

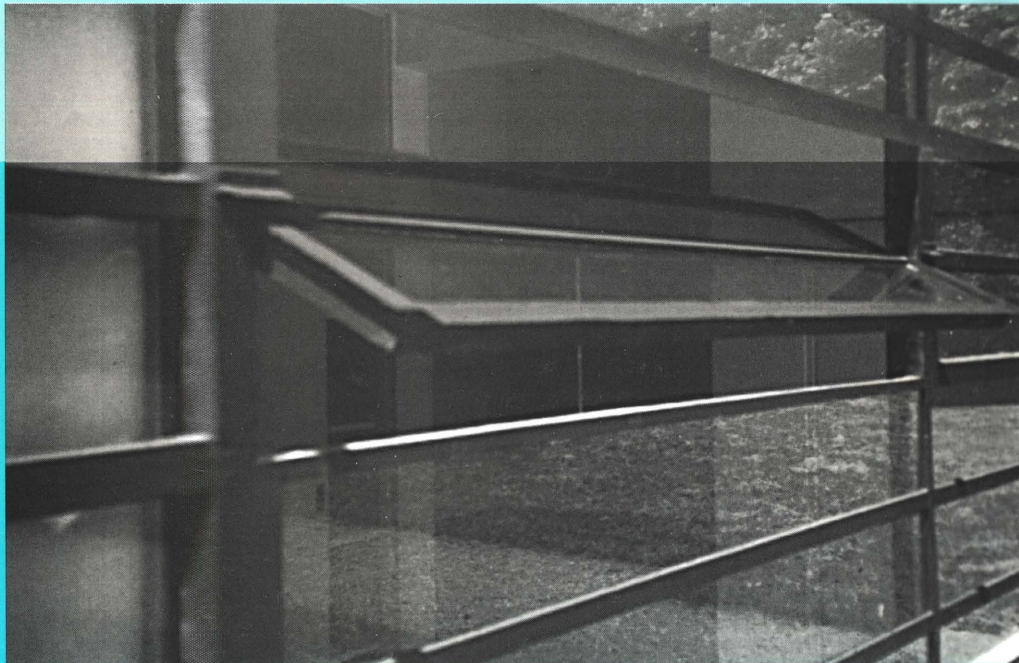
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international working party for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

Journal 20

Windows to the Future



January 1999

international working party for
documentation and conservation
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modern movement

Journal 20



On the cover: A window of the restored Villa Savoye in Poissy, France, Le Corbusier (1928-29).
Photo: Wessel de Jonge.

Top: The Fancy Dress Party in Stockholm marked the Tenth Anniversary of DOCOMOMO.

Colophon

Editors

Wessel de Jonge, editor in chief

Eleonoor Jap Sam

Production

Eleonoor Jap Sam

Design

Bert Lammers, Eindhoven

Original cover design

Kees Ruyter, Amsterdam

Printing

Pabo Digital Services, Tilburg

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In the 20th Century Architecture, Urban Planning and Landscape during a brief, exhilarating, unique period were transformed in parallel with the Theory of Relativity, Cubism, Twelve Tone Music, Scientific Method, Rational Philosophy, Economic and Social Theory, Medical Science and Industrialisation.

Modern architecture was, consequently, a cultural imperative, which expressed innovative ideas, the early buildings retaining their potency to this day, and it is as much the spirit which generated these forms as the forms themselves which represent a crucial part of our intellectual heritage.

The built inheritance, which glorifies the dynamic spirit of this century, employed advanced technology which has not always endured long term stresses, and the functions which the buildings originally met have changed substantially.

*The preservation of significant buildings, as works of art, presents a demanding economic and physical problem. The continued life of both the icon and the ordinary as elements in an economically driven world depends first, upon a shared recognition of their cultural and social value and second, upon their continuing economic viability. The reconciliation of these two key factors lies at the core of an international crusade launched in Eindhoven in 1988 which initiated the founding of DOCOMOMO, an acronym standing for the **D**ocumentation and **C**onservation of buildings, sites and neighbourhoods of the **M**odern **M**ovement. The aim is to evolve and sustain a network for exchange of experience, public attention to this rich period of 20th Century cultural history, and create a register of the most important Modern Movement buildings.*

This initiative is directed towards:

- those who are involved in policy-making, legislation, financing and management;
- those who are professionally interested in the protection of Modern Movement buildings, sites and neighbourhoods including architects, urban and landscape designers, art-historians and critics;
- researchers, technical specialists and consultants who are actively engaged on restoration projects;
- teachers and students studying the Modern Movement.

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Scotland: active range

We have itemised our report under the following headings:

Campaigns for saving endangered buildings:

We have campaigned for the statutory protection, through 'listing' or 'conservation areas', of a number of important postwar monuments, including Monktonhall Colliery (the last survivor of a daring programme of deep coal mines of the 1950s and 60s), St Columba's Church, Glenrothes (a key work of Postwar Calvinist church architecture), but with little success, due to the apparently negative attitude of Historic Scotland (the official Scottish government heritage organisation) to modern architecture. This attitude contrasts markedly with that of the official body charged with heritage recording and database activities, RCAHMS, which has engaged energetically with the challenge of the modern heritage.

Conferences/lectures/lecture series:

Members, including David Whitham, Diane Watters and Miles Glendinning, have lectured on modern architecture to university departments and local societies in Aberdeen, Glasgow and Edinburgh, and have also taken part in television and radio programmes on the modern heritage: Randal MacInnes is chief consultant for a forthcoming six-part BBC series on Scottish architectural history, with two programmes devoted to the Modern period. A new committee, the Modern Monuments Panel, has been set up in 1997, with a number of other organisations, to complement DOCOMOMO's work with broader initiatives in the field of database development and proselytising. It is proposed that the MMP should contribute to the Glasgow 1999 festival of architecture by organising a conference to explore the lessons of the modernist heritage for the urban issues of the future.

Conservation/restoration:

An ambitious committee, the Planning Archives Network, is in course of being organised, with members from DOCOMOMO, RCAHMS and Edinburgh and Strathclyde Universities. Its aim is to safeguard the archives and papers of important 20th Century Scottish planners and architect-planners, beginning with Patrick Geddes and proceeding to Percy Johnson-Marshall and Robert Matthew; the Robert Matthew collection, probably the most important in the early history of modernism in Scotland, is still largely kept in the late architect's own house, and efforts are now being organised to re-house it in more archivally stable surroundings.

Documentation/database:

David Whitham has continued his work on the ISC Registers, as well as coordinating our own domestic register activity. The Modern Monuments Panel (see above) is seeking to coordinate database structures used by its member organisations and the Planning Archives Network (see above) will have a strong

database-integration element. A collaborative initiative is being developed with RCAHMS in Scotland, and the official conservation/heritage database agencies in Hungary and the Netherlands, for a three-way collaboration programme (possibly under the aegis of the EU RAPHAEL project).

Excursions:

Several tours were organised by Diane Watters from Edinburgh to Glasgow and the west of Scotland, for members of the Architectural Heritage Society of Scotland, and students of Edinburgh University.

Exploration of new domains:

DOCOMOMO is seeking, through the Modern Monuments Panel and university contacts, to encourage and coordinate study and recording of architecture and planning of the Scottish new towns. A study of Cumbernauld, by post-graduate students at Heriot-Watt University, has already been completed. Miles Glendinning, as a member of the ISC/Urbanism, participated in its London meeting and the Scottish Working party is prepared to assist in testing urbanism and landscape files and appropriate database developments.

We are monitoring the M8 Arts Initiative, a motorway landscape project which has attracted international interest.

Exhibitions:

In 1996, a large exhibition was mounted at Edinburgh City Art Centre, with the lavish support of the Hong Kong Government, on the urbanism of Hong Kong. Two of our members were on the central organising committee throughout and it was largely at our instigation that the issue of social housing was given a key place - including the sending from Hong Kong of a complete mock-up of a public housing tower block flat the proposed Scottish-Hungarian-Dutch collaborative project (see above) has as one of its first activities a substantial exhibition, to be held in Glasgow and Budapest in March 1999, exploring parallels and contrasts in the modern architecture of Hungary and Scotland.

Publications:

- Miles Glendinning, Randal MacInnes, Aonghus MacKechnie, *A History of Scottish Architecture*, Edinburgh University Press, 1996 (chapters 8, 9 devoted to MoMo period).
- Diane Watters, *Cardross Seminary*, RCAHMS, 1997 (monograph on the rise and fall of Gillespie, Kidd & Cola's controversial work of 1959-66).
- Miles Glendinning (ed.), *Rebuilding Scotland*, Tuckwell Press, 1997 (official book of the DOCOMOMO Conference 'Visions Revisited' in Glasgow, 1992).

(Report compiled by Miles Glendinning and David Whitham, members of DOCOMOMO Scotland).

