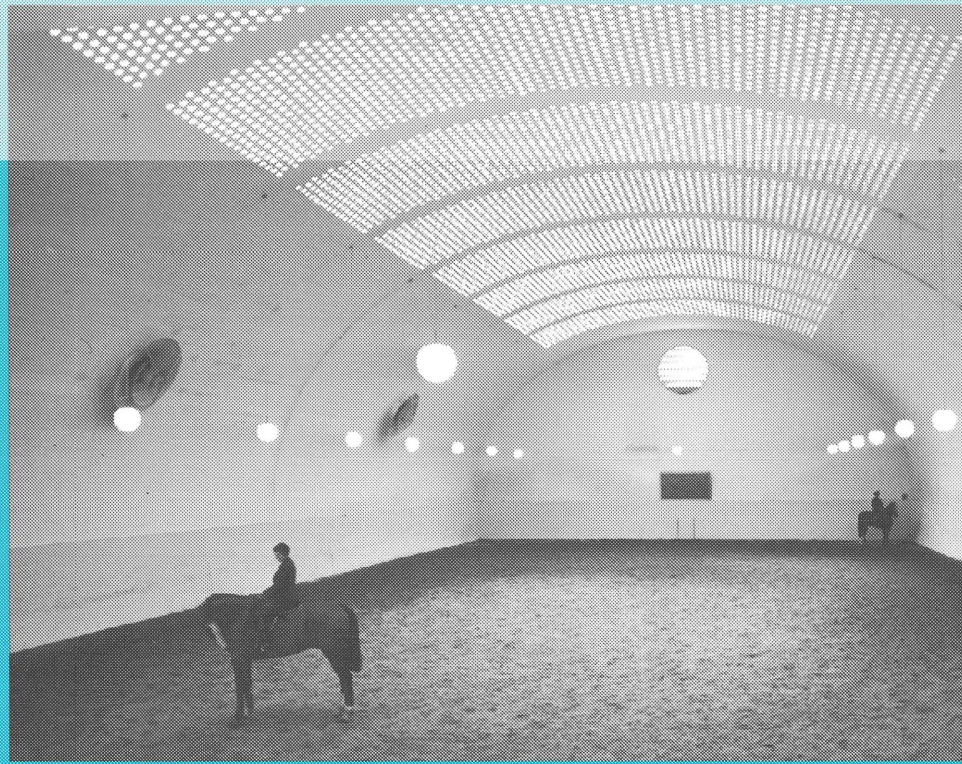


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international working party for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

Journal 19

Nordic Countries



July 1998

international working party for
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modern movement

Journal 19



On the cover: Mattson's horse arena in Klampenborg, Denmark, was built by Arne Jacobsen in 1937. In March 1998 the building was threatened by demolition because the concrete construction was heavily damaged by ammoniac. Fortunately, the owners became aware of the uniqueness of the building and, thanks to amongst others the Danish DOCOMOMO Working party, it is now being restored. Period photo, courtesy of the Danish DOCOMOMO Working party.

Top: The Woodland Cemetery in Stockholm, Sweden, is one of the very few modern monuments that is listed as a UNESCO World Heritage site. Photo: Stockholm Cemetery Administration.

doco.mom.

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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Special edition on Nordic MoMo

guest edited by *Ola Wedebrunn*

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 human freedom and property -whose roots stem from the Age of Enlightenment- into architectural and urban forms designed for future generations. 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 with an architecture that was anchored in local traditions, building materials and methods have not, generally, received the recognition they deserve for their building and planning work as modernisers and representatives of social ambition. The upcoming International DOCOMOMO Conference will promote a reassessment of the way how social aspirations, in particular, have influenced the development of modern architecture and urban planning in different cultural and economic contexts. The Conference in Stockholm is an initiative of the Swedish working party, and is co-organized by the DOCOMOMO branches of Denmark, Finland, Iceland and Norway. It is therefore appropriate to dedicate a special edition of the Journal to the Modern Movement in the Nordic countries, where social ideals have been particularly important in framing modern architecture and urban planning projects. In the Scandinavian countries architecture and the built environment have developed their specific characteristics related to geographical, cultural, and social circumstances.

In the Nordic countries the Modern Movement has generally been labelled as 'functionalism', a term that seems to refer to stylistic features rather than to the strong social connotations of modern architecture in Scandinavia. Despite certain national particularities modern architecture in these five countries has a common background of humanism and modesty, a strong relation with nature and a preference for local materials. Modern architecture in each of these countries is characterized by a preoccupation with Nordic light and social welfare.

This special edition of the Journal explores the similarities and differences between modern architecture in the five Scandinavian countries, how it was introduced and developed in various ways as a result of different national circumstances. For each of the countries the particularities of their respective preservation policies is evaluated. Participants in the upcoming conference in Stockholm will find a wealth of information in this Journal to prepare themselves for one or more of the five pre- and post-conference tours in Stockholm, or to Oslo, Copenhagen, Helsinki or Reykjavik.

Ola Wedebrunn and Wessel de Jonge, editors

THIS SUMMER, THE DOCOMOMO INTERNATIONAL SECRETARIAT WILL BE MOVING TO A NEW LOCATION. ALL MEMBERS WILL BE INFORMED IN DUE TIME.

Next Journal

The upcoming Journal will be dedicated to Modern Windows and Glass, including some of the papers presented at the ISC/Technology seminar in Copenhagen last May. Windows are among the most vulnerable elements of modern buildings, and not only because of the minimalist aesthetics that called for minimalist dimensions.

Functional change and technical upgrading easily lead to a complete transformation of a window's architectural character. Authors are herewith invited to send in papers on conservation and repair of modern windows, appropriate substitute windows, replacement glazing and glass blocks. Case studies on window replacement in modern buildings will gladly be considered for publication.

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 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.

Contribution to Journal 20

DOCOMOMO Journal 20 is scheduled for November 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.
- 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 October 1; news items before November 1 if on diskette or by e-mail or, if not, by October 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 20!

Christopher Dean (1927-1998)

In memoriam

On April 14, the coordinator of DOCOMOMO UK Christopher Dean died of cancer. At his funeral on April 23, Hubert-Jan Henket paid tribute to our dear friend.

A shortened version of his oration is printed below, as well as the in memoriam Allen Cunningham wrote for *The Architects' Journal*.

Tribute to Christopher Dean

There he is, the restless campaigner and idealist who knows for sure that the Modern Movement will eventually create a better world. The indestructible optimist, unrivalled in perseverance, is now dead. Christopher Dean, Dean, D.E.A.N. he used to shout when the other side on the phone would not react quickly enough. Suddenly Chris' peculiar noises are quiet, suddenly his discussions about architecture, about his grande projects and his care for Maya have stopped. Stopped in the middle, and away he hovers in his zeppelin towards eternity.

I got to know Christopher in 1970. London was swinging and I was looking for a job, just being qualified in the Netherlands. When I walked into the Castle Park Dean Hook office in Lexington street, Chris got hold of my curriculum vitae and came to me in his well known enthusiastic manner. Two names on my c.v. were his Team 10 mates. So I seemed reliable to him and I was lucky to be offered a job. Steadily a dear friendship developed. From my side this friendship was born mainly out of admiration for his integrity and his originality in architecture. When I started to work for CPDH, Christopher had just begun to design the collective architectural offices in Battle Bridge Basin. An ambitious project which ended in a terrible disillusion for him, one of the many Chris had to swallow in his lifetime. However, none of these ever managed to destroy his optimism, on the contrary they formed the nutrition for his amazing perseverance.

Successes he has known as well. One of these was surely Leicester University Library. The load bearing structure with incorporated air circulation which he called: 'Structair', and the elegantly restrained glass envelope mirroring Jim Stirling's engineering building, were both much ahead of their time. Another was the Bubble theatre he designed together with Tony Hunt, a demountable structure, stretched over two big steel arches, seating an audience of some hundred people; a popular appearance in the London parks for many years. Eventually it took only a few hours to be erected, which was an event in itself, but the first time we tried to lift it in Greenwich

Park, all set for the great event we had quite a laugh when we experienced how the Landrover, which was supposed to hoist the tent was lifted into the air instead. Also the two motorway service stations Chris designed were very successful right from the beginning because they were simply meant to serve their users. Christopher was a master in searching for the essentials in architecture. When I went back to the Netherlands in 1976 Chris had already left Castle Park to run his own practice. At that time he found most of the necessary stimulant in his teaching at the Glasgow School of Art and in designing beautiful exhibitions at the Tate and the National Gallery. In 1988 our friendship intensified again, when I called upon his help to start an organisation for the

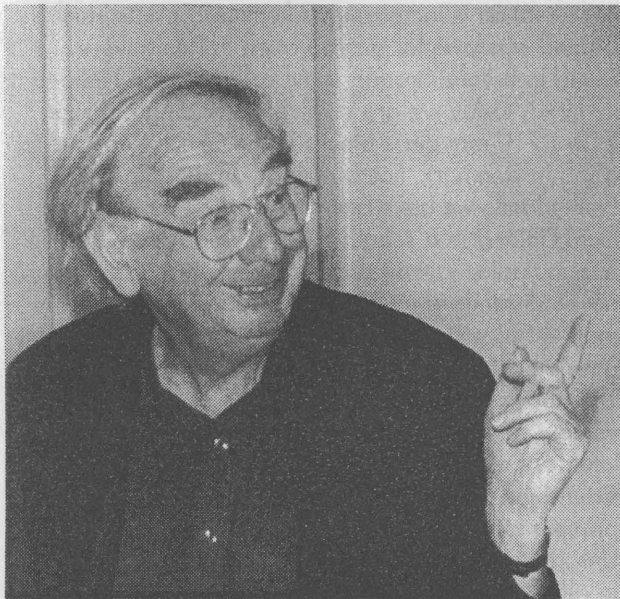


From left to right: Christopher Dean, John Allan and Berthold Lubetkin, summer 1990. Photo: Avanti Architects, London.

Documentation and Conservation of buildings of the Modern Movement. Chris, as we all know him well, was overexcited straight away to contribute. The first thing we had to do was to invent a catchy name. So I produced a short list and it was Christopher to whom I mentioned the peculiar word DOCOMOMO for the first time. He was immediately enthusiastic and so we were on our way. He recruited leading British architects and architectural historians to start a DOCOMOMO UK chapter and together with a large and vital contingent he came to the founding conference in Eindhoven in 1990. There he played a crucial role in the formulation of the DOCOMOMO constitution and what originally was meant to be a small network of like minded friends, quickly grew to a large organisation with working parties in 36 countries today. And the well being of this organisation became his unrivalled goal in life during the last ten years. As Allen Cunningham just wrote in *The Architects' Journal* about this period: 'He exuded a zeal which obliged reciprocal engagement, or your integrity was in question'.

He started the *DOCOMOMO UK Newsletter*, an example which was later to be followed by many countries. He campaigned for many important Modern Movement buildings and he acted as my sparring partner in defining DOCOMOMO policy. It was by no means always easy to work with him, compromise he didn't know, but he was always crystal clear.

The last big project he was engaged in was a direct result of the beautiful exhibition he initiated and designed about airship hangars. Chris figured that a newly designed airship would be both an effective, economic and sustainable answer for freight distribution in a world of congested and energy inefficient road and rail systems. He gathered a team



Christopher Dean during the Fourth International DOCOMOMO Conference in Slovakia (1996). Photo: I. Harminc.

around him and fought a long battle to get the idea of the ground.

Christopher, in you we lose a true humanist, a true modernist and a true architect. Have a safe journey in your zeppelin to wherever it may be, and enjoy all the beautiful things you will meet. Farewell great warrior. Thank you for all, my dear friend.

Hubert-Jan Henket, April 23

Christopher Dean remembered

Eccentricity may not be the unique preserve of the English, but personal experience sometimes predisposes such possibility over reality. Christopher Dean's Pickwickian aspect, accompanied by emphatic growls and animated gesticulations, belied a genuinely radical disposition which harboured grand ambitions nearly always exceeding the available forces required to achieve fruition. Was this acknowledged? Fie for shame! All things were possible. Deviation, compromise, concession were not

in his vocabulary. Here was a highly charged, optimistic, committed humanist who knew for certain that modernism constituted the only hope for the future. Idealism was his daily bread, and he knew his Modern Movement, in particular its UK transformations. Alongside Peter Smithson, he contributed to Team 10's manifesto and, generously, via AA reviews weaned young Archigrammarians and fellow travellers.

He was shaped in that postwar hot bed, the Liverpool School of Architecture, in the era of Jim Sterling, Colin Rowe, Robert Maxwell, Sam Stevens and Paul Castle, his partner to be. The practice Castle, Park, Dean & Hook harboured for a time his singular brilliance, a designer of talent and originality. The controlled environment of his library at Leicester University was served by combining structure and air circulation as a single organising entity into load bearing ducts dubbed 'structair', an aberrational invention supporting a permanently flooded roof, to stabilise the membrane temperature, and a glazed, solar sensitive enclosure of considerable elegance. For his pioneering demountable Bubble Theatre he exploited a semi-inflated tensile structure to crate a ninety seat auditorium which could be erected in one day on available open ground and thus take theatre to the masses. It served for well over a decade. The examples abound. Latterly the vehicle which provided opportunity to deploy his full, polemical, potential was DOCOMOMO. He coordinated the United Kingdom activities from the start proselytising, organising and designing exhibitions, arranging visits to significant sites and buildings, compiling a register of threatened buildings and publishing a newsletter, thereby calling attention to threatened areas of our cultural inheritance.

He was a quite fearless campaigner, touching the conscience of friends, recruiting potential allies from wherever to join the cause, among these Lord Palumbo, Sir Denys Lasdun, Trevor Dannat, David Allford, Sherban Cantacuzino and Sir Philip Powell. He exuded a zeal which obliged reciprocal engagement, or your integrity was in question. Christopher Dean was an architect with a mission who led from the heart, his mind in quick pursuit. His eccentric, enriching contribution to architecture is remembered, and relished, with infinite thanks. Christopher Dean is survived by his wife Maya, and Kate, Zana and Marius.

Allen Cunningham, April 18

ISC/Registers

The ISC/R will have a plenary meeting on July 17 and 18 at the Netherlands Architecture Institute (NAi) in Rotterdam. The meeting is planned as a preparatory for the Stockholm Conference where the final results of the IS will be presented. The agenda of the meeting has the following themes on schedule:

- Comments on the WHL Report (November 1997).
- Analysis of the homework and results of the IS.
- Future plans for the next two years 1998-2000, including publication's plans agreement with the NAi for the holding of the Register Archive.
- Revision of the new fiche for Urbanism and Landscapes and Gardens and coordination of the Register research.
- Search for a new chair person.

Results of the two-day reunion will be presented at discussed at the Council Meeting in Stockholm.

As has been announced in the previous Journal it is now decided that the DOCOMOMO Register Archive will be transferred from the Ecole de Belleville in Paris to the Netherlands Architecture Institute in Rotterdam, the Netherlands. The transfer took place at the end of June. Once again we would like to thank Daniel Bernstein for his good care, help and hospitality during the past years, especially on behalf of the ISC/Registers, when the Register Archive was accommodated in his laboratory. From September on the DOCOMOMO Register Documentation can be consulted in the public library of the NAi from Tuesday until Friday between 10.00 and 17.00. It is recommended to contact in advance:

DOCOMOMO Register Documentation
Netherlands Architecture Institute
Museumpark 25
3015 CB Rotterdam
The Netherlands
Tel.: +31-10-4401200 / +31-10-4401270
Fax: +31-10-4367554

(Report by Maristella Casciato, temporary chair of the ISC/Registers, and Marieke Kuipers, secretary of the ISC/Registers)

ISC/Technology

The agenda of the ISC on Technology is twofold: a short-term practical track, resulting in seminars, publications and a network of practitioners, and a long-term research track, that is due to result in a critical historiography on the interrelation between the histories of building technology and modern architecture.

The practical part is developing well. Three modern technology seminars have been organized so far, on Curtain Wall Refurbishment (Eindhoven, January

1996), Exposed Concrete Repair (Eindhoven, April 1997) and Replacement Windows and Glass (Copenhagen, May 1998). The proceedings of the first two seminars have been published as the DOCOMOMO Preservation Dossiers no. 1 and 2, and a third 'dossier' is due for next spring. The ISC/T is exploring possibilities to rework these dossiers into handbooks for practicing architects and preservation officers, one on the conservation and repair of modern facade constructions, and another one on concrete repair. This might take a few years, however, and until then, the 'dossiers' will fill this knowledge gap. In the preparation of the seminars we have been successful in contacting technical experts and practitioners in various countries, and the exchange of know-how and experience with modern conservation is increasing. After appropriate steel framed windows for a restoration in Rome were found in Britain through some colleagues in Holland in 1993, today we are involved in finding old-size 210 x 210 mm glass blocks in the Czech Republic for a job in Denmark. For a restoration work in The Netherlands we have been assisted by colleagues from Finland in a search for fully clear plate glass in Russia, India, Taiwan and Hungary. Such glass is now substandard in Western Europe, where the market has completely turned to float glass which is unsuitable for the restoration of prewar curtain walls. The above are just arbitrary examples and it goes without saying that extending our knowledge base is vital for this part of the Committee's program. To extend the database of technological expertise is of prime importance for our Plan of Action 1998-2000. Unfortunately, we have had some technical difficulties in getting the database on the Internet. Still, we intend to have a modest DOCOMOMO Technology web site operational before the Stockholm Conference in September. This means that we can start to update and extend the network actively, and we invite all practitioners and technical experts with specific knowledge on modern materials (concrete, plastics, glass products, interior finishings, floorings, aluminium and so on) and their applications (facade cladding, climatizing systems, structural frames and so on) to contact us so as to be included in the database. Please help us to help you in the future. The ISC/Technology will have its annual meeting on September 15 in Stockholm, prior to the International DOCOMOMO Conference. At that occasion we will discuss how to proceed with the ambitious program to produce a publication on modern building technology. At the meeting decisions will also be made as to who will be the new chairman of the ISC/T. DOCOMOMO members are still invited to submit their candidacy for this position until June 15, as was indicated in the Agenda for the Council Meeting that has been distributed earlier this year.

(Report by Wessel de Jonge, chair of the ISC/Technology)

ISC/Publications

It remains the intention of the ISC/P to associate as closely as possible with Routledge Publishing (E & FN Spon), London, in future publishing ventures - such liaison would ensure a wider dissemination of DOCOMOMO programmes and achievements. Such intention will require the active participation of a wider group of DOCOMOMO members as contributors and commissioning editors. The Secretariat is not able to fulfil an extended publishing role, but if we are to increase our influence, worldwide membership involvement is imperative; this will be a task pursued in Stockholm. *Modern Movement Heritage*, the first 'public' DOCOMOMO book, will be published in August and launched in Stockholm. It contains nineteen chapters by authors in eleven countries, has over 170 pages and is copiously illustrated in its three sections: 'Conjectures and Refutations', 'Legislation' and 'Case Studies'. This ISC/P is also exploring an enhanced employment of the DOCOMOMO web site - Allen Cunningham participated in the 'Architectural Heritage and Internet' conference, Valencia in May (see his report elsewhere in this Journal) and this provided the international context within which DOCOMOMO should evolve its web site.

(Report by Allen Cunningham, member of the ISC/Publications)

ISC/Urbanism

The ISC/Urbanism and the sub-committee Landscapes & Gardens met in London on March 20 and 21. Present at the meeting were: Marco Gomes (chair of the ISC/U), Jan Birksted (chair of the ISS/L&G), Miles Glendinning, Paul Meurs, Rob Docter, Wanda Kononowitz (all members of the ISC/U) together with Jan Woudstra and Guilherme Mazza Dourado (members of the ISS/L&G). It was a productive meeting, and the following decisions were taken:

- Elaboration of a unique fiche for survey of both urbanism and landscape. As a starting point we had two model-fiches, developed from the one used by the ISC/Registers. These two models were fused into one, which is currently being reviewed by members of both committees. The results will be presented during at the Fifth International DOCOMOMO Conference in Stockholm, aiming at its use by the working parties.
- Establish a closer relation between the ISC/U and the ISS/L&G. Besides the unification of the model-fiche, we decided that our committees should come together as often as possible, organizing

meeting and seminars together. Also, the members of the committee and sub-committee came to the conclusion that it is of fundamental importance to cooperate with the ISC/R, of which the ISC/U and the ISS/L&G would act as 'consulting' agents in structuring the register on urban and landscape experiences, related to the Modern Movement.

- Finally, a discussion on the plan of work was started for the next biennial. The realization of this meeting in London was only possible due to the collaboration of Jan Birksted and to his hospitality.

(Report by Marco Aurélio Gomes, chair of the ISC/Urbanism)

ISS/Landscapes & Gardens

The ISC/Urbanism and the ISS/Landscapes & Gardens had a meeting in London on March 19-20, 1998. The main purpose of this meeting was to finalise the Register fiches for urbanism and landscape. This took a long time, and discussions were very heated because of the complicated issues involved, attempting to deal on the one hand with a format suited to the recording of complex and historically changing situations and on the other hand with a format as simple as possible with the process of recording in mind. One of our main preoccupations was to evolve a fiche which could be used both by the ISC/Urbanism and by the ISS/Landscapes & Gardens. This also led to discussions within the ISC/Urbanism about the nature of the urban environment and the possibility of sharing a fiche with the ISS/Landscapes & Gardens. In the end, a common fiche was evolved which can now be tested out as well by the national working parties in the hope of improving it further. In between the formal meetings of the ISC/U and the ISS/L&G, discussions continued in such other congenial settings as over lunch in a typical local English restaurant called 'Le Cafe Rouge', and during visits to local landmarks such as Lubetkin's Highpoint 1 and Highpoint 2. The ISC/U and the ISS/L&G also discussed further meetings and events between the Stockholm conference and the Brasilia conference, for example the possibility of a round-table discussion.

(Report by Jan Birksted, coordinator of the ISS/Landscapes & Gardens)

ISC/Education

The first priority of this committee is to assemble information to identify all courses specialising in the conservation of modern architecture, identify those which include specialised study of the history and theories of modern architecture, identify individuals specialising in the conservation of modern architecture, locate any web sites having special reference to modern architecture, theory, history and/or conservation and check bibliographic reference sources. Special attention will be paid also to establishing our own web sites. Universities and polytechnics already employ the Internet for distance learning, student and staff exchange, providing information on courses, establishing a knowledge base including specialist bibliographies and linking libraries and information centres. The ultimate intention is to establish a presence starting with the assembly of information relevant to pedagogy and moving to dialogue and interchange between those involved with educational programmes, and link with those already in operation. The ISC/Education can be contacted by e-mail: cunning@clara.net.

(Report by Allen Cunningham, chair of the ISC/Education)

No extra Register Meeting in Stockholm, September 15

erratum

In February this year, all council and corresponding members to the ISC/Registers have been invited to be present at a Preparatory Meeting on Registers prior to the actual Conference in Stockholm, to discuss the World Heritage List proposals (Council Meeting Draft Agenda, February 15, 1998, § 7.1.5). This announcement is an error of the International Secretariat, and such a meeting will NOT take place in Stockholm on September 15. A Preparatory Meeting on Registers was due in Bratislava in 1996, because an extensive and complicated discussion was to involve all the DOCOMOMO working parties before finalizing the Advisory Report on the World Heritage List. This Report has meanwhile been submitted to ICOMOS (see *Journal* 18) and an extra meeting on this subject is therefore not relevant this time.

On September 15 the ISC/R, like the other Specialist Committees, will have a closed session to prepare for the Council meeting. During the Conference, all the ISCs will be pleased to receive other DOCOMOMO members and conference participants at open lunch

sessions on September 16, to be informed about progress and discuss further plans. Please see Final Conference Program for details. -WdJ.

Corporate membership Architectural practices approached

Last year, the International Secretariat asked all working parties to send a selected list of ten outstanding architectural practices in their country, affiliated with the ideas of the Modern Movement, which might be interested in becoming a corporate member of DOCOMOMO. This initiative was taken to help us with our financial difficulties. Many working parties responded favourably. However, some refused because they interpreted our international initiative as being competitive to their own local interest.

To date, 200 practices worldwide were submitted, of which approximately 100 have been approached so far. The first positive reactions are coming in, and in the next *Journal* we will start to announce our new corporate members. -Hubert-Jan Henket.

Oscar Niemeyer honoured 1998 Royal Gold Medal

announcement

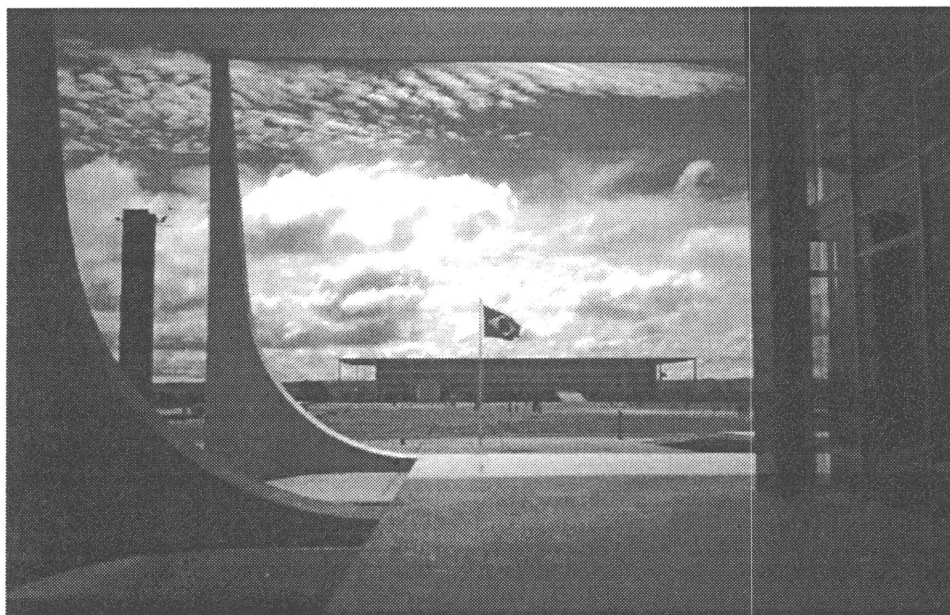
Widely perceived to be the most prestigious architectural prize in the world, the 1998 Royal Gold Medal will be awarded to the Brazilian architect Oscar Niemeyer. He represents one of the last links with the founding members of the Modern Movement, having worked in 1936 with Le Corbusier on designs of the Ministry of Health and Education Building in Rio de Janeiro. The collaboration was continued in 1939 with the Brazilian pavilion at the World's Fair in New York and between 1947 and 1952 when he and Le Corbusier were members of the international team of architects working on the United Nations Building in New York.

