book is not just a biography of Häring, but an unusually detailed analysis of his architectural work, including many unbuilt projects which have never before been published. It also includes an account of Häring's theory, with translated extracts from his many writings. Through setting Häring within his historical context, and differentiating his position from those of figures such as Mies, Le Corbusier and Hannes Meyer, Blundell Jones suggests a radical reframing of the early Modern Movement. He was aided in the development of the book by Häring's personal assistant in the late years, Margot Aschenbrenner, who was trained as a philosopher. The book is due for September 1998.

## Le Corbusier in Belgium

### Colloquium report

'Le Corbusier et la Belgique. Rencontres des 27 et 28 Mars 1997', I.S.A.C.F.-La Cambre, Brussels 1997, 288 pages, 80 b/w ill., ISBN 2 930018 08 9, BF 650.

### by Wessel de Jonge

What have been the influences of Le Corbusier on the developments of architecture and urban planning in Belgium? In what way did they become manifest and how did they evolve? These have been the main questions that have been discussed at last years' seminar 'Le Corbusier and Belgium' in Brussels, part of the seventh *Rencontres de la Fondation Le Corbusier: 'Le Corbusier, voyages, rayonnement international'*, an international series of seminars on Le Corbusier and the impact of his intellectual legacy on modern architecture world wide.

### Full hand

Corbusier's statement *Plein main j'ai reçu, plein main je donne* served as an inspiration for this series of meetings. To receive and, at the same time, to give, has been his primary motivation to travel, to sail the oceans, and to fly across the continents at a time when it was not common at all for an architect to conceive, propose, and built in over twenty foreign countries. All the aspects of Le Corbusier's career, form the first years onwards, are marked by his profound interest in the diversity of places, of habitats, and the cultures of our planet, driven by his dedication to serve the community of mankind. This has also been a motive for his ongoing desire to invite architects from all over the world to work with him in his studio in Paris.

The seminars have been set up as an in-depth exploration of the backgrounds of these voyages, to learn about the resulting friendships and cooperations, to arrive at a better understanding of what Le Corbusier received from the countries he visited, and to evaluate the influence he had and continues to exert through his teachings and studies, and by the projects he realized or proposed. Apart from this intellectual motivation, the *Rencontres* also serve as a meeting of amateurs and experts, of friends who share an interest and love for what Le Corbusier left to mankind.

### Learning from the past

A revealing aspect of the seminars has been to learn how a variety of interpretations within the Modern Movement developed -against the background of personal bickerings, strategic positions and the opportunities to meet one or the other-, which put the impact of Le Corbusier on the Modern Movement in

another perspective. Yet, the scope of the seminar went beyond its academic aims. The architecture that is being built in many countries today has completely abandoned its ambition to transform society in terms of a collective well being. 'Both through conformism, and under pretense of a misunderstood concept of architectural and urban preservation, today's architecture is ruled by "facadism", by cosmetics borrowed the past', writes Marcel Pesleux, director of the architectural institute La Cambre and host of the seminar. 'Commercial architecture exploits complicated forms as an alias. In that respect, the disdain for the Modern Movement is common, and directs itself in the first place to its main protagonist, being Le Corbusier. This is a totally unjust and worn-out idea.' It is undeniable that the Le Corbusier's theories have been intelligently manipulated to justify the large scale developments of the 1950s and 60s. To forget, or pretend to forget that Le Corbusier has contributed enormously to break 20th Century architecture away from coquettish and decadent eclecticism, is a mistake. The seminar organizers recognize Le Corbusier's intellectual and built inheritance as one of the recourses in trying to constitute today an architecture that is truly contemporary in spirit, and free of the errors of former times.

## Belgium

Of all the projects that have been conceived by Le Corbusier for Belgium, only two have been actually built. His projects for the House Canneel in Brussels (1929), the *Ville Radieuse* for the Left Bank at Antwerp (1933) and his designs for the International Water Exhibition in Liege (1939) were never realized. After the destruction of the Philips Pavilion at the conclusion of the 1958 World Fair, nothing remains today but the *Maison Guiette* in Antwerp of 1926. But, according to Pesleux, 'it is obvious that the influence exerted by Le Corbusier on our architects has been -and still is- decisive if we just think of Louis-Herman De Koninck for instance, or Renaat Braem or the later generation of Georges Baines and Pierre Hebbelinck, or even the current Flemish School.' The concepts of the Modern Movement rooted well in the architectural culture of Belgium in the early 1920s, when Le Corbusier's ideas were introduced. 'As one of the cradles of *Art Nouveau*, Belgium had a strong international influence' writes architect Patrick Burniat, organizer of the meeting, in his introduction to the report. 'Architects like Horta and Van de Velde have played a significant role in paving the way for the birth of the Modern Movement, not only regarding the plans of their buildings or the formal and spatial innovations that were introduced by them, but also in the development of a modernist doctrine'. After the introductions by Claude Prelorenzo, secretary general of the *Fondation Le Corbusier*, and Patrick Burniat, professor at the La Cambre school of architecture in

Brussels, a range of papers that focus on specific parts of Le Corbusier's relationship with Belgium is rooted between France Vanlaethem's essay on the professional and cultural involvement of Le Corbusier in Belgium between 1914 and 1939, and Kenneth Frampton's conclusion '*Au nom du néo-constructivisme: Le Corbusier et le Mouvement moderne méconnu (1929-1939)*'.

Vanlaethem touches upon aspects of Le Corbusier's personality that many try to avoid. The Master's relationship with most of his colleagues, even if they were sympathetic towards his theories, has typically been a one-way street. When, after years of efforts, Le Corbusier could at last be invited for the great urban competition for the Left Bank in Antwerp, he claimed the conceptual part of the project, and proposed a marginal role as executive architects for Belgian partner Huib Hoste who, not surprisingly, refused until a more balanced proposal for collaboration could be agreed upon. In times of crisis, Hoste, typically engaged with smaller, residential commissions, seized the opportunity to embark on a project on an urban scale. The project did not succeed and, though another opportunity occurred with the 1939 Water Exhibition in Liege, again Le Corbusier failed to get a large public commission. She concludes that Le Corbusier's relationship with Belgium by the end of the 1920s was inspired by professional motives rather than cultural ones. Le Corbusier's connection with Belgium's avant garde is addressed in more detail by other authors, including Georges Baines (*Du 'système Dom-Ino' au 'Type Citrohan'*), Marc Dubois (on De Koninck's *Maison Canneel* and another paper on Gaston Eysseleinck), Ronny De Meyer (on Léon Stynen), Francis Strauven (on Renaat Braem), Jean-François Fuëg and Valérie Piette (*Otlet, Le Corbusier et la Cité Mondiale*), Piet Lombaerde (the Left Bank project for Antwerp and the *Ville Radieuse*), Marc Hotermans (the Brussels World Fair), Xavier Folville (on the 1939 Water Exhibition in Liege), Jean-Claude Baiwir (on the pavilions for that exhibition), Pierre Puttemans (Le Corbusier and post war architecture), and Robert Trevisiol on the Philips Pavilion by Le Corbusier and Xenakis. Despite the wealth of information on so many of Belgium's vanguard architects, the omission of a key figure like Gaston Brunfaut, a main propagator of Le Corbusier's ideas in Belgium, is remarkable.

## Non-canonical works

Kenneth Frampton in his concluding paper notes a remarkable difference between the rather extensive representation in most reference works of modern architecture in some small countries like Holland and Finland, while some others such as Denmark, Hungary and Romania are lacking for what seems no good reason. His observation is a striking motivation for elaborating DOCOMOMO's registry program indeed. Through analysis along the three dimensions



of modernity, as suggested in the ISC/R guidelines, the potency of non-canonical works as representations of the MoMo spirit can sometimes be acknowledged. Also Belgium is largely absent from Anglo-American reference works on the Modern Movement, as well as from most European overviews. Benevolo's *Storia dell'Architettura* of 1960 only mentions De Koninck's House Canneel of 1931, which is inspiringly discussed by Marc Dubois in one of his contributions to the present volume. Sartoris, in 1941, covered Belgian modern architecture more comprehensively, also including works by talented architects like Eysselinck, Hoste, Falise, Michel and the group l'Équerre. The House Canneel is again singled out by Frampton, appreciated for its 'ergonomical lyricism' and praised as a more perfect elaboration of the Citrohan typology than the Swiss' master would ever have conceived himself. Frampton points at an 'archaic' neo-constructivist tendency in Le Corbusier's works as of the early 1930s, starting with the furniture he presented with Charlotte Perriand at the 1929 Autumn Fair in celebration of the ideal of the *logement machiniste*, and partly inspired by the *Maison de Verre* (Chareau and Bijvoet, 1932), which found a culminating point in the hyperboloid roofstructure of the Philips Pavilion at the Brussels World Fair of 1958, and later in the folded roofs of the *Maison de l'Homme* for Heidi Weber in Zürich in 1967.



### Synthesis

To accomplish one of its principal aims, to 'encourage further exploration of the written and built inheritance of Le Corbusier', the Fondation Le Corbusier has now organized seven seminars in this series since 1989: - at Naples and Barcelona, covering the Mediterranean region; at Wiesbaden, Germany; La Plata, Argentina, covering Latin America; at Cambridge Ma., on North America; in Tokyo and now in Brussels- The themes of the meetings varied from Le Corbusier's Centennial (1989), to the conservation of his buildings (1990), the role of nature in his works (1991), colour (1992), his writings (1993), and the city and urbanism, which was the scope for the sixth seminar. With the publication of the post conference book of the seventh meeting, in Belgium, a new and comprehensive volume on Le Corbusier is now close to completion. The upcoming *Rencontre de Paris* is intended to provide a synthesis of all the studies, facts and findings from all parts of the world, to extend and enhance the knowledge of the life and works of Le Corbusier.

*Wessel de Jonge is an architect in the Netherlands.*

## Reports

### Brazil: second seminar

Between last September 10 and 12, the Second Seminar of DOCOMOMO Brazil took place in Salvador, which was consolidated as the national forum dedicated to modern architecture in Brazil. The seminar, that attracted about 100 official participants, was divided in three main themes:

1. Architecture, public space and social project;
2. Art and technique: possibilities of new formulations in the fields of architecture and urbanism;
3. Contemporary interventions in modern architecture and urbanism: conceptual, political and operational limits in preservation.

Together with the papers, we had the valuable presence of Beatriz Colomina and Eduardo Subbirats, both teaching today in Princeton University, respectively with the lectures 'Relations Between Modern Architecture and Post-War', and 'Globalization and Historical Culture: Three Latin-American models'. For his closing address 'Preserving Modern Architecture' we welcomed DOCOMOMO chairman Hubert-Jan Henket.

The culmination point of this encounter, though, was undoubtedly the presence of three very important professionals of Brazilian MoMo of the 1930s, 40s and 50s, in a session which we called something like 'Testimony Section'. Carmen Portinho, engineer, worked in social housing in Brazil after having a decisive experience while working on post-war housing in England. She has been instrumental for the acceptance and dissemination of MoMo in Brazil - besides being a strong feminist at the time. Antonio Baltar, architect, engineer and economist, worked in many different fields in urban planning. He participated in the team of Luiz Nunes in Recife (who died very early, and in whose team also the careers of Burle Marx and Joaquin Cardoso started). Baltar also worked with the priest Debret, and accompanied Philip Goodwin in his memorable visit to Brazil which later resulted in the 'Brazil Builds' exhibition at the MoMa in New York. This exhibition, as well as the related book, has revealed for the first time worldwide the vigorous movement that was taking place here in Brazil.

Our third guest, Walter Gordilho, architect, worked on the most ambitious modern urban plan for the city of Salvador, in Bahia, that, however, has never been executed. He has been a decisive participant in the incorporation of MoMo principles into the School of Architecture in Salvador. As long time friends and colleagues they are, it was a hard task ending this historical encounter, a beautiful morning, that nevertheless, remained recorded on video. The deep humanistic commitment of each of these three characters, was a stirring experience for all of those

who were present. For the seminar we had as well an exhibition and CD Rom of Niemeyers sketches, and an 'autographs night' for two books. One on the oeuvre of Oswaldo Bratke by Hugo Segawa and Guilherme Dourado, and the other, the proceedings of the First Seminar DOCOMOMO Brazil, called '(Re) discussing Modernism'. We offered as well a post-conference tour on MoMo Architecture in Salvador. After the intense activities for the Seminar, our efforts have been all directed towards the organization of the VI Conference of Brasilia 2000, and more especially in preparing the Presentation Session for this main event in time for the upcoming Conference in Stockholm. The Brasilia 2000 Session in Stockholm will be presented together the University of Brasilia (UNB), DOCOMOMO Brazil and the University of Bahia (UFBA). Last, in November, we had a second visit of Henket, who was invited for a jury at the Biennial of Architecture in Sao Paulo, and in this same event he was involved with a session dedicated to DOCOMOMO, in which he again pointed out the main aims of the organization.

*(Report by Angela West Pedrão, vice-coordinator of DOCOMOMO Brazil)*

## Estonia: involving students

On December 10, 1997, the annual meeting of the Estonian DOCOMOMO Working party took place in Tallinn, to discuss the various activities in 1997. The first issue was the everyday fight with the owners and builders that show no respect towards modern heritage. In the spring of 1997 our working party organized a meeting with companies dealing with production and windows importers, to discuss recently developed 'mania' of replacing windows, mostly plastic frames. The producers declared that they are able to produce every type of window, as long as the client has money, or knows exactly what he wants. Members of DOCOMOMO Estonia had to admit that, regardless of steady propaganda, the construction boom in Estonia has brought along more destruction than restoration. There have also been success stories, such as restoration of the unique Assembly Hall of the Parliament buildings in Tallinn (Herbert Johanson & Eugen Haberman, 1920-22), and the renovation of the 'Estonia' Concert Hall (Armas Lindgren, Wivi Lönn, 1912; Alar Kotli, 1945-51). Unfortunately, there have been even more losses. The reconstruction of a functionalist villa in Tallinn, 'Kadriorg' (6 Lahe Street, Elmar Lohk, 1934-35), now the residence of Ukrainian Embassy, brutally distorted the existing look. The Ministry of Justice was indifferent towards the architecture of August

Volberg's sanatorium in Haapsalu and transformed it into a courthouse.

Already for the second year the summer courses of the students of the Estonian Academy of Arts took place under the supervision of Mart Kalm. The essence of these courses was to thoroughly study the MoMo heritage of a small town and complete the International Selection fiches.

Although the action was meant as a preliminary work for the compilation of a national registry, pedagogically it was reasonable to complete even more thoroughly the fiches. In 1996 the courses took place in Pärnu; now Viljandi (Southern Estonia) was selected as the site.