The Netherlands: excursion and diary

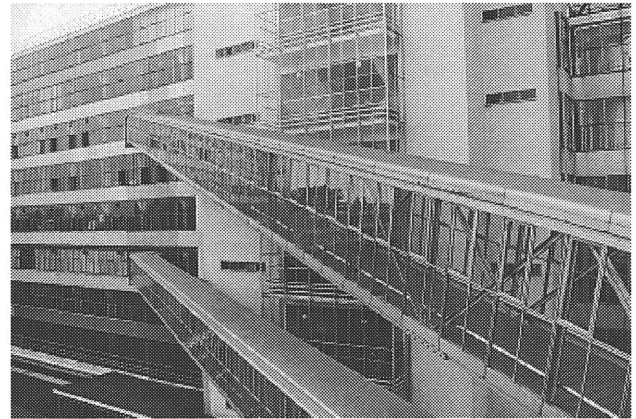
The first excursion in a series to be organised by DOCOMOMO-NL, to Jan Gerko Wiebenga's former Technical School in Groningen, has been a success. Forty visitors and another seventy students came to Groningen to be informed about the restoration scheme designed by DOCOMOMO's International Secretary Wessel de Jonge. At this occasion, Wiebenga specialist Dr. Jan Molema held the First Public DOCOMOMO-NL Lecture. Excursions to Gerrit Rietveld's Academy of Fine Arts (1957) in Arnhem and the 'Schunk' department store (1933-35) in Heerlen by F.P.J. Peutz are scheduled for 1999.

The Netherlands Architecture Institute dedicated its 1999 diary to 'The Modern Movement in the Netherlands' to celebrate the memorable fact that both the NAI and DOCOMOMO are ten years old. This diary, which has been produced in close cooperation with DOCOMOMO NL, contains the 'Top 50' National Register of The Netherlands. The illustrations, carefully selected from the NAI-archives by Marieke Kuipers and Mariet Willinge, are rarely seen or previously published pictures and drawings, some of them giving a surprising view of the Modern Movement in Holland. The diary can be ordered from DOCOMOMO-NL or NAI Publishers (ISBN 90-5662-084-3). The price is NLG 34,50 plus postal charges.

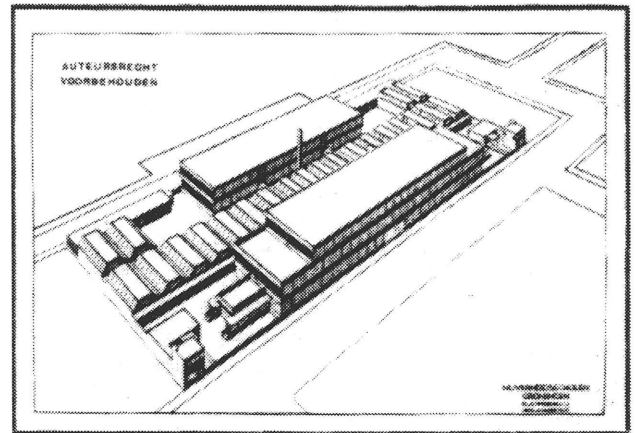
The Van Nelle factory in Rotterdam has been sold. The civil engineering and construction firm Royal Volker Wessels Stevin paid Sara Lee/DE 20 million Dutch guilders for this icon of the Modern Movement, which recently has been nominated to be listed as world heritage by UNESCO. The new owner has the intention to redevelop Van Nelle into a 'Center for Design and Communication'. The factory will be divided into 110-175 business units for architects, industrial and graphic designers and so on. The City of Rotterdam will complete a study about the

possibilities to improve the accessibility of the complex. A task force of project developers will make a redevelopment plan and the necessary feasibility studies, based on the present concept referred to as a 'knowledge catering design factory'. Potential tenants are requested to contact info@property-conversion.nl or Maatschap Van Nelle Ontwerpfabriek, PO box 817, 3000 DC Rotterdam, The Netherlands. Van Nelle is sold. But saved? We will keep you informed.

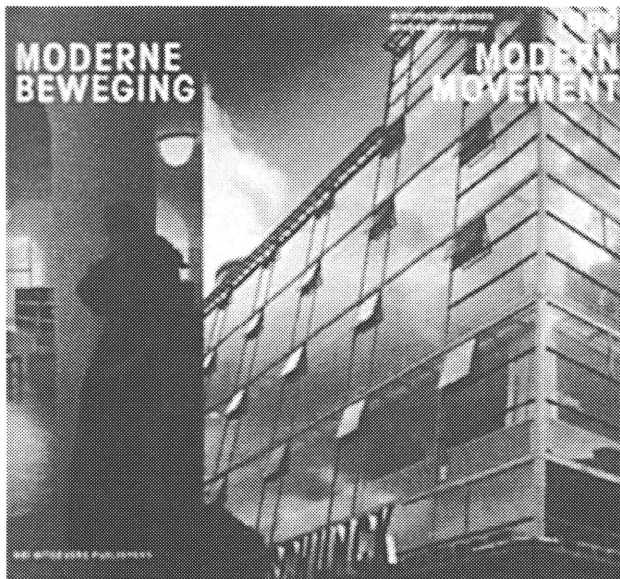
(Report by Rob Docter, Secretary DOCOMOMO-NL).



The transportbridges of the Van Nelle Factory in Rotterdam, the Netherlands. By courtesy of the Van Nelle Historic Archives.



Bird's eye view on a postcard published by Wiebenga. By courtesy of the Wiebenga family.



The NAI architecture diary 1999 'Modern Movement'.



Mariël Polman explains which colours were used in the original design of the Technical School in Groningen, the Netherlands. Photo: Wessel de Jonge.

and show their formal dexterity and exceptional detailing. This book will hopefully demonstrate the necessity for a, so-far neglected, policy for the conservation of this architecture in Greece.

(Report by Dimitri Philippides, Greek DOCOMOMO Working party).

Hungary: public interest

After the first stage of the National DOCOMOMO Register has been completed, the Hungarian DOCOMOMO Working party focused on a more comprehensive covering of the country's modern heritage. At present the survey of individual buildings is in process and photographic records are made of each item.

Various publications are under preparation by members of our Working party. An architectural guide book of Hungary's architecture is being prepared by András Ferkai and also for this publication, the photographic documentation is well under way. It will be the second volume of a series in English and Hungarian that concentrates on 20th Century architecture, the first being *Architecture in Budapest from the Turn of the Century to the Present* by J. Gerle, A. Ferkai, and Zs. Lőrinczi. In 1997, *The Topography of the Buda-side Between the Wars* has been the first volume of another series, and a second volume, on the Pest-side, is to be published by the same author András Ferkai. More editions in the same series involve other DOCOMOMO members.

Every autumn a private association in Budapest's II District, where the Modern Movement once came to full bloom, organises a two-day festival about architecture. This year's program was largely dedicated to the modern architectural heritage. This is another illustration of the growing public interest for modern architecture as a heritage issue.

This year will see the presentation of the exhibition 'The Brave New World: Emerging Modern Architecture in Hungary and Scotland', a common effort of the Hungarian National Board for the Protection of Historic Monuments and the MacIntosh Museum in Glasgow. More detailed information about this project will be published in the next edition of the DOCOMOMO Journal.

One of the most important modern structures in Budapest, the apartment house at 64, Béla Bartók Street in the XI District, has the former Simplon Kino at ground level. Unfortunately, the cinema has now been sold and the present owner intends to give the theatre another use. It seems that the original details in the interior will however be kept. The heritage officer in charge is in touch with the architects and promised to contact our Working party in case of proposals for large scale interventions, to allow us to pursue the owner to keep the old interiors.

The research department of the Hungarian National Board for the Protection of Historic Monuments has now drawn up a recommendation for the designation

of modern buildings and this list has been welcomed by our group. As a first result, the end-station of the Budapest' street car system was listed. This was particularly important to avoid an eventual demolition of the building in connection with the present construction works for the city's subway.

(Report by Tamás Pintér, Coordinator DOCOMOMO Hungary).

Italy: consultant to the Eternal City

The participation of DOCOMOMO Italia at the Stockholm Conference has been impressively numerous. This confirms that the bi-annual international conferences have become a relevant event for Italian members, who regard them as an excellent opportunity to meet colleagues and scholars in the fields, to enlarge their knowledge and the scope of their research, and to visit interesting sites. Due to the attention paid to the Stockholm International Conference in *DOCOMOMO Italia Giornale* (issues no.2 and no.3) with two full pages, the meeting has been particularly well attended, which also attracts new members.

Over the last two years (1997-98) DOCOMOMO Italia has addressed two major objectives:

- The International Conference, held in Rome on January 21-23, 1998 (see report in Journal 19). The Proceedings of the Conference are scheduled to be out at the beginning of 1999; the book, which includes all the papers, will have approximately 500 pages and will be published under the auspices and financial support of the ANCE (Italian Association of Building Enterprises).

- The publication of the *DOCOMOMO Italia Giornale*. The magazine comes out twice a year, and has gained a large reputation being unique in its focusing on the debate on conservation issues, and on the technical information about building renewal and restoration design.

As an important result of the January Conference, DOCOMOMO Italia counts at the moment over 160 individual members, and over 20 institutional members, including departments of architecture and civil engineering of the major universities, numerous public libraries, and other professional associations. DOCOMOMO members have been actively involved in lecturing on issues of conservation of Italian modern heritage all over the country. Also, new PhD. programs on these topics have been initiated at the university of Turin and Rome.