Brasília

In the 1940s and 50s, he worked almost exclusively in his home country, designing domestic, leisure, public and commercial buildings. His own house in Rio de Janeiro (1954) was built in a hillside overlooking the ocean and of which Walter Gropius said, 'Oscar, I like your house but it's not repeatable', an intended criticism which pleased Niemeyer, who was keen to escape from the standardisation of Bauhaus design. But he is probably best known for his buildings in Brasília, where he worked with

masterplanner Lúcio Costa, whose competition winning plan was based on two main axes. Along one of these are strung Niemeyer's civic buildings: the Presidential Palace (Palace of the Dawn), the seat of the government (Highland Palace), the Federal Supreme Court and the most spectacular of all, the National Congress with its twin towers and its dome and inverted dome. He also designed the cathedral, a monumental sculpture in the shape of a crown. As a communist for most of his working life, Niemeyer went into voluntary exile in Europe in 1964, following a right wing coup. It was a move which meant his plans for Brasília Airport were never realised, although they are thought by many to have supplied the later inspiration for Charles de Gaulle Airport in Paris. It was here in France he built the headquarters of the French Communist Party (1966) and the Cultural Centre at Le Havre (1972). He also worked extensively in Algeria, Lebanon, Israel, Madeira and Italy. He returned to Brazil with the limited easing of the military government in 1970, though he continued to be hounded by the authorities until democracy was restored in 1985. Although he celebrated his 90th birthday on December 15 last

recognise other influences. 'My architecture is very personal. It is the search for beauty, the search for a different form, within the miraculous possibilities of technique and functional objectives.' His latest projects include a museum in Niteroi city and he is currently working on a project for a cultural centre in Barra da Tijuca in Rio de Janeiro. Niemeyer is now admired, even revered by a new generation of students and young architects. This pleases him greatly. 'Architecture', he says, 'develops according to technical and social progress and its social function will lead to a spectacular future.' The purpose of the Royal Gold Medal, a gift of Queen Elizabeth, is to recognise distinguished architects of any nationality. It is awarded for a lifetime's achievement, rather for being currently fashionable. It also necessitates a body of work which has had an international effect on architecture. Last year the Royal Gold Medal was awarded to Tadao Ando; previous winners include Frank Lloyd Wright, Le Corbusier and Ludwig Mies van der Rohe. A date for the presentation of the award has not been scheduled, it may possibly take place in the first week of October. We hope to publish a report in the next Journal.



The square of the Three Powers in Brasília, seen from the Supreme Court building by Oscar Niemeyer. Photo: W. de Jonge.

year, Niemeyer continues to work long hours and some of his best works date from the 1980s and 90s, including one of his most daring structures: the Museum of Contemporary Art, a characteristic inverted dome balanced on a cliff close to the sea entrance to Rio de Janeiro.

Royal Gold Medal

When told that he was to receive the Royal Gold Medal, Niemeyer said, 'I am very happy, I have spent my entire life at the drawing board, just thinking about architecture'. He is happy to acknowledge the influence of Le Corbusier on his work, 'I was inspired when he told me one day "architecture is invention"'. But Niemeyer does not

For more information please contact the press office of the Royal Institute of British Architects in London, tel. +44-171-6375775, fax +44-171-6364389.

Where to find glass blocks?

Call for help

Glass blocks are a characteristic feature of many modern buildings. Originally they were produced in a variety of qualities and formats, either double or single, and produced in France, Germany, Czech Republic, Japan and the US, among others. In case of cracking, breakage or other major damage, replacement of individual glass blocks as part of a larger element is a demanding job that requires skillful construction workers. But a bigger problem is that replacement glass blocks themselves are often unavailable.

Today only a few manufacturers are left. The production is highly standardized and subject to strict quality standards. This means that many original types of glass blocks are no longer being produced. Present products might differ from their predecessors in colour, design and format. Production in Western Europe today is mostly modular, and involves 190 x 190 mm double components which do not match with most historic glass blocks.

For restoration jobs in various countries, the ISC/Technology is trying to find names and addresses of manufacturers of glass blocks worldwide in order to obtain their catalogues. Also companies that can produce limited series of glass blocks at custom order are of interest to our members. For a particular job in Denmark we are looking for 210 x 210 mm single or double glass blocks. In case you have access to such information, or have experience with replacement glass blocks in practice, please get in touch with the ISC/Technology through the DOCOMOMO International Secretariat. -WdJ.

Purified by Autarchy

1st DOCOMOMO Italia Conference
Rome, January 21-23, 1998

by Wessel de Jonge

Right in the heart of University City, a major MoMo site in central Rome, over 300 architects and historians flocked in the building of the National Research Council last January 21-23 for the first of a series of biannual DOCOMOMO Italia Conferences. Spirits were high, participants excited, lectures to the point, debates acute, and the post-conference visit of Sabaudia smashing. This first time has been a hit, and again firmly consolidates the vital contribution of the Italian working party to the international DOCOMOMO effort.

To allow for a maximum of professional exchange and presentations, the conference had been organised as a kaleidoscopic event of 20-minute presentations. The three-day program was scheduled as a general session on Documentation and Conservation, followed by three thematic sessions on 'Archives and Catalogues', 'Modern Construction' and 'The Preservation of Modern Buildings'.

Debate

Especially in Italy, a strong tendency is apparent to analyse and describe the Modern Movement as a closed chapter in architectural history, as a period in the past. Looking at the architecture of the Modern Movement as just historic buildings and neighbourhoods is -to say the least- controversial. No other movement in architecture has been so dedicated to a complete revision of cultural values, to a total rupture with earlier traditions, as the Modern Movement has. Mostly architects amongst DOCOMOMO's members acknowledge the many valuable concepts and thoughts in the intellectual legacy of the modern avant-garde and find an inspiration in them for their work today and for the future.

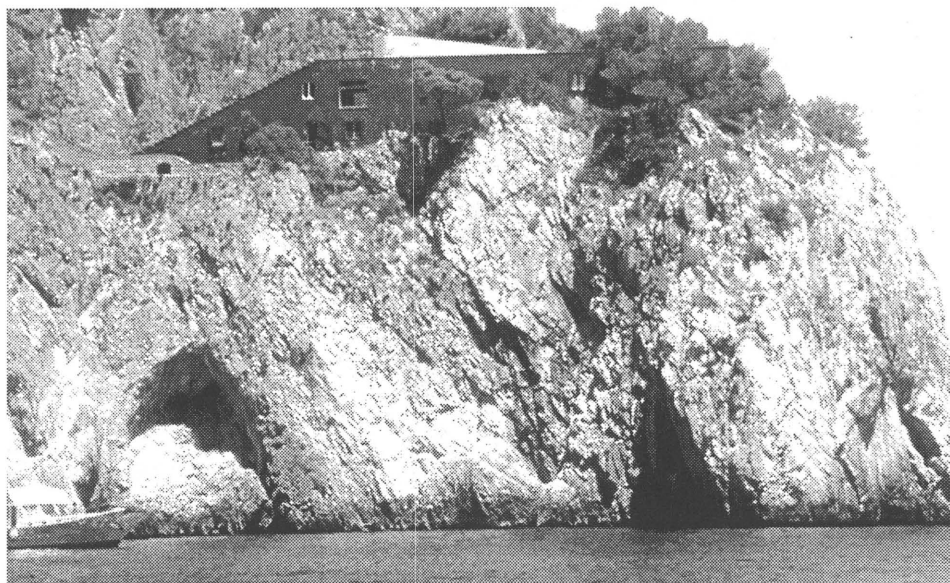
I reckon that most of us are pleased that both such visions have been represented within DOCOMOMO right from the start. The last point of the DOCOMOMO Statement that addresses this issue was the subject of forceful debates at our founding conference in 1990. Many will remember the late Christopher Dean in his dedication to defend the impact of the Modern Movement for a future, truly sustainable architecture. It was this controversy that was again brought up inspiringly in the debates at the First Italian DOCOMOMO Conference and the organizers must be acknowledged for doing so. Giorgio Muratore's polemical remarks on all the 'engineers stuff' that was presented by the lecturers were instrumental in understanding that we have

indeed arrived at another strand in the DOCOMOMO agenda. Just some years ago, the Modern Movement was largely understood as a homogeneous phenomenon both conceptually and technically. The heterogeneity of modern architecture has meanwhile become evident, not in the least through the 1996 conference in Slovakia. Now the time has come for actual restoration of modern structures, which raises technical and practical questions. Apart from a critical reassessment of the history of the Modern Movement, there is an increasing need of references for preservation work in practise. DOCOMOMO's interdisciplinary character is therefore key and conference chairman Sergio Poretti of Tor Vergata University in Rome stressed the fact that the present meeting was a rare and first opportunity in Italy to have specialists from universities, heritage institutions and practicing architects exchange information and knowledge.

Preservation

The protection and actual restoration of historic buildings today calls for profound historic research in ever greater detail. This is even more true regarding the research on Modern Movement heritage which,

The Casa Malaparte in Capri (Adalberto Libera, 1932-42), a rare example of a modern structure that involves historic 'stratification'. Photos courtesy of Marida Talamona.

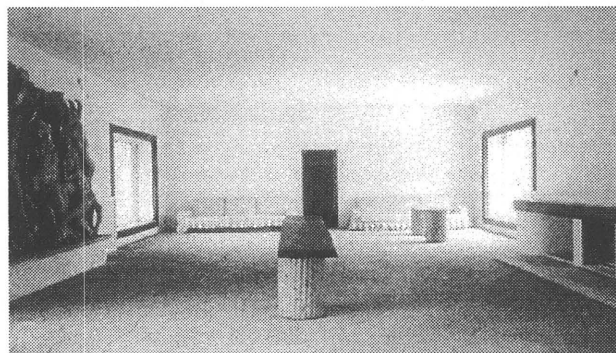


due to its experimental character, the development of new building typologies and the simultaneous employment of innovative and traditional constructions, remains a relatively unexplored field. The careful and detailed character of such researches could, however, easily lead to a dispersal of studies on subjects and themes that are narrowed down to rather specific issues such as the development of modern architecture under particular local circumstances, single technological developments or minor buildings of local significance. The Italian DOCOMOMO Working party recognized this tendency by its efforts to intensify the contacts and debate between the individual researchers who are working in this field, in order to consolidate and

extend a historiographic frame of reference. At the same time, the restoration and conservation of modern architecture are in an experimental phase as well themselves. Despite the increasing numbers of interventions to modern buildings, there are very little references in terms of a consolidated tradition for preservation. Slowly, a tendency is emerging to shift from theoretical information towards the exchange of data that result from hands-on experience. This inspired a second track of the conference and a number of lecturers were invited to present recent restoration works. The language barrier allowed me to attend just a few of the many promising papers mentioned in the program. Session chairman Pier Giovanni Bardelli (Turin Polytechnic) rightfully summarized that the presentations themselves made clear that there is and will be no single recipe for preservation works available.

Virginia Bernardini (La Sapienza University of Rome) demonstrated the move towards a practise-oriented approach in her research on Angiolo Mazzoni's Post and Telephone Building in Abetone, presented together with professor Giovanni Morabito. A similar orientation was evident in the paper on the via Marmorata Post Office (Libera and De Renzi) by

Interior of the living room of the Casa Malaparte, photographed in the early 1990s. Over time the owner, the Italian writer Curzio Malaparte, conceived numerous interior interventions.



Rinaldo Capomolla of Tor Vergata University. Architect Claudio Greco's talk on his conversion of an apartment in a house designed by Giò Ponti raised a few eyebrows but appeared to be a convincing -and reversible- intervention in reality.

A paper on the Casa Malaparte (1932-42) by Marida Talamona (Third University of Rome) provided food for thought as she demonstrated that this house is a rare example of a modern structure that involves historic 'stratification'. The building originally featured fair face stone facades but was rendered and later white-washed after instructions of the writer and co-architect Malaparte himself, to be plastered red only in 1945. Jean-Luc Godard's film *Le Mepris*, shot in the villa in 1963, is one of the sources of information on the numerous interior interventions that were conceived by Malaparte over time.

Autarchy

The issue of the 1936-42 Autarchy is an inevitable topic when dealing with the Modern Movement in Italy. Forced by political circumstances the Italian building industry was compelled to look for local alternatives for imported building materials, components and construction methods. Though not much has been built in this period, the number of experiments was large, particularly regarding concrete structural frames. Various types of reinforcement materials were tried, such as asbestos, glass, bambu, timber and aluminium (paper by Tecla Livi of the Turin Polytechnic). Many patents were registered for reinforcement patterns and the use of ceramic hollow tile as a substitute for full concrete floor slabs (Tullia Iori, Tor Vergata University of Rome). Other experiments involve welded steel frames (Anna Maria Zorgno, Turin Polytechnic), suspended roof structures (Luigi Zordan and Renato Morganti, University of l'Aquila) and various window systems in steel (Stefania Mornati, Tor Vergata University of Rome) and concrete (Mauro Bertagnin, Francesco Chinellato, Giovanni Tubaro, University of Udine). Sergio Poretti contributed a new perspective with his interpretation of the Autarchy as a purifying experience for the traditional Italian building industry. The necessity to experiment in concrete technology provided a breeding ground for master engineers like Luigi Nervi to develop his thin concrete shells. Through his work and connections with Freyssinet, Maillart and others, Nervi has exerted great influence on the international appreciation of Italian modern architecture; a fascinating paradox in the sense that the Autarchy, eventually, proved to be a gateway to Italy's international position in the postwar period.

Film

A compilation of classic movies that feature modern architecture and urban planning had been prepared by Luca Veresani. Scenes from *Ladri di Biciclette* (Roberto Rossellini, 1948), *La Dolce Vita* (Federico Fellini, 1960), *The Trial* (Orson Welles, 1962) and

many other films lent an authentic flavour to the scientific papers during the conference, and created the right spirit for the well attended post-conference tour to Sabaudia and the former town of Littoria, today Latina.

Sabaudia was inaugurated in 1934 as one of the 'new towns' for the reclaimed lands of Pontina, 100 km south of Rome. Most of its buildings were designed by the noted modern architects Gino Cancellotti, Eugenio Montuori, Luigi Piccinato and Alfredo Scalpelli. De Chirico-like townscapes in Sabaudia evoke a metaphysical experience, especially for the many participants who had never been there before. In Latina, the tour concluded with a visit to Angiolo Mazzoni's 1932 post office, that was once labelled 'an example of utility turned to beauty' by Futurists' spokesman Marinetti.

International

Thanks to sponsors ANCE (National Association of the Building Industry), MAC spa (Modern Advanced Concrete) and the Municipality of Sabaudia, the First Italian DOCOMOMO Conference could be made into a success. The meeting has not only been a great achievement on a national scale, but also in an international context. It advocated a wider understanding of specific Italian circumstances while, at the same time, it demonstrated that colleagues in other countries are meeting similar challenges and are ready to share their experiences. The organizers of this first conference must be acknowledged for bringing so many people together in Rome, and for putting together such an informative, thought provocative and inspiring program.

Wessel de Jonge is a practicing architect in the Netherlands, and secretary of DOCOMOMO International.

Modern architecture in Copenhagen's Old Dock

by Wessel de Jonge

DOCOMOMO meetings can probably not be more efficient and effective than the meeting of the Danish chapter last February 28 in Copenhagen. Some forty members from all over the country came to the Architecture Center at Gammel Dok in the Danish capital to elect a new board, to meet, and to celebrate the fruit of a common effort. DOCOMOMO members from other Nordic countries had been invited. This provided another opportunity to coordinate the common Nordic efforts for the upcoming International Conference, such as the pre- and post-conference tours.

Sydney Opera

The Danish organizers were very timely to have proposed as the subject of an introductory lecture The Modern Movement and the World Heritage List. I was honoured to be invited to introduce our members in Denmark to the important work done by the ISC/Registers. Since their advisory report on that subject had just been finished, the Danish members were the first to be informed about DOCOMOMO's proposals to ICOMOS and the World Heritage Committee.

A lively discussion emerged on Jørn Utzon's Opera House in Sydney, whether it would comply with the criteria as proposed by the Registers Committee. No surprise, the answer was positive. To my mind, the Opera House is one of the many items that would be fully appropriate to be nominated for the WHL, not in the least because it has exerted a great influence on modern architecture in the past decades. The question why the building is not included in the list of about thirty that is included in the Report is explained by the fact that this list must be understood as providing examples and being tentative, rather than comprehensive and final.

New board

The energetic style with which Jürgen Nue Möller, director of the Gammel Dok Architecture Centre, chaired the Danish DOCOMOMO plenary session can serve as an example for the upcoming International Council Meeting in Stockholm. Electing a new board and voting on a range of domestic issues took less than fifteen minutes.

Ola Wedebunn was re-elected as chairman, Mogens Brandt Poulsen as treasurer, and Michael Ottosen as vice-chairman, in charge of the Danish DOCOMOMO Register. Helen Welling, Claus Smidth, Erik Brandt Dam, and Jens Brandstrup were elected members of the board, while Lene Colding offered to support the board for another term as a secretary, which was gladly accepted. The new board immediately got to work, while the other participants went to see the marvelous exhibition on young Nordic architects, produced by the Museum of Finnish Architecture a year ago and now on show at Gammel Dok.

Publications

The working parties of Denmark, Finland, Iceland, Norway and Sweden are cooperating to make the upcoming International Conference in Stockholm into a success. Part of their common efforts will be a book on Nordic modern architecture, that will be a first publication providing a comprehensive overview of the similarities and -many- differences in modern architecture in the countries involved. The book will be edited by Ola Wedebunn, and is due to be ready in time for the Conference. Also good news is that at last a major publication is being prepared on the complete works of Arne Jacobsen. Architect Keld

Vindum and philosopher Carsten Thau are working until the small hours to complete the manuscript for a comprehensive monograph on Jacobsen's architecture, furniture and other design, to be published later this year in Danish by Arkitektens Forlag, Strandgade 27A, 1051 Copenhagen K. For an English edition a publisher has not yet been found, and suggestions are welcome.

The big party this time was to celebrate the publication of the DOCOMOMO national register for Denmark. This remarkably well designed booklet presents the buildings and neighbourhoods selected by the Danish working party for their national register, and is presented elsewhere in this edition of the Journal. From this publication it becomes clear that Danish modern architecture has even more in store than the outstanding works of Arne Jacobsen alone. What a treat!

Wessel de Jonge is the secretary of DOCOMOMO International.

Architectural Heritage and Internet

1st International meeting, Valencia May 7-8, 1998

by Allen Cunningham

First a confession - I am 98% ignorant of the Internet. Second, another confession - I enjoy an impossible challenge. Third, a sense of the bizarre also helps and it was within such a mental climate that the invitation from Eindhoven to represent DOCOMOMO in Valencia was, with trepidation, accepted. The outcome was a personal revelation - I saw the virtual light, and it was real! My conclusions are twofold:

- Polish your pages DOCOMOMO International!
- Get on the net DOCOMOMO Working parties!

Some facts. The meeting was organised by the Unión Internacional de Arquitectos (UIA) Information Centre on Architectural Heritage in collaboration with Forum UNESCO and the School of Architecture in the Polytechnic University of Valencia, supported also by the Colegio Oficial de Arquitectos de la Comunidad Valencia. The working sessions took place in a computer laboratory, each participant having a computer connected to Internet, the presenter's computer being projected for all to see. The presentations, with the exception of that for DOCOMOMO, demonstrated databases and outlined policy goals and priorities.

Among the items presented by the participants, which

particularly caught my attention, were:

- UIA Information Centre on Architectural Heritage (CUIAP) - the UIA unites over a million architects through national associations that form the 91 Member Sections - any architect practicing in a member country belongs to the UIA; it is divided into five regions, Western, Middle and East Europe, America, Asia and Oceania and Africa; it promotes activities with over seven non-governmental organisations; it is the only officially recognised association in its field by UNESCO, UNCHS, ECOSOC, UNIDO and WHO; the CUIAP is establishing databases in three areas.
 1. Architects specialising in the study, project elaboration and intervention follow-up on the Architectural Heritage projects
 2. Agents whose commitments are the Diffusion and Protection of the Architectural Heritage
 3. List of Historic Buildings and Sites which the UIA believes are of architectural interest - the web address is <http://www.ctav.es/cuiap/uia.html> and the UIA <http://www.uia-architectes.org>.
- Forum UNESCO/University and Heritage, located at the Polytechnic University of Valencia, is a common project of UNESCO; its object is to create an international network linking different universities with the goal of training future specialists in the field of heritage; its main objectives are to create an atmosphere of awareness among university students, to build an International network of experts and specialists in heritage from all universities and educational institutions in the world, to set up mechanism for co-operation and international exchange, to create university workshops on heritage matters, to administer financial and technical resources of university heritage activities, to collaborate in the organisation of seminars, conferences and study trips related to heritage - the web address is <http://forumunesco.upv.es>.
- Instituto Andaluz del Patrimonio Españolas is a centre for advice and information, protection and conservation of the Andalusian heritage; it develops programmes, plans, reports, diagnoses, projects and specific actions with the objective of protecting the historical heritage; it is responsible for developing the Andalusian Historical Heritage Information System; it undertakes the training of professionals in collaboration with private institutions and public bodies, and promotes analysis, study and development and communication methods and techniques used in the documentation and conservation of the Andalusian heritage; it is investigating a validation system for web sites; the Andalusian Historical Heritage web site is <http://www.aiph.caan.es> and as an outpost of DOCOMOMO it has established a file of Andalusian Architectural Heritage of the Twentieth Century (1925-65) - the web address is <http://www.iaph.caan.es/Docomomo/index.html>.
- Ciudades Patrimonio de la Humanidad Españolas; the Spanish Group of World Heritage Cities is made up of seven centres - Ávila, Cáceres, Cordoba, Salamanca, Santiago de Compostela, Segovia and Toledo; each has imaginary trips which include the main monuments, history, traditions, legends and mixtures of cultures and religions; Internet is regarded as an active tool for market research, monitoring, disseminating messages, answering inquiries, helping teachers and educators, providing direct source of information for researchers - web address is <http://www.cyberspain.com/ciudades-patrimonio/index.htm>.
- Instituto de Investigaciones Javerianas 'Carlos Arbaláez Camacho' (Columbia); the object is investigation of specification, repair and maintenance of the environment, landscape, architecture and urban groups; Establish common principles, links with different groups working on conservation, links between universities in Latin America; no drawings are sent on the internet... always by e-mail; links establishes with Argentina and Brazil; work is proceeding to establish a Colombian inventory - web addresses are <http://www.javeriana.edu.co/Facultades/Arquidisen0/lie.htm> and <http://javeriana.edu.co/javeriana/inicio4.html>.
- DOCOMOMO International; the case was presented that of four characteristics of the Internet:
 1. as a source of knowledge,
 2. as means of proselytising,
 3. as medium for pedagogy,
 4. as means of exchange and interchange between individuals and organisations,only the first two had yet been addressed and the two latter would become the focus of attention; the Eindhoven Manifesto was outlined and the project for a database on Modern Movement Houses described - the web addresses provided were altavista.digital.com (129 documents which match the query 'docomomo') and www.ooo.nl/docomomo (Eindhoven) and Home5.inet.tele.dk/michotto/DOCOMOMO_DK_-_modernism_ar.html (Denmark) and www.periferia.org/organizations/dcmm.html (Dominican Republic) and www.miesbcn.com/dococas.htm (Iberia) and www.as.roma2.infn.it/DOCOMOMO/docomomo.htm (Italy).
- * Direção Geral dos Edifícios e Monumentos Nacionais (Portugal); the DGEMN is responsible for surveying and establishing public services; it aims to ensure the Portuguese have access to historic and cultural references, that students from around the world are provided with information

and have access to geographically referenced information for planning and investment purposes, cultural tourism is provided with historic and technical information, contribution is made towards protection of the architectural heritage; descriptions and terminology have been standardised; size limits have been established for entering onto the Internet; the page design was considered to be exemplary, and the range and quality of information very impressive, a balance being struck between quality of image and acceptable downloading time; work is now commencing on gardens, train stations and wall paintings - the web address is <http://www.monumentos.pt>

- World Heritage Centre - UNESCO; was established in 1972 and has provided Statutory Reports since 1978; on Altavista currently has 2500 'hits' per week; has entered 552 properties on the World Heritage List; provides Monuments Historiques exemplary database; is introducing a 'kids' section having user-friendly navigation; is subject to cultural protection Treaties and other international agreements; provides World Heritage Centre web pages and other Internet services; has introduced a 'bulletin board' system containing general landmarks; is the key central reference for heritage network - web site addresses are <http://www.unesco.org> and <http://www.iabparis.com/whc/NWHC/pages/sites/main.htm>.

Seville 1999

The objectives of this seminal, first meeting were to explore the possibilities the Internet offers to those public and private, national and international organisations involved, in different ways, on Architectural Heritage, analysing its positive and negative aspects. It was devised also to coordinate Heritage Agent's web pages in order to avoid unnecessary repetitions, linking pages together, and establish 'control rules' over the pages. The meeting was intended to create a Conservation Net on Internet, with all those organisations whose commitments are the Protection, Promotion, Diffusion and Knowledge of the Architectural Heritage in order to establish an International Community where questions relating to these issue could be debated. E-mail addresses were exchanged and the Network was thus consummated.

In the last few years, the Internet has offered a new means of communication where a diverse range of information can be found direct, fast and economically. On the Internet web pages related to Architectural Heritage a great variety of information is offered. One may purchase an historic house, find information about thousands of Monuments and Natural Sites which belong on the World Heritage List and, for example, read all the ICOMOS Conservation Charters.

This report cannot do justice to the rich range and high quality of web page which the various presenters demonstrated. Much of the material fell outside the particular interests of DOCOMOMO, since the other participants do not operate within our theoretical, historical or time constraints, but the web page designs and navigation systems were thoughtfully devised, user friendly and exceptionally informative. The DOCOMOMO presence on the net, via the Secretariat and national working parties, should be tailored to fit into this framework and contribute that rich vein which DOCOMOMO is best equipped to offer. This is an issue which requires urgent consideration within the ISCs for Publications, the Register and Education and, perhaps, deserves a special issue of the International Journal (editors please note).

This meeting confirmed that Heritage is more than history on prosac - the energy is phenomenal. A further meeting of the participants has been scheduled in Seville for 1999 to review technical difficulties and explore further where we are going. DOCOMOMO has an open invitation to attend.

Allen Cunningham is the new coordinator of DOCOMOMO UK.

Windows to the future

ISC/Technology seminar

May 20, 1998, Copenhagen

by Wessel de Jonge

The series of DOCOMOMO Technology Seminars has been extended with a third edition, entitled 'Reframing the Moderns - Replacement Windows and Glass', last May 20. After two successful meetings in Eindhoven, on Curtain Wall Refurbishment and Concrete Repair, the ISC/T decided to have a third session in Copenhagen in anticipation of the installment of the MoMoTech database on the web site of the Royal Danish Academy School of Architecture. The sixty participants, mostly practitioners and preservationists, enjoyed a full-day program that was informative and highly relevant to the professions.

It is still not common practice to speak about modern materials and details in terms of restoration, but the many outstanding presentations at this seminar illustrate that there is a growing understanding of the importance of such issues.

The ISC/T intends to publish some additional papers on the subject in the upcoming Journal, and a third Technology Dossier on Windows and Glass is scheduled for next spring.

Vulnerable components

With the onset of the Modern Movement, the traditional window was transformed into a symbol of permeability of the skin, to allow the crossing of the borderline between inside and outside. Modern windows became emblematic of the idea of accountability that belongs to the philosophies of the Enlightenment, and that suggests a greater openness of society. At the same time windows are among the most vulnerable components of modern buildings today, and not only because of the minimalist aesthetics that called for minimalist dimensions of window frames.



Jack De Stobbelaer (right) and Dirk Jan Postel discussing the aluminium window frames developed for the Copenhagen Meat Market. Photo: W. de Jonge

For functional reasons, to change a building's image, or to improve its technical performance, windows are easily subjected to change. Such alterations commonly involve the replacement of windows by units of another material - like U-PVC instead of wood, or aluminium instead of steel. An increase of profile dimensions might be necessary to accommodate multiple glazing and to improve the overall physical performance. Renovation might also involve the installment of coloured and sun-reflective glazing units to meet new energy performance standards. With the appreciation of Modern Movement buildings on the rise, the need for appropriate conservation techniques and replacement products has become urgent.