As a result of the summer course, a comprehensive study of the work of the local MoMo architect Johannes Fuks was made.

During the meeting the Estonian DOCOMOMO working party re-elected Mart Kalm as coordinator. Piret Lindpere was elected as a secretary and Triin Ojari and Andres Kurg, young architecture historians, were affiliated as new members

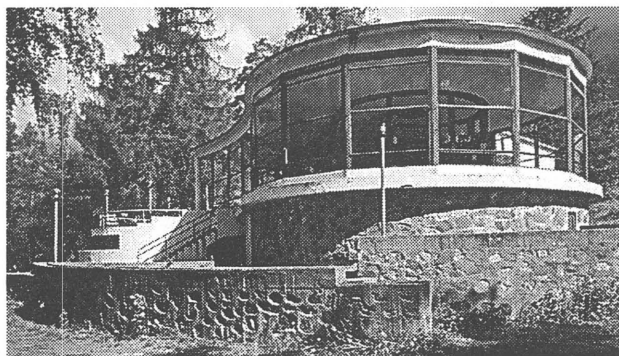
Finally, the compilation of an Estonian DOCOMOMO guidebook for the Stockholm Conference has been kindly supported by our Swedish colleagues, hopefully the finances from Estonia will be found to print the book.

*(Report by Mart Kalm, coordinator of the Estonian DOCOMOMO Working party)*

## Norway: public baths

Throughout the last year, several buildings that the DOCOMOMO group in Norway has fought for, have been restored. The Klingenberg Cinema by the architects Blakstad and Munthe-Kaas (1938) was one of these rehabilitated buildings. To prevent the large auditorium in the cinema building from being transformed into three smaller auditoriums, it was decided to conserve the interior in the autumn of

The Hvalstrand bath will be the location for lunch during the pre-conference tour in Oslo next autumn. Photo: Jiri Havran, Norsk Arkitekturmuseum.



1995. Although there are strict fire regulations for cinema auditoriums such as the one in Klingenberg cinema, the rehabilitation has been successful. The DOCOMOMO group in Norway has also noticed increased focus on public baths from the period between 1930 and 1940. An indoor public bath in downtown Oslo, the Vestkant bath (architects Bjerke & Eliassen, 1932), is being rehabilitated these days. The authorities are now considering conservation of the Ingierstrand outdoor public bath, east of Oslo. Another outdoor public bath, Hvalstrand bath, west of Oslo, was recently reopened after a rehabilitation. The Ingierstrand public bath was built in 1933-34, situated on a sloping site with a magnificent view over the Oslofjord. This public bath was designed by the architects Schistad and Moestue and has been proposed for the ISC/Registers International Selection.

The Hvalstrand public bath (1937), which is somewhat smaller than the Ingierstrand bath, was designed by the architect A. Peters. After having been shut down for several years, Hvalstrand bath reopened on May 17 this year, after being rehabilitated on private initiative. At the time being the Norwegian DOCOMOMO group is focusing on Modern Movement buildings from the postwar period. In the next edition of the DOCOMOMO Journal we will offer you a wider presentation of our heritage of the Modern Movement.

*(Report by Anne Cathrine Lorentzen and Anette Albjerk, members of the Norwegian DOCOMOMO Working party)*

## USA: new structure

A significant development in the structure of DOCOMOMO US occurred at the Association for Preservation Technology Conference in Chicago (APT 97), during the DOCOMOMO US work session held on September 27, 1997. The plan, which was enthusiastically agreed to by those present, included the creation of a board of directors, the adoption of bylaws, and filing for non-profit status. This new structure will greatly increase the effectiveness of DOCOMOMO US. The first step has been the formation of a national board of directors. In order to facilitate this, we have divided the US working party into three regions: eastern, central and western. The board will be interim in nature, with a two year tenure. All board members have duties assigned to them related to the principal mission of DOCOMOMO US. These duties will include preparing bylaws, compiling the US registry, advocacy for the preservation of modern works, publicity, and membership. More board members can be added at a later date if

necessary, but we feel that for the initial board, nine is a manageable number. Last December 6, three people have been selected from each region to serve on the board, which is now composed of Theo Prudon, president; Gunny Harboe, vice president; Laura Culberson, treasurer; Andrew Wolfram, secretary; and other board members who will each chair a committee as listed below: Gary Koll, registry; Joni Carroll, development; Kevin Alter and Helene Lipstadt, co-chairing publications/publicity; Paul Adamson, advocacy; and Stephen Kelley, technology/preservation. We will keep you posted.

*(Report by Andrew Wolfram, secretary of DOCOMOMO US)*

## British Columbia: successful workshop

A successful workshop 'Preserving 20th Century Curtain Walls' was held on Friday December 5, 1997, at Simon Fraser University at Harbour Centre, Vancouver. This technical workshop examined the issues and engineering challenges related to the preservation and retrofitting of modern curtain wall buildings. The speakers included Chicago architect and engineer Stephen Kelley, of Wiss, Janney, Elstner Associates Inc., and Paul Merrick of Paul Merrick Architects Ltd., and was moderated by Robert Lemon, of Robert G. Lemon Architecture and Preservation. The workshop was timed to coincide with 'The New Spirit: Modern Architecture in Vancouver, 1938-1963', and exhibition at the Vancouver Art Gallery from November 8 to January 15.

Three case studies and two site tours formed the core of the workshop. Stephen Kelley provided the historical context for the discussion of glass and metal curtain wall design and preservation, as well as curtain wall diagnostics, common design and material problems and solutions. The Reliance Building (D.H. Burnham, 1895) and the AMOCO Building (Edward Durrell Stone, 1972), both Chicago buildings for which Kelley's firm acted as consultants, were the subject of in-debt discussions in the afternoon session. Paul Merrick led workshop participants on a tour of the adapted/refurbished B.C. Hydro Building, now the 'Electra' residential tower, and Tom Weeks, of Proscenium Architecture and Interiors Inc., led a tour of the Queen Elisabeth Theater, which is in the process of being upgraded by the City of Vancouver. The workshop also included some discussion of the creation and development of DOCOMOMO and the Vancouver Recent Landmarks program, as well as a short video of the recladding of the 1957 Thyssen Haus in Düsseldorf, Germany.

*(Report by Robert Lemon, chairman of DOCOMOMO BC)*

## Belgium: lecture series

The Belgian DOCOMOMO Working party has scheduled a series of lectures entitled 'The Preservation of Modern Architecture - Conservation, Restoration, Renovation' to take place at the auditorium of Arenberg Castle in Heverlee, seat of the Department for Architecture, Urbanism and Physical Planning of the Catholic University of Leuven. The program of the series includes three to seven tentative lectures and debate on Friday afternoon starting at 14:30 h. Themes of the sessions are Conservation, Restoration, Renovation (February 20, on renovation of furniture, the House Dr. Ley, the Maison de Verre, and Elsdonk); Specific Technical Problems (March 3, on the House Winners, steelwork repairs, the Saint Augustinus church, and weathering and repair of concrete); Motivating the Client (April 3, on the House Stynen, the Dr. Martens Clinic, and the Marstboom House); and Renovation of Social Housing (May 8, on the King Albert building, Casablanca, St-Maartensdal, Kiel, Geelhandplaats, Kloosterstraat, and Stuivenbergplein). More information from: R. Lemaire Centre for Conservation, Monumentenzorg Moderne Architectuur; Prof. Luc Verpoest, Jean-Marc Basyn, Els Claessens; Groot Begijnhof 95, 3000 Leuven, Belgium; telephone +32 16 22 45 09; fax +32 16 22 67 90.

(Report by Luc Verpoest, coordinator DOCOMOMO Belgium)



### Recommended Paris eatery

If you are longing for a bite when touring modern architecture in Paris, here's the place to go. Pizza MoMo is located next to the St. Paul's church in the rue Saint Denis, not far from Bastille. Monsieur MoMo is said to consider a formal application for DOCOMOMO's high patronage. Photo: R. Michels.

## DoCoMeMos

• **Viljo Revell** - A small but interesting exhibition at the Museum of Finnish Architecture in Helsinki celebrated the 50th Anniversary of Viljo Revell's Liperi Vocational Training Institute. The institution was originally built for the rehabilitation of war invalids and dates from Revell's early career. The complex of buildings shows respect for the landscape, and in order to avoid an institutional atmosphere, its functions have been decentralized into smaller units. The exhibition included original drawings and photographs. -AD

• **Siberia** - In the last week of October a Dutch delegation of experts visited the new towns Ekaterinburg near the Urals and Novosibirsk in mid-Siberia to participate in two seminars on the preservation of urban areas. To establish a base for future cooperation two letters of intent were signed by Dutch and regional Russian authorities, following the model of a similar agreement signed in the city of Kemerovo a year before. The working sessions followed a previous visit last year (see *Journal 17*) and also had a great impact for DOCOMOMO, because we reconfirmed and extended the contacts with our Russian colleagues behind the Urals. The principle of international networking was celebrated through the involvement of five international members: Mariet Willinge, Rob Docter, Wessel de Jonge, and Marieke Kuipers from the Netherlands, as well as Catherine Cooke from the United Kingdom, who supported the Dutch delegation. Our first aim is the common production of a guide book on the interesting and often unknown architecture of these two great centres of constructivism. A challenging project indeed! -MK

• **Luis Barragán** - At last a comprehensive monograph on the Mexican modern master Luis Barragán. This first study elaborates on his training and development as an architect in the historical and socio-political context of Mexico. 'Luis Barragán: Mexico's Modern Master 1902-1988' by Antonio Riggen Martinez, 254 pp. in English, col.&/w ill., for about \$ 70. -AD

• **Mart Stam** - Last September, the *Deutsche Architekturmuseum* in Frankfurt staged a major exhibition on the artistic and professional legacy of Mart Stam, which is today kept in the archives of the DAM. The exhibition is second in a series that is aimed at disclosing parts of the museum's archives to the general public. Werner Möller, an outstanding expert on the works of Mart Stam, has been the curator for the exhibition, that is arranged chronologically so as to guide the visitor through the works of Stam. On the other hand, some thematic issues are elaborated in more detail, like Stam's furniture designs and his work for ABC. This combination produces a intriguing mix, that explains many facets of Stam's versatile career. The exhibition

will travel to Hellerau, Dessau and Basel. The catalogue 'Mart Stam 1899-1986: Architekt - Visionär - Gestalter: Sein Weg zum Erfolg 1919-1930' concentrates on the early years of Stam's career, and has been published by Ernst Wasmuth Verlag, Tübingen 1997, 184 pp. in German, col.&b/w ill., for DM 86. -WdJ

• **Neues Bauen** 1920s - Also with the exhibition on the Dammerstocksiedlung in Karlsruhe, about which we reported in Journal 17, p. 25, came an interesting catalogue, published by B. Franzen and P. Schmitt, INBO Verlag, Karlsruhe, 256 pp., col.&b/w ill., for DM 48. -WdJ

• **Le Havre** - In the beginning of November a delegation of Rotterdam went to its twin harbour city Le Havre in order to exchange knowledge and experience on the conservation of modern urban heritage of the Reconstruction, and reuse of abandoned harbour areas. By official and professional connections the international interaction for the conservation of the heritage of the Modern Movement is growing. -MK

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# Modern Movement and the World Heritage List

## The DOCOMOMO ISC/Registers recommendation to ICOMOS

After the Second International DOCOMOMO Conference at Dessau (September 1992) ICOMOS agreed with the international working party of DOCOMOMO a consultative programme concerning the built heritage of the 20th Century. This would involve a report on the heritage of the Modern Movement in relation to the World Heritage List (WHL). One aspect of this advisory programme is to test whether the current WHL criteria are applicable to buildings and sites of the Modern Movement and another aspect is to give more insight as to the sorts of buildings and sites which might be anticipated for assignment. It was agreed that DOCOMOMO should then make a world-wide selection of about twenty modern buildings, sites or ensembles of 'outstanding universal value' which might be proposed for WHL candidature by the respective national authorities.

By mandate of the Council of DOCOMOMO International the preparation of this report was entrusted to its International Specialist Committee on Registers (ISC/R) and the first phase of the ISC/R's work has been presented in an Advisory Report last November 30th, and summarized here. Of the Appendices to the Report, only III and IV are included with this summary. The report includes suggestions on both organisation and selection method appropriate to the heritage of the Modern Movement, which might be useful also in considering other aspects of 19th and 20th Century built heritage.

*by the DOCOMOMO ISC/Registers*

Since 1992 the working parties and the ISC/R have been engaged in documentation of modern buildings and sites on two levels. At the first, local, level each working party is requested to compile and maintain a *National or Regional Register (NR)*, an open file recording the local 20th Century heritage and maintaining an on-going survey of modern development by successive register campaigns.

The second, international, level, which has been the primary concern of the ISC/R, is the *International Selection (IS)*. The IS is developed from the earlier *International Register*, presented at the Barcelona Conference in 1994 by 15 working parties which reported a total of more than 500 buildings and sites. Afterwards, IS submissions were made by a number of working parties and more are expected, especially by the formation of new working parties in North America, Asia and Oceania.

The IS submissions are placed in the DOCOMOMO Registers archive at the École d'Architecture de Belleville, Paris. On the archive a publication will be based, comprising a representative catalogue of the Modern Movement as the collaborative work of DOCOMOMO International and its working parties. Criteria for local documentation in National Registers

are determined by the respective working parties but are generally based on the IS guidelines established in 1995 by the ISC/R. The guidelines require that selected buildings and sites should be shown to be innovative, technically, socially and aesthetically and that their historical significance should be evaluated. For buildings and sites of more than local importance these evaluations, with basic factual information, are recorded in standardised format in the IS fiches, described below. The IS criteria of technical, social and aesthetic innovation have provided a valuable qualitative test for 'modernity' which has assisted the ISC/R in preparing the tentative list of modern buildings and sites for the WHL. The WHL exercise can therefore be regarded as a third, *global*, level of documentation.

### **Criteria and domain of the International Selection**

Modern architecture is essentially seen as innovative (socially, technically and aesthetically) and the IS fiche calls for separate assessments under each of these heads, a brief discussion of the building's historical significance and, where appropriate, for evidence of canonic status, that is, the building as a radical

prototype for architectural change at national or international level. However, selection is not restricted to the canonic, but also includes the 'ordinaries'; buildings which are manifestations of national or regional modernity illustrating the diversity of modern architecture.

Items to be selected can include individual buildings, complexes and neighbourhoods, civil engineering works, interiors, landscapes, gardens and industrialised building elements such as cladding panels or curtain walls. This broad and various domain should be kept in mind when reading the report and references are made to 'modern architecture'.