Special campaigns have been launched for the preservation of the cinema halls (by Libera, Morandi, etc.) in Rome, which are special features of the appearance of modern architecture in the capital city. An important agreement has been signed between DOCOMOMO Italia and the municipality of Rome with the objective of involving the association as a consultant for conservation of modern monuments.

(Report by Maristella Casciato, Coordinator DOCOMOMO Italy).

Denmark: MoMo on wheels

In February 1998, DOCOMOMO Denmark held its annual congress at The Danish Architect Centre, Gammel Dok in Copenhagen. Approximately 60 members visited the congress, and International Secretary Wessel de Jonge presented a highly appreciated speech about Modern Movement restoration and informed about the work of DOCOMOMO International.

DOCOMOMO Denmark was also happy to present a publication with 25 examples of Modern Movement buildings in Denmark at the congress, a publication that was made possible due to the financial support of Aalborg Portland. The publication has been distributed amongst all municipal architect offices with a request for help to register important buildings.

DOCOMOMO Denmark has been assisting in the ISC/T seminar at The Royal Academy in Copenhagen in May, and in September we were hosts of a pre-conference tour in the weekend before the Stockholm Conference. The arrangement was again accomplished with a great help of Gammel Dok, and with 35 participants, who from dusk to dawn, visited a number of MoMo sites, and though cats and dogs fell over both Arne Jacobsen's and Vilhem Lauritzen's major works we were kept the best company by the sweetest musical arrangements performed by architect Gunnar Wallevik at the grand piano and our guide at the Søllerød Town Hall.

At the Stockholm Conference the book 'Modern Movement Scandinavia' was published as a co-production of the Scandinavian DOCOMOMO Working parties.

In 1998, DOCOMOMO Denmark has in several cases acted as a watch dog for threatened MoMo buildings. In the beginning of the year the Mattssons riding school north of Copenhagen and designed by Arne Jacobsen in 1937 was proposed to be demolished. We proposed the building for consideration to be designated, but the listing was not carried out. But the proposal put a focus on the building, and it became a matter of media interest in both daily newspapers and national television. Finally the riding club decided to restore the building and in October it was again inaugurated.

DOCOMOMO Denmark has also been following the discussion of the future destiny of the Lauritzen Copenhagen Air Terminal (1939). In August, the Minister of Environment decided that the building, due to the construction works for the airport, will be put on wheels and moved to another site. After a restoration it will be listed and get a new function in the airport area.

For the coming year we will continue and intensify our work for the National Register. We will try to display our results on our website, which also is a result of the work we established in 1998, at www.docomomo-dk.dk. Welcome!

(Report by Ola Wedebrunn, Chair DOCOMOMO Denmark).

Dominican Republic: hurricane George

At this moment the Dominican DOCOMOMO Working party is not convening, due to the passing of hurricane Georges in October, 1998. Telephone lines were out of order and the country is still trying to make ends meet.

(Report by Gustavo Luis Moré, President Dominican DOCOMOMO Working party).

Germany: conservation in progress

In Germany a lot of MoMo buildings are under repair for conservation and for most of them, this is just in time:

- the *Bauhaus Building* in Dessau (Walter Gropius);
- the *Arbeitsamt* in Dessau (Walter Gropius);
- the *Meisterhäuser* in Dessau Klee/Kandinsky and Muche/Schlemmer (Walter Gropius);
- the *Laubenganghäuser* in Dessau (Hannes Meyer);
- the *Bauhaus Building* in Weimar (Van de Velde);
- the *Haus am Horn* in Weimar (Muche);
- the *Bundesschule* in Bernau (Hannes Meyer, see special note in this journal);
- the *Festspielanlage Hellerau* in Dresden-Hellerau (Heinrich Tessenow);
- the *Haus Schmincke* in Löbau (Hans Scharoun);
- the *Einsteinturm* in Potsdam (Erich Mendelson).

This list is not complete. Next year we hope to start with a *DOCOMOMO Newsletter Germany* to give all our interested friends up-to-date information. If you want more information or to organize a visit to this sites, please let us now, we help to contact the architects and other specialists.

Unfortunately the list of endangered MoMo buildings is long, perhaps longer as the list of preserved MoMo buildings. One example is the important settlement the *Blumenläger Feld* in Celle (Otto Haesler). See our special report on the current situation.

We would be glad to get your response and support in a short letter to keep the buildings in the original condition. Thank you for your help!

(Report by Berthold Burkhardt, Coordinator DOCOMOMO Germany).

Greece: new publication

This year the increasing interest for MoMo heritage in Greece is marked by the publication of *Urban Housing of the 1930s. Modern Architecture in Prewar Athens*, by D. Philippides (ed.), with photographs by T. Hatzidimitriou. This 180 page bi-lingual publication of contemporary photographs of still existing apartment buildings and suburban houses in the Athens area was prepared with the support of members of the DOCOMOMO Greek Working Group, who provided half of the six short introductory articles.

Although fragmentary, these photos explicitly testify to the rich (and so far unknown to the general public) sediment of works of the modern movement in Athens

compiled in 1997 by Dobrina Jeleva Martins-Viana, included those two buildings. Upon the request of Yavorov's designer, the architect Vassil Vulchanov, the Bulgarian Working party, in 1998, tried to promote the preservation of both buildings with articles and discussions with employees from the Sofia Municipality, the National Institute for Monuments of Culture and the National Council for the Preservation of Monuments of Culture at the Bulgarian Ministry of Culture. A letter of support was received from DOCOMOMO International Executive Committee, confirming the outstanding qualities of these modern monuments. Till this moment our actions remain without result.

The Bulgarian Working party tries to promote the ideas of DOCOMOMO International to the employees of the National Institute for Monuments of Culture and thus to change their way of thinking about historical limits for preservation. Some of them are already interested in the work of DOCOMOMO International. Due to the present economic difficulties in our country, there is no state institution able to finance the complete collection of information about the Modern Movement in Bulgaria. So, members of DOCOMOMO Bulgaria discovered the opportunity to promote this activity, working on different research projects, supported financially by state and non-governmental funds. M. Arch. Miriana Iordanova and PhDr. Arch. Konstantin Boiadjiev proceed with their work on the research project 'Processes in the Bulgarian architecture of 1930s-70s (Modern Architecture in the Totalitarian Societies)', supported by the National Science Fund of the Bulgarian Ministry of Education, Science and Technology, after the selection procedure for 1997.

PhDr. Arch. Ljubinka Stoilova and Dr. Arch. Petar Iokimov currently work on a two years research project Regional Reflections of the Modern Movement in Bulgaria Between the Two World Wars. Contribution of Women supported by the Research Support Scheme/Open Society Institute/Higher Education Support Programme (RSS/OSI/HESP No. 964/1997), Prague, after the selection procedure of RSS for 1997. The consultant of the project is Arch. Milka Bliznakov, PhDr. in Modern History of Architecture - Professor Emerita at the College of Architecture and Urban Studies at the Virginia Polytechnic Institute and State University in Blacksburg, V.A., USA. Prof. Bliznakov is also a co-founder of the International Archive of Women in Architecture, settled in Blacksburg, V.A., USA.

Stoilova/Iokimov work together with another member of DOCOMOMO Bulgaria - architect Galina Ivancheva from the National Institute for Monuments of Culture. They try to disclose the works of less-known Bulgarian architects who lived and worked in small towns of the country, like Pleven, Kazanluk, Stara Zagira, Vidin. The project emphasises on the systematic collection of information by the means of the DOCOMOMO register fiches. During the current

year the architects Valentina Varbanova and Galia Stoianova from the National Institute for Monuments of Culture were invited to compile register fiches respectively on modern interior architecture of Hrabur Popov's apartment in Sofia and on modern buildings in the small Bulgarian town of Iambol.

Another important moment is the search for information about Bulgarian women architects who worked during the period between the two world wars. Their names are still quite unknown in the home country. In this manner the members of DOCOMOMO Bulgaria enrich with new data both their historical interpretation on the investigated development of the Modern Movement and the work of DOCOMOMO Bulgaria.

(Report by Dr. Arch. Ljubinka Stoilova, Coordinator DOCOMOMO Bulgaria).

A list of Modern Gardens and Landscapes in Bulgaria has been compiled by PhDr.Eng. Julia Radoslavova, junior researcher in Gardens and Landscape at the Centre of Architectural Studies at the Bulgarian Academy of Sciences. The development of Landscape architecture in Bulgaria began at the end of the 19th Century after the National Liberation of the country in 1878.

Initially, foreign gardeners were invited to arrange the gardens and parks in the centres of the bigger Bulgarian cities, like Sofia, Plovdiv and Varna. Several greater and important central city gardens appeared in the capital Sofia before World War II. The wave of modern parks and landscape development has emerged in Bulgaria after World War II and especially during the 1970s. Among the numerous examples are the following greater city parks:

- The Park Kailuka in the city of Pleven (design by Arch. Delcho Sugarev and Eng. Stoicho Kodzhamanov, 1950s; entire reconstruction with the part of the forest-park, by Eng. G. Pukhalev and Eng. V. Vekov, 1965);
- The City Park in Dobrich (design by Eng. Kosiu Khristov, 1950s; entire reconstruction by Eng. Dimo Petrov and Dr. Eng. Krastan Karakashev, 1970s);
- The Park Kenana in the city of Khaskovo (design by Eng. Valentina Atanassova, Sofia, 1970);
- The Southern Park of Sofia (design by Arch. Magda Karlova, 1970, construction: 1970-72);
- The Northern Park of Sofia (design and construction by Eng. Ventsislav Kozhukharov and PhDr. Eng. Georgi Radoslavov, 1973-78);
- The Sofia Zoological Park (design and construction by Eng. Jordan Georgiev and Eng. Nedelcho Radoslavov, 1978-83).