Framing opinions

Inexpert window replacement has become a major concern for heritage authorities. The Framing Opinions project of English Heritage, presented by Chris Wood, is an information campaign to educate the general public regarding the preservation of historic windows. The project demonstrates a degree of commitment that is unfortunately lacking with heritage offices in most countries. Its success is certainly also due to the fact that English Heritage has acknowledged technical and economic arguments as well. For example, independent researches have

produced figures to illustrate that the pay-back period for energy-saving improvements -like double glazing- can be as much as 20-25 years.

Key to the campaign's philosophy is to make building owners see that windows are an asset rather than a liability. The schedule of the related exhibition is now so fully booked, that it appeared impossible to have it on show in Copenhagen for just a few days during the seminar. The campaign is presently being updated to include as well postwar architectural heritage. Time will tell if the English public will sustain its support for this new chapter.

It is clear that the launching of such a campaign cannot be but knowledge-based and requires specific education of the preservationists involved. The municipal heritage authorities in Rotterdam, the Netherlands, who considered a similar policy for the city's 1910-1960s residential areas, therefore commissioned an extensive market survey of replacement windows in 1995. Again, the research included an assessment of performance in use, investments and maintenance, next to the form, dimensions, surface finishing, and available colours of thirty six products in wood, U-PVC, aluminium and steel. The research has resulted in an extensive report that is now being used by heritage authorities nationwide, while a summarizing brochure is handed out to building owners who inquire after the requirements made to replacement windows. Necessarily, the initiative is supported by information campaigns in the local press to make people aware of the new permit policies.

Scandinavia

The have a replacement window seminar in one of the Nordic countries appeared very appropriate. The severe Scandinavian climates call for particular demands and set high standards regarding the physical performance of replacement windows. Three case-studies from Denmark and Sweden illustrated that it is not easy to develop a replacement strategy that is both respectful regarding the cultural value of a building and satisfies current performance standards.

Architect Søren Lundqvist impressed with his talk on Kay Firsker's *Vestersøhus* in Copenhagen. This apartment block features enormous horizontal pivot windows that are 2 m wide and 1.40 m high that needed upgrading. Lundqvist went to great lengths to respect Firsker's refined details with rounded timber posts and lintels, while redesigning the units so as to accommodate double glazing. The joinery and window furniture posed another problem as they were never designed to carry the weight of double glazing and heavier window frames.

The new EU legislation is also making high demands on architectural heritage. Many buildings that, until recently, still complied reasonably well with national regulations are now becoming subject to European rules regarding safety, energy performance,

accessibility and hygiene. Jens Borsholt, an architect with the National Forest and Nature Agency, and Jack De Stobbelaer of the Copenhagen Architects Directorate, showed a remarkable dedication in solving such problems when replacing the steel framed windows of Copenhagen's Meat Market. A second facade set off at some distance of the original, which was still in reasonable condition, did not come up to the new EU hygiene code. With manufacturer H.S. Hansen a thermally broken aluminium system of just 37 mm was developed on the basis of Hansen's standard series. Colours were closely matched and every detail was carefully designed so as to respond to the original character of the architecture.

The users of the Sveaplan School in Stockholm (1936) suffered from the effects of a nearby highway. Noise and air pollution made natural ventilation a problem, which posed a major challenge for architect Torbjörn Almqvist when Stockholm University decided to take over the building as an office for their staff - after repeated campaigning by DOCOMOMO Sweden for the buildings safeguarding. The buildings featured timber windows as the original architects Ahrbom & Zimdahl wanted to avoid the 'cold' image of steel framed windows. Half of the window sills had to be replaced during the works. Almqvist's project involved as well major rearrangements of interior spaces to accommodate offices in the former classrooms and corridors. It seems he managed to solve also this delicate problem remarkably well, and I am looking forward to visit the new Sveaplan School after the Stockholm Conference. Also the Vestersøhus and the Copenhagen Meat Market are included in the pre- and post-conference tours next September.

Bauhaus and more

The many technical restraints related to window preservation were illustrated by Berthold Burkhardt with a series of case studies of Bauhaus-related buildings in Germany. Working in Van Der Velde's Bauhaus building in Weimar, Walter Gropius became familiar with large glass windows and from there, it seems a small step towards the Faguswerke and the Bauhaus Dessau. The slender wood window frames at Weimar are today under repair, which requires great care to master future condensation problems. The renovation works meet financial restraints as well and require major sponsoring, which has its effects on the choices made for certain materials or components. The aluminium replacement units for the large roof windows at Weimar were donated by a manufacturing company, but are obviously unsuitable in terms of architectural history.

Focussing on the existing controversy about the 1976 reconstruction of the curtain wall of the Bauhaus Dessau Burkhardt's paper was the prelude to the later debate on authenticity. By some, the replacement curtain wall in thin aluminium is regarded as unsuitable by definition because the original, which

was completely lost, had been constructed in steel. Yet, the spirit of this ultimately modern building appears to have been so well captured by the aluminium replacement facade, that most participants in the 1992 DOCOMOMO Conference at the Bauhaus did not notice the difference at first.

Glass blocks

The replacement of glass blocks is a specific issue of modern conservation that was addressed at the seminar as well. Present products might differ from older types regarding the available sizes, patterns and colours. Manufacturing of glass blocks is today concentrated in a few large companies and largely standardized, which means the former diversity in choice is now restricted.

Dirk Jan Postel presented the renovation of the Central Post Office in The Hague, a 1930s building by architect Bremer, as a case where panels of glass brick have been replaced. Major cracking of the glass blocks appeared due to differences in thermal behaviour between the concrete frames and the glass blocks themselves. Though both have a similar thermal expansion coefficient, thermal gain in glass takes place much faster, causing a temporary difference in temperature between glass and concrete. Kraayvanger•Urbis architects solved this problem by reducing the dimensions of the concrete frame and placing the glass bricks in a steel subframe. To fit in the steel frame and wider joints between the glass blocks as well as to compensate for the slight difference in dimensions between the original blocks and the new ones, the lay out of the glass brick panels was adjusted by reducing the height and the width with one row of glass blocks.

Fuzzy reflection

The upgrading or replacement of windows is not only a matter of frames, but just as well of the glass that is installed in them. As most older historic buildings, early modern buildings typically feature sheet glass, which produces a rather distorted reflection. The blurred images reflected by early curtain walls for instance are highly characteristic, and do not obstruct the transparency of such facades. Later buildings were often fitted with polished plate glass, before the general introduction of float glass in the 1960s. Today, float glass is the only type of glass that is readily available in most industrialized countries. Pilkington in Britain is the only West-European manufacturer of plate glass left today. Sheet glass is still being produced in some Central and Eastern European countries, and for instance in India and Taiwan.

Gunny Harboe, in his lecture on the Reliance Building, Chicago, illustrated that a core problem with modern float glass is the mirror-like reflections that, under most circumstances, create almost perfect images of anything opposite the building concerned. The human eye makes us then perceive a building as

closed-off and massive, in contrast with the open and transparent character of most early modern buildings. The relative disadvantage of these modern glasses has however not prevented the excellent overall results of the restoration of the Reliance Building by McCluer architects and Wiss Jenney Elstner Ass. consultants, which involved also the replacement and repair of the building's terra cotta cladding and large wood window frames.

The restoration of Gerrit Rietveld's Academy of Fine Arts in Arnhem, the Netherlands, was also primarily dealing with finding appropriate glazing. Originally, the curtain-walled academy building was fully glazed with clear single glass and fitted with a simple central heating system. In winter and summer climatization problems were so serious that students and teachers occasionally refused to work in the building.

Architect Hubert-Jan Henket adopted an approach to find a balance between refurbishment of the building and respect for Rietveld's architecture, by installing a limited amount of mechanical ventilation inside, in combination with thin double glazing units which are slightly tinted green to reduce solar gain.

Make lollipops whistle

The advantage of having a seminar with a limited amount of professionals was most apparent from the many questions and the animated discussions. The presentations were followed by a lively debate that took the various concrete preservation issues to an abstract level, addressing the often contradictory connection between material and design authenticity. Estonian Andri Ksenofontov made a valid point that it is essential for the preservationists and the building industry to get to terms with each other. His question 'how to make lollipops whistle' stands for how to have the industry make what we want. That question could easily be reversed by asking how the industry should know what we want. The most remarkable result of the Rotterdam research was indeed that many manufacturers appeared eager to alter their products according to our recommendations as soon as they learned about our findings; more than ten series of U-PVC profiles are today available that reasonably match the typical Dutch window details and colours. The custom made window profiles for the Copenhagen Meat Market show that the metal window industry is equally prepared to produce more appropriate products for our needs. The point is, that we must make clear what we want in order to make lollipops whistle.

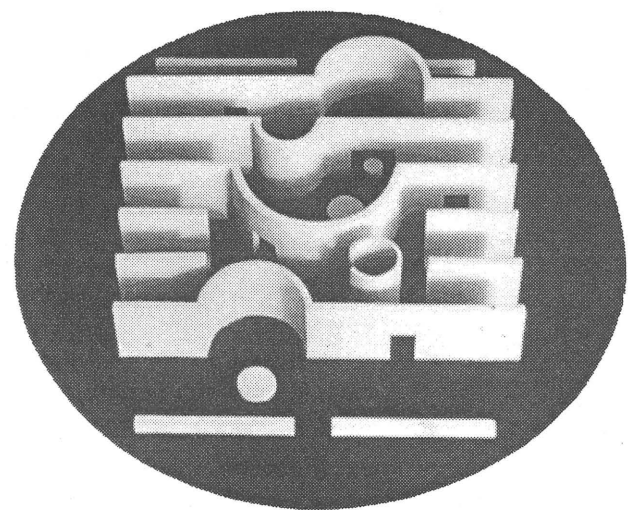
Wessel de Jonge is an architect in Rotterdam, The Netherlands, and the chairman of the ISC/Technology.

Aldo van Eyck Monograph translated

'Aldo van Eyck, The Shape of Relativity', by Francis Strauven, Amsterdam 1998, 672 pages, colour & b/w ill., ISBN 90-71570-61-4, DFL 125.- / US \$ 65.- + postage

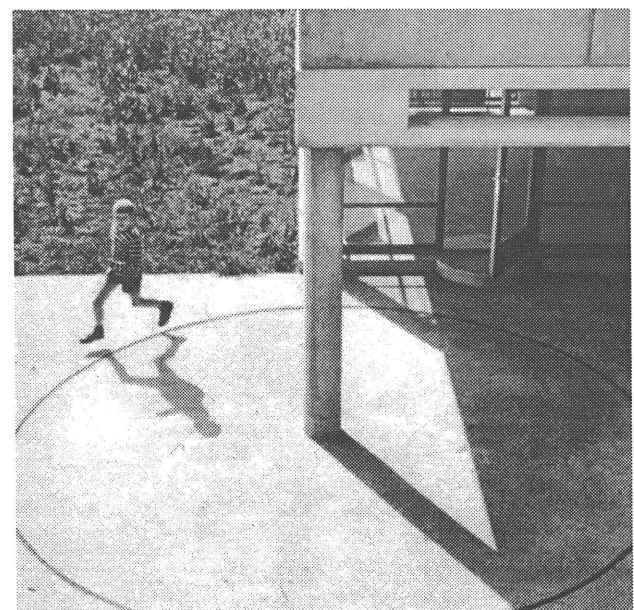
announcement

Since his review of the book *Aldo van Eyck, Relativiteit en Verbeelding* (see *Journal 12*, p. 19), Hubert-Jan Henket wondered why this magnificent



Model of the Sonsbeek Pavilion. Photo: A. & H. van Eyck Architects.

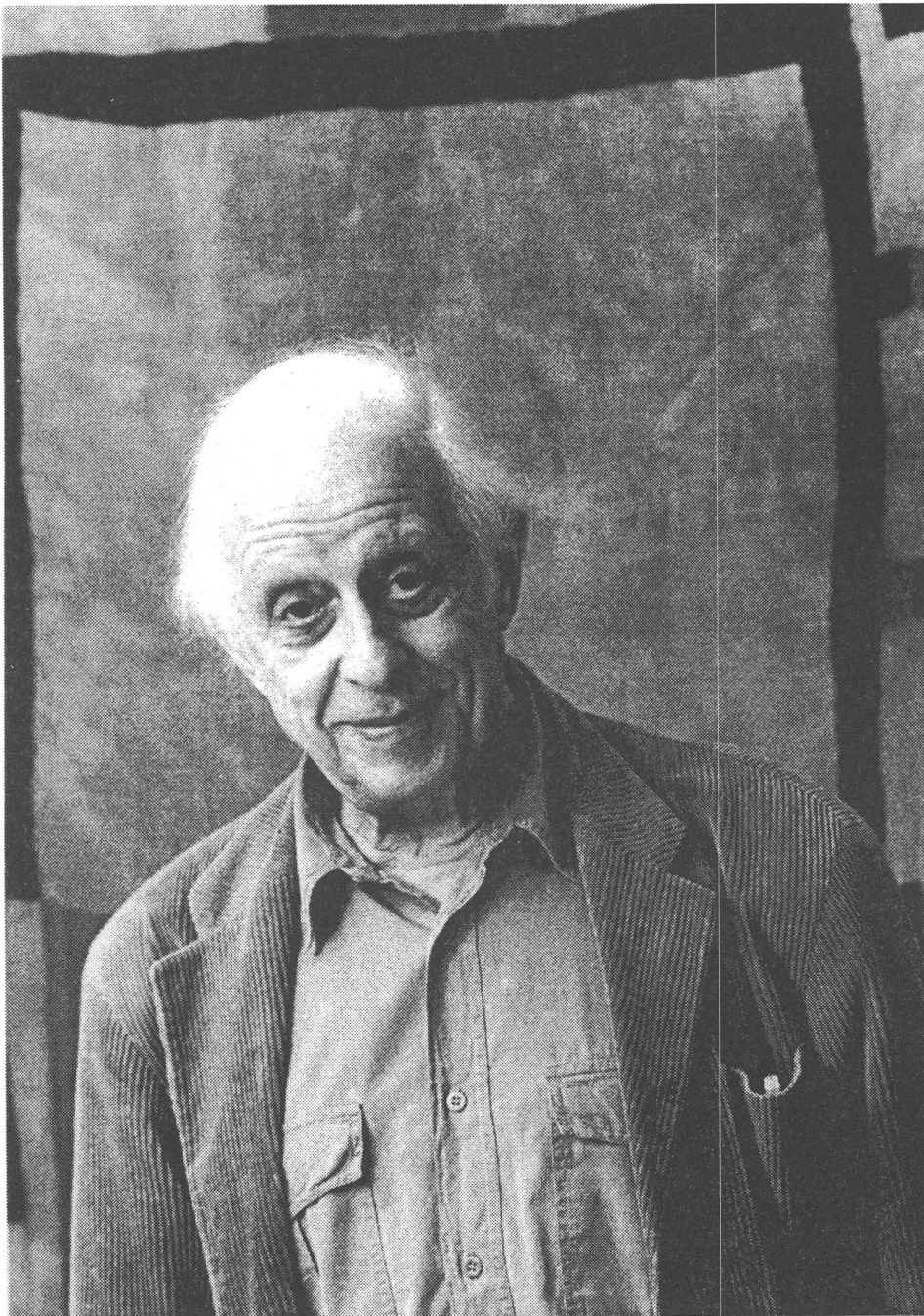
Period photo of the Municipal Orphanage. Illustration taken from the book *Aldo van Eyck, Relativiteit en Verbeelding*.



monograph on one of Holland's most famous architects of the 20th Century was not available in an English edition. This year, celebrating Van Eyck's 80th birthday, finally sees the translation of this indispensable study. The poetic vision of Aldo van Eyck has exerted a far-reaching influence on architectural thinking since World War II. This book is the story of an eventful career and an intensive study of an oeuvre. Far from limiting itself to architecture, it deals primarily with the architect's ideas. The roots of his thinking to early childhood are being traced, throwing light on his early passion for poetry, in turn related to the classical thinking of his father, the poet H.N. van Eyck. It recounts Van Eyck's discovery of the 20th Century avant-garde and of archaic cultures while in Zürich and in Paris. It develops his role in the Cobra movement and in 'De 8 en Opbouw', in

international CIAM, the dissident Team 10 and further in architectural education in Amsterdam and Delft. The book pays considerable attention to the concept of 'relativity', which Van Eyck regards as the foundation of the culture of the 20th Century. And, of course, the book includes a detailed examination of his projects and buildings, ranging from the children's playgrounds of Amsterdam and the Municipal Orphanage, from the introverted Sonsbeek Pavilion to the exuberant Auditor's Office in The Hague.

For queries or to place an order: Architectura & Natura Press, Leliegracht 44, 1015 DH Amsterdam, tel. +31-20-6236186, fax +31-20-6382303.



Aldo van Eyck celebrated his 80th birthday last March.
Photo: B. van Bussel.

Registers published

During the International DOCOMOMO Conference in 1994, the Slovakian working party pleasantly surprised the participants with a modest but very interesting, guide-like book, showing all buildings and sites that were selected for their national register. All monuments have been described in short (in Slovakian as well as in English) and have been illustrated with photographs and ground plans. In a very simple but appropriate way this publication gave an overview of modern architecture in Slovakia. The booklet inspired the working parties of the Czech Republic and Hungary, and they presented similar publications during the 1996 conference in Bratislava.

Early this year, Denmark became the fourth working party with their own booklet on its national register (see also the report elsewhere in this Journal). It will also be presented during the Stockholm conference in September, and this may again inspire other working parties to make their national or regional register more known as well. The Dutch working party has already started with a publication on their international selection. -A.D.

For more information on the publications mentioned, please contact the Slovak, Czech, Hungarian or Danish working party. The addresses are listed elsewhere in this Journal.

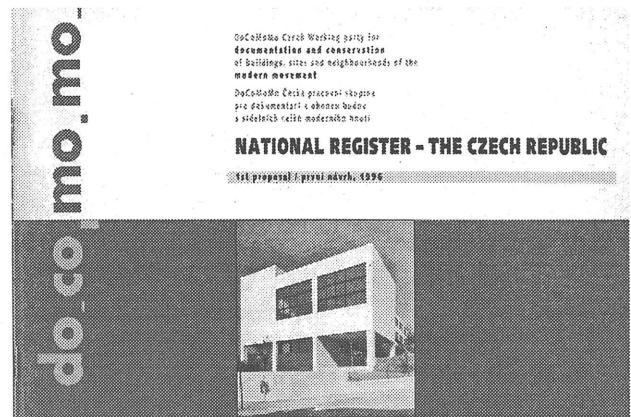


Slovakia: 'Top Register - Slovakia, 1st proposal, 1994'.

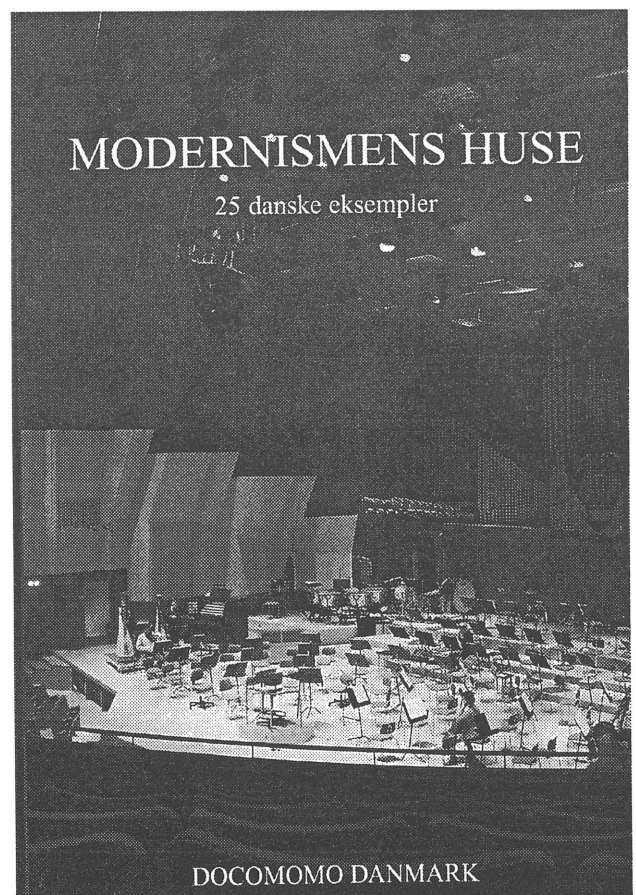
Photo right: Denmark: 'Modernismens Huse, 25 danske eksempler'.

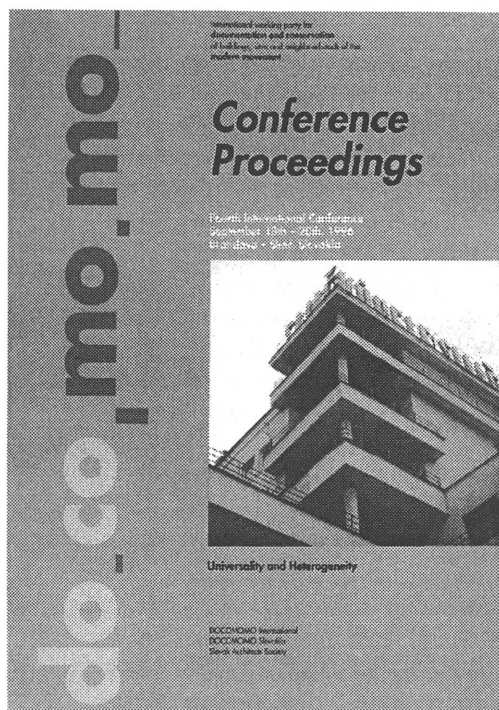


Hungary: 'Modern építészet Magyarországon 1930-49 / Modern Architecture in Hungary'.



Czech Republic: 'National register - The Czech Republic'.





Conference Proceedings

Fourth International DOCOMOMO Conference

A fully illustrated report of the fourth meeting of the international DOCOMOMO network, September 18th-20th, 1996, in Bratislava and Sliac, Slovakia, including

- 272 pages in English
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Proceedings of the previous conferences (Eindhoven 1990, Dessau 1992, Barcelona 1994) are still available and can be ordered at the same price as stated above. The 1990 report is nearly sold out, so order now!

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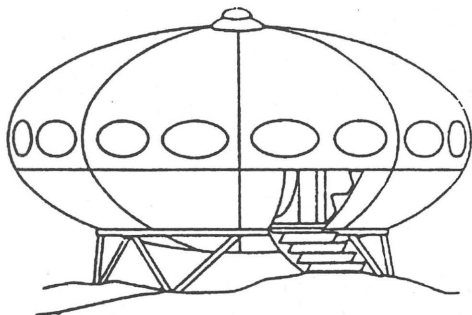
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DoCoMeMos

- **Alvar Aalto** - The exhibition 'Alvar Aalto, Urban Visions' at the Museum of Finnish Architecture is a survey of Aalto's buildings and projects, ranging in scale from a kiosk to a master plan, in an urban perspective. 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 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 offer new viewpoints to the central themes in Aalto's architecture. The exhibition runs from June 10 until September 13 at the Museum of Finnish Architecture, Kasarmikatu 24, 00130 Helsinki, tel. +358-9-661918, fax +358-9-662573.

- **Futuro House** - Matti Suuronen's utopian 'flying saucer' designed in the 1960s, a holiday house made of plastic, attracted international interest. Futuro houses have been used as summer cottages and cafés. Today they are targets of re-awoken interest. Besides the Futuro house, the exhibition presents also other plastic buildings by Suuronen which are meant for serial production, for instance petrol stations. A small exhibition on Suuronen can be visited at the Museum of Finnish Architecture (see address above), from August 19 until September 13.



- **World Heritage List** - Every year, approximately 30 new cultural and natural sites are being added to the World Heritage List. At the moment 552 sites are included, but in spite of this continuous expansion the list does not fully reflect the world's cultural and natural diversity. This is being illustrated by the fact that only three sites are related to the Modern Movement: Brasilia (Brazil), Bauhaus and its sites (Germany) and the Woodlands Cemetery (Sweden). UNESCO has opened a website

(www.unesco.org/whc) dedicated to the World Heritage List, which describes the criteria the World Heritage Committee applies when appointing a site. It also features an illustrated description of all selected items, as well as some background information.

- **Guide I** - The fifth edition of the *Guide to modern architecture in the Netherlands* can justifiably be called 'the classic among Dutch architectural books' with more than 1000 objects. It gives a representative

picture of all movements and developments in Dutch architecture from the beginning of the 20th Century until the present day. The book provides a recent photo for each building, the address, information about the architect, the year of the design and the year of building, bibliographic references and a short description of its characteristic features. Three extended indexes ensure that this edition, like its predecessors, will be an indispensable source of inspiration and work of reference for modern Dutch architecture. The text is both in Dutch and English. ISBN 90-6450-287-0, available at DFL 69.50 from 010 Publishers, Watertorenweg 180, 3063 HA Rotterdam, the Netherlands, tel. +31-10-4333509, fax +31-10-4529825, e-mail 010@box.nl.

- **Guide II** - As a follow-up to the successful guide to modern Dutch architecture (see above), two smaller, additional volumes have been published, *Guide to Modern Architecture in Amsterdam* (ISBN 90-6450-244-7) and *Guide to Modern Architecture in Rotterdam* (ISBN 90-6450-243-9). The Amsterdam guide provides a survey of the most important buildings and urban design schemes, from the Neo-Gothic main post office from the end of last century, Berlage's Exchange, housing by the Amsterdam School of Kramer and De Klerk, Duiker's open air school, the Orphanage designed by Aldo van Eyck, up to and including the latest development at Nieuw-Sloten and the Eastern Docklands. The Rotterdam guide also features a overview of the main buildings and urban areas in that city, from the White House from the end of last century, the Van Nelle factory designed by Brinkman & Van der Vlugt, Café 'De Unie' and the Kieffhoek by J.J.P. Oud, the Lijnbaan by Van den Broek & Bakema, urban redevelopment schemes, up to and including the latest developments at Kop van Zuid. The editions are both in Dutch and English, and are available at DFL 27.50.

- **Bauhaus** - Since the sites of the Bauhaus at Dessau have been inscribed on the World Heritage List, new developments have started. In the direct environment of the Bauhaus some new school buildings are realised for the *Fachhochschule Anhalt*, which is from the very start partly accommodated within the main Bauhaus building. Following the successful transformation of one of the Master's Houses to the current Kurt Weill centre, another Master's House (Ebert Street 69-71, originally inhabited by Wassily Kandinsky and Paul Klee) is now under restoration, thanks to the initiative of the municipality and the German building company Hoch Tief to celebrate its 100th anniversary. The opening was scheduled for June 1998. As a museum the house will be part of the tourist route of the Expo 2000 project, where several sites of Dessau as the *Industrielles Gartenreich* (industrial garden city) can be visited. In early October a bilingual publication (German-English) will come out about the history and transformation of the Bauhaus, including about twenty contributions from various authors. -Marieke Kuipers.

Reports

Denmark: register published

This year the Danish DOCOMOMO Working party has published a booklet with 25 examples of outstanding Danish architecture, that are also included in the Danish register. The Modern Movement came to Denmark around 1930. An important inspiration and influence came via the Stockholm exhibition that very year, where the Modern Movement was introduced. Another and very important influence came from the Bauhaus. In the journal of *Arkitekten* in the 1930s one can find a lively argumentation and a hot defence in favour of the new style - referred to by the authors as a life style rather than an architectural style.