The IS guidelines emphasise the historical dimension, including precedents for the building, its position in architectural and social historical contexts and its design and building history, recognising that significant design changes can be made, for example, between a competition scheme and the completed building. Besides the completed fiches, each working party is asked to provide a motivation text explaining the historical reasons for the proposed selection. This document should provide a synopsis of the development of modern architecture in the country or region concerned and include a short bibliography.

In comparison with the earlier International Register (IR), the International Selection (IS) demands more rigorous selection of truly important subjects and, being intended for publication, great care to ensure accuracy of the data. The number of buildings selected by each working party should therefore be smaller: an average of ten proposals was suggested, but every working party is expected to contribute, even if to nominate only a single building.

## UNIQUENESS OF THE MODERN MOVEMENT

The Modern Movement is probably the most significant product of architecture, urbanism and cultural landscape in the 20th Century, and is distinguished by the value systems established in its

Housing block at the Weissenhof Estate, Stuttgart, Germany (Mies van der Rohe, 1927).



name. Without entirely abandoning local priorities, the international movement emphasised functional efficiency over appearance, representative value judgments resting on technical innovation and formal experimentation. Leonardo Benevolo concluded that 'like every important historical transformation, the Modern Movement comprised a large number of individual and collective contributions, and it is impossible to pin down its origin to a single place or single cultural ambiance' (1971, vol. II, p. 412). If the multiplicity of sources may be traced to the 19th Century, it is generally conceded that its seminal expression was manifested at the 1927 *Deutscher Werkbund* Exhibition in Stuttgart, master planned by Mies van der Rohe (resulting in the Weissenhof Estate), a coherent plan organisation and employment of pristine architectural forms by selected European architects, being demonstrated for the first time. Given that the Modern Movement achieved maximum impact in Europe during the 1920s and 1930s -now regarded as the 'heroic' period- it should be remembered that its international manifestation awaited the unprecedented building boom starting in the 1940s.

## A complex world-wide movement

Modernity that gives root to the Modern Movement is a cultural mode, a form of civilisation which permeated the world from the West, opposed to the idea of 'tradition', that is to say to all earlier traditions, and is unswervingly dedicated to fundamental economic and social transformation. Stimulated by rational ideology, modernisation has accelerated since the Industrial Revolution of the 18th and 19th Centuries, revolutionising human aspirations and the expectations of society, calling forth an architecture which overturned convention. In emulation of *avant garde* artists and writers associated with the movements from 1910-20 (Futurism, *De Stijl*, *L'Esprit Nouveau*, Russian Constructivism) the modern architects sought also to establish their intellectual autonomy and in 1928 a select group founded the *Congrès Internationaux d'Architecture Moderne* (CIAM) in Switzerland.

Bornheimer Hang Housing Estate, Frankfurt, Germany (Ernst May et al., 1920-50).

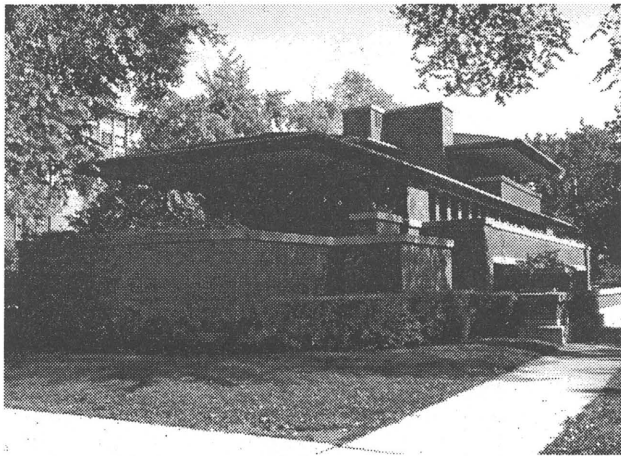


The ideas generating the new architecture were declared and debated and certain principles formulated; high publicity was sought through the press and exhibitions. Significant among the exhibitions was 'The International Style' at the Museum of Modern Art in New York in 1932. Although it may have popularised modernism as a 'style' it gave primacy to form while neglecting its social *raison d'être*.

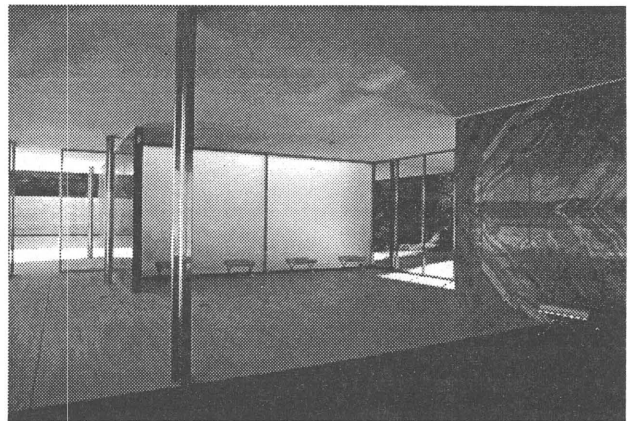
In Europe, the architects Walter Gropius and Le Corbusier, J.J.P. Oud and Cor van Eesteren, Ernst May and Mies van der Rohe, Erich Mendelsohn and Alvar Aalto led in the elaboration of an architecture and urbanism which was socially, technically and aesthetically innovative. The Modern Movement is commonly associated with a white, functional architecture, stripped of all ornament and composed of pure forms (e.g. Villa Savoye, Poissy, by Le Corbusier and Pierre Jeanneret, 1929), occasionally precisely adjusted to its function. Space flows through this architecture, which is transparent rather than massive, and visual continuity is established between interior and exterior. Similar attributes were demonstrated by the American Frank Lloyd Wright, at the start of the century with his Prairie houses (e.g. the Robie House, Chicago, 1906) and repeated in the Schröder House by Gerrit Rietveld (Utrecht, 1924),

the Müller House by Adolf Loos (Prague, 1930), the Schminke Villa by Hans Scharoun (Löbau, 1933) and the Farnsworth House by Ludwig Mies van der Rohe (Plano, Illinois, 1950).

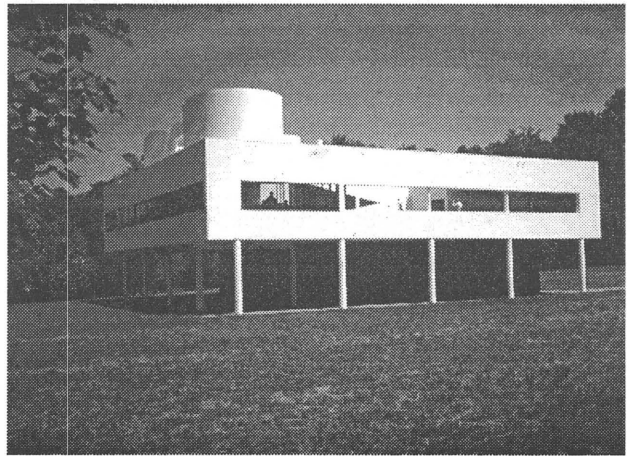
The construction industry enabled this modern spatiality, a revitalised sensitivity, to be realised employing steel and reinforced concrete which generated a new aesthetic (e.g. Exhibition Pavilion, Turin, by P.L. Nervi, 1947-48, 1953). Rationalised construction involving standardisation and prefabrication, and environmental controls providing



Robie House, Chicago, USA (Frank Lloyd Wright, 1906).

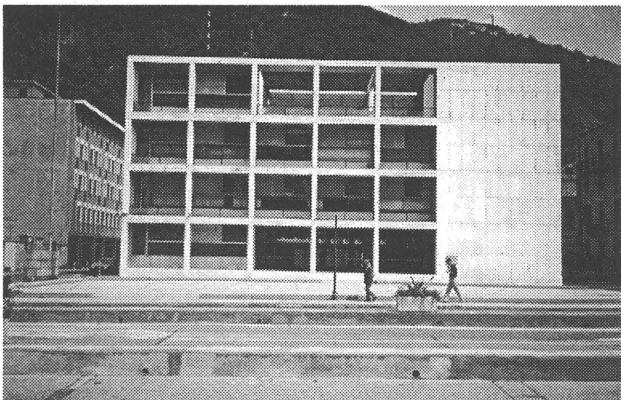


German Pavilion, Barcelona, Spain (Mies van der Rohe, 1929).



Villa Savoye, Poissy, France (Le Corbusier and Pierre Jeanneret, 1929).

Casa del Fascio, Como, Italy (Giuseppe Terragni, 1928-36).



Russakov Club, Moscow, Russia (Konstantin Melnikov, 1927-29). Photo: Robert Oerlemans

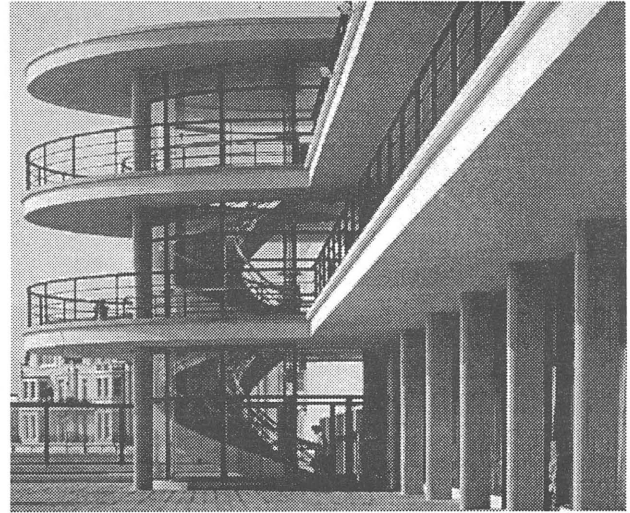


heating and air-conditioning enabled modern architects to create 'well tempered environments', at work and at home, for ever increasing numbers. It should be emphasised that modern architecture is not a homogeneous movement; variations of form, technique and expression are apparent and reference to tradition is by no means excluded (e.g. Casa del Fascio, Como, by Giuseppe Terragni, 1928-36). Indeed, the classical inflection of the Barcelona Pavilion (Mies van der Rohe; constructed and demolished 1929, re-constructed 1986), the

vernacular of the Weekend-House at St. Cloud (Le Corbusier and Jeanneret, 1936), the use of traditional building materials characteristic of Scandinavian modernism, as at Århus Town Hall (by Arne Jacobsen and E. Moller, 1937-41) and the tribal references of the Orphanage in Amsterdam (by Aldo van Eyck, 1958-60), each reflect particular aspects of tradition. Those more disposed to a functional approach promoted utilitarian and technical considerations, for example in the workers' housing in Frankfurt on Main (Ernst May et al, 1925-30). The plastic creations of



Sanatorium, Paimio, Finland (Alvar Aalto, 1933).



De la Warr Pavilion, Bexhill-on-Sea, UK (Erich Mendelsohn, Sergei Chermayeff, 1934). Photo Peter Cook.

Narkomfin Collective House, Moscow, Russia (Moshe Ginsburg, I. Milinis, 1932).



Highpoint I, London, UK (Berthold Lubetkin and Tecton, 1934).

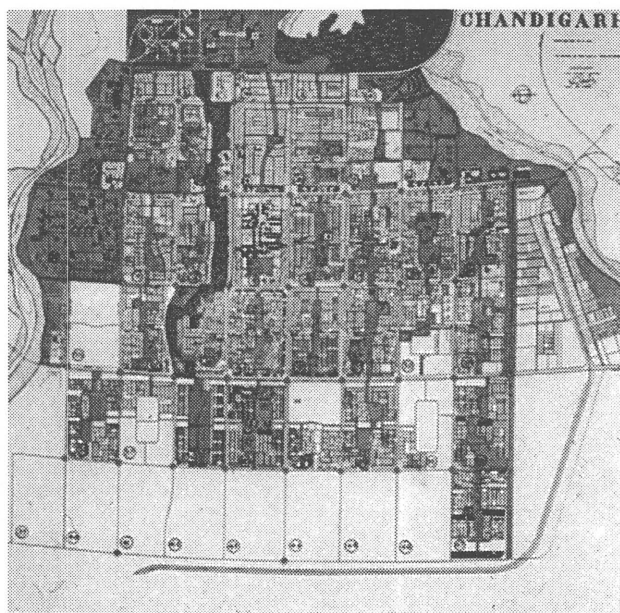


individual architect-artists such as the Einstein Tower by Mendelsohn (1920-24) or the pilgrimage chapel at Ronchamp by Le Corbusier (1950-55) signal the expressive range which modernism unleashed. Responding to the increased demand for their services, modern architects elaborated more specialised building types, the demands emanating from both capitalist and socialist states promoting new collective concepts resulting in workers clubs in the USSR (e.g. Russakov Club, Moscow, by Konstantin Melnikov, 1929); schools (the Karl Marx Schools,

Paris-Villejuif, by André Lurçat, 1930; the Open Air School, Amsterdam by Jan Duiker, 1930-32; and the remarkable school-building programme in Greece by architects of the Ministry of Education's Directorate of Technical Services in the early 1930s); and sanatoria (e.g. Zonnestraal Sanatorium, Hilversum, by Jan Duiker, 1926-31; Paimio, Finland, by Alvar Aalto, 1929-33). Also buildings for leisure-time were created with regard to both the site and the functional demands (De la Warr Pavilion, Bexhill on Sea, by E. Mendelsohn and S. Chermayeff, 1934).



Habitat 67, Montreal, Canada (Moshe Safdie *et.al.*, 1964-67).



Chandigarh, India (Le Corbusier, 1929-31).

The apartment building was reinvented and took on different forms, such as Narkomfin, Moscow (by Moshe Ginzburg, 1928-30), the two Dolderal Apartment Blocks at Zürich (by A. and E. Roth and M. Breuer, 1933), Highpoint I and II, London (by Berthold Lubetkin and Tecton, 1934-38), Unités d'Habitation (Marseilles 1946-52, also at Nantes, St-Étienne, Berlin and Fermini by Le Corbusier), and



Bata Works and Town, Zlin, Czech Republic (Gahura, Karfik, Vozenilek *et.al.*, 1920-50).

Habitat-67, Montréal (by M. Safdie et al, 1967). Prefabricated dwellings were constructed by Jean Prouvé (Nancy, 1953, and elsewhere in France) and by Charles and Ray Eames in their Case Study House No. 8, California, 1947-49.

The commitment to improve industrial working conditions resulted in new, efficient and environmentally humane factories, initiated by enlightened patrons such as Kees van der Leeuw of the Van Nelle firm at Rotterdam (designed by J.A. Brinkman and L.C. van der Vlugt *et al*, 1925-31), Bat'a at Zlín and other factory towns world-wide from 1927, Boots at Nottingham (designed by Owen Williams, 1930-32) and Stühmer at Budapest (designed by Olgayay, 1941).