(Report by PhDr.Eng. Julia Radoslavova, junior researcher in Gardens and Landscape at the Centre of Architectural Studies at the Bulgarian Academy of Sciences).

they should be. On the other hand there is a clear situation of the danger and imminence of destruction of many significant structures that demand objective action, and this is propelling a clearer and quicker sedimentation of the aims we should be committed to, and to enhance the identity of our group.

On the whole, it has been a very healthy and worthy discussion because questions were put clearly, persisting doubts were identified and the proposition of advancing on these issues before and during the preparation of our next national seminar (1999) was, accepted by everyone. The beautiful entourage offered by the Olivo Gomes Residence, now Parque da Cidade, a worldwide known project of Rino Levi and Roberto Burle Marx in São José dos Campos in the State of São Paulo, offered an inspiring ambience for an encounter, that we hope will find equivalents throughout our Continent.

(Report by Angela West Pedrão, Coordinator DOCOMOMO Brazil).

British Columbia: collaboration

The DOCOMOMO-BC Working party has been active on a number of fronts. We have recently been registered provincially as a society which gives us, among other things, the ability to apply for funding and grants from various agencies to undertake initiatives and projects. One of the projects that is currently being worked on is a resource guide/bibliography that includes information on the publications of architectural history as well as publications and articles on materials and technical issues related to Modern Movement sites. We would welcome suggestions from DOCOMOMO members who may be aware of particularly useful documents that could be referenced. The goal is to be able to provide the information to building owners and managers, architects, engineers and other practitioners who deal with Modern Movement sites. Another initiative to increase the profile of DOCOMOMO-BC has been the collaboration with Heritage Vancouver (a local heritage advocacy group with 200 members). Heritage Vancouver has agreed to allow the publication of an article on a subject related to the Modern Movement in their newsletter on a periodic basis. The first of these articles appeared in the November newsletter and was written by DOCOMOMO-BC member Ron Simpson who described the design programme for a series of government owned automobile insurance claim centres that were completed in the early 1970s.

Our group has also been actively exploring the development of a website that would provide information on current activities and include information such as the resource guide/bibliography mentioned above. The website would also allow for sharing of information, keeping in contact with members who may not be able to attend meetings regularly and provide links to other related sites.

Another initiative we have been working on is developing a proposal to publish an architectural guide for Vancouver. Research and information that was compiled in preparing the DOCOMOMO fiches for local buildings was the basis and has made an important contribution in the development of the proposal.

(Report by Marco D'Agostini, Coordinator DOCOMOMO-BC Working party).

Bulgaria: post-war landscapes

Due to political reasons, the significance of the architecture from the time between the two world wars has been neglected as 'capitalist' by the native historiography for the last 50 years. This circumstance has defined to a great extent the attitude of wide social circles' nihilism towards this part of the Bulgarian cultural heritage. The efforts of our Working party aim to promote a reassessment of architectural examples from that time and restoration of the prestige of the Bulgarian Modern Movement from the 1920-40s. At this stage, the greatest part of the members of our Working party are researchers in the field of history of Bulgarian architecture. Dealing professionally with the collection of information about architectural developments, they are able to promote the preservation of these monuments by publicity through articles and conferences. The compilation of register fiches is also a way of enlarging the knowledge about the Bulgarian Modern Movement. DOCOMOMO Bulgaria has sent 12 DOCOMOMO register fiches on modern buildings from the 1930s-40s, compiled by Dr. Arch. Petar Iokimov and PhDr. Arch. Ljubinka Stoilova. In 1996 nine of them were actualised regarding the DOCOMOMO publication on the worldwide Modern Movement Register. Two new register fiches about the housing estates of Tatarly/Iinden (1937-52) and Yavorov (1956-60), compiled by PhDr. Arch. Dobrina Jeleva Martins-Viana, were added in 1996-97.

In the current period the only state organisation responsible for the preservation of architectural monuments is the National Institute for Monuments of Culture. The present Law for the Monuments of Culture in Bulgaria protects only buildings, sites and landscapes older than 60 to 70 years ago. Some of the modern examples do not comply with that historical distance. In this sense our Working party meets rather serious difficulties with the preservation of such buildings and places, which could be declared as modern monuments of culture. Still, many of them are not officially recognised and legally protected by the relevant state Institute.

In this regard, DOCOMOMO Bulgaria has a serious problem with the Yavorov housing estate in Sofia. Two of its main public buildings (the Coffee House Fey and the Restaurant Ropotamo) are badly neglected and are falling into decay as a result of changes in ownership and privatisation.

The register fiche about the Yavorov housing estate,

Reports

Belgium: lecture series

The Belgian DOCOMOMO Working party organised a series of lectures on 'The Preservation of Modern Architecture - Conservation, Restoration, Renovation' at the Raymond Lemaire Centre for Conservation of the Catholic University of Leuven. The result has been quite satisfactory in the sense that the series produced a rather complete review of the main issues in MoMo conservation practice in Belgium, pointing also at the main problems. Most problematic are social housing renovation projects, for example the 1930s complexes by Alfons Francken in Antwerp and the Sint-Maartensdal complex in Leuven (1957-1967) by Renaat Braem. The historical evidence runs the risk to disappear due to the adaptation of the buildings to current social housing standards concerning surfaces, thermal insulation, and so on.

Another major problem is that newly built social dwellings are subsidised at a 100% rate by the government and renovations only for 60%, so that Social Housing Companies prefer to demolish the old stock.

As to individual housing - which always has been an excellent field of architectural creativity in Belgium also where MoMo architecture is concerned - the actual preservation practice lead to very interesting results mainly due to the strong motivation of the actual owners of the houses (for instance Henry van de Velde Dr. Martens Clinic in Astene, perfectly reused as a private house, with minimal interventions; the Léon Stynen house in Antwerp; the Marstboom house in Hove by Edward van Steenberghe, with a very delicate and precise extension). The architects involved seem to be very much aware of the current formal and technical problems in MoMo restoration even if in some cases the final solutions did not fully satisfy, and so induced an interesting debate among the audience. One lecture finally has to be mentioned explicitly: Marc Hotermans on the restoration of MoMo furniture ... fascinating, as restoring furniture as he does involves all the issues of restoring buildings, be it on a smaller but not less intensive scale.

The Belgian DOCOMOMO Working Party is actually preparing a new series of public activities for next spring, including visits to some major MoMo conservation sites such as the ongoing restoration of Henry van de Velde's Technical School (1936-1942) in Leuven by Georges Baines.

The attention of the international DOCOMOMO public should be asked for one of the major post-war, late-modern monuments in Belgium, the Post Office in Ostend by Gaston Eysselinck, listed as a monument since 1981 but as the actual post office recently moved to a new building, the future of the Eysselinck building seems to be very much compromised. Ostend also lost already its fascinating 1930s bath establishments under the seaside promenade, notwithstanding a large outcry against its demolition. On the other hand, Léon

Stynen's 1950s casino, originally to be demolished and replaced by a new casino (plus apartments), is now likely to be preserved and renovated with a certain degree of respect for the historical evidence, including the murals by Paul Delvaux.

And as some final good news from Belgium: as to the Dr. De Beir House (1924) in Knokke by Huib Hoste - extensively covered in DOCOMOMO Journal 6, pp. 44-47, and an exact contemporary of the Rietveld-Schröder house in Utrecht by Gerrit Rietveld - listed as a monument in 1991 but more particularly since then not really taken care of, a compromise seems to have been reached between the owner and the Flemish Government which finally could lead to a very urgently needed restoration.

(Report by Luc Verpoest, Coordinator DOCOMOMO Belgium).

Brazil: expansion

DOCOMOMO Brazil is passing through a period of expansion, not simply by the growth of the number of its members, but also regarding a wider coverage of the country, with less central regions being involved, eager to participate and reconsider our actual fields and boundaries of discussion.

This is a nerve-wracking problem for the Brazilian DOCOMOMO Working party since its beginning: combining the size of our national territory with the richness and variety of its architectural expressions, and yet be able to work together, and this relates to a consolidation of a more complete historiography. In this way, we intend to organise ourselves in regions, which shall be comprehended by the states of the country, and for each one we will have a representative responsible for communicating the main activities and decisions of the state to the national coordination, so we can have a faster and more effective work. Each representative to be chosen by the members of the region considered.

Last October we had a first regional meeting of the members of São Paulo. It was a very positive encounter because very essential issues were arisen, such as: what in fact is DOCOMOMO, how does this network conceptualise the matters with which it works, which should be its role between other already existing institutions (such as heritage offices, professional organizations, foundations, archives, and so on), and how can it get involved more actively in the preservation issues.