From this period we have a number of very beautiful buildings. If the modern style in later years got an image of just being white and square, the pioneers of the movement prove that this is only partly true. Striking is on the one side the clean cut forms and on the other side the bent, curved and round shapes. Often (parts of) the houses had strong colours and many surfaces are clad with tiles or marble, or the house is simply built of bricks, which is a traditional building material in Denmark and well-suited to the climate.

Especially, the detailing shows very thorough thinking about materials, construction and form as a whole, look for instance at the first example our book, Stelling's house by Arne Jacobsen. Another example are the door-handles in Radiohuset by Vilhelm Lauritzen: human in scale, pleasant to touch and easy to use. After having seen these 25 examples one cannot help thinking that a very large amount of consideration is paid to the user.

This book is part of the work done by DOCOMOMO Denmark in order to increase the interest in the buildings of modernism and their conservation. The Danish working party is establishing a register of buildings of the period, and this work depends on people in different parts of Denmark getting interested and reporting back to DOCOMOMO Denmark about local examples.

The 25 examples are chosen to show a wide range of buildings and sites, functionally and geographically. Not only the star projects by well-known architects are shown, but also some more modest and less-known buildings are presented in order to emphasize the comprehensiveness of the buildings of the period. Each of the examples has one entry in the booklet stating the address, the year completed, the name and data of the architect(s) and the legal status of the building in terms of conservation, if listed and year. The drawings are mostly copied from the presentation in the journal *Arkitekten* shortly after the building was completed, where usually very thorough information on the buildings were given. The photographs were recently taken by the architect and photographer

Aage Lund Jensen, to show the buildings as they are now - as a point of departure for considerations about the conservation of the buildings of the Danish Modern Movement.

(Report by Inge Mette Kirkeby, member of the Danish DOCOMOMO Working Party)

The Netherlands: works in progress

Several prominent MoMo buildings in the Netherlands are currently under restoration. Among them, the renovation of the Technical School in Scheveningen, near The Hague, designed by Jan Duiker in 1929, is arguably the most remarkable due to the struggle for its survival. The school building became obsolete some years ago and its future was uncertain. The architect's firm HTV decided to adopt the building and refurbish it as rental studios for photographers, commercial artists and their own office. After lengthy procedures, support from the municipality and the National Department for Conservation was ensured. Today, a first phase is completed while a second and final phase could start early this year after additional funding was found. Because of its new function the interior climate has been a main concern. To master the interior climate, double glazing units of minimal thickness are installed in the steel window frames, many of which are salvage parts. A very light colour coat on the glass has been added to reduce solar gain in summer. For the aspect of the school building this is regrettable because a loss of transparency resulted, despite the restrained colour tone that was selected.

Something similar happened with Rietveld's Arts Academy in Arnhem, expertly refurbished by Hubert-Jan Henket, where the use of slightly tinted glass was proven to be the only way to master the interior climate, though to a minimum extent. A report on the works in Arnhem has been presented at the ISC/T Seminar in Copenhagen, and will be published in due course.

Double glazing invariably has a visible effect on a building's appearance. The installation of minimal double glazing units in metal window frames - either original or close replacement products - is the best available option when double glazing is unavoidable. This was the case with the Municipal Museum in The Hague where climate control and safety regulations were key. The restoration of Berlage's last and outstanding work has been designed by Braaksma & Roos architects and involves careful restoration of the interior spaces and finishings, as well as an extension under the courtyard with a beautiful two-level hall for the museum's world famous costume collection. Finally, also Holland's first fully 'modern' building is under restoration. The 1923 Technical Schools in Groningen were designed by civil engineer Wiebenga, involving many of Le Corbusier's 'five points' before these were published in *Vers une architecture*. The schools have since been extended



The main entrance of the Gemeentemuseum (H.P. Berlage, 1927-35) in The Hague, the Netherlands, which is currently being restored into its original splendour (see also *Journal* 17, p. 25). Photo: W. de Jonge.

which today proves to be a help in avoiding the accommodation of inappropriate functions in the original buildings. The auditoriums and x-ray laboratories that are necessary for the health-care and educational studies for which the buildings are now refurbished are located in the 1960s machine hall addition of the technical school, with a school restaurant overlooking the courtyard of the historic ensemble. The two-phased restoration has been designed by Leodejonge architects (Rotterdam) and Studio Skets (Groningen) and will be completed in June 1999.

Meanwhile the Netherlands Working party itself is also very active. Last April 29, DOCOMOMO NL had its last meeting to prepare for the upcoming Council Meeting. Next September 4 the National Institute for Architecture will present its 1999 diary, dedicated to the DOCOMOMO National Register of prewar MoMo buildings in Holland. To celebrate the start of the Netherlands Register's next phase, which will focus on postwar heritage, Dennis Sharp has been invited as a speaker for a first DOCOMOMO-NL lecture, with as a theme the International Impact of Dutch Postwar Architecture and Team Ten, at the NAI that same day.

In the autumn a meeting of DOCOMOMO NL has been scheduled to discuss the results of the Stockholm Conference. The meeting will probably take place in Groningen and will be combined with a lecture and a site-visit to the restoration works of the Technical Schools.

(Report by Wessel de Jonge, member of the Netherlands Working party)

USA-Northern California: bus tour booklet

The Northern California Chapter has been very busy for the last year, and is starting to be known around the Bay Area, and slowly, throughout the state. Working with already-established preservation groups has proved to be a beneficial strategy for getting our programs sponsored and promoted. Last autumn, we teamed up with the local preservation group San Francisco Heritage to plan and execute a bus tour of modern buildings in San Francisco. This event forced us to study and collect information on the city's buildings which went into a booklet we printed to accompany the tour. The tour sold out very quickly and was a big success, leading us to believe we could easily conduct more tours in the future. In the first week of May, of this year, the Northern California Chapter participated in the annual California Preservation Foundation conference held in Berkeley, California. We helped develop a conference session entitled 'California's Modern Legacy'. Chandler McCoy, Secretary of the Northern California group presented a paper on the significance of the Modern Movement in postwar California, and Tony Merchell, DOCOMOMO International member, presented a paper on the modern architecture of Palm Springs. The name 'DOCOMOMO' was introduced to an audience from around the state at this session, which was one of the conference's most popular.

In preparation for this conference, we republished the booklet we had developed for our bus tour as a stand-alone guide book, under the name 'Modern San Francisco'. We sold copies of our book at the CPF conference, and at the National American Institute of Architects (AIA) convention held in San Francisco the following week. The AIA convention drew about 10,000 architects from around the country, so we felt the opportunity to spread the word about DOCOMOMO, to those who purchased our book, was a great opportunity. Several local bookstores have agreed to carry our book, which

SAN FRANCISCO MODERNISM TOUR

November 15, 1997



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Northern California

should reach both a local and a tourist market. We have plans to publish future guide books on other Bay Area cities in the future.

In the past we have given two public lectures on modern architectural topics. This year, we decided to develop a lecture series, where lectures were linked by a common topic. In anticipation of our international conference in Stockholm, we selected the theme 'Scandinavian Modernism'. Planning three lectures at once is more efficient than developing them separately, and when advertised together, makes a bigger impact on the public's attention. Our three lectures, on Gunnar Asplund, Riema Pietila, and Arne Jacobsen, will take place this summer in June, July and August. Once again, we are fortunate to have the sponsorship of the local AIA chapter, who are providing us with their lecture space at a reduced rate. We are charging for the lectures, and, as we have found in the past, make enough to cover the cost of related expenses. Our need to attract new members who can share in the work associated with our various projects, can be lessened, we hope, by using the lecture as an introduction and attraction. At each of the lectures, we will introduce our group and announce an organizational meeting the following week. We will also be selling our guidebook and urging people to consider membership, now that our due structure has been established.

In addition to this, we are hoping to complete some register work before our June submission deadline. We submitted 17 short and 2 long fiches last year, and hope to expand some of the short fiches into the long form to submit this year.

(Report by Chandler McCoy, secretary of the Northern California group)

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A Nordic perspective

Scandinavian functionalism

In the Nordic countries the Modern Movement has generally been labelled as 'functionalism', a term that seems to refer to stylistic features rather than to the strong social connotations of modern architecture in Scandinavia. Despite certain national particularities modern architecture in these five countries has a common background of humanism and modesty, a strong relation with nature and a preference for local materials.

This paper explores how the Modern Movement was introduced to Scandinavia and how it developed in various ways as a result of different circumstances in the respective countries. It traces down the innovations and key figures in architecture, urban design, social housing and planning, industrial design and the new media.

by *Gunilla Lundahl*

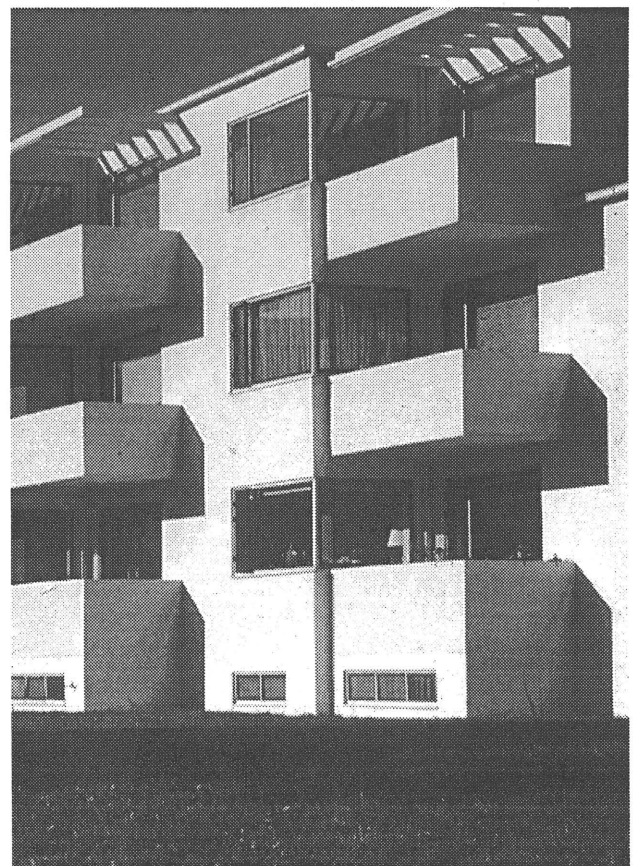
The term functionalism covers a variety of ideas - manifestations of an era that is marked by many conflicting trends. The 1930 Stockholm Exhibition is usually cited as the vehicle for the breakthrough of functionalism in the Nordic countries. It can also be regarded as the collective expression for the transformation of a series of impulses from Europe to a working model and a formal system which could be used under Nordic conditions. The full perspective of functionalism does not, however, become apparent until one sees it in a Nordic perspective and until one becomes aware of how the various impulses from Europe were perceived and converted through the conditions which are unique to each country. Nevertheless, there is reason to emphasize what is specifically Nordic - a functionalism in which the humanistic feature is brought to the fore, in which nature plays such a major part, in which domestic materials are developed and tested and in which a moderate scale always dominates in the end.

Denmark

In Denmark the cultural magazine *Kritisk Revy* functioned during the years in which it was published (1926-28) as a pioneer for new ideas. The 'petite bourgeoisie' and the governing social democracy were castigated with a satire that was rich in ideas, promoting the construction of workers' housing, better town planning and straight forward aesthetics. A group of architects who travelled to Germany in 1928 to study the new trends were more attracted by the aesthetic message than by the social message, however. Denmark was not ready for social transformations. A small upper class had functionalist houses built for themselves as an expression of their modern attitude. Similarly, functionalism was employed as a symbol for farsightedness in the

design of restaurants and department stores. But the foremost representative of modern architecture, Arne Jacobsen, remained fairly isolated in relation to his colleagues. Edvard Heiberg, one of the most

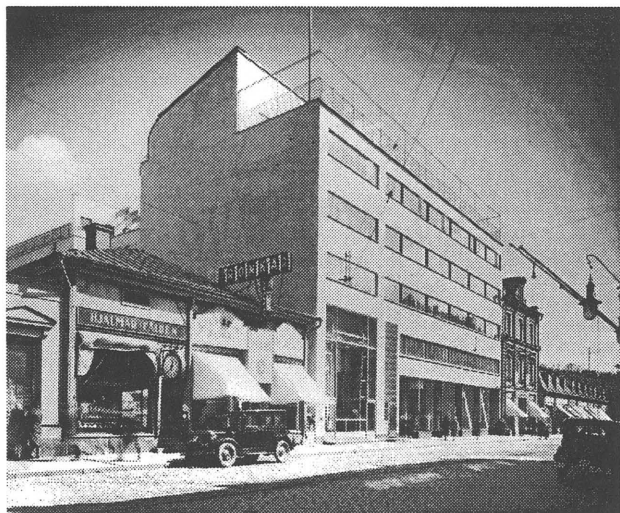
The Bellavista apartment building (1933-34) in Gentofte by Arne Jacobsen. Although one of the foremost representatives of the Modern Movement in Denmark, Jacobsen remained fairly isolated in relation to his colleagues. Photo: O. Wedebrunn.



internationally oriented architects in Denmark and one of the driving forces of *Kritisk Revy*, identified himself instead with a 'functionalist tradition', Denmark's refined contribution to the development of modern architecture.

Finland

Finnish functionalism is characterized to a considerable extent by the works of Alvar Aalto. With his brilliance, lightness of touch and magnificent



Alvar Aalto's *Turun Sanomat* newspaper office (1928-30) in Turku. With his brilliance, lightness of touch and magnificent vision, Aalto brought Finnish architecture and Finnish design to the attention of the world. Photo: G. Welin, Museum of Finnish Architecture.

vision, Aalto brought Finnish architecture and Finnish design to the attention of the world, and aroused an interest in his country as a cultural nation. But he was by no means alone in Finland. Functionalism was rooted in a cultural environment in which numerous architects worked to create social housing and to design utilities. Functionalism was accepted by those in power as a symbol for progress and as a sign of participation in an international movement - a step out of provincialism.

Iceland

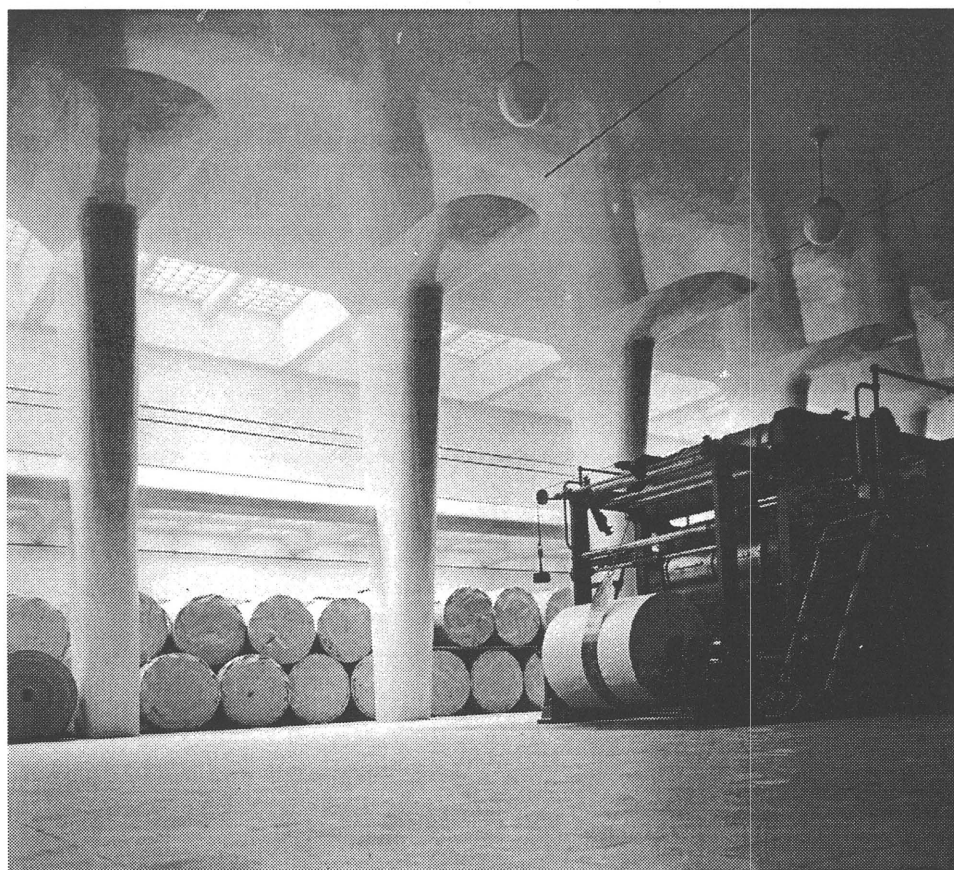
Functionalism reached Iceland in 1929 with Sigurdur Gudmunsson who had studied in Copenhagen. With just 100,000 inhabitants at that time, this small country was very culturally conscious. Around 1930, Iceland began a structural transformation towards industrialization and urbanization, particularly in Reykjavik.

The capital now has many fine examples of adapted, well-considered functionalist buildings.

Norway

The move from classicism to functionalism followed a fairly smooth path in Norway. A major conflict between national traditionalists and international modernists had already been fought at the beginning of the 1920s.

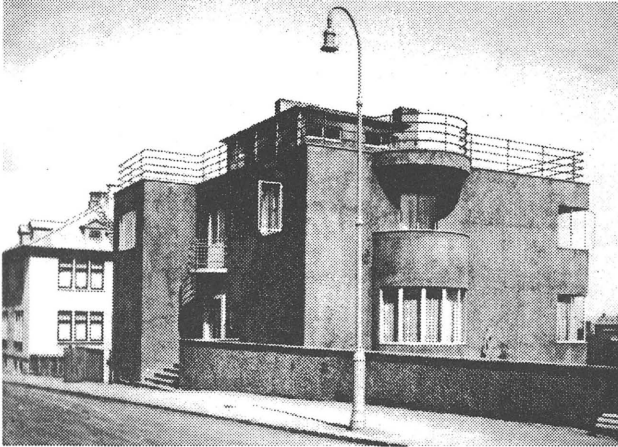
Functionalism was accepted as a progressive style for a young and progressive nation, though not unconditionally. It was adapted and regarded with critical awareness.



Interior of the *Turun Sanomat* newspaper office in Turku. Period photo, courtesy of the Museum of Finnish architecture.

The Norwegian building tradition and nature constituted essential points of departure. The *Socialistiska Arkitekters Förening* (The Association of Socialist Architects) was an important group in Norway.

They published the magazine *Plan* between 1933 and 1936, which developed a scientific and socially oriented functionalism in an ambitious and entertaining manner, and criticized political complaisance and bombastic modernism.

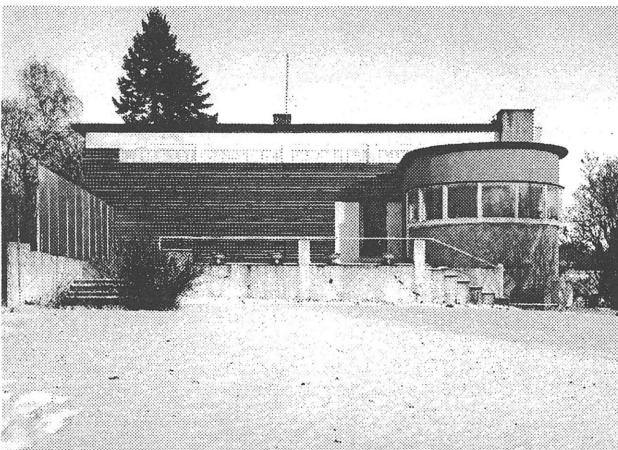


A house at Gardastræti 41 in Reykjavik (1929-30, now altered) by Sigurdur Gudmundsson. Photo: unknown.

Sweden

There was plenty of work for young architects in Sweden in the 1930s. They received numerous commissions, their public position was acknowledged and often they had good contacts with the leading social democrats.

These contacts probably played a more important part in the major breakthrough of functionalism than the Stockholm Exhibition did. But the exhibition



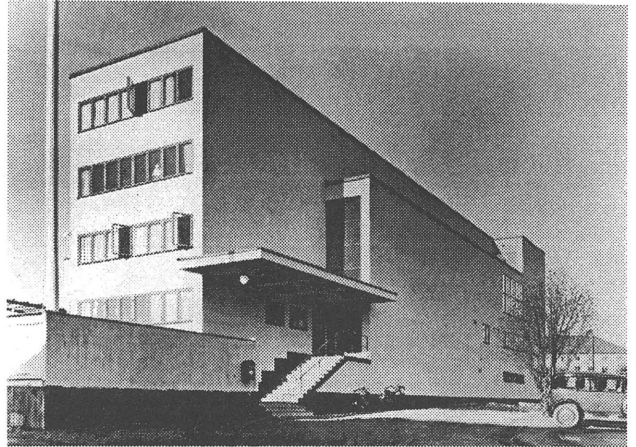
The Villa Damman (1930) in Oslo by Arne Korsmo. Functionalism in Norway was accepted as a progressive style for a young progressive nation. Period photo, courtesy of the Norwegian Museum of Architecture.

undoubtedly meant that the ideas found a breeding ground amongst a wide public. 'It was the heyday of the delivery crate as semi-manufactured furniture. All

it needed before being accepted as fully furnished furniture was a coat of orange-yellow paint and black edges.'

International perspective

The new architecture soon found its way to the Nordic countries, which is marked by a series of milestones. In 1923 the Norwegian-Danish architect Edvard Heiberg wrote about his meeting with Le Corbusier in the magazine *Byggekunst* and presented



The *Studentersamfundets Hus* (Student Union Building, by Sven Markelius and Uno Åhrén, 1928-30) in Stockholm is considered an architectural apogee in Sweden. Period photo, courtesy of the Swedish Museum of Architecture.

pictures from the magazine which Le Corbusier founded in 1920, *L'esprit nouveau*. At the 1925 Paris Exhibition Le Corbusier opposed eclecticism with his building for *L'esprit nouveau*, which again received enthusiastic comments from Edvard Heiberg in *Byggekunst*, but also from Uno Åhrén in *Slöjdföreningens årsbok* (The Swedish Society for Industrial Design Annual) and Gregor Paulsson in the Danish magazine *Architekten*. Heiberg identified several other signs of the new era which was approaching. He designed a detached house for himself in Denmark in 1925, that is clearly modelled after the Bauhaus' *Haus am Horn*. In 1925 Lars Backer designed the Skansen restaurant in Oslo, completed in 1927, which was one of the earliest functionalist works. The KF architectural office, a cooperative office with independent units and a clear social objective, was founded in Stockholm around the same time. Eskil Sundahl acted as the leader and the new mill buildings on Kvarnholmen island were amongst the commissions undertaken. Oswald Almqvist began to prepare his kitchen studies, which formed the beginning of a Swedish standard in kitchen design.

Kritisk Revy was first published in 1926 and was distributed to the other Nordic countries as well. Åhrén presented Le Corbusier's *Vers une Architecture*, amongst other works, and many of the formal principles of functionalism were thus presented. In 1927 the *Weissenhofsiedlung*, the major German

exhibition, was presented in detail in *Byggmästaren och Architekteten*.

Jan Ellefsen asked in *Byggekunst*: 'What is a contemporary architecture?' and then formulated a preliminary programme for Norwegian functionalism. In 1928 a group of Norwegian architects considered the time ripe for a trip to Holland, and Danish architects travelled to Germany. Gropius was invited to Stockholm. Aalto's functionalist debut, *Turun Sanomat*, was constructed in Turku, Finland. When the second CIAM congress for modern architects was held in Frankfurt in 1929 in connection with the exhibition *Die Wohnung für das Existenzminimum* Sven Markelius was invited, together with the architects whom he had recommended, Poul Henningsten and Alvar Aalto. Lars Backer and Fritjof Reppen were amongst those invited from Norway. No doubt, the new era had arrived.

Large groups travelled abroad by bicycle, train, car and air to famous places to find out what was happening in Europe and sent back enthusiastic reports to magazines, newspapers and friends. But the new ideas were also spread efficiently in other ways. A wide range of manifestos, documents, magazines, pamphlets and catalogues emerged. A noted internationalism, an openness to currents from outside, a curiosity and willingness to participate in theoretical discussions characterized the period between the wars as never before. Gradually, the boundaries began to close again during the 1930s, the crises preventing contacts, and silence sank over Europe. But experiences and ideas could still be processed and translated without any major disturbance in the Nordic countries until a sort of friendly objectivity emerged in which the optimistic spirit could still be kept alive.

Public environment

During the 1930s, architects received many new commissions. The 'new man' could meet functionalism in practise in everyday life. Numerous new schools were built with open plans, based on function and, above all, to allow for movement in the building. Light flowed in through large strip windows and across spacious school yards. The University at Aarhus, and the *Studentersamfundets Hus* (Student Union Building) in Stockholm are architectural apogees in their respective countries. Day nurseries and kindergartens were built. The housing cooperatives were a driving force in Sweden, and collective housing was instrumental in the development of the new *Siedlungen*.

The sanatorium at Paimio, Alvar Aalto's infinitely elegant building from 1929, created architectural history. A few years later the *Södersjukhuset* hospital was planned in Stockholm in collaboration with the hospital staff. Sports and outdoor life were granted considerable significance during the 1930s and many fine sports and outdoor facilities were built in all five

Nordic countries. An Olympic Stadium was built in Helsinki.

Traffic had not yet taken on a threatening character in any way. The Slussen highway intersection and the Katarina elevator in downtown Stockholm, the airports of Copenhagen and Bromma, the terminal buildings and graceful bridges demonstrated the relation between engineering and architecture and constituted clear expressions of Machine Age aesthetics. But street furniture, such as kiosks and advertising columns, attracted interest as well. The cooperative movements in Finland, Norway and Sweden commissioned functionalist architects for their shops, offices and factories, thereby establishing clear links in style and ideology. Shop fittings were renewed, food disappeared as an odorous and unshaped raw material and re-emerged as prefabricated, prepacked mass products ready for small laboratory-like kitchens.

Expressing the dynamics and splendour of the new era in factories, industrial plants and power stations was probably the most rewarding commission. The dramatized style of some of these buildings turned them into a sort of contemporary cathedral.

Not-for-profit associations, professional organizations, local authorities and the state required buildings for work and meetings, for entertainment and festivities. Numerous commissions were given after competitions, that demonstrates the wide official acceptance of functionalism in this period. The new architecture was often preferred so as to display a modern attitude, or because of the close connection between some functionalist architects and socialism. Also for commercial purposes functionalism appeared very suitable; entertainment centers and restaurants created an appetite for a new life style. Although such buildings clearly belonged to a new era, they were just as well designed to make everyone feel equally at home. It were especially such jobs that stimulated architects to reach for the top of their creativity.

Housing

'The manner in which people master their housing conditions - our dwelling system - embraces a considerable proportion of the social force in a society and, simultaneously, provides the key to many cultural values in a deeper social meaning. Consequently, the term "good housing" should not be used in connection with the romantically idealized home - something which may be possible through a series of exceptional cases - but should be used in connection with "good housing organization" (if such an institution exists in any form), through which housing as a collective phenomenon can be developed towards functionalism in a social meaning...' This was the way Alvar Aalto formulated, in *Granskaren* (1932), the attitude he shared with large groups of architects who were dedicated to social housing.