The architects of the Modern Movement prepared spatial propositions for the form of the modern metropolis, paying particular attention to dwelling conditions. Theoretical models were prepared for 'green' cities with rationalised transport and service

Ludwig Hilberseimer, all emigrants from Europe and former masters at the Weimar, Dessau and Berlin Bauhaus between 1919 and 1933, extended and implanted the Modern Movement polemic as teachers and practitioners, thereby assuring its assimilation into North American culture. The United States led in elaborating modern commercial building types including offices, supermarkets and multi-functional urban complexes. These exploited the skyscraper, invented in Chicago and New York at the end of the 19th Century, which acquired a de-materialised abstracted expression during the 1920s, epitomised in Portland (Equitable Life Assurance Building by Belluschi, 1944-47), in Chicago (860-880 Lake Shore Drive by Mies van der Rohe, 1948-51) and in New York (Lever House by SOM and G. Banesheff, 1952). In some occasions also other functions could be expressed by high buildings (Richards Medical Research Building, Philadelphia, by Louis Kahn, 1957-65).

Le Havre, the reconstructed city (Perret *et. al.*, 1945-60)  
Photo: R. Gargiani, *Auguste Perret*, Electa Gallimard 1994.



systems and zoning of incompatible urban activities, principles which were codified in the Athens Charter (CIAM IV 1933). In the spirit of such precepts new cities were built, between the wars in Siberia; after the Second World War in the Punjab at Chandigarh by Le Corbusier, 1951-54, and at Brasília, Brazil, now recognised as a World Heritage Site, by Lúcio Costa from 1957. In Europe, in the wake of the Second World War, modern architects were charged with reconstructing bombed cities such as Le Havre (Auguste Perret) and Maubeuge (André Lurçat) in France, Rotterdam in The Netherlands and Coventry in the United Kingdom.

Although crystallised initially in Europe, the Modern Movement extended rapidly to other continents, in particular the Americas, and, later, to Africa and the Orient. In North America Walter Gropius, Marcel Breuer, Mies van der Rohe, Lazslo Moholy Nagy and

In South America the visits of Le Corbusier had important repercussions, influencing followers who reinterpreted modernist idioms to express their own cultural identities. Following this rational and sensual lead, Oscar Niemeyer, for example, conceived in Brazil the Belo Horizonte recreation complex, in a modern landscape setting by R. Burle Marx, at Pampulha, 1940-43.

In Japan, where Frank Lloyd Wright also had been active, the Modern Movement was also adopted by native architects, such as N. Kurokawa (Nagakin Capsule Tower, Tokyo, 1971) and the versatile Kenzo Tange, who designed not only the Peace Centre at Hiroshima (1955-56), but also the Olympic Halls with their expressive tensile construction (Tokyo, 1961-64) and many other buildings, showing his ability to combine modern and traditional elements in a coherent manner.

The daunting task of urban renewal, often involving the demolition of insalubrious inner city areas, was at first largely concentrated in big American cities where space was required, new administrative and business centres; in New York to site the United Nations Headquarters (1947-50 by Wallace Harrison and others), in Philadelphia the Philadelphia Savings Fund Bank (by G. Howe and W. Lescaze, 1932) and in Canada for the Mile High Centre, 1952-56, Montreal and La Place Ville (by I. M. Pei, 1958-66) and the



Lever House, New York, USA (SOM G. Bansheff, 1952).

Dominion Centre at Toronto (by Mies van der Rohe, 1963-67). In the 1960s Europe emulated United States urbanism in most large cities, the area around La Défense in Paris representing an extreme manifestation. Otherwise vast areas of state housing were built, extending in city suburbs or as planned elements of new towns such as Cumbernauld in Scotland, 1963-68.

### A living heritage

In retrospect, it is apparent that the seminal principles of the Modern Movement have been compromised, in part because those original objectives have been tempered due to economic pressures or technical exigencies. During the 1970s modern architecture and planning became the target of virulent criticism due to the enhanced aspirations of the public relating to the preservation of historic areas of their cities. Modernist propaganda claimed that social and health problems, poverty and the housing crisis would be solved by the dawn of the 21st Century. Furthermore 'spiritual economy', the aspiration to eliminate the superfluous not just in terms of planning but also in the use and specification of materials, has become a concern in an epoch actively conscious of the limits of natural resources and of land available for development.

The Modern Movement has only slowly become aware of its cultural inheritance. The official listing, in 1957, of Perret's Théâtre des Champs Élysées, Paris, was an early exception. It was necessary to wait until the 1980s before this conscience crystallised. Since then there has been a succession of international conferences concerned with our heritage, some concerned with the 'Recent Past' (Chicago, 1995) and others with the whole 20th Century legacy (Eveux, 1986), but only DOCOMOMO has concentrated specifically on the Modern Movement, at Eindhoven 1990, Dessau 1992, Barcelona 1994 and Bratislava 1996.

Many significant works of the Modern Movement are



Olympic Halls, Tokyo, Japan (Kenzo Tange, 1961-64).  
Photo: Leo de Jonge.



in danger due to technical, economic or cultural factors. As time passes these buildings deteriorate, become obsolete and their physical integrity is thereby compromised. It is vital, of course, to distinguish between banal works and those of distinction when issues of preservation arise. It is our urgent responsibility to identify and preserve for future generations surviving works of the Modern Movement which represent the rich heritage of the 20th Century, an essential element in our cultural legacy which, for diverse reasons, are under imminent threat.

## **THE WORLD HERITAGE LIST AND THE MODERN MOVEMENT**

About 350 cultural monuments are now inscribed on the WHL and together they represent a building history of thousands of years. In the 20th Century both population and building production have increased tremendously in comparison with previous ages, so that a considered balance is needed between 'older' and more recent heritage. Therefore the 20th Century heritage demands a very selective approach with regard to the WHL, recognising the Modern Movement's continuing and vital role in meeting social needs.

### **Testing the WHL criteria**

At a special meeting, hosted by ICOMOS in Paris in December 1994, the ISC/R reviewed the then current criteria for WHL listing (reprinted in Appendix III) and devised a practical test, involving all DOCOMOMO national and regional working parties in preparing a widely accepted proposal.

From the start it was seen that the principal problems of listing and conserving the modern heritage were related to the test of authenticity and an interpretive note was drafted to facilitate the application of article 24 (b)(1), in respect of authenticity in design, materials, workmanship and setting.

Meeting at Eindhoven, in December 1995, the ISC/R agreed upon the working method involving all DOCOMOMO's national and regional working parties.

In January 1996 the guidelines, with a note on the problems of authenticity, were circulated to the 33 working parties in order to test the applicability of the WHL criteria to modern buildings and sites and to benefit from the combined expertise of the national and regional working parties.

The working parties were asked to nominate a number of modern buildings or sites, not necessarily in their own countries, for inclusion in the WHL, based on the provided guidelines.

Submissions were to include indications of the WHL criteria under which each item was deemed to qualify, and a general motivation text for the proposals.

### **Preliminary results**

About 100 buildings and sites were nominated by the working parties ranging in date from 1897 to 1977, many receiving several mentions. Apparently, at least a distance in time of one generation (20 years or more) is desired for evaluation of architectural highlights. On the other hand, the starting point for the Modern Movement can be placed earlier than the usual 1920s. An expected limitation of DOCOMOMO's scope was geographical. Few nominations related to south and east Asia, and none to Africa, but it is evident that these 'blind spots' should be investigated in the near future; Japan is already under study and other countries may follow. This 'long list' was used by the ISC/R for further analysis and evaluation. To make an appropriate selection the proposals were analysed by listing items by location, building type, architect and by quality, partly indicated by number of mentions and partly by academic references and common knowledge of the ISC/R. The intention was to have a well-considered selection in time, space and typology, properly representative of the international diversity of the Modern Movement.

By testing their selections against the WHL criteria the ISC/R composed a 'tentative list' of modern buildings and sites as being of 'outstanding universal value'. The tentative list is included with this summary as Appendix IV.

One consequence of the world-wide dissemination of the Modern Movement, which should be mentioned here, was the nomination of numerous works by a small number of eminent designers such as Frank Lloyd Wright and Le Corbusier. The ISC/R has observed previous recognition of this problem, in relation to the work of Wright, and suggests a possible approach in recommendation (iv) of our conclusions in the last section.

Moreover, the influence of Le Corbusier is so important for the Modern Movement and has also such a truly world-wide character, that we would recommend consideration of his whole oeuvre, with special attention for some specific buildings (like villa Savoye, Poissy and the chapel Notre Dame du Haut, Ronchamp, France; Curutchet House in La Plata, Argentina) and sites (Chandigarh, India).

### **Comment on the WHL guidelines**

The Convention concerning the protection of the world cultural and natural heritage identifies two principal criteria with regard to the registration of cultural properties on the list. The first, specifying that these properties must be of exceptional universal value, could be valid for modern heritage, given its generality. The criteria outlined in article 24 (a) of the agreement may be applied to identify the most significant achievements of the Modern Movement. However, the second main criterion in article 24 (b), which refers to authenticity, needs some adjustment. As a powerful creative synthesis of the aspirations

and the social problems of the 20th Century, some works represent masterpieces of human creative genius (criterion 24 (a)(i)). As the Modern Movement is concerned more than any other previous architectural school or movement with international interaction, its architectural and planning heritage exhibits the worldwide diffusion of the values of modernity, some of them still alive today (criterion 24 (a)(ii)). The most remarkable of these are evidence of attempts to improve the well-being of the population and to achieve a man-made environment in accordance with technological breakthroughs and universal, democratic projects. Some are eminent examples of types of construction that have become obsolete, as a result of scientific and technical progress, soon after their completion.

The ISC/R exercise showed that the WHL criteria as they stand in sub-section 24 (a) are as applicable to 20th Century buildings and sites as to those of any other period. Moreover their applicability is confirmed by the admission of Brasília, Brazil (O. Niemeyer and L. Costa, 1957-1960), the Woodlands Cemetery at Stockholm, Sweden (E.G. Asplund and Lewerentz, 1918-40) and the Bauhaus School and Masters' Houses at Dessau, (W. Gropius, 1925-26, and the preceding sites at Weimar, the two school buildings by H. van de Velde, 1904-06, and the Haus am Horn by G. Mucho, 1923) to the World Heritage List.

The ICOMOS conference on authenticity held in 1994 at Nara, Japan, highlighted the cultural relativity of authenticity as it relates to World Heritage. The document adopted at the conclusion of that conference states that value judgments and determinations of authenticity may not be based on single criteria (point 11).

Concerning the Modern Movement, earlier discussion identified four relevant aspects of authenticity; authenticity of the idea, the design concept arising from the initial programme; authenticity of form, spatial organisation and appearance; authenticity of construction and details, and authenticity of materials. This approach to authenticity can be considered as a structured method for the evaluation of modern buildings on a uniform basis, emphasising that 'design' is a comprehensive concept developed within a cultural universe and resulting from the consideration of the client's needs within a spectrum of social and technical possibilities and constraints, often demanding rationalised construction methods, including industrialisation and standardisation. The evaluation of authenticity should take into account more than just 'design, materials and workmanship' when judging modern architecture: some replacements of original materials and other alterations are acceptable, as long as the original 'idea' in form, space and appearance can still be recognised. Gropius' main Bauhaus building at Dessau with its reconstructed curtain wall (in aluminium instead of steel) is a clear example.

### Comment on urban areas

Although most submissions by the working parties for testing the WHL criteria, concerned buildings and integrated complexes, the proposals of Zlín, Slovakia (K.L. Gahura, V. Karfik and team, 1927), Sunila, Finland (A. Aalto, 1936-39), Berlin-Britz Hufeisensiedlung (B. Taut and M. Wagner, 1925-30), Frankfurt on Main, Römerstadt and other Siedlungen (E. May et al, 1927-28) all in Germany, Chandigarh, India (Le Corbusier and B. Doshi, 1952-65), Habitat 67, Montreal, Canada (M. Safdie et al, 1964-67) and Stockholm, Sweden (Södra Ängby area, E. Engström et al, 1930s) give reason to reconsider the approach to urban areas, new towns and cultural landscapes. In principle they are part of the WHL domain -as is shown by the acceptance of Brasilia- but according to the current guidelines their evaluation should be postponed to the future. Article 32 says of new towns: 'History alone will tell which of them will best serve as examples of contemporary town planning' and suggests that examination should be deferred, save under exceptional circumstances. The DOCOMOMO ISC/R does not agree with this passive position: a new town is usually founded by a unitary authority set up for that specific purpose; once the town is built and running, its various functions are allocated to the existing local authorities and it is just at that time that controls are relaxed and records are in danger of being lost.

Although it is obvious that urban areas and cultural landscapes will change after their first layout, special care is needed for the guidance of these developments and to maintain respect for the essential intentions of the original concept. If there is no longer respect for the integrity of the planning ideas, this will affect also the future 'authenticity' of the setting or site.

The new ISC/Urbanism, Gardens and Landscapes is now addressing the recording of modern urban areas and landscapes as a priority task, and could be invited to work on an evaluation method for the recent heritage of town planning and cultural landscapes.

For instance it might be expected that, apart from the already mentioned examples, the new village of Nagele in the new Northeastpolder, The Netherlands (by J.B. Bakema, G.Th. Rietveld et al, 1952-62), will be submitted, while more research is needed for the many new towns in Russia, especially the new mining centres in the Urals and Siberia, and the Bat'a company's industrial towns all over the world. Although not typical of the Modern Movement, the First Garden City, Letchworth, and Hampstead Garden Suburb near London are of great international significance in the development of social housing and town planning in the 20th Century.

## CONCLUSIONS AND RECOMMENDATIONS

### Evaluation

The agreement between ICOMOS and DOCOMOMO required submission of a world-wide selection of modern buildings and sites of 'outstanding universal value' which might be proposed for the WHL. In the course of the committee's work it became clear that priority must be given to proper evaluation and application of selection criteria, to distinguish the important from the 'merely famous'.

*The ISC/Registers therefore submits a tentative list, suggesting modern buildings and sites judged to be of WHL significance and quality, with reasons for our selection, as an appendix to our report (see Appendix IV).*

### WHL criteria

The ISC/R's experience, through the working parties and in committee, suggests that the WHL article 24 criteria in sub-section (a) as they stand are as applicable to modern buildings and sites as to those of any other period and the admission of three indisputably modern sites, Brasilia, the Stockholm Woodland Cemetery and the Bauhaus buildings at Dessau and Weimar, to WHL status supports that view.