Considerations bring together existing expectations of many members (and others), that a ready-made procedure, values and determinations exist and are unilaterally imposed on our working party; rather than this being an opportunity of producing a new reality in terms of understanding and organization of our object of work (though it certainly would be easier and more comfortable the other way around). Consequently this produces questions such as: which exactly are the adopted references and parameters to evaluate and react, instead of discussing and proposing of which

for the 'Alvar Aalto - Baker House. The Preservation of Modern Architecture' conference, scheduled for October 1-2, 1999, at MIT, Cambridge MA, USA, to join in a celebration of the completion of the careful restoration and 50th Anniversary of Baker House. Themes involve Interpretation of the Work of Aalto; Significance Today; MIT's Baker House as Architecture and as Social Environment; Social and Educational Impact of Student Housing; and the Preservation of Modern Architecture. The deadline has by now been passed. Please contact Stanford Anderson, Head MIT Department of Architecture, P: +1-617-253-4111, F: +1-617-253-8993, E: soa@MIT.edu, for more information.

- *Pier Luigi Nervi. Savoir construire* is a translation from the Italian *Costruire correttamente*, the only publication he left behind. For Nervi, a proper technical and economic response has always been the core of beauty, as demonstrated with his hangars, sports halls and factories, with the UNESCO assembly hall in Paris and the Audience Hall for the Pope in Rome. Fine lines that intersect or undulate - an engineer that makes you dream. Published by Éditions du Linteau in June 1998, it can be ordered at FF 150.- from Picard Librairie Internationale, 82 rue Bonaparte, 75006 Paris, F: +33-1-4326 4264, E: picard@mail.maxo.fr.
- The International DOCOMOMO Register has been moved to the Netherlands Architecture Institute NAI in Rotterdam, where it is now fully accessible to the public. A copy of DOCOMOMO's agreement with the NAI on formal conditions for access, updating and upkeep of the documents is available on request.-WdJ
- 'Aalto in Seven Buildings', the successful exhibition produced by the Museum of Finnish Architecture will continue to tour Europe. The 1999 tour schedule includes Lisbon, Portugal (Bélem Cultural Centre, February-April); Berlin, Germany (Arts Academy, May 9-June 27); Glasgow, Scotland (Gallery of Modern Art, July 30-October 10); and Aalborg, Denmark (Museum of North Jutland, November-January 2000).
- The inhabitants of Nagele - a famous late 1940s Team X town in the Noordoostpolder, the Netherlands - are increasingly aware of the particular features of their village. Against the will of the original architects, a.o. Aldo van Eyck, they insisted to extend the dogma of the flat roofs also to recently added housing. Now, an association of volunteers converted a former church into a simple but informative museum on the development of the town. Open 13:00-17:00, Mondays closed. Museum Nagele, Ring 23, Nagele, P: +31-527-65307.-WdJ
- A real Mondrian painting not on the wall, but as a toilet seat! At US \$ 120 it's much cheaper than the real thing and, according to manufacturer Pressalit, it lends a 'striking and artistic appearance to the lavatory'. The model was marketed for the 50th Anniversary of Mondrian's death and even has his

signature - in a durable synthetic. Do we need to reconsider The Image of Modernity (Journal 14)?

- When you are looking for the promotional and/or financial support for endangered monuments and sites of worldwide significance, you might be interested in the World Monuments Watch (MWW) and the World Monuments Fund (WMF). The WMF is a private non-profit organisation founded in 1965, which sponsors an ongoing program for the cultural heritage. The MWW started in 1996 a program for biannual lists of the hundred most endangered sites worldwide. Most sites belong to the pre-industrial, but the inclusion of Tel Aviv's White City in the 1996-97 list proves that the criteria are also valid for important sites of the Modern Movement. Notice however, that the WMF program is first and foremost an initiative for advocacy and raising awareness, aiming to reverse the threats, and not so much to support 'normal' preservation efforts. For eligible projects substantial grants can be provided - usually between \$10.000 and \$100.000-, if the applications suit the criteria. All nominations will be examined by a WMF Selection Panel, eventually in consultation with international conservation organisations (e.g. Europa Nostra, Getty Conservation Institute, UNESCO's World Heritage Centre and ICOMOS). Recently the WMF published the brochure *Criteria, Results & Indicators for Success and Case Studies from the 1996-1997 List of 100 Most Endangered Sites* and a *Nomination Form* for the 2000-2001 List of 100. Not all sites on the list of 100 will receive financial assistance, but at least support for advocacy. The WMF can accept complete nominations from all sources, but strongly recommend the involvement of preservation professionals advise on preparing the forms. It is not required that a nominator should have the same nationality as the endangered site. Contact for more information, brochure and nomination forms: World Monuments Watch program, 949 Park Avenue, New York, NY 10028, USA, P: +1-212-517-9367, F: +1-212-517-9494, E: watch@wmf.org; or WMF European Office, 34 Avenue New York, 75015 Paris, France, P: +33-1-4720-7199, F: +33-1-4720-7127; or the WMF internet-site www.worldmonuments.org. - Marieke Kuipers.

Belgian website

Also DOCOMOMO Belgium now features a website page on their aims and activities. The page is part of the website of the Catholic University of Leuven, host of the national DOCOMOMO Working party, and is managed by PhD. student Mario Santana Quintero. Visit DOCOMOMO Belgium at <http://www.asro.kuleuven.ac.be/rllc/docomomo/rllc9.htm>. What's in a name! -WdJ.

Building's history, use and constructive changes. The authors look at its meaning for the contemporary architecture, culture and politics, and describe its history during the Weimar Republic, the Third Reich, the GDR, up to the present. The themes range from the first architectural design to the future of the Bauhaus as a world heritage monument.

With contributions by independent specialists including a number of DOCOMOMO members (for example Wolfgang Paul, Marieke Kuipers, Christian Schädlich and Berthold Burkhardt), as well as a photograph documentation including unpublished material from the Bauhaus Foundation archives, this multifaceted book represents the new standard volume on the Bauhaus Building. -EJS

Wroclaw Modern Movement

That Wonderful Wroclaw Modern Movement by Stanislaw Lose (ed.), VIA, Wroclaw, Poland, 192 pages, 100 ill., available in Polish and English, ISBN 83-86642-73-4, US\$ 20 plus postal charges.

announcement

Recently the book *That Wonderful Wroclaw Modern Movement* was published, more information about this book, the authors, a table of contents and a short summary can be found on website: <http://www.id.pl/forum>.

Orders can be placed by e-mail: forum@id.com.pl or by mail: bookshop Ksiegarnia DOMINIK, pl. Dominikanski 2, 50-159 Wroclaw, Poland or P.O. Box 636.-EJS.

Louis I. Kahn

Louis I. Kahn. The Idea of Order by Klaus-Peter Gast with forewords by Anne Griswold Tyng and Harmen H. Thies, Birkhäuser -Verlag für Architektur, 1998, 200 pages, 25 colour and 280 b/w ill., linen hardcover with jacket, english, ISBN 3-7643-5659-6, sFr. 180,-.

announcement

Louis I. Kahn, together with Mies van der Rohe and Le Corbusier the most important hero of international Modernism, is presented in this extensive book - the first since the catalogue for the Louis Kahn exhibition in 1991 - in a new light. Kahn's attitude toward

architecture is strongly influenced by a spirituality which has caused the image of his oeuvre to be determined and sometimes even surpassed by his philosophy. If, on the contrary, one looks at the concrete design process of his buildings, the precision in the beauty of Kahn's architecture becomes visible and comprehensible.

Presentations and analyses of Kahn's essential realized buildings are the focal point of this book, from the early work, which has gained recognition only in recent years, to the large scale projects for the capital buildings of Bangladesh in Dhaka and the Indian Institute of Management in Ahmedabad. The book's starting point is the reconstruction of the design process of the buildings according to their plans and elevations ('plan analysis'). Kahn's distinctive Modernism, exemplified in projects such as the Richards Laboratories in Philadelphia, Pennsylvania, or the Kimbell Art Museum in Fort Worth, Texas, are traced back to their most simple and basic geometric shapes and are developed in their fascinating complexity. The drawings made exclusively for this publication, combined with previously unpublished photographs (Kurt W. Foster), and a clear argumentation essential for all those interested in the legacy of Kahn's work. -Berthold Burkhardt.