Housing construction was the major task which was to improve daily life for the masses, which would open the doors to a new and better world. Perhaps it was only in Sweden that an opportunity presented itself for dealing with the housing problem on a large scale. In Denmark the labour movement adopted a negative wait-and-see attitude towards the critical functionalist architects. A series of fine housing estates were built in Norway, though without influencing housing as a whole. Owner-occupied houses were also the focal point in Finland and efforts were, consequently, oriented towards the industrialization of the production of one-family houses. The preparatory work for the housing section at the Stockholm Exhibition laid the foundations for major housing research and triggered a new approach in Sweden which characterized housing developments from then on, at least with regard to methodology. The social vision was, however, implemented in many well-considered tenant blocks in all of the Nordic countries, even in Iceland where multi-family housing construction has always been very moderate in number. The open site plan, in which the houses are embedded in vegetation and in which light flows between the narrow blocks, as well as the houses themselves with the small kitchen, the tight but carefully studied dimensions, the corner windows, the occasional flat roofs and the often plastered external walls characterize these buildings. This liberating simplicity in functionalism makes major demands on design ability and a sense of proportion. Several of such housing areas belong to the most interesting architecture which can be seen in any sector.

Planning

The professional identity of the architect has changed remarkably during this period. Previously the architect had been an artist, now he was to become a researcher and investigator. His tasks received a new content and a strong social awareness became indispensable.

The magazine *Plan* regarded the lack of planning as an expression of the capitalist crises and the uncontrolled growth of cities as the ultimate manifestation of this crisis. Planning became an instrument for fighting tuberculosis and infectious diseases for the new social-democratic governments of the 1930s. Planning was also closely linked with the technical building process in accordance with the prototypes in Vienna and Frankfurt, for instance in the case of *Hjorthagen* in Stockholm. A plan was no longer a formal aesthetic problem but rather a scientific problem in which the different needs of human beings were to be coordinated in various ways and in which technology would provide a higher standard.

These changes in the architect's role naturally also influenced the training provided at the universities and institutes of technology. Demands for new knowledge increased. This was seen most

dramatically in a student rebellion in Norway when one of the students was expelled because he had not expressed himself particularly respectfully about the training in architecture.

As a result, the entire body of students went on strike. The need for broadly based knowledge, the emphasis on architecture as a method rather than an art, the new working methods and the inspiring prototypes in Germany led to the establishment of several collective architects practices in the Nordic countries. The architectural office of the Swedish Cooperative Union and Wholesale Society is one example. Edvard Heiberg was amongst those who worked with the Cooperative Architects in Denmark. *Plan Arkitektur*, which also produced the magazine *Plan*, existed in Norway.

Utilities

The critiques of the Stockholm Exhibition pictured the prevailing crafts and industrial design as outdated and conservative. Many of the leading designers in Sweden were openly opposing those who had organized the exhibition and demanded that Gregor Paulsson, who was responsible for the exhibition, would retire as the chairman of the Swedish Society for Industrial Design. At first these conflicts were forceful. Handicrafts were regarded as being suspicious by several of the Swedish functionalists. But in Denmark, the most progressive efforts were to be found within the handicrafts sector. Handicrafts as a source of power also constituted a pedagogic point of departure of the Bauhaus and, consequently, played a major part in the development of functionalism within the utility arts. Towards the end of the 1930s, a common interest in good utility products broke through, and the conflicts were dissolved.

Snedkerlaget, an association of master carpenters, began its series of famous exhibitions in Denmark in 1927. These exhibitions presented furniture designed by skilful architects, in which the concept for simple, well-considered units for small flats was developed simultaneously with ideas on more exclusive furniture. Since the middle of the 1920s, Kaare Klint had been carrying out functional studies on furniture as well as analyses of furniture production. These studies led to dimensional standardizations which formed a basis for his unbeatable construction kit furniture. But Klint turned to the English furniture of the 1770s rather than to the Bauhaus when studying function. He and several of the designers of the 1930s considered that there was more to be found in tradition than in functionalism. The silversmith Kay Bojesen, for example, followed Kaare Klint's footsteps in his own work and created many new classic pieces. Nathalie Krebs, a chemical engineer working in ceramics, and Gunnar Nylund, a Swedish designer, reacted against the exclusive production by large-scale factories and started their own production of stoneware for a broader public in 1929. Marie Gudme Leth introduced film printing in Denmark in 1934.

In Finland, Aino and Alvar Aalto designed furniture, glass, textile and lamps which amazed the world and improved Finland's export figures. But Finland also had Kurt Ekholm, a link between Finland and Sweden, who worked as artistic director for *Arabia* and laid the basis for that company's later world fame. The art of creating long-pile 'rya' rugs, developed by *Föreningen Handarbetets Vänner* (The Friends of Textile Art Association) also found its way throughout the world with its fascinating interplay of colours and materials, while still avoiding decorative intentions. Werner West, who was a designer with a Stockholm department store, played a major role in popularizing functionalism. Gunilla Jung, a lamp designer, also played an important part. The work of the functionalists in Finland seldom became exclusive products but rather characteristic features of Finnish homes and everyday public environments.

In Norway, *Föreningen Brukskunst* (The Association for Utility Arts) had its breakthrough in the 1930s, promoting simple and functional everyday products. The *Porsgrund* porcelain factory employed Nora Gullbrandsen as a designer in 1928 and she introduced design and colour ideas from the continent, although the love of decoration did not disappear. In the same year, Sverre Petterson took over the artistic leadership of the *Hadeland* glassworks and designed a series of simple utility sets.

The iron bed factories in Norway, Sweden and Finland soon got new commissions when functionalism broke through. The architects wanted their designs for tubular steel chairs produced. Herman Munthe-Kaas, a leading Norwegian architect, designed a 'popular chair' as well as other objects. Norway attracted attention at world exhibitions in the silver and enamel sectors, renewing these arts by means of a vigorous line and a design which emphasizes the qualities inherent in the materials. Textile arts also changed through an awakening interest in domestic wool and the possibilities it afforded for a new artistic expression. The major name was, however, Hannah Ryggen who, with her deep social commitment expressed in her textile pictures, both emphasized and stood apart from the general currents.

In Sweden, a liberation from decoration and aesthetic coquetry did not occur as abruptly within utility arts as it did within architecture. The Stockholm Exhibition presented objects which were pretty and elegant but also amazingly functional decorations, simple utilities and more splendid and exclusive objects. By large, the furniture at the housing exhibition did not arouse any response although it did include Åhrén's furniture for *Gemla* and Axel Larsson's furniture for *Bodafors*, both of which became popular serial products for many years. Bruno Mathsson presented his first bent wooden chair and this was soon followed by his first classical furniture designs. G.A. Berg is another of the renewers of bent wood design and he started a

furniture shop in Stockholm in the beginning of the 1930s. The Swedish Cooperative Union and Wholesale Society opened a furniture shop with simple everyday furniture and Svenskt Tenn opened a shop with somewhat more exclusive furniture designed by Josef Franck.

Edvard Hald and Wilhelm Kåge were established leaders in ceramics and glass, with Gunnar Nylund representing a younger generation. There was a number of faience factories which linked their work to popular ceramics and achieved a simple and functional form in this way. Elsa Gullberg was a leading textile printer. She based her modern design to a considerable extent on the Nordic textile tradition.

Mass media

The new mass media and exhibitions played a very important part in creating a new style, through their advocacy and impact. The 1930 Academy Exhibition *Fremtidens bolig* in Denmark was important as were the *Snedkerlauget* exhibitions throughout the 1930s. The opposition to functionalism was first broken in Finland by the housing exhibition in Åbo in 1929, initiated by Alvar Aalto and Erik Bryggman. Aalto was behind another exhibition, *Småbostadens rationalisering* (The Rationalization of One-family Housing) which confirmed the breakthrough a year later.

The major manifestation of functionalism in Norway did not come until 1938 when Arne Kormos and Knut Knutsen presented *Vi kan* (We can) in Oslo. But a number of small exhibitions had already presented the message. These included the *Östkant* Exhibition and the Jubileum Exhibition in Drammen as well as the Swedish visit with *Svensk stil och Standard* (Swedish Style and Standard) in 1932. *Standard 34* and *Fritiden i Ystad* (Leisure time in Ystad) in 1935 played an important part for the further development of functionalism in Sweden after the Stockholm Exhibition.

Also, the architectural magazines changed their appearance and displayed a functionalist layout and typography. Several of the advocating publications, the most important of which were the Swedish *Acceptera* and Edvard Heiberg's Danish *2 Vaer straks*, were also complemented with imaginative graphics. A joyful optimism, a provoking disrespect for traditions and an urge for the experiment that was radiated by the functionalists in this period, was clearly demonstrated by the extent to which they employed the new media in disseminating their theories and ideas. These publications today facilitate to make a proper selection of interpretations and lessons from the broad spectrum of ideas provided by Nordic functionalism.

Gunilla Lundahl is an art historian and a freelance journalist in Sweden, and a former co-editor of the Swedish magazine Form. English text revised.

The spirit of renewed freedom

The Modern Movement in Denmark

The Modern Movement in Denmark came to mean a new freedom. Optimism for a new building technology led to a freedom of design, which often corresponded directly to the function. It was buildings for recreation in particular that would set the program for Danish modernism. The new architecture in Denmark received a broad spectrum of expression, spanning from white 'international modernism', to a renewed tradition-based brick architecture referred to as 'the functional tradition'.

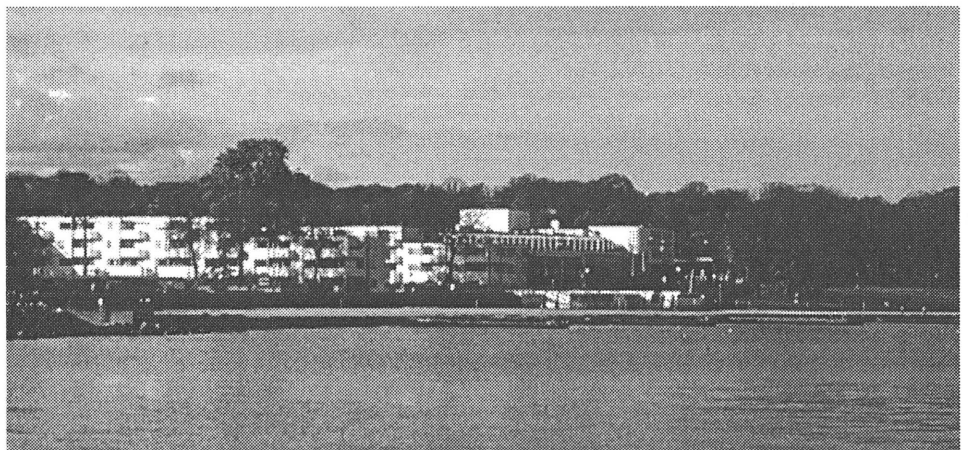
When it comes to ideas and context of the Modern Movement, and the building technologies and materials of the era, new research and knowledge is needed. The debate surrounding the *Vestersøhus* windows lead to a discussion about the significance of the detail, which has acquired great significance in asserting the importance of restoration principles for modern buildings. In order to preserve this great freedom we must therefore endeavor to build further on existing experience, and also to develop our own. In this way we do not only restore modern architecture, but also lay the foundations for a renewed contemporary architecture.

by Ola Wedebunn

In Denmark there is a broad consensus that the principles for restoring the buildings of the Modern Movement do not differ from the principles for other restorations. But new research and new knowledge is needed in building techniques and materials. The Modern Movement in Denmark came to mean a new freedom. In modern architecture, form and content became an inseparable whole. Optimism for a new building technology led to a freedom of design,

and bathing facilities, architecture became the framework for a new age. On the beach everyone was equally free, and in the cinema the public shared an experience of spiritual flight and freedom. But modernism's freedom lay also in design and technology. It was the task of architecture to find new expression both for known functions and for those that were new and without precedents. While new building technologies and new materials contributed

The Bellevue building complex by Arne Jacobsen was designed as a recreational area by the shore, with bathing facilities, a theater, a restaurant, and housing. All photos: O. Wedebunn.



which often corresponded directly to the function of new buildings. The Modern Movement was of great importance for the construction of industrial buildings, schools and housing, but it was buildings for recreation in particular that would set the program for Danish modern architecture. In broadcasting houses, cinemas, and theaters, as well as in beach

to a new architecture, it was united with traditional building skills at the same time. As a result, the new architecture in Denmark received a broad spectrum of expression, spanning from white 'international modernism', as represented by the work of Arne Jacobsen for instance, to a renewed tradition-based brick architecture referred to as 'the

functional tradition' a term coined by Kay Fisker, among others.¹

Protective legislation

In Denmark a national law for the protection of buildings has been in effect since 1918, and today approximately 9000 buildings are protected. The National Forest and Nature Agency looks after the interests of protected buildings. Theoretically, a building must be more than 100 years old in order to be protected, but this rule has been applied with many exceptions in recent years.

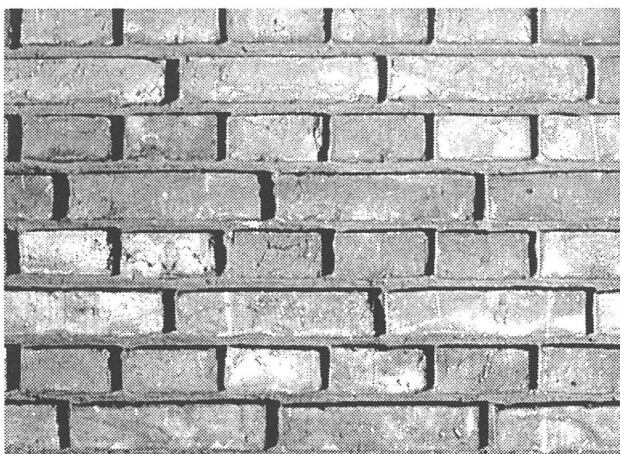
Since 1987, approximately 29% of protected buildings have been less than 100 years old. Ten years ago, parts of Arne Jacobsen's modern complex at Bellevue north of Copenhagen were protected. Today the list of protected buildings includes over 50 examples that were built after 1930. The youngest protected building was built as late as 1975.

Anyone in Denmark may initiate an application for protective status, including the building owner, the user, interest organizations, public authorities, and other interested parties.

The National Forest and Nature Agency receives the applications, which are handled by the Historic Building Council. The Minister for the Environment makes the final decision whether or not a building shall be protected.

When a protected building is officially listed, it becomes exempted from property tax, and owners of protected buildings also receive assistance in the form of advice and guidance, as well as economic support for restoration work.

In addition to the National Forest and Nature Agency, there are several other organizations interested in the preservation of historic buildings. In particular, DOCOMOMO Denmark works with the



Brick in English bond with square recessed pointing. Masonry detailing was of great importance, not least for 'the functional tradition'.

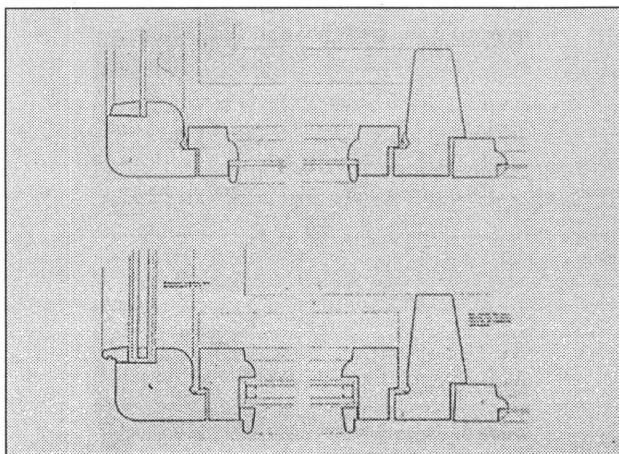
registration of buildings throughout the country, arranges seminars on modern buildings, and so on. Though there is a broad consensus on the principles of restoring modern buildings, when it comes to the

ideas and context of the Modern Movement, and the building technologies and materials of the era, new research and knowledge is needed.² Concrete technology, steel structural frames, ceramic tile cladding, insulation technology, and materials like asbestos, plastics, etc. are no longer new technologies and materials, but have instead become historical, and both can and do require recording and analysis in order to be a source of knowledge for both building preservation and new architecture.

Tradition and renewal

In the *Vestersøhus* housing project, located on Vester Søgade 44-78 in Copenhagen, the importance of the detail for the whole has been of decisive importance in the discussion concerning window renovations. The building from 1935-39 was designed by architects Kay Fisker and C. F. Møller, and was protected in 1994. *Vestersøhus* is a housing complex with 153

The *Vestersøhus* housing project in 1996.



Measured drawing of the original window at *Vestersøhus*, Ruth and Søren Lundqvist, 1995.

apartments on seven floors. It is built with a refined use of red brick in a modern form, with an interplay between the bay windows and balconies. *Vestersøhus* is a good example of how tradition and renewal is

combined in 'the functional tradition'. Three years ago, the windows were to be replaced. This was necessary in order to meet tenant demands for better insulation. To make it easier to clean the windows, an extra vertical mullion was to be added. At first the wooden frames were to be replaced with aluminum or plastic, but this was ruled out immediately. This was followed by a proposal for wooden profiles that were reminiscent of the original drawings. At the same time, an application for protected building status was submitted, and the

planned window replacement was the subject of debate in the magazine *Arkitekten*.³ Since the building was in the process of becoming protected, the National Forest and Nature Agency became involved, and architects Ruth and Søren Lundqvist were contacted as advisors. A new proposal was now developed. The existing windows were measured and were shown to be different than the original drawings. In the end it was decided to preserve the old windows without the addition of new vertical mullions, and the tenant demands were met by placing insulating glass in the existing frames. The only frames to be replaced were those of the large picture windows, which allowed them to be easily swung around for window cleaning. This solution also turned out to be the least expensive.

The debate surrounding the Vestersøhus windows lead to a discussion about the significance of the detail, which has acquired great significance in asserting the importance of restoration principles for modern buildings.

Intact after 60 years

Copenhagen's slaughterhouses and wholesale market *Den hvide kødby*, designed in 1931-34 by Poul Holsøe, Tage Rue, and Curt Bie of the city architect's office, are located at Halmtorvet. The area was protected on May 1, 1996. With white facades, ribbon windows with blue-painted steel frames, and flat roofs, *kødbyen* is an homogenous expression of a workplace and a modern urban place, a quality further emphasized by the signage, which was designed as an integral part of the architecture.

The buildings are almost completely intact, and during a period of over 60 years they have not undergone any major repair work. Now, in order to comply with EU- and other regulations, *kødbyen* must be renovated. Veterinarians maintain that, among other things, the conduction of cold through poorly insulated windows and walls creates bad hygiene. This means that the windows will be replaced and additional layers of insulation will be installed to the walls.

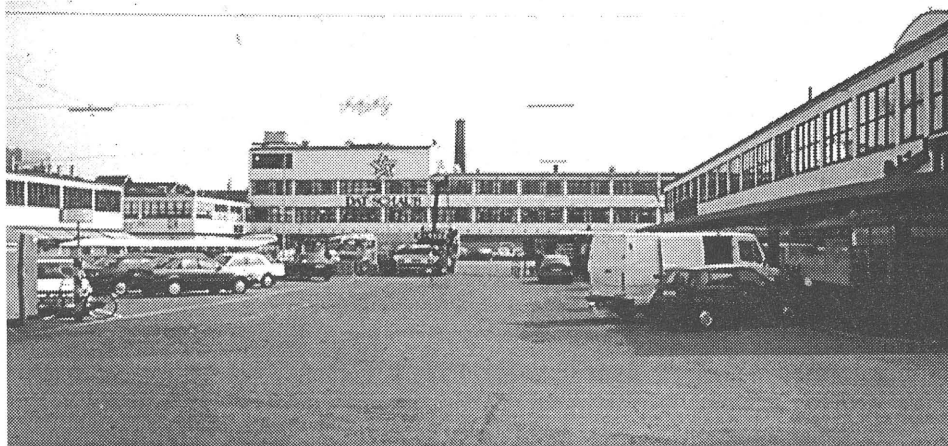
According to a plan developed by the National Forest and Nature Agency, however, new window elements with metal frames and the relative details will be adapted to match the existing windows. At the same time, all necessary wall insulation will be installed on the inside.

The buildings were originally constructed without dilatations in the facade. As a result, the facades show cracks at many places, and are damaged by penetrating moisture and salt, which in turn causes the reinforcement to rust. These problems must be addressed, and the facade is likely to be affected by this.

The buildings are constructed as a concrete structural frame, where the infill between the frame and the windows is cast in a formwork of wood boards. As a result, the facade has different surface textures in its primary structure and infill areas. At the same time, the board marks describe the creation of the buildings, and is an expressive detailing of the surface.

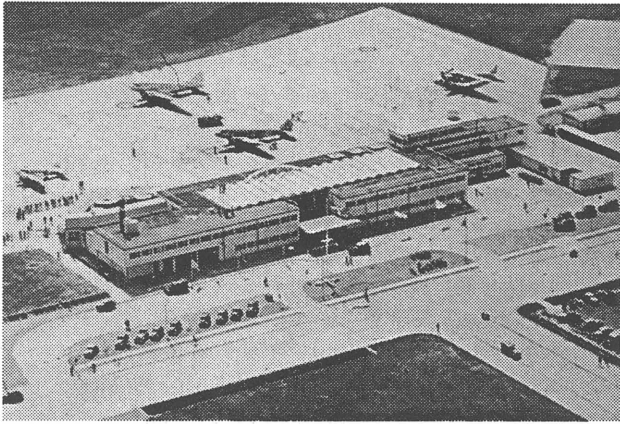
The surface treatment of the facade makes the buildings tangible, and in the smallest scale and detail of the surface, there is an experience of proximity to the building, where the structure of the concrete also becomes important for the experience of material and surface. The facades were originally painted with an oil emulsion, which allowed moisture to pass through to a much greater degree than the denser acrylic-based paints used in more recent times. This has damaged the concrete.

To maintain the connection between the architecture and signage, it is desirable today to limit facade advertising to the sill areas under the ribbon windows. And, finally, the mechanical systems of the



Copenhagen's slaughterhouses and wholesale market 'Den hvide Kødby', in 1996.

are also a part of the building's history, and in *kødbyen* the old exterior freight elevators contribute greatly to the character of the buildings.⁴ With its exposed steel structures, cables, and pulleys, associations are made to constructivism's well-suited relationship between building, machine and man.

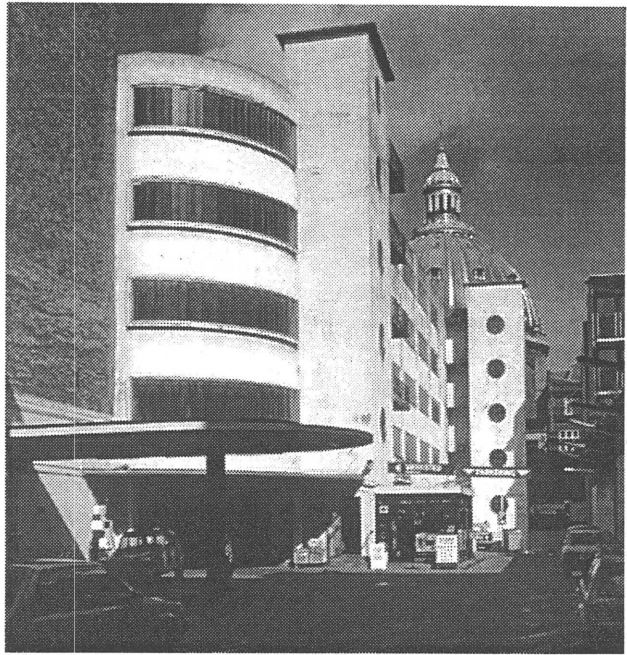


Copenhagen Airport, 1939. Photo from program proposal phase, Vilhelm Lauritzen studio, 1991.

Modern belief in the future

The Modern Movement had a great belief in the future, where the car, the luxury cruiser, the airship, and not least, the airplane was part of the new age. But the question is if there is place for this modern history within the sophisticated structure of our own age. Copenhagen Airport was built in 1939 and designed by Vilhelm Lauritzen. The old terminal building is located within the new airport area, and is not protected. The building is partially renovated, but large sections of the concrete structure with asbestos cement cladding, and the departure hall with its characteristic thin, concrete corrugated roof, are intact, and to a large degree respond to Le Corbusier's ideal of the five points towards a new architecture.⁵ The building should probably be regarded as the most important example of international modernism in Denmark.

On three separate occasions, attempts have been made to protect the building, but these have been turned down since it would cause problems for airport planning. Vilhelm Lauritzen's architecture office later proposed moving the building.⁶ A project was developed asserting that this structure of concrete columns and floor slabs could be placed on wheels and rolled to another site nearby. To preserve continuity in the building's function, a new function was proposed for the building as a VIP airport and visitor center. It was calculated that relocation would be less expensive than rebuilding, but this of course still raises questions about authenticity. An alternative proposal is to surround the building with the new airport terminals. There is no doubt, however, that the old airport would be an attraction. Copenhagen Airport is a very dynamic area, new terminals are planned, as are new railroad connections, and not least, the construction of Öresund Bridge to Sweden



Gundlach-Pedersen's *Palæ* garage from 1933 was protected in 1994.

directly affects the area around the airport. At present, a report is being developed for the whole airport environment and its maintenance, which will also determine if there is a place in the future for Lauritzen's old airport terminal.

On Drottningens Tværgade 4 in central Copenhagen is the *Palæ* Garage, designed by architect O. Gundlach-Pedersen in 1933, and protected in 1994. The parking structure has been subjected to major damage over the years, due to water and road salt that followed along with the cars. This has led to significant deterioration, which has also affected the primary structure of the building. An investigation has been made to determine the extent of the damage and what actions could be taken to respond to these problems, but the main question is whether the building can really be restored within reasonable limits, or if its status as a protected building shall be dropped so it could be renovated without protection-related requirements.

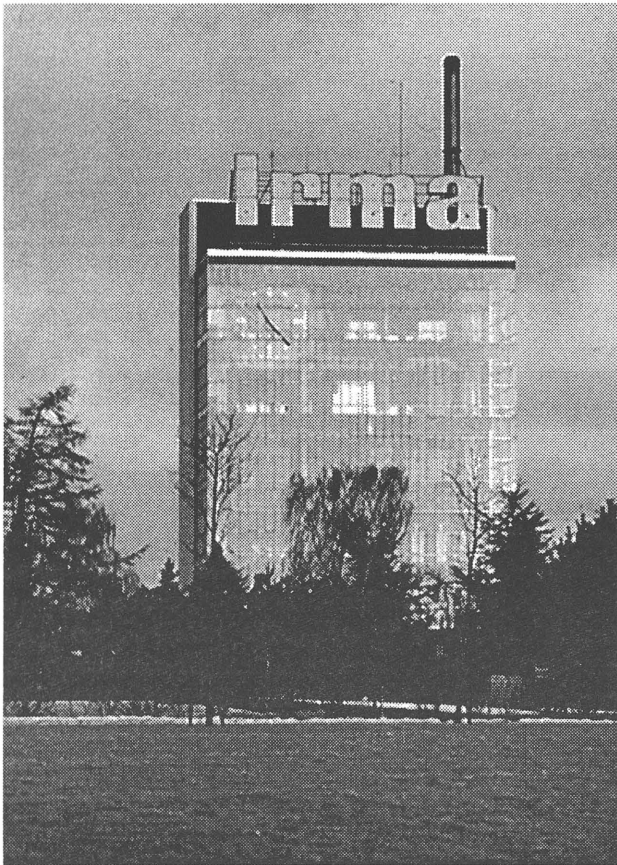
The 'Jorden Rundt' pavilion by Helge B. Møllern in 1996.