*The ISC/R therefore recommends no amendments to the WHL criteria in art. 24 (a).*

### Authenticity

The interpretation of 'authenticity', as referred to in art. 24 (b)(i) and in our previous chapters, still demands special attention. However difficult in practice to recognise, the evaluation of authenticity should take into account more than just 'design, materials and workmanship' when judging modern architecture. As explained above, many modern buildings, intended to meet specialised or short-term needs, were designed to facilitate their replacement or adaptation to other uses and were often constructed of experimental or short-lived materials and components. Moreover, the adoption of rationalized building methods is an essential part of the workmanship, especially in the detailing of construction. Yet, in spite of its intentional transitoriness, the architecture of the Modern Movement is now an essential part of our cultural heritage and therefore deserves conservation. This implies that some replacements of original materials and other alterations are acceptable, as long as the original intentions of the architect's concept (idea) in the present form, space and appearance of a building or site are still recognisable. However, materials, construction and details remain important for the 'test of authenticity', to support and to realise the abstract 'idea' of the modern architect.

The ISC/R still proposes provision of a note of guidance in the application of WHL criteria of art. 24

(b)(i) but instead of the lines of our earlier draft, suggesting that there is a 'hierarchy of authenticity', the ISC/R prefers now to use the sequence of aspects (1. the idea, 2. form, space and appearance, 3. construction and details, 4. materials) as a logical method to assist structured evaluation.

*The ISC/R also proposes that 'authenticity of workmanship' can include, subject to the above considerations, the acceptance of rationalised construction and mass-produced components, and that replacement of obsolete or short-lived components can entail use of appropriate substitutes or facsimiles.*

### Oeuvres and genres

In consultation with the working parties, both in their submissions and in discussion at the Third and Fourth International DOCOMOMO Conferences, two suggestions have been made which deserve consideration by the World Heritage Committee.

These are:

- (a) Modern Movement works of canonical status by a single artist, architectural practice or group might be considered as an oeuvre rather than by individual buildings or sites.
- (b) The need for specialised buildings to meet new needs has produced new and significant building types which have already become obsolete but are especially important for understanding Modern Movement architecture. Two diverse examples of such genres are tuberculosis sanatoria and early airport buildings. Also buildings and sites for world-wide operating commissioners can be regarded as a specific genre.

Examples of such oeuvres, building types and genres should be positively sought for listing. *While mindful of the responsibility of national governments to initiate proposals for listing, the ISC/R recommends that the World Heritage Committee, in view of the international expression of the Modern Movement, and the uncertain future of many of its buildings and sites should initiate identification and encourage the listing of important examples on the bases of oeuvres and genres.*

### Urban areas

The ISC/R, in its concern with buildings, sites and neighbourhoods of the Modern Movement, does not agree with the reserved policy towards new towns and other examples of contemporary town and country planning expressed in article 32 of the WHL guidelines.

Often, at 25 to 30 years administrative responsibility changes and controls are relaxed; at that time records can be lost and integrity of the original concept can be threatened (with consequences for the theme of 'authenticity').

*The ISC/R recommends that ICOMOS should actively encourage and, if possible, support research in*

administrative and planning aspects of contemporary (20th Century) town and country planning examples, such as new towns and cultural landscapes, and the monitoring of their development, and should reconsider the present advice in article 32 of the WHL guidelines.

DOCOMOMO has declared itself willing to assist in the mentioned evaluation method for the recent heritage of town planning and cultural landscapes.

### Submission

On behalf of the Executive Committee of DOCOMOMO International the ISC/R has submitted to ICOMOS its recommendations concerning the heritage of the Modern Movement and the World Heritage List, together with a tentative list of modern monuments which the ISC/R believes to be of WHL significance. The ISC/R hopes that their report will help to justify and support the safeguarding of the buildings, sites and neighbourhoods which most significantly represent the aesthetic, technical and social principles of the Modern Movement.

The DOCOMOMO ISC/Registers consists of: France Vanlaethem (former chairperson; Canada-Québec), Marieke Kuipers (secretary; The Netherlands), Maristella Casciato (provisional chairperson; Italy), András Ferkai (Hungary), Jorge Gazaneo (ex officio; Argentina), Dennis Sharp (United Kingdom), David Whitham (Scotland). A copy of the full report is available at the DOCOMOMO International Secretariat at unit price US \$ 20.—.

### Appendices

- I DOCOMOMO Specialist Committees and Working Parties
- II DOCOMOMO International Specialist Committee on Registers
- III WHL Criteria
- IV Tentative list of Modern buildings and sites of WHL significance
- V Test of WHL criteria and results
- VI A representative selection of IS fiches of the DOCOMOMO Register
- VII Modern Architecture, a list of publications
- VIII List of publications of DOCOMOMO International

### Appendix III: The WHL Criteria

The Operational Guidelines (UNESCO) state the current selection criteria in article 24, after the last amendments as follows:

'A monument, group of buildings or site - as defined above - which is nominated for inclusion in the World Heritage List will be considered to be of outstanding universal value for the purpose of the Convention when the Committee finds that it meets one or more of the following criteria and the test of authenticity. Each property nominated should therefore:

- a. (i) represent a masterpiece of human creative genius; or
- (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts or town planning and landscape design; or
- (iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared; or
- (iv) be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; or
- (v) be an outstanding example of a traditional human settlement or land-use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change; or
- (vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances or in conjunction with other criteria cultural or natural); and
- b. (i) meet the test of authenticity in design, materials, workmanship or setting and in the case of cultural landscapes their distinctive character and components (the Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture).
- (ii) have adequate legal and/or traditional protection and management mechanisms to ensure conservation of the cultural property or cultural landscapes. The existence of protective legislation at the national, provincial or municipal level or well-established traditional protection and/or adequate management mechanisms is therefore essential and must be stated clearly on the nomination form. Assurances of the effective implementation of these laws and/or management mechanisms are 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, its conservation and its accessibility to the public.'

During the preparation of this report the World Heritage Committee reconsidered the guidelines and made some revisions, while the working parties

continued to use the amended version of December 1994. So, when the testing was running, the term *technology* had not yet entered the two later on revised criteria (a), (ii) and (iv). However, this extension reflects a more positive attitude towards both the industrial and recent heritage rather than the previous formulations and might be also in favour of modern architecture, which is so much focused on an appropriate and artistic use of industrial resources.

#### Appendix IV: Tentative list of modern buildings and sites of WHL significance

In addition to the already inscribed modern monuments on the WHL (to December 1996), which are:

**Brazil** - Brasília, lay-out/public buildings, L. Costa/O. Niemeyer, 1957-60.

**Germany** - Dessau/Weimar, Bauhaus and its sites, W. Gropius, 1925-26, H. van der Velde, 1904-06, G. Muche, 1923.

**Sweden** - Stockholm, Woodlands Cemetery, G. Asplund/S. Lewerentz, 1918-40.

#### Oeuvres

DOCOMOMO International suggests that the *oeuvres* of the following designers, and the modern buildings and sites listed below could be considered as being of outstanding universal value:

**Alvar Aalto** (1898-1976) - Paimio Sanatorium; Villa Mairea; Sunila - Factory and Housing; Säynätsälo Town Hall; all in Finland.

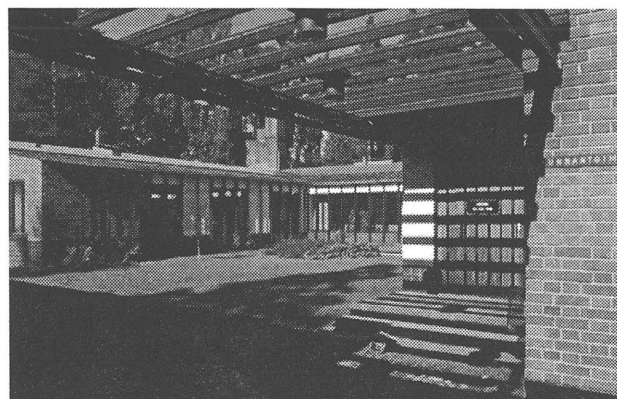
**Le Corbusier** (1887-1965) - Villa Savoye, Poissy; Weekend House, St. Cloud; Unité d'Habitation, Marseilles; Notre-Dame du Haut, Ronchamp; all in France; Chandigarh, lay-out/public buildings, India.

**Ludwig Mies van der Rohe** (1886-1969) - Tugendhat House, Brno, Czechia; Lake Shore Drive, apartment block, Chicago; Crown Hall, Illinois Institute of Technology, Chicago; Seagram Building, New York; all in USA.

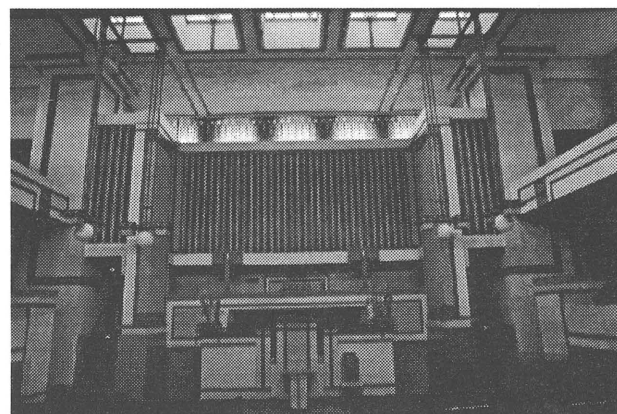
**Frank Lloyd Wright** (1869-1959) - Unity Church; Robie House; both in Chicago; Falling Water, Bear Run; Johnson Wax factory, Racine; Usonian houses; Guggenheim museum, New York; all in USA.

#### Building and sites

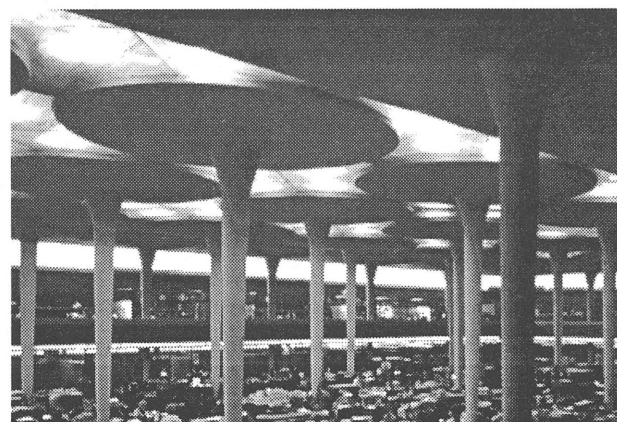
DOCOMOMO International suggests that the buildings and sites listed on the next page be considered as being of outstanding universal value.



Town Hall, Säynätsälo, Finland (Alvar Aalto, 1949-52).

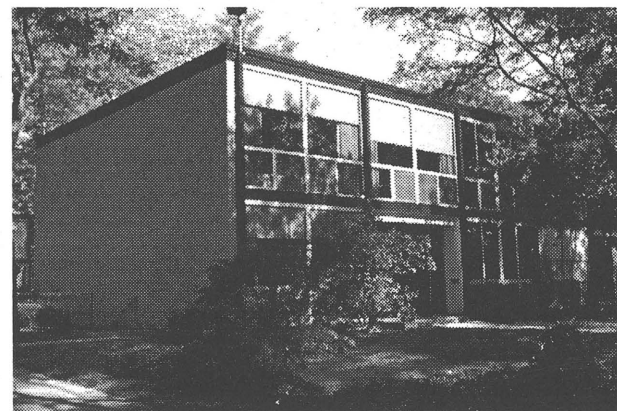


Unity Temple, Oak Park, USA (Frank Lloyd Wright, 1904-06).



Johnson & Sons, Administration Building, Racine, USA (Frank Lloyd Wright, 1936-39).

Housing Lafayette Park, Detroit, USA (Mies van der Rohe, 1955-63).



Country	Place	Building(s)/Site	Designer(s)	Date	Criteria
BRAZIL	Belo Horizonte	Pampulha complex Garden	O Niemeyer R Burle Marx	1943	A ii, iv
CANADA	Montreal	Habitat 67	M Safdie <i>et al</i>	1964-67	A iv
CZECHIA	Prague Zlín	Müller House Bat'a Company Town	A Loos K L Gahura, V Karfik <i>et al</i>	1930 1920-50	A i, iv A ii, vi
DENMARK	Århus	Town Hall	A Jacobsen & E Moller	1937-41	A iv
FRANCE	Villejuif-Paris Le Havre	Karl Marx Schools Reconstructed city	A Lurçat A Perret <i>et al</i>	1929 1945-60	A iv A iv, vi
GERMANY	Frankfort/Main Löbau Potsdam Stuttgart	Housing estates Schminke House Einstein Tower Weissenhof Estate	E May <i>et al</i> H Scharoun E Mendelsohn L Mies van der Rohe/ P Behrens/J J P Oud/ V Bourgeois/A G Schneck/ Le Corbusier/J Frank/ M Stam/H Scharoun <i>et al</i>	1927-28 1933 1920-24 1927	A iv A i, iv A i, iv A iv
ITALY	Como Turin	Casa del Fascio Exhibition Pavilion	G Terragni P L Nervi	1928-36 1947-48/53	A iv A i, iv
JAPAN	Tokyo Tokyo	Nagakin Capsule Tower Olympic Halls	N Kurokawa K Tange	1971 1961-64	A iv A iv, vi
NETHERLANDS	Amsterdam Rotterdam Utrecht	Orphanage Van Nelle Factories Schröder House	A van Eyck J A Brinkman/L C vd Vlugt G Th Rietveld	1955 1928-31 1924	A i, iv A iv A i, iv
RUSSIA	Moscow Moscow	Narkomfin Collective House Russakov Club	M Ginzburg K Melnikov	1932 1927-29	A iv, vi A i, iv
SWITZERLAND	Zürich	Doldertal Apartment Blocks	A & E Roth, M Breuer	1933	A iv
UNITED KINGDOM	Bexhill-on-Sea London	De la Warr Pavilion Highpoint I + II	Mendelsohn & S Chermayeff Lubetkin & Tecton	1934 1934/38	A iv A i, iv
USA	New York Philadelphia Philadelphia	Lever House Pacific Palisades Case Study house no 8 Phil.Savings Fund Bank Richards Med Research bdg	S O M/G Bansheff Ch & R Eames G Howe & W Lescaze L Kahn	1952 1947-49 1932 1957-65	A iv A iv, vi A iv A iv