DoCoMeMo's

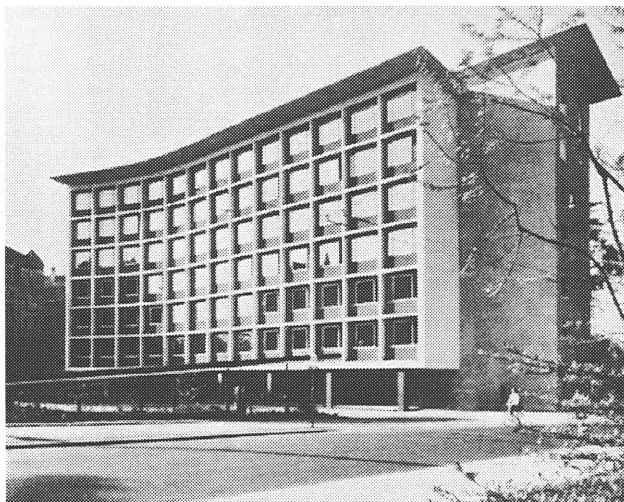
- In order for the delegates to prepare well for the Sixth International DOCOMOMO Conference in Brasilia, it has been decided to publish a special edition of the Journal in June 2000 on the 'DOCOMOMO Register for Urbanism and Landscape'. It is intended to present the results of the 1998-2000 Plan of Action that is focused on this part of the DOCOMOMO Registry, and which will be evaluated at the Conference. The edition will be guest-edited by Marco Aurélio Gomes and will be produced in close cooperation with the Conference' Organizing Committee.-EJS
- Just Renckens' book *Facades and Architecture. Glass and Aluminium* is now also available in English and German. Renckens was a key note speaker at DOCOMOMO's Curtain Wall Refurbishment Seminar in 1996 and his paper is published in Technology Dossier 1. Orders can be sent to: Renckens Advies, De Zoom 7, 6581 DZ Malden, the Netherlands.-WdJ
- *Henri Sellier. Une cité pour tous* is a direct testimony of one of the most eminent interwar urbanists in France, and is still of great interest for today. Selliers, mayor of Suresnes near Paris from 1919-41, was the first to consider towns and their problems in terms of agglomeration rather than commune, dealing with the complexity of the Paris' Banlieue. Published by Linteau in June 1998, it can now be ordered at FF 150.- from Picard, see below.
- A Call for Papers has been distributed in Stockholm

Swiss postwar architecture

Departure to the Fifties: War- and Postwar-Architecture in the Canton of Berne, Switzerland, 1939-1960, by Bernhard Furrer, Berne 1997. Smooth cover, 284 pages in German and French, 650 b/w ill., sFr. 49.- ISBN 3-7272-9250-4.

announcement

In Switzerland, the economic and cultural euphoria of the 1920s and 30s, which had produced new architectural elements and forms that reflected its belief in progress, was superseded by the economic crisis and World War II. These in turn created new challenges for designers of buildings. External conditions such as the concentration on basic building tasks (especially housing construction), the need for austere simple solutions and the limited availability of building materials were overlaid by a return to traditional values and retrospection that left its traces for another one and a half decades after the War. Thereby, the basic experience of the *Neues Bauen* ('New Building') - largely sponsored by the same protagonists - was not discarded but rather recontextualised. Thus, an 'architecture between adopted modernity and new traditionalism' was developed. Around 1960, in the wake of rapid economic growth, it was replaced by a functionalist architecture referring to the 'International Style'. This is the first comprehensive and scientific analysis of this period of architecture ever undertaken in Switzerland, here exemplified by the Canton of Berne. The conclusions drawn do not apply only to Switzerland but in part to the neighbouring countries as well. They may lead to inventory purposes and preservation maintenance and to a critical understanding relevant to today's design work.



Berne Building of the Customs Administration, Reinhold Stücheli, architects 1951-52

Architecture and modernity

Architecture and Modernity. A Critique by Hilde Heynen, The MIT Press, November 1998, 240 pages, 103 ill., ISBN 0-262-08264-0.

announcement

Critical theories such as those of the Frankfurt School on the twenties and thirties gave rise to a complex and sophisticated critique of modernity and modernism. The history and theory of 20th Century architecture, which developed rather independently of this rich tradition, appear naive and unbalanced in comparison. In this exploration of the relationship between modernity, dwelling, and architecture, Hilde Heynen attempts to bridge this gap between the discourse of the modern movement and cultural theories of modernity. On one hand, she discusses architecture from the perspective of critical theory, and on the other she modifies positions within critical theory by linking them with architecture. She assesses architecture as a cultural field that structures daily life and that embodies major contradictions inherent in modernity, arguing that architecture nonetheless has as certain capacity to adopt a critical stance *vis-a-vis* modernity. Hilde Heynen is a professor in theory of architecture at the Catholic University of Leuven, Belgium. -EJS

The Dessau Bauhaus Building 1926-1999

The Dessau Bauhaus Building 1926-1999 by Margret Kentgens-Craig (ed.) Birkhäuser Verlag AG, Basel, Berlin, Boston, 208 pages, 240 ill.: 30 colour and 30 duotone, available in German and English edition, DM 98,-/ sFr. 88,-.

announcement

With the Bauhaus in Dessau, Walter Gropius created a building in 1925-26 that not only represented a 'demonstration of architectural Modernism', but also became a center of crystallization for the creative forces in its time during the few years of its original use as a school with studios, until it was closed down by the Nazi's in 1932. Today, the Dessau Bauhaus Building still is a famous building, presently in use as a centre for cultural activities, and the building has been undergoing extensive restorations since 1997. The book documents all phases of the Bauhaus

Baltic MoMo registers

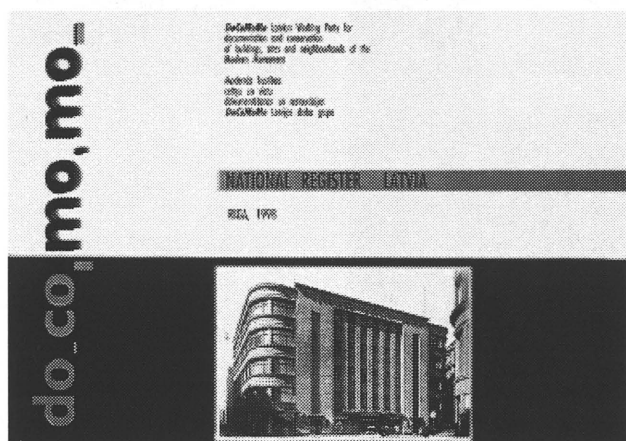
Presented in Stockholm

After Slovakia, Hungary, the Czech Republic and Denmark, again three member countries published their National DOCOMOMO Registers as a booklet. This time we welcome the register catalogues of the three Baltic States: Lithuania, Latvia and Estonia. It is a fantastic achievement and it must be said that the countries of the former Eastern Block of Europe appear much more successful in making their hard work public than most of the West European DOCOMOMO Working parties - with Denmark as a positive exception! Though we have to admit that the Baltic register booklets were partly sponsored by the Swedish government.

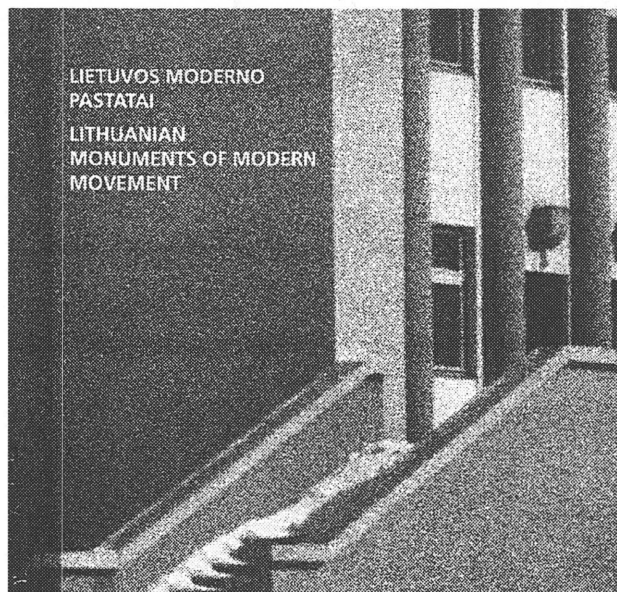
All three publications have their particular design and colour. Latvia decided to take the previous publications of Slovakia, Hungary and Czechia as an example for the graphic design, while Lithuania and Estonia adopted a more independent lay out and art work for their catalogue. The Estonian publication doubles as a practical guidebook on Estonian functionalism. The contents of the booklets are as professional as one may expect of the national chapters of the DOCOMOMO Register. All of them are bilingual and have English texts next to the national language. The presentation of each building with at least a picture and a plan, however simple it may be, again proves to be very effective indeed. A great success!