Turning point

The *Jorden Rundt* pavilion by architect Helge B. Møllern was originally built in 1939 as a turning station for a tram car line. It is not a protected building. After a restoration/renovation by architects Maria Berntsen, and Anders and Lars Tholstrup Hermansen - and with Sue and Carsten Brandt as clients - *Jorden Rundt* today is a cafe-restaurant on Strandvejen in Charlottenlund. The project started in 1991, and can almost be characterized as a project in development.

The building demonstrates how well a new function can renew, and be adapted to, an older building and its context. The original form, materials, and technology have been restored and combined with new materials. The alternately dark and light asbestos cement sheeting at the underside of the roof has been repaired, and defective glazed clinkers have been



The Irma Coffee Roasting Building in 1996.

replaced and painted over to hide damage. The pavilion is once again a place where life and movement revolve around. On the way to Öresund Beach or the trotting-track at Charlottenlund, now, as in the 1930s, the pavilion and its environment are a part of a sporty recreational life. This is also intimated in the pavilion's new interior, with chair backs reminiscent of blinders and clad with a green heavy textile, and blankets that can be loaned to those who choose to brave the weather under the canopy, but still wish to warm their chilly legs.

Change function

A sixth sense is often required to register, interpret and restore architecture. On Korsdalsvej 101 in Rødovre, a suburb of Copenhagen, is the Irma Coffee Roasting Building, designed by architects Thorkel Klerk and Bent Mackeprang in 1968. It is not a protected building. The building was conceived originally as a frame for a process. One could see the machines and movement behind the glass facade, hear the coffee fall downward, smell the coffee aroma, and bite into a warm bean with a taste so concentrated that it satisfied one's coffee craving for an entire morning.⁷

Today the coffee roasting machinery has been replaced with imitation copies, which creates a lighted stage set, but hardly stimulates the sense of smell and taste.

The city has taken over the building, which was threatened by a total renovation into offices. Plans are in the works to change its function from a coffee roasting building to a cultural center, and the building is regarded as the city's largest work of art. Physically, the building is able to maintain its character.

The facade is a curtain wall with insulation glass panels, and on the roof is an expressive neon sign, which the city wants to preserve. But immaterial qualities are also an important part of the building's expression, like the impression of light from the play of colour reflected through the glass skin from the light projected on the coloured machinery.

The question is whether a new future function can stimulate the senses as strongly as the smell and taste of fresh roasted coffee.

Preserving the moderns

The great freedom of the Modern Movement lay not only in solutions of plans and the arrangement of functions, but also in ideas, materials, and all imaginable forms of conceptions and nuances. In this context, the task of restoring the buildings of the moderns does not differ from other restoration work - the difference lies in the fact that we have very little experience with modern buildings and their materials and building techniques.

In order to preserve this great freedom we must therefore endeavor to build further on existing experience, and also to develop our own. In this way we do not only restore modern architecture, but also lay the foundations for a renewed contemporary architecture.

In addition to the projects named above, other projects that should be mentioned include repair plans for Arne Jacobsen's *Bellevuekrogen* from 1950-52, and Jørn Utzon's *Kingohusene* from 1958-60, both developed by Ruth and Søren Lundqvist for the Forest and Nature Agency. Two examples of facade restoration should also be mentioned: the travertine facade of the earlier *Svaneapoteket* at Østergade 18 in Copenhagen, and the new plaster facade of the

apartment building 'Nordre Fasanvej 78-82' in Frederiksberg.

Ola Wedebrunn is an architect, a member of DOCOMOMO Denmark, and a Ph.D. scholar at the School of Architecture of the Royal Academy of Fine Arts in Copenhagen. Translation by Michael Perlmutter.

Notes:

1. The concept appears first as a general term in *The Architectural Review*, January 1950, and is referred to by Kay Fisker in *Arkitekten*, May-June 1952, under the title 'The Functional Tradition', p. 69-100.
2. The National Forest and Nature Agency in collaboration with the Kunstakademiets Arkitektskole in Copenhagen are conducting a research project that deals with both the ideological and technological aspects of modern buildings.
3. *Arkitekten*, no. 13, 1993, pp. 462-65 and 480-81.
4. The project for *kødbyen* was developed by historian Henrik Harnow and architect Jens Borsholt, and the project for the *Palæ Garage* was developed by architect Jørn Andreassen, all from the National Forest and Nature Agency, and in collaboration with engineers Jens Brendstrup and Niels Damsager Hansen from Cowi consult.
5. *L'architecture Vivant*, 1927, p. 13-26. Point 1. *Theorie du toit-jardin* (the roof terrace), 2. *La maison sur pilotis* (the columns), 3. *La fenêtre longueur* (the ribbon window), 4. *Le plan Libre* (the free plan), 5. *La façade Libre* (the free facade). These points almost became a program for modern buildings, in comparison with the ordering of classical architecture.
6. Copenhagen Airport, Lauritzen's terminal from 1939, program draft for relocation developed by Vilhelm Lauritzen AS arkitekter, December 1991.
7. Referring to a conversation with architect Bent Mackeprang, May 17, 1996.

will be held at the House of Architects, followed by a lunch and closing of the pre conference.

• Fee: DKr. 1000.--, including guided bus tours and meals; prices of hotel fees vary from DKr. 80.-- for a youth hostel to DKr. 1290.-- for a first class hotel.

More information from the Danish DOCOMOMO Working party (see address elsewhere in this Journal), for registration contact the Dansk Arkitektur Center 'Gammel Dok', Strandgade 27 B, 1401 Copenhagen K, Denmark, tel. +45-31-571930, fax +45-31-545010.

Pre conference tour

Copenhagen, Denmark, September 12-14

The tour will start on Saturday September 12 at 13.00 with the opening of an exhibition on Danish modern architecture at the Dansk Arkitektur Center 'Gammel Dok', followed by a bus tour that will be visiting, amongst others, the Søllerød town hall. The following day, Sunday September 13, the bus tour will last from 9.00 until 20.00. Included are visits to major works by Arne Jacobsen, Kay Fisker, Vilhelm Lauritzen, Mogens Lassen, Kay Gottlob and others, as well as a lunch and a concert at the Radiohouse. A dinner party with jazz music at 'Gammel Dok' will conclude the day. The final day, Monday September 14, the tour will be visiting several sites, including the *Dronninggården* housing estate and the *Palæ Garage*. At 12.00 the lecture 'About Arne Jacobsen'

Witnesses of a new identity

The heritage of Finnish modern architecture

This is the year that marks Finland's celebration of the birth of Alvar Aalto a hundred years ago. More than any other architect, Alvar Aalto has played an essential role after the war in Finland. Many projects have been started to save his buildings for next generations. However it is just as important to celebrate Aalto as it is to make people aware of the artistic minded new architecture and to change the attitude towards these buildings.

by *Timo Tuomi*

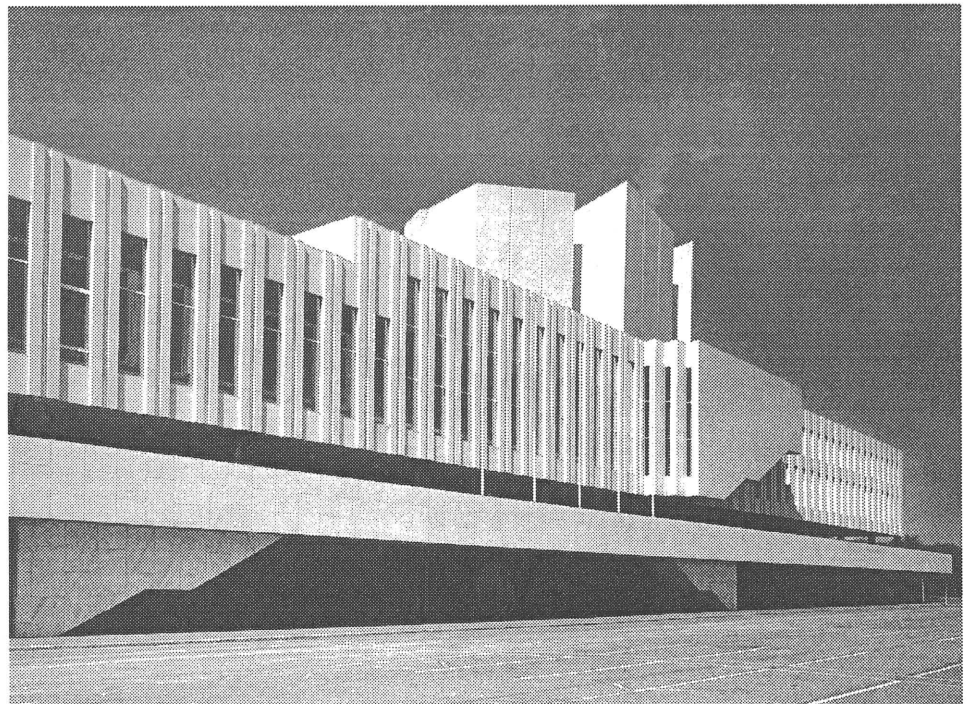
Since some 90% of all the buildings in Finland were built after the year 1920 the majority of the country's works of architecture represent different interpretations of modern architecture. This means that most experiences of a built environment in Finland are also experiences of modern architecture. The Finnish judicial system offers good possibilities to protect both unique monuments and the quality of the modern everyday environment. Finnish legislation concerning the protection of built heritage does not recognize any

justified and motivated. Various levels of protection can be described in the approved plans. In practice there are varying interpretations from one municipality to another on how the system is applied to reality. This has been a constant cause for problems for the Department of Monuments and Sites at the Finnish National Board of Antiquities.

Emergency situations

A special Protection of Buildings Act dates from 1985. Little over 30 buildings from the 20th century

Alvar Aalto's Finlandia Hall (1962-75) in Helsinki was recently included on the list for the protection of the built heritage by the Finnish National Board of Antiquities. Photo: K. Hakli, Museum of Finnish Architecture.



age limits so it is possible to have the same legal protection for Finlandia Hall by Alvar Aalto as for a medieval castle. The Planning Laws require that existing buildings must always be the first consideration when drawing up new plans and the demolition of existing buildings has always to be

have been so far protected by this law. One of the latest additions to the list was the above mentioned Finlandia Hall by Alvar Aalto (1971 and 1975). Finlandia Hall is a good example how this fairly new law is mostly being applied to emergency situations when normal planning measures are not sufficient. The need for rapid action arose when the marble

cladding of the building was planned to be replaced with granite.

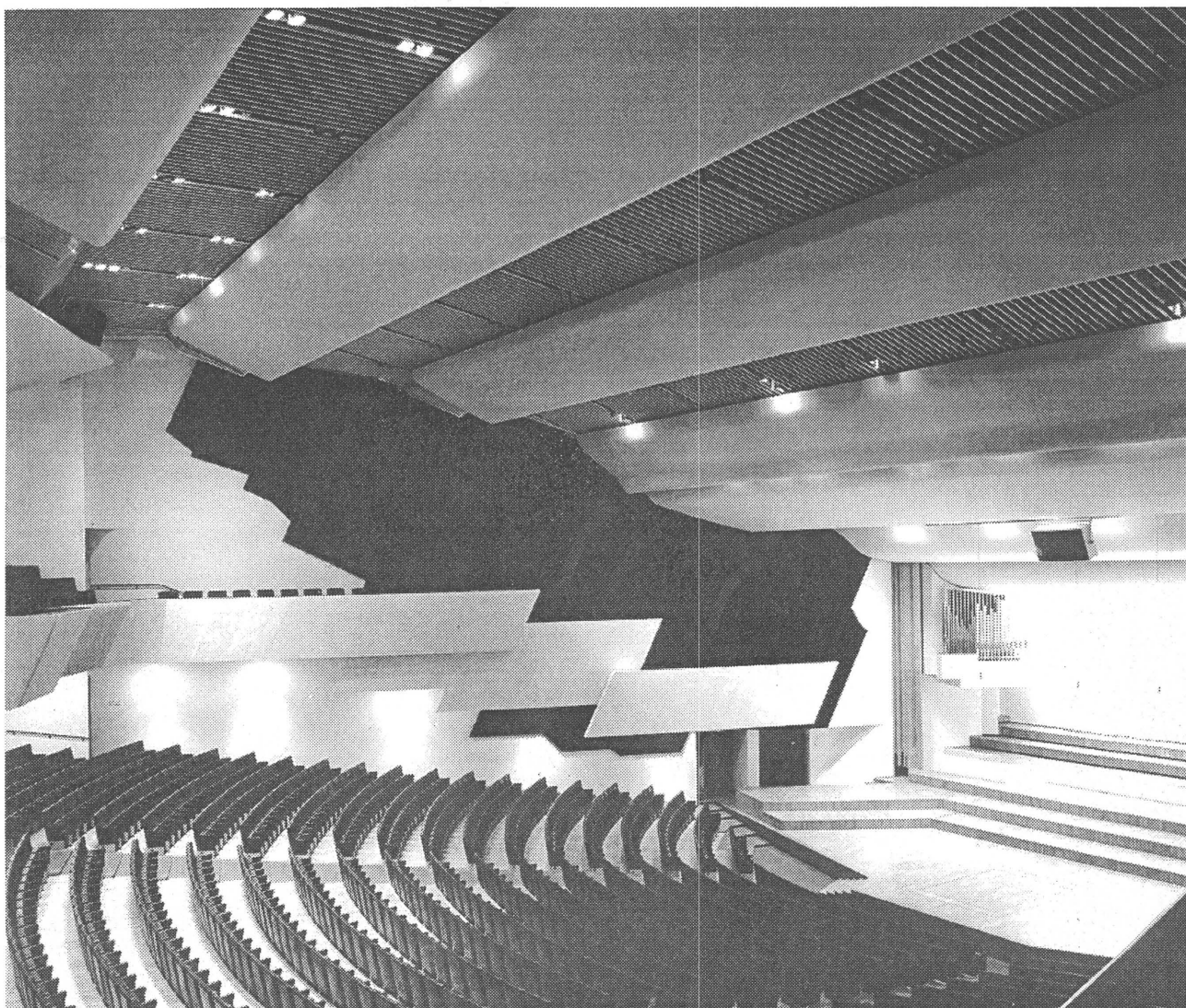
Even though the Protection of Buildings Act is being used in isolated cases it has an important role because it forces decision makers and professionals to define and analyze the values of modern architecture. Discussions on historical and architectural values are sometimes complicated by economical considerations: when protecting buildings by planning it is the municipalities that bear the financial burden but when applying the Protection of Buildings Act it is the State that is responsible for the cost of protection.

The interior of the concert and conference building, the Finlandia Hall. Photo: K. Hakli, Museum of Finnish Architecture.

architecture. Both Alvar Aalto and the generally high quality of architecture during the 1950s and partly 1960s has helped to boost the international reputation of Finland.

Housing became a major issue in Finland after the Second World War, because war-time bombings had destroyed a great number of buildings and the country had to solve the re-housing of the people from Eastern Karelia, which was ceded to the Soviet Union. One of the central ideas that is still in many ways affecting the planning of residential areas in Finland was to create new housing areas in nature instead of adding them directly to the existing town structures.

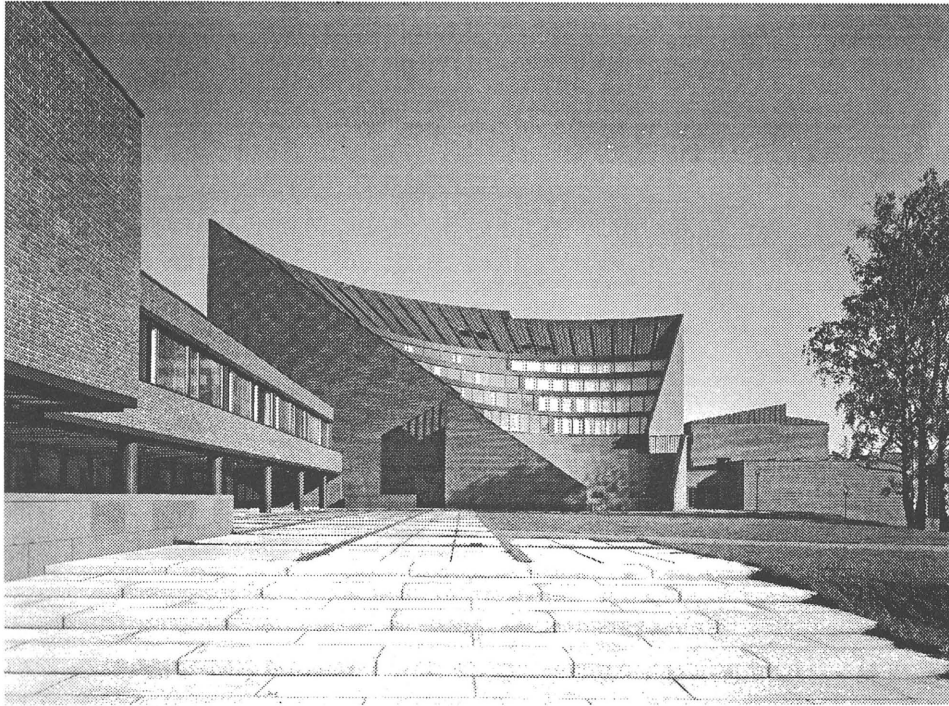
Tapiola Garden City is the largest and most well known residential area from the postwar years. Construction on the wooded area to the west of



New identity

One feature that is characteristic for Finland is the importance of modern architecture for the building of national identity. As a relatively young republic (1918) Finland has been eager to create a positive identity - especially after the Second World War - through high quality, whether in sports, design or

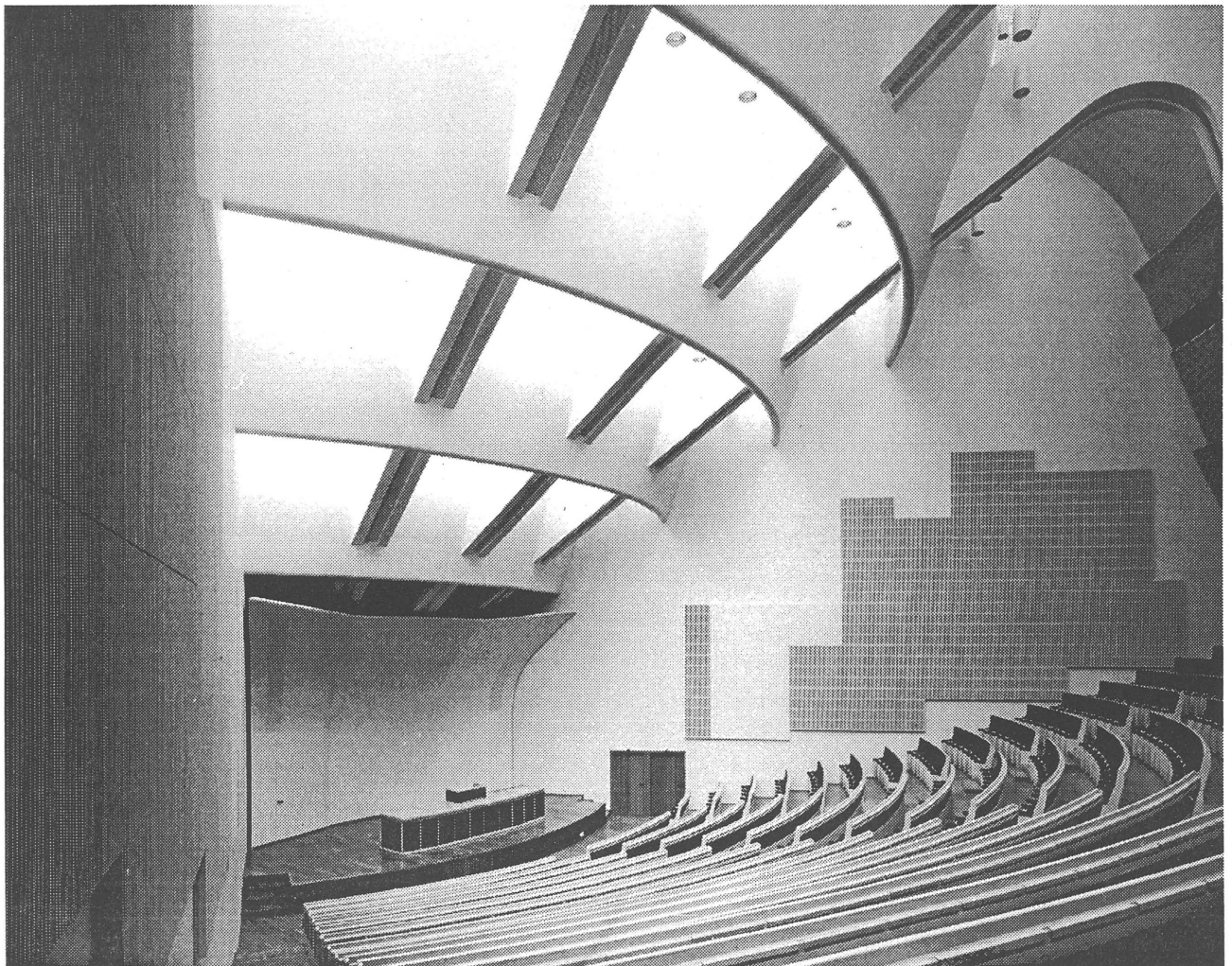
Helsinki started in 1953 and during the following decades new housing units were added. Many of Tapiola's buildings belong to the highlights of Finnish residential architecture. The relationship between buildings and nature was respected by the architects. A good example is a group of row-houses built in 1955 by Kaija and Heikki Siren. The group consists



Left: In the 1960s, Alvar Aalto designed several buildings of the Otaniemi Technical University, including this auditorium. Photo: P. Ingervo, Museum of Finnish Architecture.
Bottom: Interior of the auditorium. Photo: Museum of Finnish Architecture.

of 47 two-storey row-houses in which pre-fabricated elements were used. The largest wooden elements, measuring 2.6 x 6.3 metres, were two stories high. The facades were partly light and partly dark

coloured, conforming to the changing colours of the seasons. The architects mentioned that the darker shades were selected according to the darkest parts of the surrounding pine trees.



Owner's manual

Many smaller residential areas were planned and built following the ideals developed in Tapiola. Planning housing in untouched woods became a principle that was followed for decades until recently in Finland. One can generalize that although Finnish architecture has left the log cabins behind it has adapted the Modern Movement to its own mentality by combining it with much longer traditions of living close to nature. This is how, strangely enough, Finnish modern architecture has also a part from being in the forefront of architectural development, been one of the strongest elements in promoting the myth of the relationship of Finns and the nature.

This year marks the 100th anniversary of Alvar Aalto's birth. Among the several exhibitions and new publications on Aalto a working group has been formed on the initiative of director Hentik Lilius from the National Board of Antiquities. The group with representatives from the Museum of Finnish Architecture, the Alvar Aalto Museum and the National Board of Antiquities is evaluating buildings by Aalto from the point of view of their protection. The examples chosen are central to Aalto's production and represent different building types from churches to commercial buildings. This way characteristic problems for example in repairs and

The Villa Warén (Erik Bryggman, 1932-33) in Ruissalo, Turku. Photo: Museum of Finnish Architecture.



maintenance of the buildings can be shown. On the basis of the work it is possible to prepare 'Users Manuals' individually tailored to each building. If successful, this type of integration of the architectural values of an area or a building to its every-day use and maintenance could be taken into wider use by taking Aalto's buildings as examples.

Timo Tuomi is a philosopher and head of research at the Museum of Finnish Architecture in Helsinki. He is also an active member of the Finnish DOCOMOMO Working party.

Post conference tour

Helsinki, Finland, September 19-21

Participants in this tour will leave Stockholm by ferry on Saturday September 19 at 20.20 and will arrive in Turku at 7.15 on Sunday, September 20. The tour will start at 7.45, focusing on modern architecture outside of Helsinki. Visited will be the Villa Warén (1932-33) and its surroundings in Ruissalo and the Resurrection Chapel (1941) in Turku, both by Erik Bryggman, and two of Alvar Aalto's masterpieces: the *Turun Sanomat* office building (1928-29) and the Paimio Sanatorium (1929-33), where lunch will be served. The tour will leave Paimio at 14.30, and is expected to arrive in Helsinki at 18.00. The bus tour on Monday September 21 will be visiting residential areas in Helsinki, including the Serpent house (Lindegren, 1951), the Olympic village (Ekelund and Välikangas, 1939-40) and the House of Culture (Aalto, 1958).

After lunch at Aalto's Finlandia Hall the Otaniemi Technical University and the Tapiola Garden City will be visited, hosted by experts from the department of architectural history. Upon the return to Helsinki, Aalto's *Enso-Gutzeit* office building (1962) will conclude the tour.

The building is very near the ferry terminal at Katajanokka.

- Fee: app. FIM 900.--, including ferry transfer from Stockholm to Turku, guided tours and an excursion booklet; prices of hotel fees vary from FIM 295.-- to FIM 395.-- for a single room and FIM 390.-- to FIM 500.-- for a double room.

More information from the Finnish DOCOMOMO Working party, Elina Standertskjöld, Museum of Finnish Architecture, Kasarmikatu 24, 00130 Helsinki, Finland, tel. +358-9-661918, fax +358-9-662573, e-mail arkmuseo@pp.kolumbus.fi.

Reconstruction in prosperity

An introduction to modern architecture In Iceland

The introduction of concrete had a particular significance in Iceland. For the first time there was an economical way of making permanent buildings out of local materials. Modern architecture brought attention to the structural and spatial possibilities offered by reinforced concrete.

The first modern houses in Iceland had many of the same exterior characteristics and details as those in Scandinavia and mainland Europe. After 1935, the new architectural ideas went through a process of adaptation to better suit local conditions and construction practice. To a lesser extent than in Scandinavia, it was based on a political vision of a social democratic welfare state. What makes this local functionalism interesting is not so much the great architecture of individual buildings, but rather the widespread acceptance of modern architecture as the general, stylistic norm in an international context.

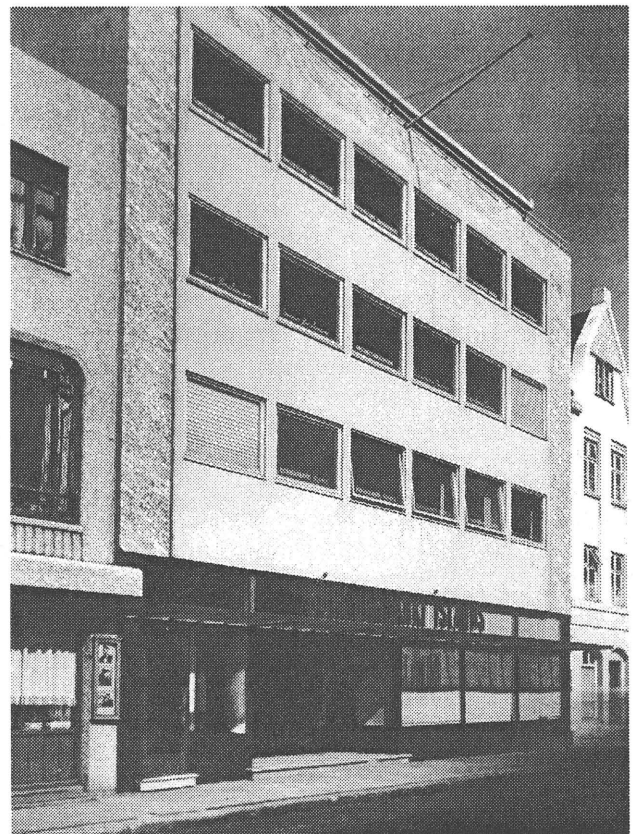
by *Petur H. Armannsson*

Prior to the 20th Century, conditions of making architecture in Iceland were limited by the lack of materials for permanent construction. The introduction of concrete around 1900 had a particular significance in Iceland since for the first time there was an economical way of making permanent buildings out of local materials. Following a great fire in the centre of Reykjavik in 1915, cast-in-place concrete became the conventional method of construction. The design of the earliest generation of concrete buildings differed little from that of traditional wood and masonry houses.