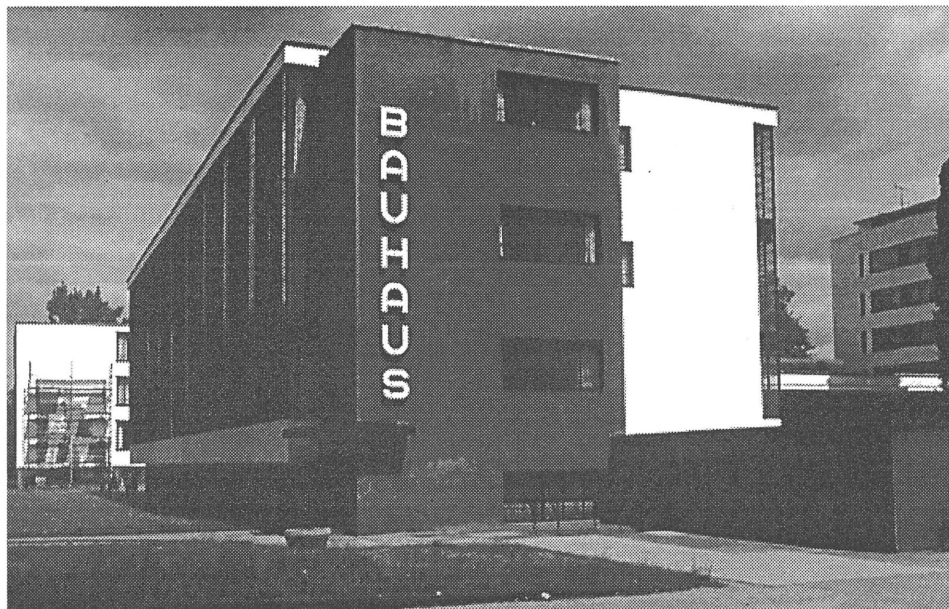
# Heritage of the Modern World

## Evaluating the 'universal value' of the Bauhaus buildings

At first glance it seems a paradox to value the Bauhaus and its sites within the context of *historic* buildings and conservation. If any artistic movement has been forward looking and a radical rupture with cultural traditions of the past, it has been the Modern Movement, in which the innovative ideas of Bauhaus teachers and students have played such a key role. Though today these ideas are still alive, the approaching new millennium seems to call for an appreciation of some of the cultural achievements of the 20th Century also as a part of our cultural heritage.

The Bauhaus buildings in Weimar and Dessau obviously belong to the national architectural inheritance of Germany, and the upcoming Bauhaus edition of the Journal will cover many of these buildings comprehensively. Still, the position of the Bauhaus and other modern buildings as cultural 'world heritage' has been under debate. With not more than a handful exceptions, inscriptions in UNESCO's World Heritage List have so far been limited to items that represent successive civilisations in the age-old history of mankind. Marieke Kuipers, who reviewed the Bauhaus' application for the WHL on behalf of ICOMOS, evaluates the 'outstanding universal value' of the buildings in Dessau and Weimar, at the same time illustrating WHL procedures for modern heritage in practice.

by Marieke Kuipers\*



The workshop wing of the Bauhaus Dessau in the early 1990s, with the Municipal Technical School (left) and the dormitory building (right). The curtain wall has been replaced in 1976.

Today's society changes more radically and rapidly than ever, and, consequently, so does our environment. Arguably even more than ancient monuments do, recent buildings run the risk of alteration and destruction. Given the vast numbers of 20th Century buildings it is obvious that a critical

selection is inevitable in order to safeguard the essential works of Modern Civilisation.

Although in many countries conservation institutions take good care of the preservation of their historic buildings and sites, some cultural highlights are of such a world-wide significance that more than just

national support is appropriate. To this end, the international World Heritage Convention has been accepted by the General Assembly of UNESCO in Paris in 1972.

Although a recognition of the Bauhaus Dessau as 'universal heritage' seems to go without saying in DOCOMOMO circles, this is not always the case with most 'State Parties' who are in charge of nominating properties for the World Heritage List (WHL). Until recently, nomination policies of most states mainly concerned preindustrial heritage; even the 19th Century is sparsely represented yet. Also, the World Heritage Committee has a responsibility to ensure the geographical diversity of the properties on the List, which can be of influence on their decisions in individual cases.

Even if a WHL inscription of the Bauhaus is self evident for experts on modern heritage, listing procedures require official nomination and, for good reason, proof that the property meets certain standards.

### **World Heritage and the 20th Century**

For inclusion in the WHL, not only a world-wide cultural significance is required. Equally important are legal protection, the condition of the building and its immediate environment, and proper incentives for the upkeep of the nominated sites in the future. The UNESCO Operational Guidelines state further criteria for selection in article 24. Annually the World Heritage Committee reconsiders the guidelines and minor modifications are made for updating when necessary. On the previous pages these guidelines are quoted in an article that explains the involvement of DOCOMOMO in a recent evaluation of these guidelines in order to facilitate the inclusion of 20th Century heritage in the WHL.

When the Bauhaus nomination was being reviewed the notion technology was not yet involved in the criteria, that have since been elaborated so as to recognise the cultural value of technological developments and ensembles next to just architectural ones. This elaboration reflects a more positive attitude towards both the industrial and recent architectural heritage as compared to the previous formulations. More than ever before, it suggests to favour the inclusion of Modern Movement architecture, which is strongly focused on technological innovations and an appropriate and artistic use of industrial resources. After 25 years, the World Heritage List now counts 506 'world monuments', of which 380 are cultural sites. Most of these sites refer to world-famous ancient civilisations, like the Egyptian pyramids, the mud constructions of Timbuktu in Mali, the Chinese Imperial Palace in Beijing, the Indonesian Borobudur temple, the Inca ruins of Machu Picchu in Peru, the Venetian lagoon in Italy, or, in Germany, the Roman remains and the Liebfrauenkirche at Trier, and the Sans Soucis palaces and parks at Potsdam. In addition to these truly historic monuments, the

Bauhaus sites in Weimar and Dessau were nominated for the WHL by the German government in 1994, as important representations of 20th Century architecture. At that time, the only other 20th Century items inscribed in the WHL were some of Gaudí's colourful and exuberant creations in Barcelona from around 1900, the urban ensemble and public buildings of Brazil's new capital Brasília (Oscar Niemeyer and Lúcio Costa, 1957–60), the serene Woodlands cemetery near Stockholm (Gunnar Asplund and Sigurd Lewerentz, 1918–40), and the memorial sites of Auschwitz and Hiroshima. The acceptance of the Bauhaus sites by the World Heritage Committee is therefore a strong moral support for DOCOMOMO's efforts to bring the significance of the Modern Movement to the attention of the authorities and the public at large.

### **Nomination**

A nomination is just a first step in the long procedure of WHL assignment. Only member states of UNESCO which have ratified the World Heritage Convention are allowed to submit proposals. The Convention has been ratified by the Federal Republic of (West) Germany in 1976, followed by the DDR in 1988, and today Germany is one of the leading countries regarding the number of WHL inscriptions. Like many other states, Germany has followed a historical chronology when reviewing its rich cultural heritage for eventual WHL nomination, which might have been a reason for overlooking the value of more recent buildings like the Bauhaus. The relatively late ratification of the Convention by the DDR and the abolishment of the East German state shortly after that, might have been another reason why the Bauhaus has not been nominated before –both Dessau and Weimar are located in the former DDR territories.

After nomination comes the process of evaluation on the basis of the Guidelines, which is carried out by the International Council on Monuments and Sites (ICOMOS) as the professional advisory body on cultural heritage to the World Heritage Committee. In this case, ICOMOS called in the assistance DOCOMOMO International. Finally, in 1996, the Bauhaus sites were inscribed in the WHL by the World Heritage Committee, leaving an even greater responsibility for proper care for the Bauhaus buildings than before.

The proposal that has now been accepted by the Committee includes the buildings and sites of the first school in Weimar, as well as those related to the later Bauhaus in Dessau, where Walter Gropius created a new school building and his fellows continued his revolutionary educational program. The involvement of both schools and the accessory buildings, such as an experimental dwelling and teachers houses, had been prompted by the idea to bear witness to the development of the educational concept and its value for 20th Century art and architecture on an

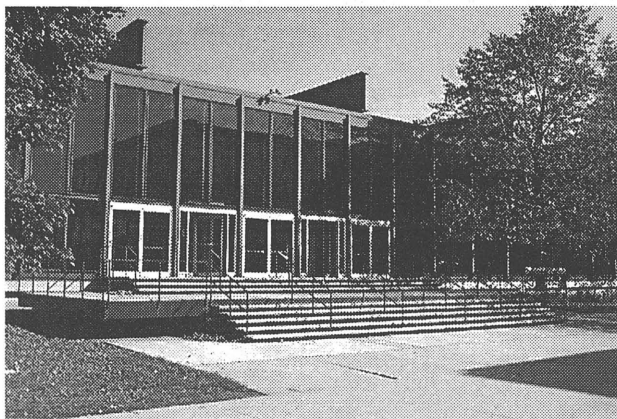


international level, rather than to appreciate the architectural values of the school buildings as such. For this reason, not all buildings in Dessau that were designed by Bauhaus architects have been included in the proposal.

One may wonder whether the involvement of the Bauhaus Archives and other properties in Berlin, that are part of the same intellectual inheritance, would have been an enrichment, though the school in Berlin was accommodated in an existing building and the archives have just an indirect relationship with the educational concepts of the Bauhaus.

In this context it comes to mind that the complex of buildings of the Illinois Institute of Technology in Chicago belongs to the same intellectual legacy as well. Ludwig Mies van der Rohe – the last director of the Bauhaus in Germany before the institute was forced to close– designed Crown Hall at IIT in 1952–56, after being appointed as the new director of the school in Chicago. Crown Hall represents the continuity of the Bauhaus' educational program, and, in that way and despite geographical circumstances, is part of the same ensemble.

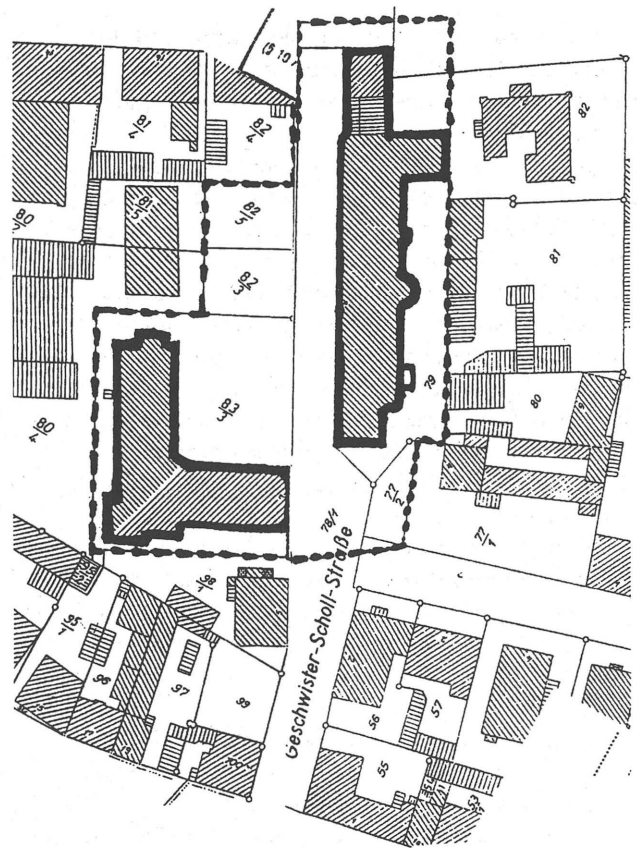
Since properties can only be nominated by the national government concerned, proposing the full ensemble would have required international cooperation between the US and the German cultural administrations. Eventual elaboration of the Bauhaus inscription with its American successor remains a challenge for the future, that might inspire further international cooperation within the DOCOMOMO network.



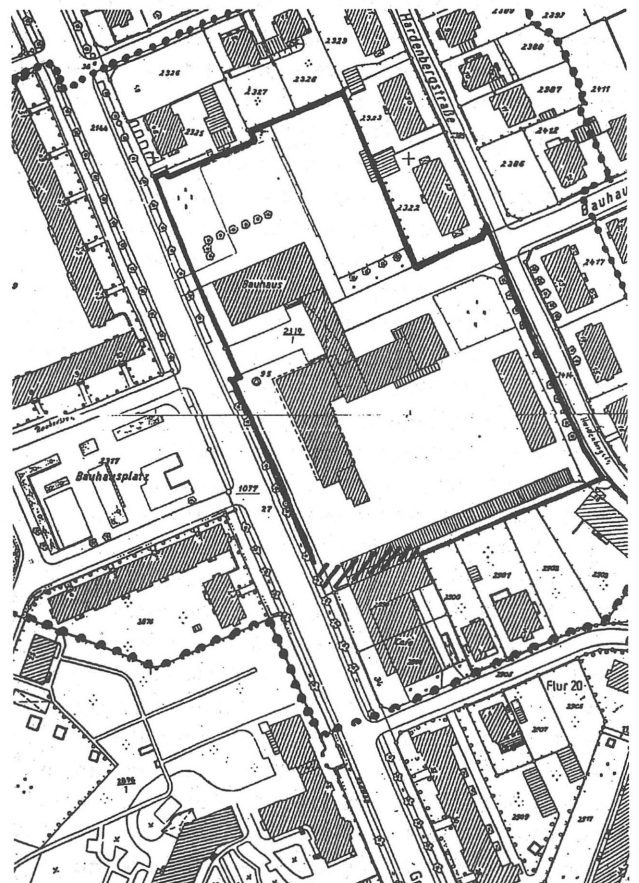
Crown Hall at IIT, Chicago (Mies van der Rohe, 1952-56) is part of the same intellectual legacy as the Bauhaus buildings in Germany.