Nordic functionalism

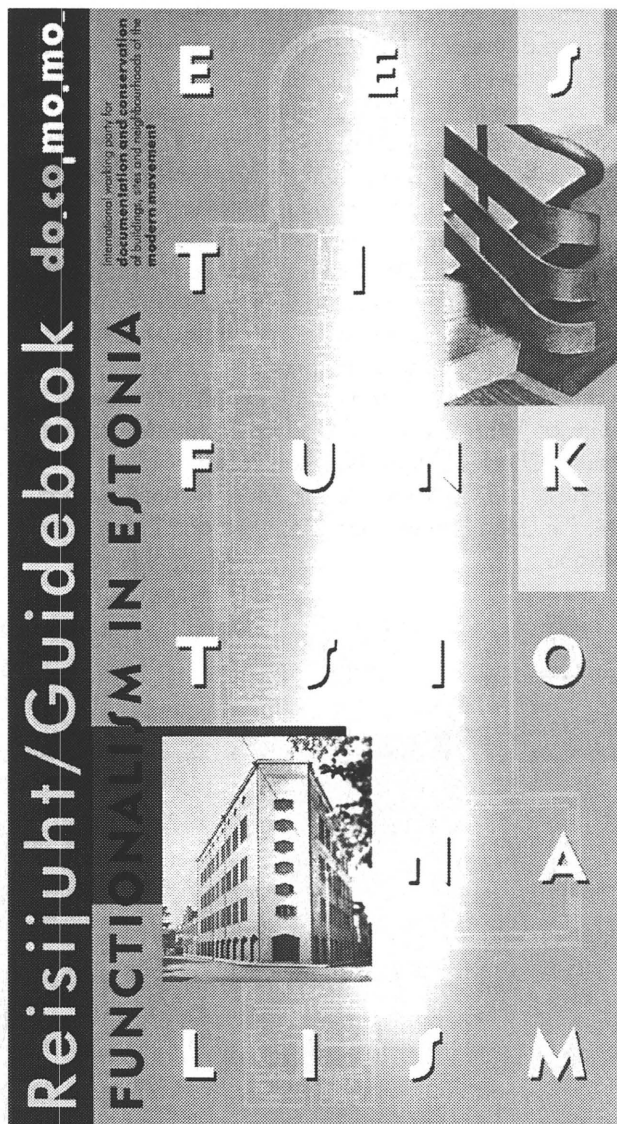
In the next Journal we hope to review the exceptional publication on Nordic functionalism that was presented at the Stockholm Conference. *Modern Movement in Scandinavia - Vision and Reality* is a co-production of the DOCOMOMO Working parties of the Nordic States: Sweden, Norway, Finland and Denmark, and a group of specialists on MoMo architecture in Iceland. Edited by Ola Wedebrunn, this common effort has resulted in a great reference work that can be ordered through DOCOMOMO Denmark.-WdJ.



Latvia: 'National Register Latvia'.



Lithuania: 'Lithuanian Monuments of Modern Movement'.



Estonia: 'Guidebook Functionalism in Estonia'.

The conservation of architectural aluminium

by James Ashby

'When I was a boy I first heard about aluminium. It was a precious metal.... it immediately captured my imagination. For a long time people have been extremely happy to claim heaviness and weight as a virtue and merit of design. I was quite in opposition to the idea that architecture should be measured by the pound or by the ton. On the contrary, I thought that if you could make it extremely light, it would be something of our own....' Richard J. Neutra.

Research on the conservation of architectural aluminium has recently been executed at the Centre for Conservation at the University of York. While considerable corrosion research had been executed on the aluminium alloys used in mobile applications such as ships, aeroplanes, engines, and industrial equipment), structural applications and infrastructure, the field of the architectural conservation of aluminium and its alloys is in its infancy.

Perhaps due to the fact that aluminium is now so commonplace in our daily contemporary experience, the significance of aluminium elements in our historic buildings is often under-valued. Metallurgists, architects, engineers, artists and craftspeople of the late 19th and the 20th Centuries developed the unique properties of aluminium; and their many forms of architectural expression remain a significant cultural legacy. Looking back at the previous century, the list of architects who have used aluminium in their design is a virtual 'Who is Who' of modern architecture: Marcel Breuer, Charles Eames, Norman Foster, Walter Gropius, Ludwig Mies van der Rohe, Richard Neutra, I.M. Pei, Jean Prouvé, Eero Saarinen and Frank Lloyd Wright.

In recent years an appreciation of the architectural patrimony of the modern era has emerged within the academic and professional conservation community. As these buildings age, the conservation of 20th Century metals become a preservation challenge. The research addresses the following issues:

- the history of architectural aluminium and aluminium alloys;
- identification of the material properties and characteristics of architectural aluminium and aluminium alloys;
- performance factors and the deterioration processes which affect the materials and their surfaces;
- techniques for identifying architectural aluminium and its various alloys, and for assessing their condition;
- appropriate conservation techniques;
- future directions for research and further activity in the conservation of architectural aluminium.

Comments on the subject are welcome and should be directed to James Ashby, Restoration Coordinator, Dymaxion Project, Henry Ford Museum & Greenfield Village, 20900 Oakwood Blvd., P.O. Box 1970, Dearborn, Michigan, 48121-1970, USA or JamesA@hfmvgv.org.

James Ashby is a Conservation Architect based in Toronto, and is currently coordinating the restoration of Buckminster Fuller's 1946 Dymaxion Dwelling Machine, at the Henry Ford Museum in Michigan.



Aluminium-clad private residence at Almondbury, England by designer/builder Peter Stead (c. 1959). Photo: James Ashby.

given rise to structural damage and deficiencies. An private organisation founded in 1990 named 'Historic Monument- Federal School, Bernau', with the goal of restoring the school, has succeeded in carrying out the first measures in this restoration programme. Thus, the organisation set up its central office and documentation centre in one of the houses formerly provided for the teaching staff, thereby restoring the accommodation to its original form.

According to the latest plans a Grammer (High)School is to be established in the buildings of the *Bundesschule*. More details of the planning will emerge following the results of a competition. A concept for the restoration of this historic MoMo building has been developed by the Ministry of Science, Research and Culture of the State of Brandenburg, as the owner, in cooperation with the local authority for Historic Monuments.

Winfried Brenne is an architect in Berlin and a member of DOCOMOMO Germany.

Otto Haesler Initiative

Society established

by *Berthold Burkhardt*

With the intention to preserve and support the architectural heritage of Otto Haesler (1880-1963) the 'otto haesler initiative e.v.' was founded in april 1998

in Celle/Germany. Members are art historians as well as architects and relatives of Otto Haesler and interested citizens, and last but not least, members of DOCOMOMO Germany of course.

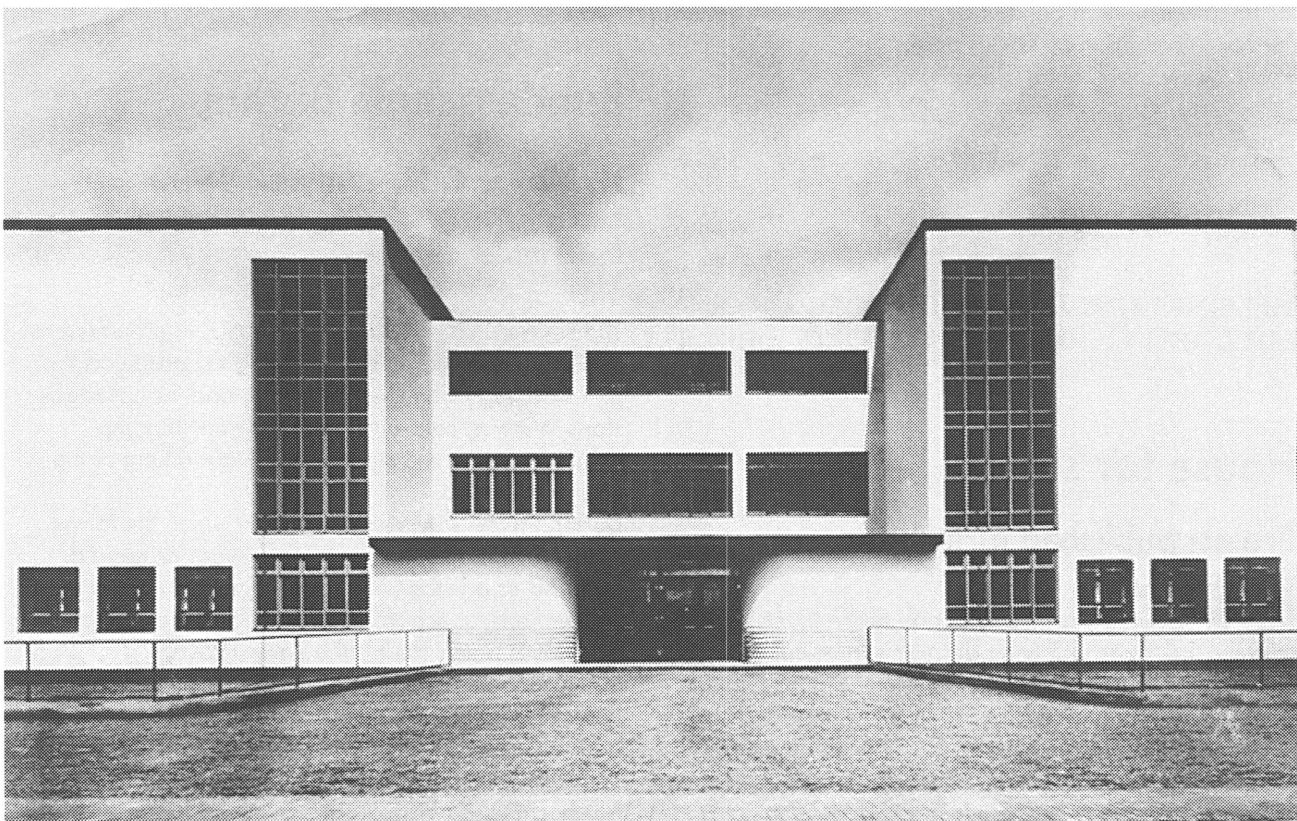
In Celle, Haesler worked from 1906-1934. Some of his buildings of the Modern Movement in Celle are in risk, especially the housing scheme *Blumenläger Feld* built in 1931. The owner, the *Städtische Wohnungsfürsorge GmbH*, is currently planning a redevelopment that would destroy this housing scheme completely. With the intention to sustain the number of apartments and to extend the individual flats, the owner wants to build an additional storey onto the two storey volume. Also the characteristic facades and ground plans will be destroyed completely. Moreover the heritage authorities even approved this 'redevelopment' (see *Bauwelt* 1998, nr.38, page 2146/27).