When the Modern Movement in architecture came to Iceland around 1930, the making of cast-in-place concrete buildings was already a well established trade. The new architecture brought attention to the structural and spatial possibilities offered by reinforced concrete, taking this new tradition of building one step further.

Training ground

The first to introduce modern architecture in Iceland was the architect Sigurdur Gudmundsson (1885-1958), who established the first privately owned architectural firm in Reykjavik in 1925. His early work was influenced by the same classical movement that preceded the Modern Movement in the other Nordic countries. In 1929, Sigurdur designed a house at *Gardastræti 41* in Reykjavik (now altered), the first one in Iceland which clearly expressed the aesthetics of the new architecture. In the 1930s, Sigurdur designed several other villas and public buildings inspired by the movement. His office was an important training ground for the first generation of modern architects in Iceland. One of those was



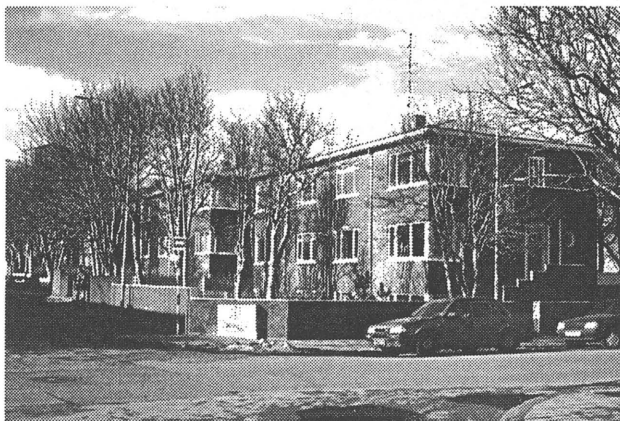
The *Bunadarbankinn* (Agricultural bank) by Gunnlaugur Halldorsson in Reykjavik, built between 1943 and 1948.
Photo: V. Sigurgeirsson.

Gunnlaugur Halldorsson (1909-1986), who from the outset of his career was highly committed to the ideology of modern architecture. Also belonging to the first generation of modern architects were *Agust Pálsson* (1893-1967), *Bardur Isleifsson* (1905), *Thorir*

Baldvinsson (1901-1986) and Einar Sveinsson (1906-1973), who became municipal architect and planning director of Reykjavik in 1934. The first modern houses in Iceland had many of the same exterior characteristics and details as those in Scandinavia and mainland Europe: flat roofs, balconies and terraces with horizontal steel railings and corner windows with metal frames. Early on, technical problems emerged, particularly related to the flat concrete roofs. After 1935, the new architectural ideas went through a process of adaptation to better suit local conditions and construction practice. Flat roofs were replaced by low hip roofs, with metal cladding or tiles and projecting concrete eaves, which also served as gutters for rain and snow.

Common acceptance

An important characteristic of the architecture of the 1930s was the use of local minerals to protect the exterior surface of exposed concrete walls. This technique was first developed in 1933 as an exterior coating for the walls of the National Theatre in Reykjavik. The method became very common soon after. The most frequently used coating-minerals were



Housing (1936) at Mánagata, Nordurmyri district by Einar Sveinsson, who was the municipal architect and planning director of Reykjavik. Photo: P. Armannsson.

obsidian, spar, granite gravel and sea-shells mixed with sand. The use of dark and light grey mineral coating became one of the hallmarks of Icelandic prewar modern architecture, which has been referred to as - not the white - but the black 'architecture' of the 1930s.

In the late 1930s, modern architecture gradually came to characterise large areas of Reykjavik, particularly all the new districts that were built outside the limits of the 1928 city plan before and during the Second World War. What makes this local functionalism interesting in the context of broader discussion is not so much the great architecture of individual buildings, but rather the widespread and common acceptance of new architecture as the general, stylistic norm by builders and clients alike. Equally important is the high degree of architectural uniformity achieved in large districts, in spite of the

fact that each house was designed by a different architect. Once adapted to suit the local conditions, functionalism became the predominant way of building design in the city.

Modern period

Early modern architecture in Iceland was to a lesser extent than in Scandinavia based on a political vision of a social-democratic welfare state, although parallels can be found in the building projects initiated by co-operative building associations as well as state supported worker's housing projects from 1930s and 1940s. The new architecture was commonly associated with a general process of economical and technical reconstruction in Iceland at that time, parallel to the making of roads, bridges and harbours. The Second World War brought prosperity to the economy of Iceland as well as strong cultural influence from England and USA. During that period, Iceland remained isolated from Scandinavia and mainland Europe. The development of modern architecture reached a new stage after 1945 in the works of younger architects trained in Denmark and Norway during and after the war, where the spatial

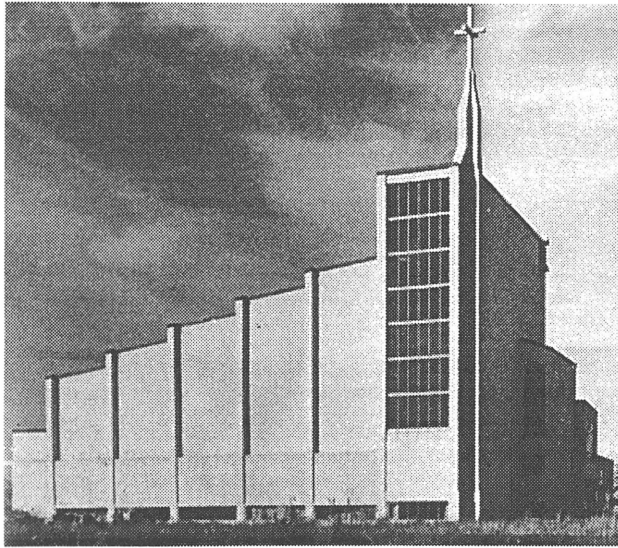


The *verbudir* (boat sheds) of 1945 by Eiríkur Einarsson at the Reykjavik harbour. Photo: P. Armannsson.

concepts of modern architecture were further developed. Plans for massive demolition and urban redevelopment in the centre of Reykjavik in the late 1960s gave ground to strong public opposition against the planning theories of the Modern Movement. Following this, many started to question the aesthetic principles of its architecture. The modern period in Icelandic architecture can hence be confined to the years between 1930 and 1970.

Protection

The conservation of Modern Movement buildings in Iceland is gradually becoming a concern of experts working in the field of architectural heritage. Important steps have been taken in the technical field, where the craft of making exterior mineral coating has been revived after a long period of neglect. Extensive research into this technique was carried out in connection with the restoration of the University of



Church of the Nes district, Reykjavik (Agust Pálsson, 1944-57).
Photo. A. Kolbeinsson.



Residence by Sigvaldi Thordarson (1952-57) at Laugarasvegur 39, Reykjavik. Photo: P. Armannsson.

Post conference tour Reykjavik, Iceland, September 20-21

After the check-in at the hotel on Sunday September 20, the tour will start with a short sightseeing tour, followed by a swim in the Reykjavik geothermal outdoor swimming pool. At 20.00 dinner will be served at the Perlan restaurant, with panoramic views.

The following day, Monday September 21, a bus tour through the central districts of Reykjavik will be focussing on the planning theories of the Garden City Movement, as well as examples of modern architecture and its adaptation to the local context. After lunch at Aalto's Nordic House.

The afternoon will be dedicated to sites and buildings outside Reykjavik.

The Icelandic weather can be rather unpredictable

Iceland main building (state architect Gudjon Samuelsson, 1936-40) three years ago. The experience gained during that project has paved the way for high-quality recoating of few other buildings from the same period, including private houses and apartment blocks. A recently approved new Master Plan for Reykjavik 1996-2016 includes a separate section on the conservation of neighbourhoods, streetscapes and buildings in the central section of the city. One of the categories of protection deals with 20th Century buildings of architectural significance, posing limitations on alternations detrimental to the integrity of their design. In addition, the National Conservation Board has recently considered granting a small selection of Modern Movement buildings a status of national protection. In spite of those positive first steps, very much remains to be done to ensure a common recognition of Modern Movement architecture as an important part of Iceland's cultural heritage.

Petur H. Armannsson is curator of the Department of Architecture at the Reykjavik Municipal Art Museum and the author of catalogues and articles on 20th Century architecture in Iceland.

and participants should come prepared for the unexpected, such as occasional showers and stiff winds. The average temperature in September is 8° Celsius.

A warm sweater, woollen cap, gloves and a waterproof coat or jacket are essential, as well as a swimsuit to try out the outdoor swimming pools. Iceland is a rugged country, good walking shoes and informal wear are a must. During summer there is no 'summer time' (Iceland is at Greenwich mean time throughout the year), and sundown in September is around 19.30 and sunrise at around 7.00.

• Fee: US \$ 300.--, including bus tours, hotel (two nights, single room) and meals; extra nights at the Grand Hotel in Reykjavik are US \$ 65.-- (single room) and US \$ 88.-- (double room).

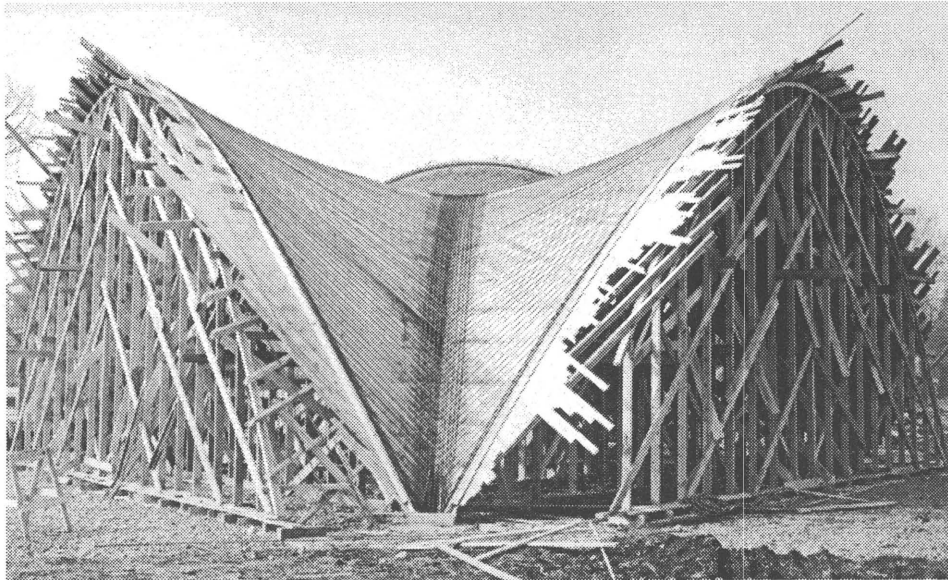
More information from the Reykjavik Art Museum, Petur H. Armannsson, Kjarvalsstodum, Flokagata, 105 Reykjavik, Iceland, tel. +354-5526131, fax +354-5626191, e-mail petura@reykjavik.is, for registration contact Samvinn Travel, Mrs. Thora Hallgrímsson, Austurstræti 12, 101 Reykjavik, Iceland, tel. +354-5691070, fax +354-5527796, e-mail thorah@samvinn.is.

From neglect to approval

Norwegian modern architecture

The majority of listed buildings in Norway concerns manifestations of pre-industrial society. The designation of modern structures, as advocated by DOCOMOMO Norway, is still an exception and largely depends on individual last-minute campaigns. The 1991 declaration of the Council of Europe on 20th Century architectural heritage has been an important impetus to develop a more comprehensive approach. Due to a change in its formal position, the Norwegian heritage authorities however adopted a strategy that seems pragmatic rather than principle.

by Birgitte Sauge



The Candela Shell, Oslo (Felix Candela, 1965) was demolished in 1993. In Norwegian building technology 'Candela shell' became a term referring to this specific geometrical shape and construction method. Photo: Holst Studio, courtesy NAM.

The restaurant Skansen in Oslo by Lars Backer opened its doors in 1927 and was demolished in 1970. It was one of the earliest examples of modern architecture in the Nordic countries. Photo: O. Væring, courtesy of the Norwegian Museum of Architecture (NAM).



The restaurant Skansen was situated on Kontraskjaeret, overlooking Oslo's town hall and harbour. Skansen was designed by the architect Lars Backer in 1925-1927, and the restaurant was later considered the first functionalist building both in the Norwegian and the Nordic context. Skansen has been demolished in 1970, in accordance with the authorities of historic monuments and sites, as a part of the restoration of the Akershus castle. Neither the public opinion nor the authorities had developed a consciousness of the architectural value of Skansen or functionalism in general.

More than 20 years later another modern landmark in Oslo, though modest, was demolished. The concrete shell in the shape of the geometrical form hyperbolic paraboloid designed by the Mexican architect Felix Candela, was erected in 1956 in the outskirts of the Frogner park. The shell was, as far as we know, the only example in the Nordic countries of Candela's specific construction method.

The Norwegian DOCOMOMO Working party made

a proposal for protection by law, but the Candela-shell was torn down due to a so called conflict with the sculptures of Gustav Vigeland. Yet another example of the lack of understanding of modern architecture.

Growing understanding

Up until 1993, the Sundt & Co. warehouse in Bergen (architect Per Grieg, 1938) was the only Modern Movement building listed in Norway. In all these years, the Norwegian practice for protection of historic buildings have been based on a national listing made in the 1920s, just some years earlier than the first manifestation of the Modern Movement. No systematic updating of the list has been made in the postwar period, and last minute actions preventing buildings from being demolished or damaged have been the everyday situation. The approximately 2000 listed Norwegian buildings



The warehouse Sundt A/S (Per Grieg, 1938) in Torvallmenningen, Bergen, was the first functionalist building listed in Norway. Photo: R. Norvin, courtesy NAM.

reflected the values of the ideologies of the 1920s. The list included churches, mansions, different kinds of farmhouses and a few urban residences, most of them exclusive manifestations from our pre-industrial history. The proposal made by the European Council in 1991, to focus on our own age, was therefore welcomed. In accordance with this proposal,

Riksantikvaren, the Norwegian Directorate of Monuments and Sites, started the project Protecting the 20th Century Architecture, running for 2 years. The intention of the Norwegian project was not to focus on single architectural highlights, but to reflect the variety within modern Norwegian architecture. All kinds of building types are of interest, not only the well known monuments. The new listings also aimed to reflect a variety of constructions and building materials, architectural styles and social backgrounds.

Happy ending

The 20th Century project resulted in the designation of more than 30 modern buildings, in addition to the existing list of National Heritage. One of these buildings is *Klingenberg Kino* in Oslo (Blakstad & Munthe-Kaas, 1938); one of the finest authentic Norwegian functionalist interiors. The municipality of Oslo and Oslo Kinematografer, the owner and user



This acoustic interior of *Klingenberg Kino* (1938) in Oslo, by Blakstad & Munthe-Kaas, was recently listed and restored according to the original designs. Photo: J. Havran, courtesy NAM.

of the building, both wanted to convert the almost unchanged interior from one large cinema into three smaller showrooms 'in a style appropriate to the original architecture'. The anger was great both among architectural historians and the public, but the spirit was higher among all cinema and architecture enthusiasts when the former Minister of Environment in the fall of 1995 officially declared his support to Riksantikvaren's decision to list *Klingenberg Kino*. Finally the wish to protect the cinema was heard, and this time both the private organisations, the authorities and the public agreed on the national value of a modern building.

Changing practice

At the same time as the architecture from this century was included in the National Heritage list, the status of Riksantikvaren was changed from an independent Council to a Directorate in the Department of Environment. This political and administrative change also had professional implications. In cases

concerning new listings, Riksantikvaren now had to make sure that all implications of a protection by law have been considered - all the pros and cons must be heard, before a decision can be made. It is tempting to think that this new status of Riksantikvaren, and all the difficulties considering the protection of contemporary architecture, has led to the a new and pragmatic attitude that we see today. First of all, this new pragmatism influences the selection of buildings of interest. In the case of *Klingenberg Kino*, Riksantikvaren was ready to fight against an unwilling owner. But in other cases it seems that buildings are selected which are already owned by people who are sympathetic towards the actual building's historic value and are in favour of a listing. This is probably the reason why a one family house built in 1990 is already listed (Villa Busk, architect Sverre Fehn). The listing of Villa Busk has not been controversial, but the architectural qualities of other

everyday routine of the cinema, neither the technical installations nor the showrooms in the basement were included. This practice also opens up possibilities to new use and smaller alterations within the existing structure.

Challenges

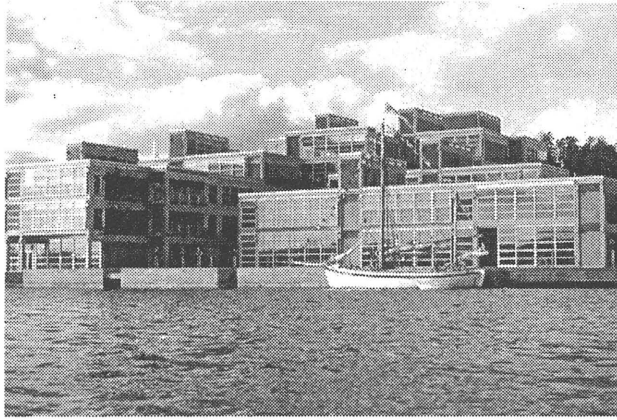
The value of modern architecture has at least been recognised in Norway. But still, conflicts emerge, and it seems that listing new buildings suggests greater controversies than listing older buildings. A specific challenge concerns the owners of large industrial and commercial structures - how can we convince them to maintain their buildings in order to keep the authenticity? This is not an easy task. Even the headquarters of *Det Norske Veritas* at Høvikodden, the owner and user of perhaps the finest example of Norwegian office building, and the first example of structuralism in Norway, designed by the architects



Sverre Fehn's Villa Busk in Bamble. Photo: J. Havran, courtesy NAM.

buildings by Sverre Fehn, who was awarded the Pritzker-prize last year and is the most outstanding Norwegian architect of today, are more obvious. Another characteristic of Riksantikvaren's new practice, is that the reach of each listing has been narrowed down. In other words: instead of protecting the building as a whole, only single rooms, structures or details are now being protected. In the case of *Klingenberg Kino* for instance, only the foyer and the hall have been listed. In order not to disturb the

Lund & Slaatto (1972-76), has gone through major alterations on the main floor. It was done in accordance with the architects, but not without public discussions. Still there are Norwegian functionalist buildings with a high level of authenticity, with structural and technical problems which have emerged through the years. The second challenge in the future is therefore to secure knowledge on modern technology and materials, before the living knowledge will have disappeared.



The headquarters of *Det Norske Veritas* at Høvikodden in Bærum (Lund & Slaatto, 1972-76) is the best example in Norway of a corporate building in a structuralist style. Photo courtesy NAM.

Conference tour

At the pre-conference tour to Oslo, the Norwegian DOCOMOMO Working party is proud to show you some of the best examples of Norwegian Modern Movement architecture from 1930 up until 1970. Except *Klingenberg Kino*, we will not visit any of the buildings mentioned above, but other buildings by Lund & Slaatto, Backer and Fehn are among the other outstanding structures that will be visited. Please look elsewhere in this Journal for the final tour program.

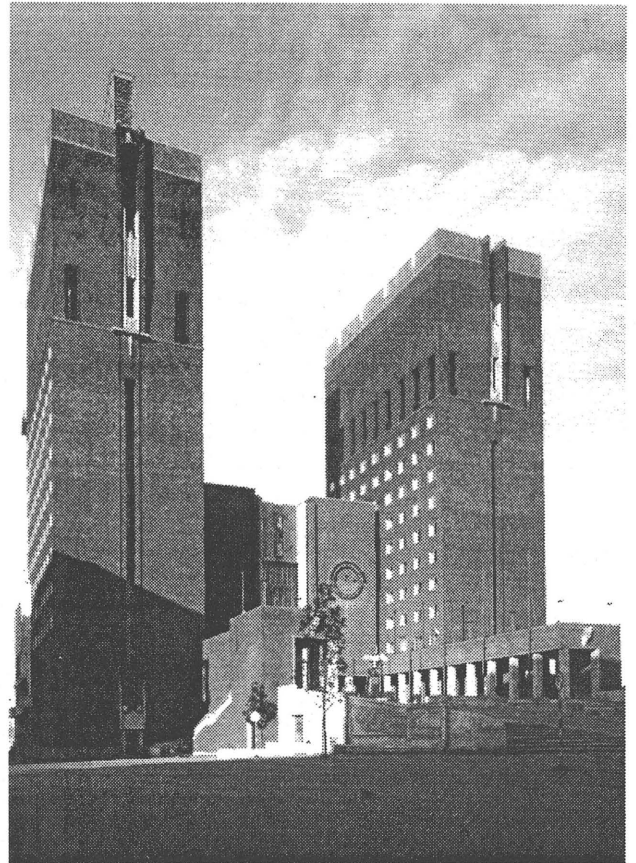
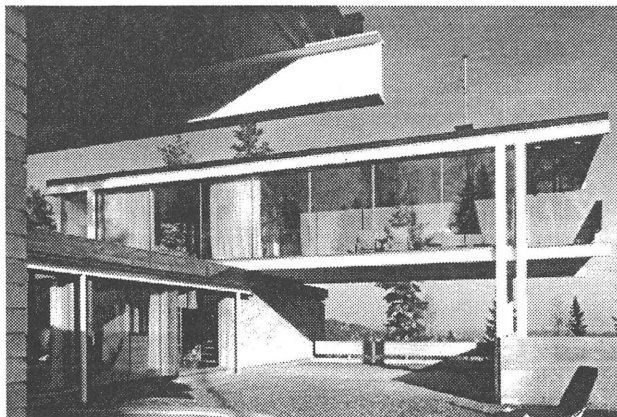
Birgitte Sauge is an art-historian working in Oslo, and the coordinator of DOCOMOMO Norway.

Pre conference tour

Oslo, Norway, September 14-15

The program on Monday September 14 will include visits to outstanding examples of private residences from the 1930s, 50s and 60s, designed by Arne Korsmo, Geir Grung and Sverre Fehn. The

The Villa Grung (1963) by Geir Grung. Period photo, courtesy of the Norwegian Museum of Architecture.



The town hall of Oslo (1950) by A. Arneberg and M. Poulsson. Photo: A. Næss.

Norwegian Museum of Architecture and the Astrup Fearnley Museum of Modern Art will also be visited. On Tuesday September 15 the Norwegian way of living will be further explored by visiting both social housing and private residences from the 1920s and 30s.

In the centre of Oslo some outstanding examples of Norwegian modern architecture will be visited, amongst them the town hall (1950) by Arneberg and Poulsson, and the St. Hallvard church and monastery (1966/1993) by Lund and Slaatto.

The guiding will be in English and German by members of DOCOMOMO. The Norwegian Working party is very happy that two of the architects involved, Sverre Fehn and Kjell Lund, have confirmed their participation in tour.

• Fee: NKr. 800.--, including guided tours and a guide leaflet in English; prices of hotel fees vary from NKr. 530.-- for a pension to NKr. 1245.-- for a hotel.

More information from the Norwegian DOCOMOMO Working party, c/o Norsk Arkitekturmuseum, Kongens gate 4, 0153 Oslo, Norway, tel. 47-2-2424080, fax +47-2-2424106.

The protection of modern monuments

Legislation in Sweden

This article discusses the possibilities provided by Swedish legislation for the protection of valuable modern buildings. In Sweden, the Modern Movement - which here was called functionalism - achieved its breakthrough with the Stockholm Exhibition of 1930. But even before this, some buildings had already been built in the spirit of the new architecture. Functionalism acquired a strong footing in Sweden, and was continually developed with an emphasis on functional studies and rationality. During the 1940s a more traditional architecture reappeared, but in the 1950s international modernism once again became an important reference to architects.

by *Lena Simonsson*

Ninety percent of the Swedish building stock was built during the 20th Century, and the majority of these were built after the war. Interest in creating protective legislation and consciously preserving functionalist buildings and environments has increased dramatically in recent years. DOCOMOMO has helped focus attention on the fact that even outstanding works from the period have been demolished or treated carelessly. In Sweden, responsibility for the protection of significant buildings lies with the National Heritage Board, the county administration boards, and the local authorities. These authorities have legislation at their disposal that can be applied to buildings from all time periods. But great efforts must be made in the field of inventory work in order to build up a satisfactory knowledge base for preservation planning, and for identifying buildings worthy of protection. Modern buildings, with their simple, refined vocabulary, their sometimes impractical materials, and their fragile details, are perhaps easier to distort than buildings from other periods. Very little is needed to change the character of a functionalist building. The message of the Modern Movement also meant planning for change and adaptability, which has also left its mark on the long-term durability of the buildings. The time is therefore ripe to ensure that monuments from the modern period are preserved for the future, as witnesses to the building and planning history of the period. But the time is also ripe to ensure that methods for careful restoration are developed that are in keeping with the character of these buildings.