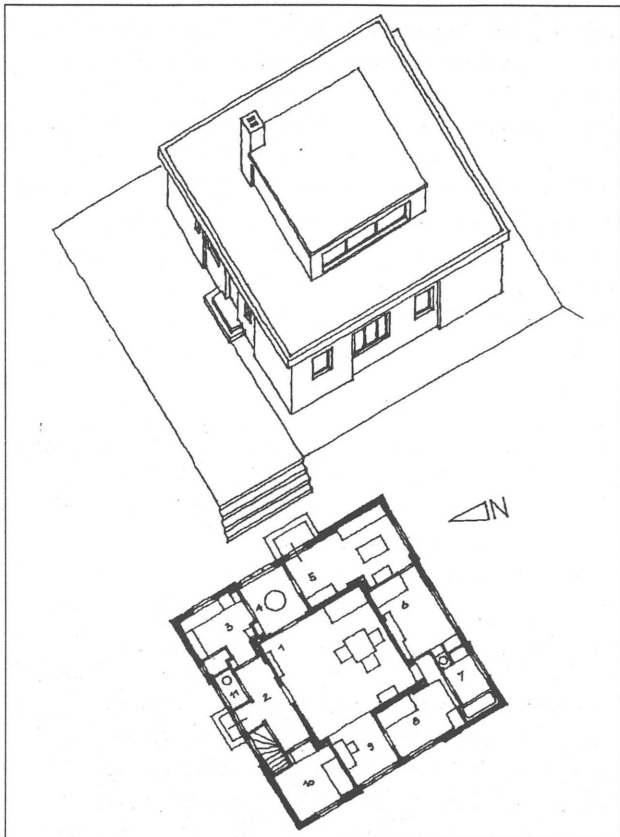
### Ensemble

The nomination of the Bauhaus buildings was based on a thematic approach and referred to the specific art-historical development in Germany in the beginning of the 20th Century and the world-wide importance of the Bauhaus philosophy for the fundamental renewal of architecture, the visual and applied arts, and industrial design.<sup>1</sup> In 1925, the Bauhaus school was forced to move from

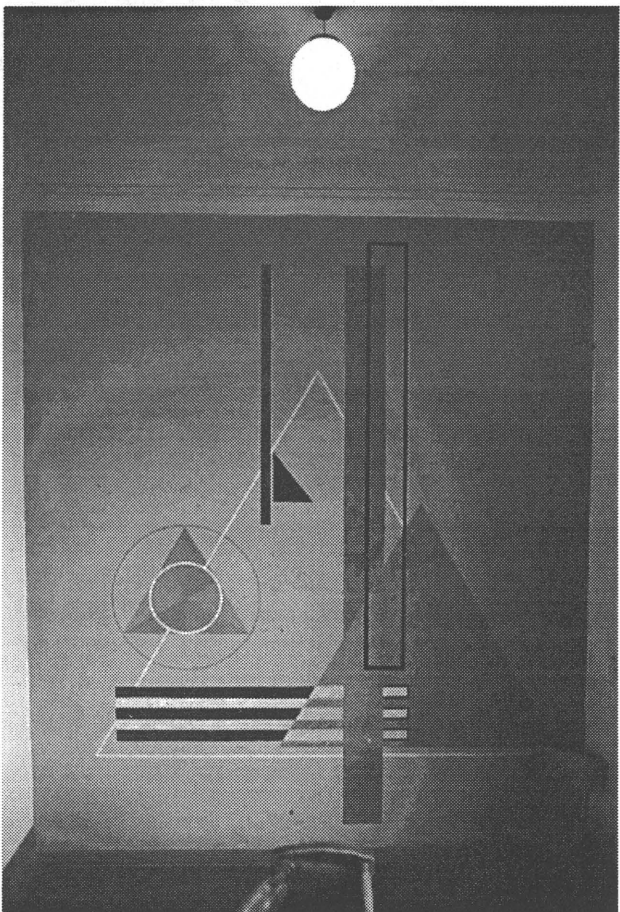
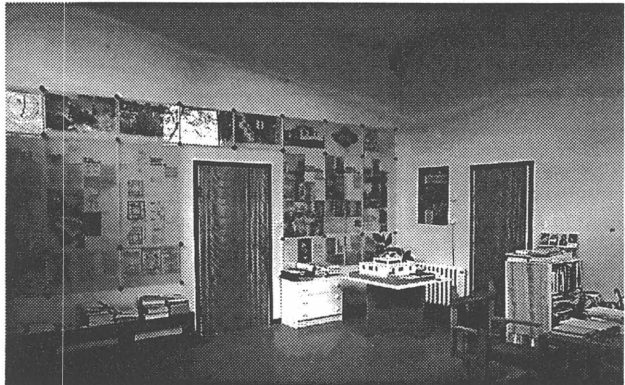
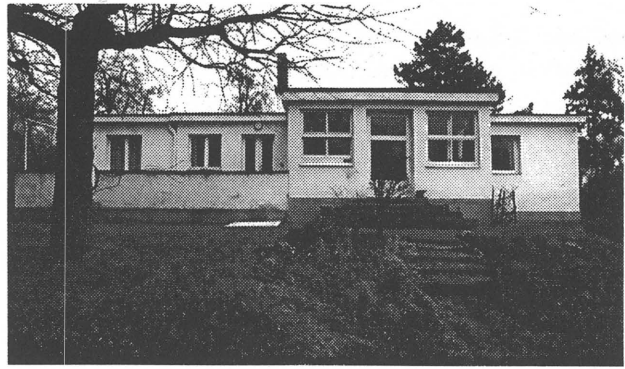


The sites of the schools in Weimar (top) and Dessau (bottom) as accepted for the WHL, indicated by a dotted line. The site in Dessau includes most of the surrounding structures, while in Weimar only the most immediate environment is included. Maps from WHL nomination.





Georg Muche's experimental Haus am Horn (1923) is based on the concept of the 'Growing House'. Still inhabited today, it is the only remaining educational structure of the Bauhaus in Weimar. The central hall serves as a small exhibition room for visitors. Photo: M. Kuipers.



The two school buildings by Henri van de Velde in Weimar today. Left the reconstructed constructivist mural by Herbert Bayer. Photo: M. Kuipers.

conservative Weimar to Dessau in order to continue their progressive programs. Therefore, the nomination consists of a group of buildings in terms of the Guidelines, or, in practice, of five sites: The former Arts School of the Grand Duke of Saxony (HAB) in Weimar replaced an earlier arts school of 1870, and was built in two stages (1904, 1911). The design was made by the Belgian architect Henry van de Velde, at that time director of the Applied Arts School. The building is an example of Jugendstil, which in some respects may be considered as a precursor of the Modern Movement. The building is

located just south-west of the romantic Park an der Ilm at Weimar, at Geschwister Schollstraße 8, which was originally named Kunstschulstraße. The former Applied Arts School of the Grand Duke of Saxony is considered as the other birthplace of the Bauhaus, which was founded as a new institute after the fusion of the two state arts schools in 1919. The Jugendstil building was constructed in 1904–06 and also designed by Van de Velde, after whom the building is now named. The school is located opposite the former Arts School at Geschwister Schollstraße 7, Weimar. The experimental Haus am Horn was designed by the painter Georg Muche for a steep hill site north of the Park an der Ilm, where a large settlement was planned but never constructed. It was built in 1923 as an experiment of the original 'Growing House' concept for a single family. The flat-roofed building, constructed of concrete blocks and plastered white, is not only a monument to experimentation with modern technologies, but also a first statement of the Bauhaus ideas on architecture in practice.

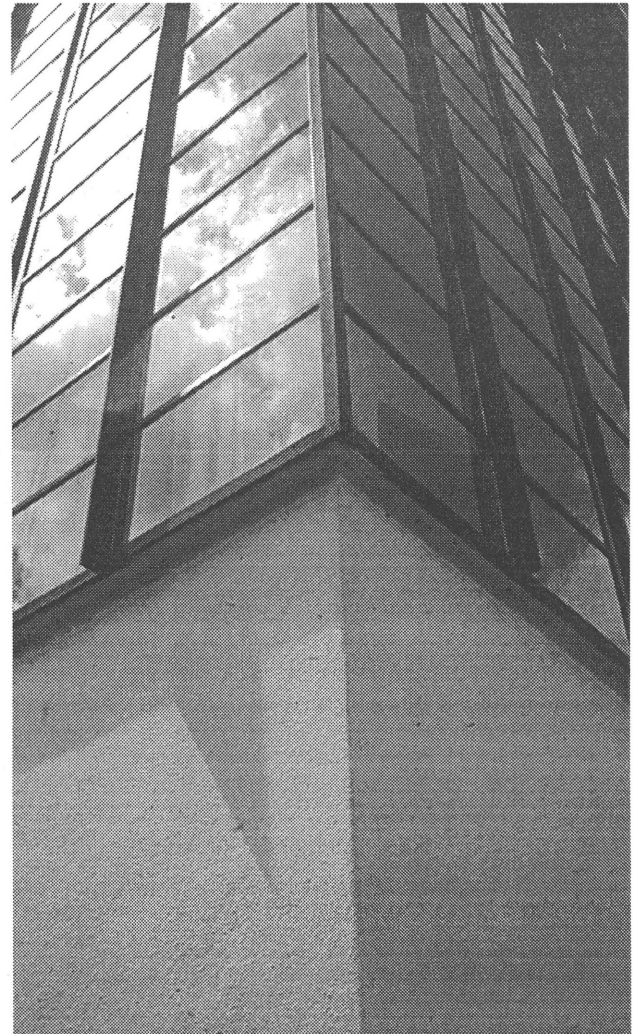
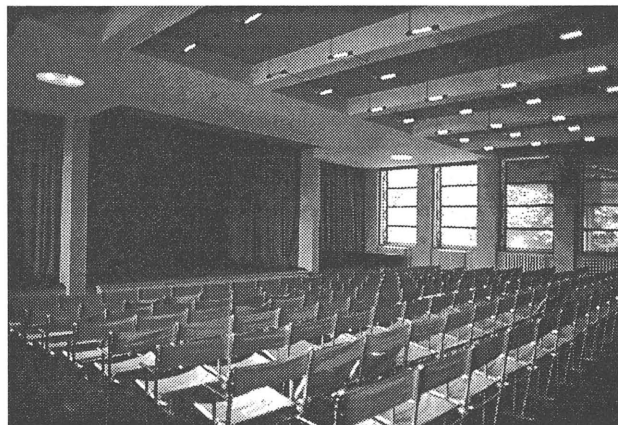
Today the house is the only surviving architectural structure of this educational institution in Weimar, and located at Am Horn 61. The Bauhaus school building at Dessau is the best known of the five sites. The building accommodated not only the Bauhaus school

but also the Municipal Technical School, which had been a precondition set by the Dessau authorities before inviting Gropius to move the school to their town. The complex of buildings is designed by Walter Gropius and built in 1925–26 behind the railway station, in what were then the south-west outskirts of Dessau. The two school blocks are connected by a glazed bridge over a crossroad off the main street, today again Gropiusallee 38. The a-symmetrical, flat-roofed building with a reinforced concrete structural frame involves a combination of glazed curtain walls and facades of concrete blocks, plastered white and grey. It embodies most comprehensively the avantgarde conceptions of both the institute itself and the German contribution to the international Modern Movement by the architecture of das Neues Bauen. The Masters' Houses were designed by Walter Gropius and built in 1925–26 opposite of the Seven Columns of the Georgium in Dessau, at about one kilometre north-west to the Bauhaus itself.

The houses served as prototypes of residential buildings, each using similar elements in ground plan, and designed so as to suit artists by incorporation of a studio. The Masters' Houses were originally intended for Bauhaus staff and consisted of one detached house for director Gropius and three



The Bauhaus Dessau school building (Gropius, 1925-26) in the present state, with the Municipal Technical School (left) and the workshop wing (right). The interior of the auditorium has been reconstructed. The replaced curtain wall has been a key issue when evaluating the building for the WHL in terms of meeting the test of authenticity.



semi-detached houses of two units each to accommodate the masters and their families. Unfortunately, the Masters' Houses at Ebertallee 59 and 61 were destroyed in an air-raid in 1943, and only the numbers 63, 65-67, and 69-71 survived the last war.

### Works of art

The strong connection with the artistic personalities who have lived and worked in the Masters' Houses still remains: directors Walter Gropius, Hannes Meyer and Ludwig Mies van der Rohe as well as masters Laszlo Moholy-Nagy, Josef Albers, Lyonel Feininger, Georg Muche, Oskar Schlemmer, Wassily Kandinsky, Paul Klee and others are among the most significant artists of the 20th Century.

Many of the various Bauhaus sites have been enriched by works of art by these masters or their students, though often such additional features turned out to be just temporary.

In the Weimar Arts School, the young sculptor Joost Schmidt made an almost wall-high relief just left of the main stairwell in the vestibule, following the great Bauhaus exhibition at Weimar in 1923. Already in 1924 this constructivist work was due to disappear because of damages and lack of support by the authorities. At the same occasion the Bauhaus student Herbert Bayer painted three constructivist murals in the secondary stairwell, while master Oskar Schlemmer created sculptures and wall paintings of abstract human figures in the hall and the stairwell of the Applied Arts School. After the radical reorganisation of both the management and the institute itself in 1925, the new directors of the Bauhochschule and Hochschule regarded all these wall paintings as entartete Kunst and ordered to repaint them in 1928, respectively 1930.

### Loss and adaptation

Unlike works of art in a museum, buildings have to continue to suit changing functional needs over time. The Bauhaus sites are no exception and all underwent extensions and other changes in use and appearance after completion. As a consequence, the evaluation of historic buildings for designation as monuments has to take into account not only the original creation, but also the recognizability of the original design intentions in the present appearance.

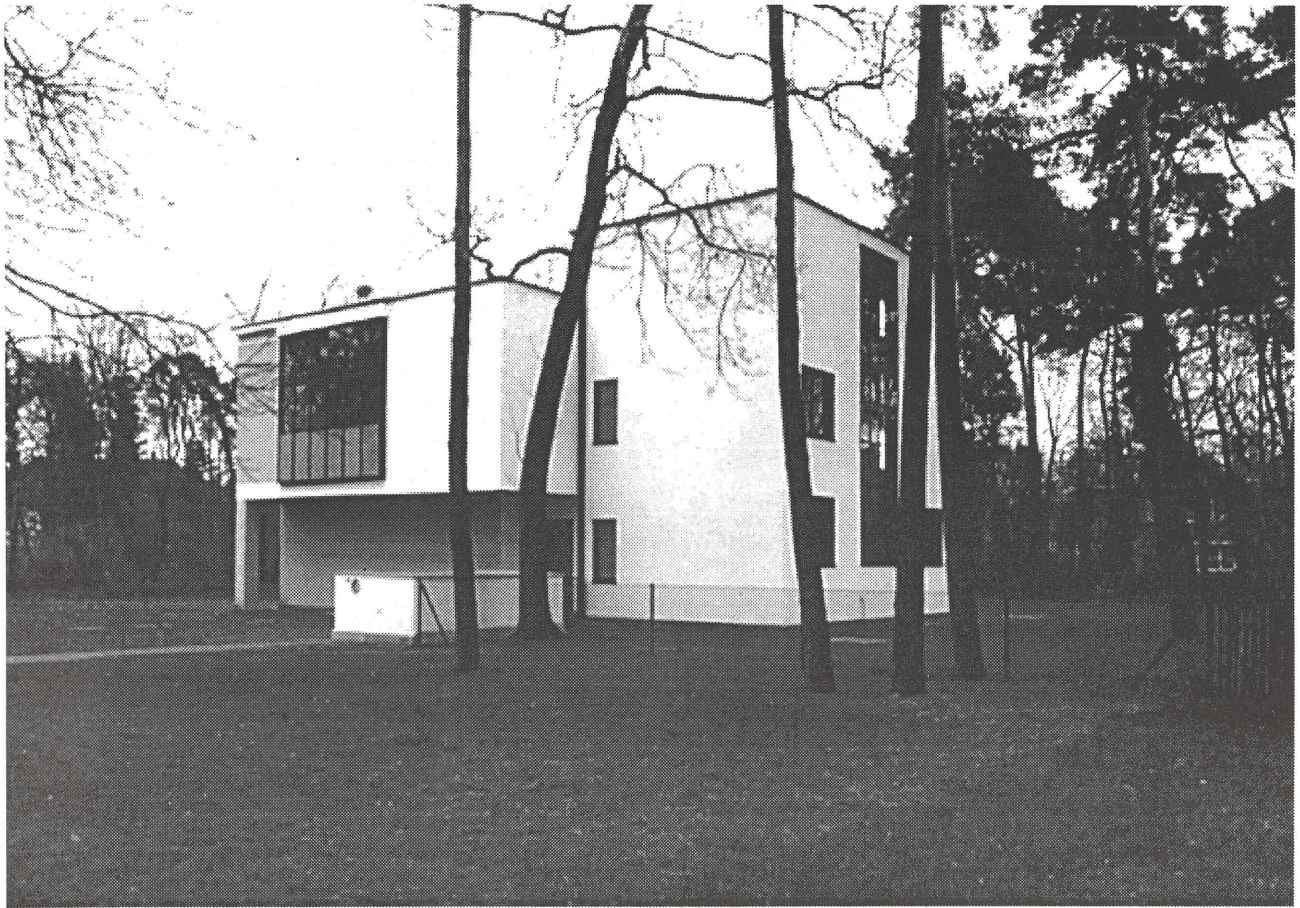
For instance, later extensions, decorations or modernisations can be accepted as part of a building's history, if these are respectful to the original architecture, or even strengthen its meaning. At the other hand, eventual reconstructions of original details must be critically reviewed with regard to the demands of the WHL criteria on authenticity. During the Second World War several buildings were damaged, which caused the loss of Gropius' house and the adjacent Masters' House of Laszlo Moholy-Nagy at Dessau. War damages in the former Arts School at Weimar and the Bauhaus school

building at Dessau could be repaired. More importantly, the most typical Bauhaus buildings had also suffered from the ideological change of the German authorities still before the War. The Dessau school building lost the curtain walls of the workshop wing and was walled in to accommodate a training institute for Nazi troops, while other buildings were ill kept and neglected. Already in the 1970s some dedicated officials in the DDR managed to have the curtain wall in Dessau reinstalled, and further attempts were made to restore other modern buildings. Following the reunification of Germany, now more works involving partial reconstruction and appropriate reuse are being prepared and executed. At present, the school building at Dessau is partly owned and occupied by the Bauhaus Dessau Foundation for teaching, research, museum, archives and workshops. Another part is used by the Fachhochschule Anhalt, and the school buildings therefore serve more or less the same purpose as originally, for the first time since 1933. The use of the Masters' Houses went in various ways, and not all of the houses serve a purpose that is related to the original intentions. The former Feininger House at no. 63 has recently been restored, including replacement of steel framed windows of studio and stairwell as well as inside and outside colour schemes, and is now used as a centre on the artistic legacy of the composer Kurt Weill. During the evaluation review, in 1995, the western half of the houses at nos. 67 and 71 were temporarily used as annexe to the Natural Science Museum and the Dessau Design Centre. The other units of the semi-detached houses are now rented out as apartments to tenants without a relation to the Bauhaus.

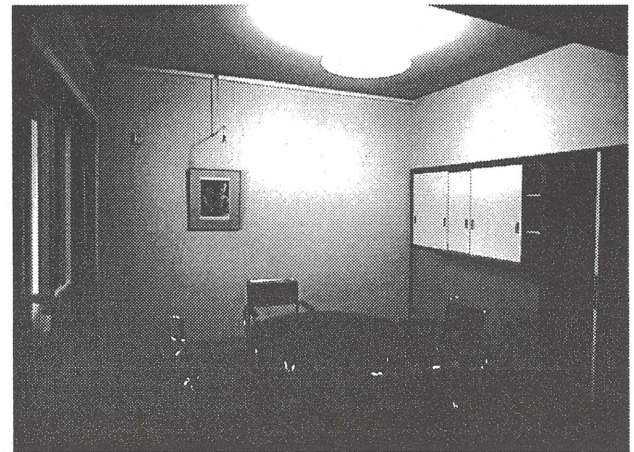
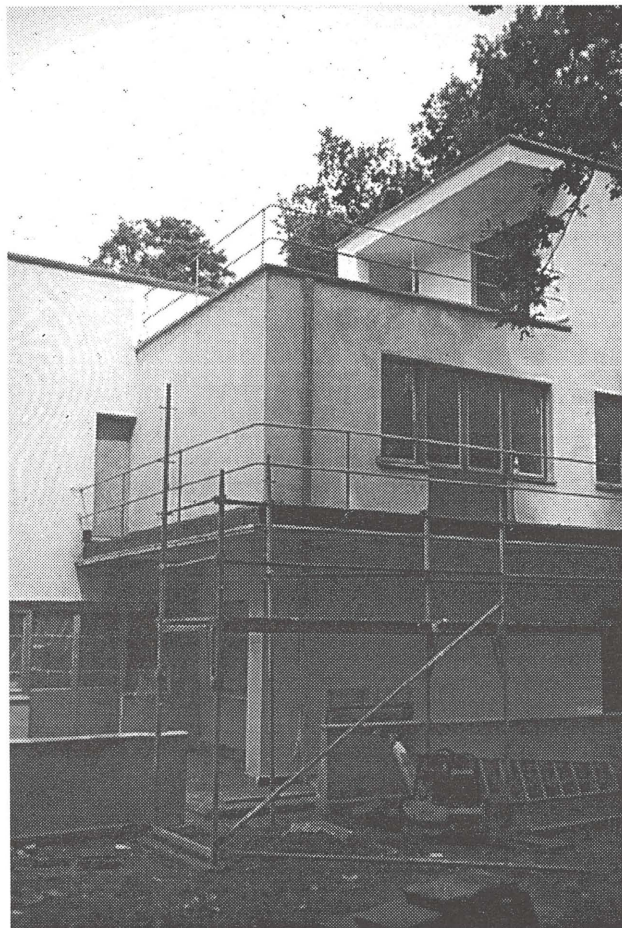
### Designed to change

Both schools at Weimar are still used for artistic education, albeit not in the same way as in the early Bauhaus period. The relief by Joost Schmidt and Bayer's murals in the former Arts School as well as Schlemmer's work in the other school have been reconstructed for the larger part in the late 1970s, based on historic photographs and salvage parts. Still today, the Haus am Horn has Marcel Breuer's furniture, textiles by his wife Martha Erps-Breuer, a standard lamp by Gyula Pap, and many other original features, even in the bathroom. The house is still inhabited but the central room serves as a 'museum cabinet', showing the history and meaning of this single remaining original Bauhaus construction in Weimar. Also, works by masters and students of the Bauhaus that were received later are exhibited in the central room, such as a textile by Marianne Brandt. The kitchen of the house has been modernised but the most significant intervention is a later extension to the house which is, however, according to the original architectural concept of the 'Growing House'.

Since many modern buildings were intended to meet



The former Feininger House is now in use as a centre for the legacy of the composer Kurt Weill. The building has recently been restored (left), and one of the rooms has been refurbished according to the original interior (right). Top and right photo: M. Kuipers.



specialised or short-term needs, they were designed to facilitate their replacement or adaptation to other uses and were often constructed of experimental or short-lived materials and components. Moreover, the adoption of rationalised building methods is an essential part of the workmanship, especially in the detailing of construction. Therefore some replacements of original materials and other alterations must be regarded as acceptable when assessing the historic value of such a structure, as long as the original creative concept (idea) in form, space and appearance can still be recognised. Also, eventual reconstructions must respond to thorough research.

The Bauhaus Dessau is a clear example of how to value such a conservation philosophy. The curtain walls of the workshop wing have been carefully reconstructed with look-alike window frames of exactly the same dimensions as the original steel ones, but made of aluminium. Many 'typical Bauhaus' elements in the interior – such as the flooring of the entrance hall, and the entrance doors, lamps, radiators, steel tube furniture and window operation mechanisms in the auditorium – have been carefully reconstructed, based on remaining models, drawings or photographs of the original designs.

For some other elements more research is required to enable historically responsible reconstructions. That is, if there is at all a desire to bring back all 'original' details and if there is a consensus about which stage of a building's development is the most representative for its history. In any case, any current or future conservation approach should be accounted for.

### Evaluation

Each of the Bauhaus sites has its own history of construction, alteration and conservation. In the upcoming Bauhaus edition of the Journal other authors will comprehensively present the often interesting developments for each of the five sites and more. It is certainly worthwhile to discuss in more detail the different solutions adopted for the various buildings, particularly with regard to partial reconstructions and interior decorations such as colours, furniture, and works of art. In the context of this summarising presentation, however, it will suffice to quote some of the conclusions of ICOMOS' 1996 evaluation report:

'Although the three buildings in Weimar have undergone several alterations and partial reconstructions, there is no reason to dispute their authenticity (apart from the reconstructed murals in the two Schools). Similarly, despite the level of reconstruction, the Bauhaus Dessau preserved its original appearance and atmosphere, thanks, in considerable measure, to the major restoration work in 1976. So far as the Masters' Houses are concerned, the restoration work being carried out on one of the semi-detached houses is the result of thorough research and may be judged to meet the test of authenticity. The future of the other semi-detached houses remains in doubt and so it is too early to comment on their authenticity. In the event of their being restored in the same way as Ebertallee no. 63, the question of authenticity would be resolved satisfactorily.'<sup>12</sup>

For further evaluation it is common practice to compare the nominated sites with other buildings of the same period in order to investigate if they indeed are of 'outstanding universal value'. In case of the Bauhaus sites the overall conclusion was that 'comparative analysis is both inappropriate and unnecessary' because 'Weimar and Dessau represent the birthplace of one of the most significant

movements in architecture and art since Palladio (whose contribution is acknowledged with the designation of Vicenza as a World Heritage site in 1994)'.<sup>3</sup>

Although it would be possible to find buildings of more or less the same period with similar functions – such as Mathildenhöhe at Darmstadt – or with similar architectural features – such as an experimental residential building at the Baba architectural exhibition in Prague, or the curtain walled Van Nelle factory buildings at Rotterdam – the double meaning of the Bauhaus sites for the 20th Century development in architecture and arts is without equals and unprecedented. This is also stated in the final recommendation for inscription of the nominated Bauhaus ensemble on the World Heritage List: 'The group of buildings in Weimar and Dessau that constitute the nomination are the seminal works of the Bauhaus architectural school, the foundation of the Modern Movement which was to revolutionise artistic and architectural thinking and practice in the 20th Century'<sup>4</sup>.

### Challenges of past and future

The justification for the WHL inclusion underlines as well the meaning of the Bauhaus sites as expressions of the concept of modernity, which is still influential today: 'The Bauhaus has become the symbol of modern architecture for both its educational theory and its buildings throughout the world and is



The Masters' Houses at Ebertallee 65-67 (Walter Gropius, 1925-26). Photo: M. Kuipers.

inseparable from the name of Walter Gropius. The Bauhaus itself and the other buildings designed by masters of the Bauhaus are fundamental representatives of "classical modernism" and as such are essential components of the image of their period of the 20th Century. Their consistent artistic grandeur is a reminder of the still uncompleted project for "modernity with a human face", which seeks to use technical and intellectual resources at its disposition not in a destructive way but to construct a living

environment worthy at human aspirations. For this reason they are important monuments not only for art history but also for the history of ideas of the 20th Century. Even though the Bauhaus ideas of social reform turned out to be little more than wishful thinking, its utopia became reality at least to the extent that architecture came into existence whose direct accessibility still has the power to fascinate and which belongs to the peoples of all nations as their cultural heritage as the 20th Century moves towards its close.<sup>15</sup>

From the sky-high aspirations of the Bauhaus' masters in the past it is a huge step down to meet the current needs of conservation of the surviving sites and to develop common activities for these purposes. These tasks will not be easy, both for practical, technical and financial reasons. There are special guidelines for the maintenance of World Heritage sites, which will be regularly inspected after the inscription has been formalised. Thus, the physical state of such properties is regularly monitored as is their immediate environment. In the 'worst case scenario' a WHL listing can be withdrawn, though in case of conflicting interest usually an acceptable solution can be found.

In spite of the shared background of the five sites that make up the Bauhaus inscription on the List—due to their common connection with the evolution of the Bauhaus as an institution—the legal status of the related properties largely varies. In Germany, the protection of historic buildings is delegated to the level of the autonomous states of the Federation. As a result, the three Weimar buildings are listed in the Register of Historical Monuments of the Free State of Thuringia, while in Dessau only the Bauhaus school building is listed in the equivalent Register of the State of Saxony-Anhalt. The Masters' Houses, although indissolubly linked to the main school by their original use and design, are the property of the Dessau municipality, but not legally protected.

The new WHL status therefore compels to additional measures to ensure the required legal protection and proper incentives for the upkeep of this part of the ensemble. Additional conservation measures as well as regional development plans are meanwhile being developed by the authorities. However, some conservation issues, mainly concerning appropriate reuse and respectful adaptation, remain to be solved. Indeed, the challenge presented by the Bauhaus masters in the past, today poses the even greater challenge of taking care of the Bauhaus sites for the future.

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*the Bauhaus nomination for ICOMOS in 1995.*

*\*Text revised and elaborated by the editor on the basis of an interview with the author on October 26, 1997.*

#### Notes:

1. The general justification for the WHL nomination of the Bauhaus sites by the German Government is summarised in ICOMOS' Report on World Heritage List, 'The Bauhaus, n° 729', Paris, October 1996, for the World Heritage Committee, the essential parts of which are paraphrased in this article.
2. ICOMOS Report n° 729, p. 30.
3. ICOMOS Report n° 729, p. 30.
4. ICOMOS Report n° 729, p. 30. The final recommendation quoted here has been based on the criteria ii, iv and vi of the WHL Guidelines; see article on previous pages for references.
5. ICOMOS Report n° 729, p. 27.

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