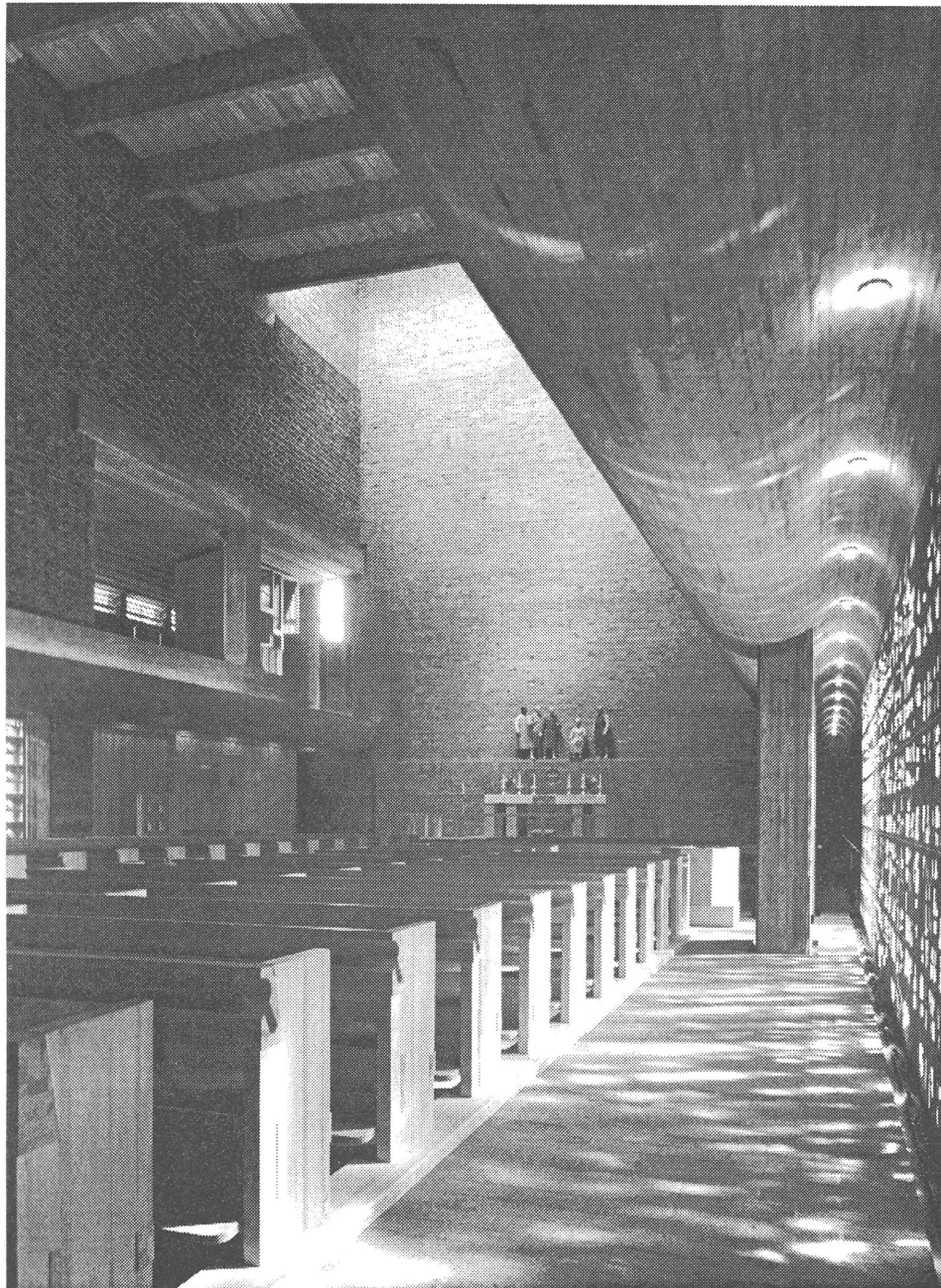
Protection levels

According to the Culture Heritage Act, a county administration board may declare a building or an area to be of cultural and historical value in order to protect it from demolition and distortion. According to

the Natural Resources Act, the National Heritage Board may declare an area to be of national culture-historical interest. Moreover, the local authorities, through the Planning and Building Act, can protect valuable culture-historical buildings by marking them as listed buildings in the local development plan. The Planning and Building Act also affects building permit applications for changes to building exteriors, where the local authority has the support of the law in requiring the observance of care, and ensuring that culture-historical and architectural values are taken into consideration. For church buildings there are special regulations. All churches built before 1940 are automatically protected by law according to the Cultural Heritage Act. Moreover, 83 churches built after 1940 have been selected for protection by the National Heritage Board according to the same law. Of the approximately 1400 designated historic

Vällingby has been declared a Historic Area of National Interest because of its pioneering town planning based on the concept Work-Housing-Center (known as 'ABC-Towns', from the Swedish *Arbete-Bostad-Centrum*). Photo: Swedish Museum of Architecture.





Farsta Church in Hökerängen, Stockholm, is one of the 'new' churches protected by the Culture Heritage Act. Borgström & Lindroos, 1960. Photo: S. Sundahl, Swedish Museum of Architecture.

buildings in 1996, slightly over 50 were built after 1920. Around 20 were built in the 1930s, and just a few date to the 1940s, 50s, and 60s. Of the approximately 1700 culture-historical buildings of national interest in the country, there are 30 to 40 building areas from the modern era - mainly multifamily housing schemes from the 1930s, 40s, and 50s, but also a number of areas with villas or terraced houses from the same period. There are no records of the extent to which local authorities have used local development plans as a means to protect buildings.

Historic buildings

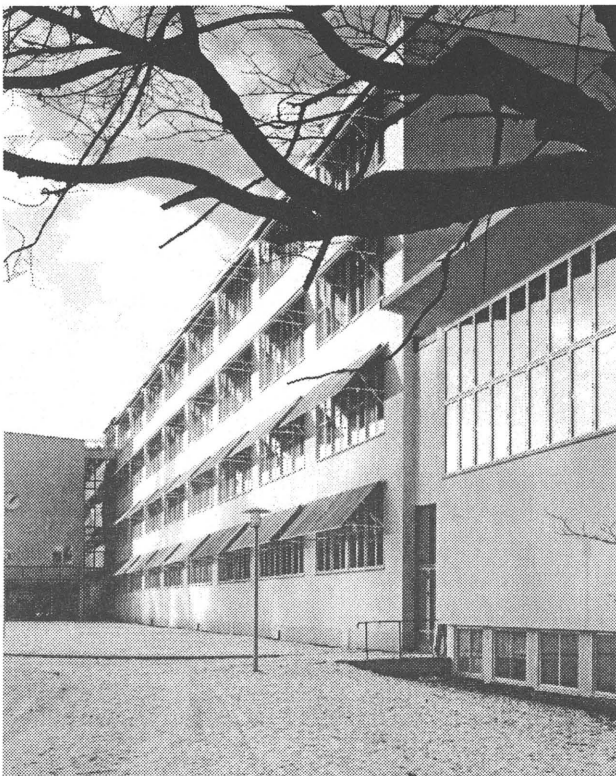
When a building is declared a historic building, it means that the state, via the county administration boards, will enforce 'supervision' over the building, to check that it is cared for and maintained in

accordance with the protective regulations that have been established. Of the approximately 20 historic buildings that were built during the 1930s, not all of them are representatives of modern architecture, but many are.

Among these are:

- The Collective Housing Project on John Ericssonsgatan in Stockholm by Sven Markelius (1935).
- The Sveaplan Secondary School in Stockholm by Ahrbom-Zimdahl (1936).
- The State Bacteriological Laboratory in Solna by Gunnar Asplund (1936-40).
- The National Social Insurance Board on Fredriks Kyrkogatan in Stockholm by Sigurd Lewerentz (1932).
- The Airplane Hanger in Lindarängen, Stockholm by Sven Markelius (1931).

- Östergötland Museum in Linköping by Ahrbom-Zimdahl (1939).
- The Old Police Station in Jönköping by Göran Pauli (1937).
- The Secondary School in Karlshamn by Gunnar Asplund (1937).
- The Law Courts Extension in Gothenburg by Gunnar Asplund (1937).
- The Railroad Station in Falköping by Ragnar Jonson (1935, national historic building).
- The Industrial School in Borlänge by Osvald Almqvist (1932).
- The Art Gallery in Falun by Hakon Ahlberg (1936).
- The Provincial Record Office in Härnösand by Sven Markelius (1935, national historic building).



The Sveaplan secondary school (1933) in Stockholm, by Helge Zimdahl and Nils Ahrbom, was renovated in 1996 (for a report on the renovation, see *Journal 15*, p. 17). Photo: Swedish Museum of Architecture.

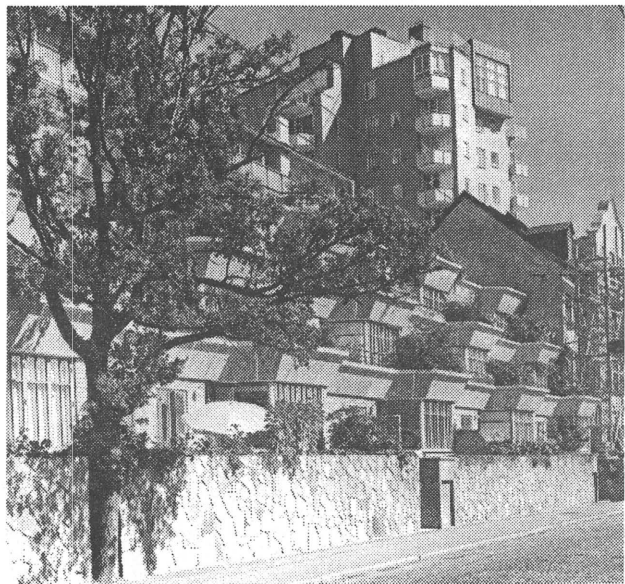
Only one modern building from the 1950s has been declared a historic building, the Villa Göth in Uppsala from 1950, designed by Bengt Edman and Lennart Holm. It was designated in 1995 on the initiative of the present owner. The selection of buildings for listing may appear at random, and to some extent this is true. When it comes to younger buildings, a base of inventories with a culture-historical classification is greatly lacking, though it is needed as a basis for declaring buildings historic. However, inventories of certain building types have been made, including cinemas and power stations. From such inventories, appraisals and selections can be made to facilitate the work in getting relevant works listed.

Churches

Modern architecture's ideal has not had much effect on the buildings of the Swedish Church - even if our most internationally known monument, the Woodland Cemetery with the Chapels of Faith, Hope and the Holy Cross, is a modern work. The Woodland Cemetery is one of the very few modern monuments that is listed as a World Heritage site, and like all cemeteries and chapels built before 1940, is protected according to the Culture Heritage Act. The buildings of the Ecumenical Church, especially the Pentecostal Church with its great period of expansion during the 1930s, have been affected by modernism to some degree. Ecumenical church buildings are not automatically protected, and to date none of their churches from the 20th Century have been declared historic buildings.

Historic areas

A building area that has been declared a cultural environment of national interest can be protected from interventions that clearly impose damage to its



Gröndal, in the southern part of Stockholm, a residential area built by Olle Engqvist. Backström and Reinius designed the terraced houses and the tower block in the 1940s. The site is a Historic Area of National Interest. Photo: Swedish Museum of Architecture.

cultural value. It is presumed that the local authorities cooperate in this, for example by increasing the requirements for building permits in historic areas of national interest.

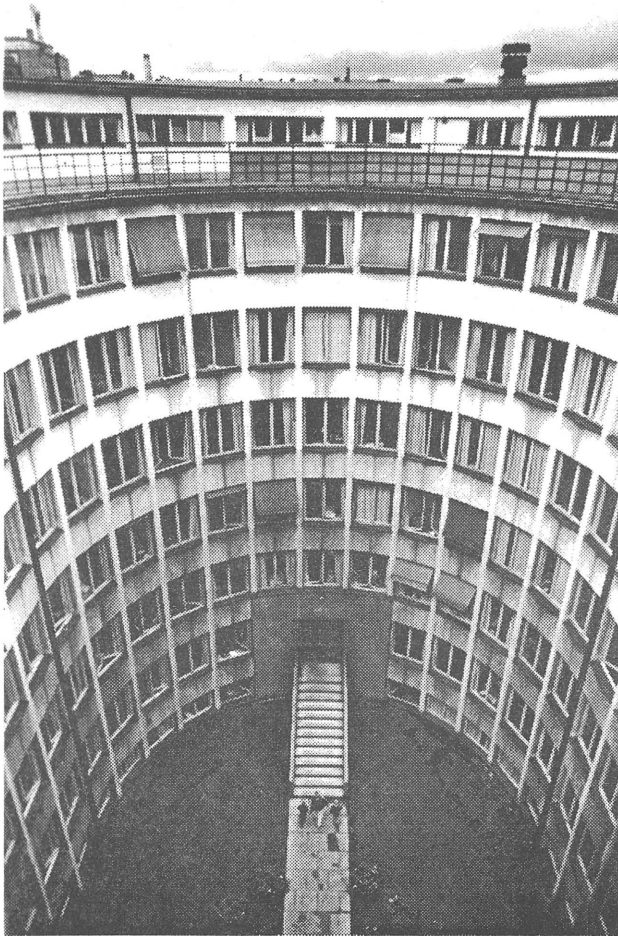
The state, through the county administration boards, ensures that historic areas of national interest are safeguarded.

Among the historic areas of national interest, there are a number of residential and town centre areas from the 1930s, 40s, and 50s. Some of these include:

- The villas in Södra Ängby, Stockholm.
- The row houses on Ålstensgatan, Stockholm.
- Multifamily housing at Gärdet, in Hjorthagen, in

LM City in Midsommarkransen, and in Gröndal, Stockholm.

- Vällingby, Stockholm.
- Kvarnholmen in Nacka.
- Sala Backe and Tuna Backar in Uppsala.
- The villas in Norra Bohult, Karlskoga.
- Ribersborg and Mellanheden in Malmö.
- The open-air city in Malmö.
- Upper Johanneberg, North Guldheden, Sandarne, and West Torpa in Gothenburg.
- Rosta and Baronbackarna in Örebro.
- Erskine's multifamily housing in Kiruna.
- The office and commercial center at Hötorget in Stockholm.



Sigurd Lewerentz' National Insurance Office from 1932 was declared a historic building when the National Board of Public Buildings was converted into a public company in 1995. Photo: Swedish Museum of Architecture.

The selection was based on identifying areas that represent the history of Sweden from different cultural and historical aspects.

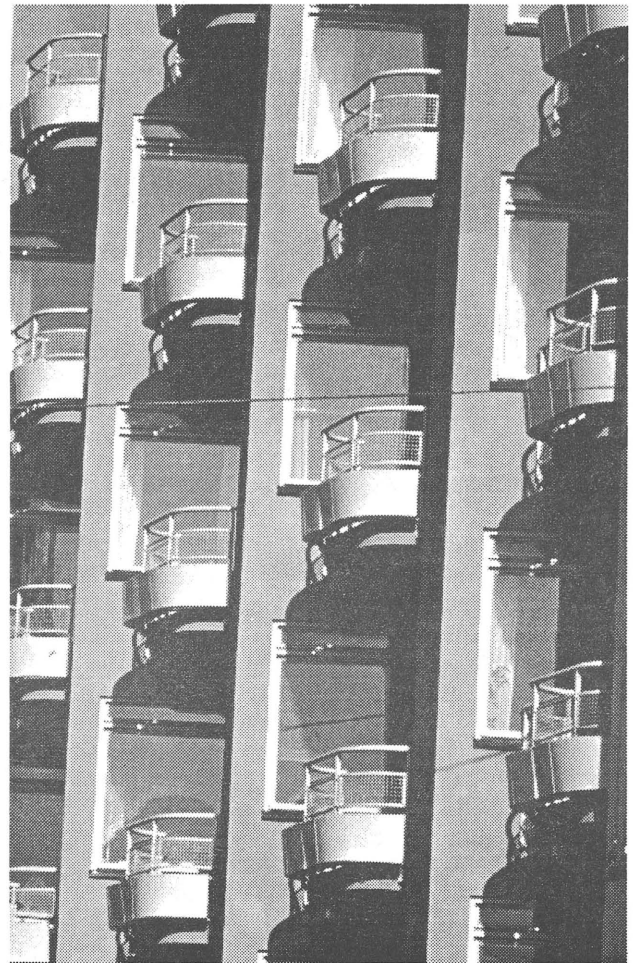
Municipal inventories

Inventories of historic buildings in many cities were carried out mostly during the 1970s. Many cities have made registers of their buildings up to 1920 or 1930. A few have systematically recorded even younger buildings. In most cities an overview of

modern buildings is still lacking. In Stockholm all buildings up to the 1950s have been registered and appraised. In reviewing development plans and building permits, the local authorities take account of these appraisals in a systematic way, and is provided with a good base for implementing a preservation strategy.

Conclusions

There is still a great deal of work to be done in connection with the preservation and care of the modern architectural heritage. The culture-historical values contained in this heritage must be made clear. A very careful approach must also permeate the care



Detail of the Collective Housing Project (1935) on John Ericssonsgatan in Stockholm by Sven Markelius. Photo: Swedish Museum of Architecture.

and conservation for modern buildings. Buildings in Sweden from the 1930s and onwards represent a very large part of the country's total building stock. Great efforts must be made in the field of inventory work in order to compile a satisfactory basis for preservation planning by local authorities, and for identifying buildings and environments worthy of protection.

The experimental application of building materials and construction methods by modern architects pose problems as regards the maintenance and repair of

their buildings, that are difficult to solve when a respectful restoration ideology has to be taken into account at the same time. A large and important field of work for the care of cultural environments awaits us - a field that involves local authorities, administrators, building material manufacturers, building contractors, and restoration consultants. We must work together so that the modern architectural heritage is preserved and cared for, and to ensure that future generations will have the opportunity to appreciate historical continuity.

Lena Simonsson is head of the department for architecture, culture and environment, of the Riksantikvarieämbetet (National Trust) and a member of the Swedish DOCOMOMO Working party. Translation by Michael Perlmutter.

Post conference tour

Stockholm, sweden, September 19

This conference tour follows directly after the 5th International DOCOMOMO Conference in Stockholm, and will give a very good opportunity to see some of Sweden's most important modern architecture.



Aerial view of the new town Vällingby, built in the 1950s. Photo: Stockholm City Museum.

We will travel by bus through Stockholm and see architecture from the period 1930-1950, and make stops at some of the more important objects. After a short stop at one of the first modern buildings in Sweden, the Student Union building by Sven Markelius and Uno Åhrén, we will pay a longer visit at the recently restored Sveaplan secondary grammar school for girls from 1936. Today it is used by the university and still a place for education. The Swedish DOCOMOMO Working party has been actively involved in saving the building. Another highlight on our tour is the Vällingby community centre from the

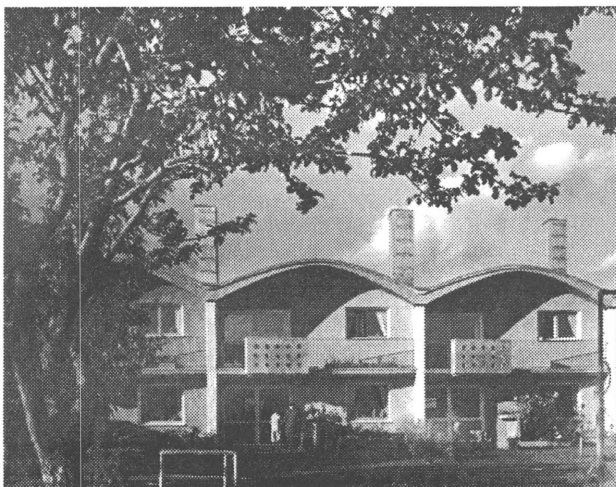
1950s. It is a well equipped centre with working places, a community hall, shops, churches and linked with the city centre by underground. The concept was 'work, housing and service', and Vällingby became a model of interest for many other countries.

We will pass huge housing areas from the 1930s, both public housing and villas. The villa-area Södra Ängby consists of 500 villas in Modern Movement style, and is probably one of the biggest areas of this kind in the world. It is well kept, and building and renewals in the area are restricted by law. Lunch will be served at a restaurant designed by Ralph Erskine, who has been invited to join us during the meal.

We will have a short stop at Markelius' Collective House, and then continue the tour to one of the most famous sites in Stockholm, which is also one of the few objects from the 20th Century protected by the World Heritage List: the Woodland Cemetery by Gunnar Asplund and Sigurd Lewerentz. In the evening we are all invited to a reception at the Italian Culture House by Giò Ponti.

• Fee: SEK 400.--, including guided bus tour, a small guidebook in English, lunch and refreshments.

More information from the Swedish DOCOMOMO Working party (see address elsewhere in this Journal), for registration contact the Stockholm Convention Bureau, P.O. Box 6911, 102 39 Stockholm, Sweden, fax +46-8-348441.



Ralph Erskine's housing in Gyttorp is being renovated with state building conservation funds. Photo: H. Nelsäter.

The future of Brasília's past

A prelude to the Millennium Conference

The desire to preserve buildings and urban areas from the past in an organised manner for cultural reasons, emerged in a period when one began to feel the dynamics of the Enlightenment and the Industrial Revolution.

While the poet Thomas Carlyle wrote about England in 1828 'we are living in the age of the machine in every inward and outward sense of the word', and thirty years later the great Catalan urban designer Ildefonso Cerda said 'in this age everything is movement', Eugène Viollet-le-Duc and John Ruskin were implementing their ideas about restoration and care for the architectural heritage. The emotional desire to preserve is very understandable in a period of dynamic rationality. In the same token, it is scientifically and emotionally evident to sustain the authentic Brasília for future generations.

by Hubert-Jan Henket

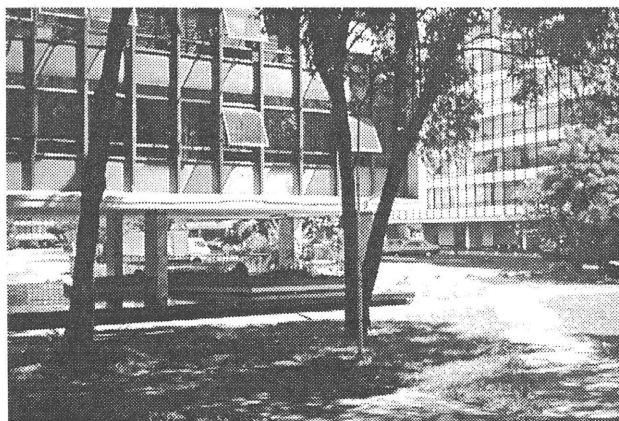
After several years of stagnation Brasília and her immediate environment have grown dramatically and changed accordingly. Those who could afford it, turned away and retreated in private enclaves at a comfortable distance of the modern Utopia. Those who could not afford it were pushed out of the city to satellite towns, which today harbour eight times more inhabitants as the Plano Piloto which houses only 300,000 inhabitants. Those who actually live in the original city of Lúcio Costa and Oscar Niemeyer have adapted essential parts of the concept to fit their social and cultural needs. Shopping areas in the superquadras have been changed to shopping streets, flats have been combined to larger units, informal street business and prostitution emerges around the bus terminal, government offices such as the Ministry of Foreign Affairs were considerably enlarged and high rise post-modern office towers dictate a centre. All in all the contradiction between the authentic idea

and reality is rapidly getting more evident. Meanwhile Brasília is still for many the symbol, or should have been so according to others, of an emancipated society. Besides, together with Chandigarh it is considered to be the only realisation of a complete city in accordance with the ideas of the Modern Movement. It should be noted as well that many inhabitants of Brasília greatly enjoy the qualities of the original concept, such as its spaciousness, clearness, comfort, fresh air and nature close at hand. Enormous advantages which other Brazilian cities often dearly miss.

Million dollar question To guarantee the preservation of Brasília's past for the future, the city is enlisted in local and national formal heritage procedures. Even more, Brasília, as the largest urban area and one of the very few representatives of 20th century cities, has been put on the World Heritage List of UNESCO. But the million dollar question is if and how one can preserve a city for eternity which by its nature is a living organism and, even more complicated, a living organism where Utopia ideals and social reality are at loggerheads. As a first prelude to the debate about this matter at the 6th International DOCOMOMO Conference in Brasília in September 2000, I like to present a few thoughts about this subject.

Most buildings and urban areas are realised with a functional goal in mind. In other words they are meant as utilities. Yet there is more. We also want this utility to have meaning, to be an expression of a vision, something that can touch our feelings, that will elevate us, if only for a brief moment, above everyday reality. Nietzsche in 1872 said it clearly: 'The truth is ugly, we turn to art, in order not to be drowned by the truth'. This means that architecture and urban design could be defined as utility art. And

Trees and pilotis on the courtyard of a residential *quadro* in Brasília. Photo: W. de Jonge.



one could argue that this utility art is valuable if the designer has managed to capture the soul of a specific need and a specific context, if the prosaic, the poetic and its meaning are in equilibrium. However, sooner or later our requirements will change, which means that the original utility doesn't fit our demand any longer. To meet these changing requirements we adapt existing buildings and urban areas continuously.

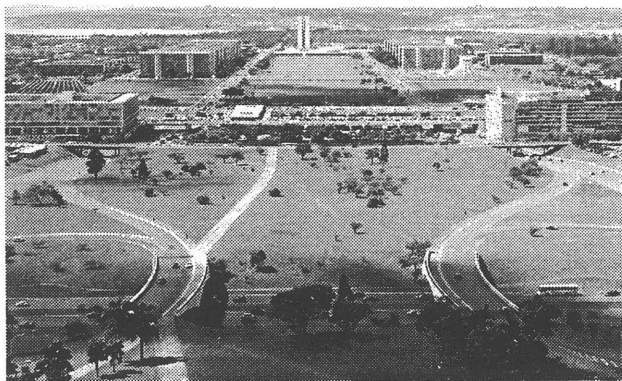
Only in exceptional cases when the emotional, the conceptional or historic value of a building or area is sufficiently obvious, are we prepared to temper our functional and economic requirements. In those instances it is the emotional presence of the utility or its conceptional meaning which we like to sustain, rather than the utility of the object. And here we are confronted with a paradox of conservation, even more so if this involves buildings of a functionalist approach. While the original building or urban area is primarily designed and realised as a utility, after a certain period in case of conservation we are prepared to accept dis-functioning in favour of emotional or conceptional satisfaction. The *raison d'être* of a building in that case is not any longer being a utility but a work of art. In case of a single building this paradox can mostly be solved. In case of a complex organism such as an urban area it gets rather more complicated. If it concerns a complete city, as in the case of Brasília, it becomes an enormous intellectual and functional *tour de force*. And if one also means by preservation the actual physical conservation of the authentic whole, it becomes nonsense.

Lina Bo Bardi

There are several key factors which, to my mind, are important when designing an approach for the preservation of the original Brasília.

- Preservation consists of physical conservation of objects and of documentation. Particularly due to advanced methods available today, documentation is in many instances a more effective way to record concepts, meaning and perception than actual conservation.

The monumental axis of the plano Piloto, Brasília.
Photo: R. Michels.



- The approach towards heritage care for Brasília should be based on the essence of the intentions of the Modern Movement, that is social, technological and aesthetic innovation. The main task confronting us, and not only in Brasília, is to find an equilibrium between the value of the enormous building stock of the last eighty years and our needs. A new approach is needed combining new buildings, re-use and conservation to a comprehensive and integrated whole. Brasília offers an exciting possibility in this respect.
- In line with the idea of the Modern Movement, the approach for the future of Brasília should be based on an open and controllable decision-taking process in which the desires and requirements of all groups of users are taken into account equally. It would be a great challenge to adjust conditions in such way that the original social ambitions could get nearer to target after forty years.
- This new approach should be more sympathetic towards the specific character of the Brazilian culture than has happened so far. Particularly in Brazil fascinating examples are to be found of cross fertilisation between the aims of the modernists and the indigenous culture. One example is the *Escola Parque* in Salvador, designed in the 1950s by Rebouças and Duarte, in which social needs of the *Favela* dwellers and the didactic ideas of the educationalist Teixeira are effectively and beautifully interwoven.

Particularly in the work of Lina Bo Bardi inspiration is to be found concerning the unity between the old and the new, the prosaic and the poetic, between the specific Brazilian and the ideas from elsewhere. She always acted with respect for open processes. Sadly there are also negative parallels to be drawn between Brasília and the work of Lina Bo Bardi. The Arts Museum of São Paulo, one of her most beautiful buildings, has been changed so dramatically in the last few years that hardly any of the original qualities have been untouched. Her biographer and co-operator Marcelo Ferraz has rightly organised a public outcry against these mutilations. Of course requirements change in due course, yet this doesn't mean that the essence of authentic ideas have to be violated. It is by no means realistic to preserve the authentic in a dogmatic fashion, but it is equally insensible to deny the essential qualities of the existing. The true task one is faced with in Brasília is to combine the positive qualities of the original with today's requirements and with the specific cultural characteristics of Brazil. Lina Bo Bardi has shown how Brasília's past can strengthen its future.

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