The next aim of the Otto Haesler Initiative is to support the redevelopment and the restoration of the central hall of the *Volksschule* (1928) in Celle, which is registered in the DOCOMOMO list.

With events, guided tours and public relation work, e.g. the publishing of a Haesler guidebook next year, the Otto Haesler Initiative will present the architecture of Haesler to the public.

Berthold Burkhardt is an architect in Braunschweig and a Professor in Structural Design at the Faculty of Architecture, TU Braunschweig.

Southfacade of the *Altstädter Schule*, Celle by Otto Haesler.
Photo by courtesy of Berthold Burkhardt.



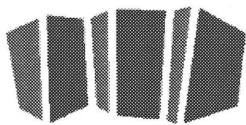
not only nature-given logs. It is also a raw material for several new building materials like plywood, chopped wood, fibre boards and masonite, and it is also the material of constructional innovations such as the balloon frame, that became of major importance for modern architecture.

To focus on the use of wood in the Modern Movement, the Fourth DOCOMOMO Technology Seminar 'Wood and Modern Movement' has the aim to focus on construction, expression and restoration of wood and wooden products in MoMo architecture. The seminar will take place June 1999 and the following day there will be a possibility to participate in an excursion to visit Modern Movement buildings in Helsinki.

This announcement is made to give a preliminary information on the seminar and to encourage possible speakers to send a short resume of subjects and case studies to the organiser. Topics could involve: wood used in Modern Movement architecture; wooden constructions; new wood based building materials; surface, treatment, paint, lacquer etc.; case studies on restoration and conservation of wood.

Deadline for submission of abstracts: January '99.
Acceptance of abstracts: January & February '99.
Deadline for submission of full manuscripts/papers: March '99. Tentative programme and registration from: March & April '99.

Send your papers to:
Ms architect Tarja Mäkeläinen Helsinki University of Technology, Dipoli P.O. Box 8000 FIN 02015 HUT, Finland, F: +358 9 451 4068 or E: tarja.makelainen@dipoli.hut.fi.
Further information on www- pages: <http://www.dipoli.hut.fi/docomomo>.



HELSINKI UNIVERSITY OF TECHNOLOGY
LIFELONG LEARNING INSTITUTE DIPOLI

House for sale

Project published in Tech-dossier

The stainless steel and glass facade of the Lever House in New York is arguably modernism's most influential curtain wall. The building, designed by SOM's Gordon Bunshaft in 1952, stands today as a monument to the American Modern Movement. Since its construction, the Lever House curtain wall has experienced chronic glass failure. Due to numerous panel replacements

over the years, the building presently has three different colours of spandrel panel. Surveys revealed that the corrosion of glazing clips had been the primary cause of previous glass breakage. Fortunately, the stainless steel mullions appeared in relatively good condition and were not rusting.

The design resolution proposed by architect Carl Galioto of SOM with VSA Engineers acting as consultants, was to replicate profiles and the materials as originally specified. New vision lights will be PPG Solex glass which is the same as originally used. To avoid that reflectance of insulated glass will compromise the original image of the building, no insulated glass has been proposed. Field mock ups were used to find a solution for the spandrel panels, the original glass of which is no longer commercially available.

The proposed renovation of this prototypical curtain wall has now been postponed after taking bids.

Unilever, the only tenant of the building, decided to abandon the project for business reasons.

Consequently, the present owner of Lever House decided to put the building up for sale. The New York Landmarks Commission, that has been closely involved in the development of the renovation proposal, is now anxious about the future of Lever House.

The preservation strategy as proposed for this Modern Movement monument illustrates the challenges faced in dealing with structures that are the result of contemporary machined materials. A paper on the renovation project for the Lever House curtain wall by Carl Galioto will therefore be included in the DOCOMOMO Technology Dossier 3 on Substitute Windows and Glass, that is due for Spring 1999. - WdJ.

Bundesschule Bernau

H. Meyer & H. Wittwer, 1930

by Winfried Brenne

The Former Federal School of the ADGB (*Bundesschule*) in Bernau near Berlin built in 1930 according to the plans drawn up by Hannes Meyer and his colleague Hans Wittwer, counts as one of the outstanding achievements of the Architecture Department of the Bauhaus Dessau.

During the seventy-years period in which the former school was in use, the main parts were preserved. Included as a listed historic monument is not only the former Federal School of the ADGB, but also the extensions made during the early 1950s.

In September 1990, the *Bundesschule* (Trade Union School) was dissolved which had existed in these quarters since 1947. In the course of these years structural alterations and lack of maintenance had transformed the appearance of the buildings or even

recognised by its inclusion on List 1 of Fingal County Council's Development Plan and it is to be hoped that An Bord Pleanála's decision on the current planning appeal will uphold the requirement for its preservation. It would, however, be preferable by far if the Minister for Public Enterprise, the owner of the Old Central Terminal Building, were now to instruct Aer Rianta to withdraw the current Planning Application, lodged on his behalf, pending publication of a master plan for Dublin Airport setting out a conservation policy for the Old Central Terminal Building.

The development needs of Dublin Airport are acknowledged but, just as in the recent case involving Copenhagen's second airport, it should not be beyond the capabilities of the Irish Government and the Irish Airport Authority to conceive a solution that protects both future infrastructural requirements and the architectural heritage legacy of the early years of the Irish State.

*Prof. Ir. Hubert-Jan Henket architect BNA
Chairman DOCOMOMO International*

Glass block update

Imperial sizes wanted

Since the 'Reframing the Moderns' Seminar in Copenhagen our search for appropriate substitute glazing and glass block has made some progress. A lack of information from non-European member-countries is regretted.

by Wessel de Jonge

The proceedings of the ISC/Technology Seminar on Substitute Windows and Glass in Copenhagen is under preparation and scheduled for publication this spring. A number of papers in this volume will deal with the issue of replacement glazing and glass block. A key problem for many MoMo restorations is the lack of appropriate replacements for glass block from the period. As a result of our call for help in the last Journal we have been approached by various members with valuable information.

A European federation of glass block manufacturers offered its help to map the variety of glass block sizes available from manufacturers in Western Europe. This inventory might proceed within the process of standardization that is currently implemented in the European glass block industry. It is known that the German Weck company still produces series in imperial sizes, 3 7/8" thick and 8x8" or 8x4" wide, in various patterns; a clear 6x6" block is also available. The large Italian manufacturer Fidenza - Vetrorredo confirmed that the major part of their moulds of the last thirty to forty years has been kept. Reproduction

of such elements is therefore relatively easy, though presumably only economically feasible for larger projects. Custom dies for obsolete measures or patterns can be cast if models can be provided, but these may be prohibitively expensive for all but the largest projects. Reports about workshops in the Czech Republic where custom dies can be produced from provided models by artisans at reasonable cost are promising solutions for smaller projects.

Colour and transparency

An issue that needs our attention in any of these cases is that not only forms and patterns have changed but also glass compounds, producing different colours and textures than before. In Western Europe and North America various metals that were used to clarify glass are now banned for reasons of environment and public health. The occasional air bubbles in period glass are now rare appearances due to perfection of production processes. We hope to report on some of these issues regarding substitute glazing in the next Journal.

Imperial size

Still missing is any information about replacement products for the 9x9" glass block that is requested for a restoration in Denmark. For clues on non-metric glass block we have set our hearts upon the countries that had strong industrial and economic connections with Britain in the past, such as Argentina, Brazil and the US, and Commonwealth countries such as Australia and India. Members in such countries are requested to provide information on the availability of imperial size glass block on the domestic market.

Wessel de Jonge is an architect in the Netherlands. He was the founding Chairman of the ISC/Technology.

Modern wood

Call for papers

Int'l Seminar, June 3, 1999 Espoo, Finland

DOCOMOMO ISC/Technology and Helsinki University of Technology, will arrange the Fourth MoMo-Technology Seminar. The first two seminars took place in Eindhoven: the 'Curtain Wall Refurbishment' seminar in 1996, and the seminar on 'Conservation and Repair of Exposed Concrete' in 1997. In 1998 the seminar 'Reframing the Moderns - Substitute Windows and Glass' took place in Copenhagen.

Although Modern Movement architecture often is understood as white walls, glass and metal structures, wood plays a very important role as a modern material of construction as well as expression. Wood is

house and actually experiencing the space as it is portrayed in the all too familiar photographs. But this cannot be used to justify the misconception that the existing documentation on the house should be enough to satisfy us.'

'We cannot afford to let this house go to ruin!

1. Because the spatial experience, apart from all those refined features, is unique and breathtaking, especially in relation to the surroundings.
2. Its loss would be a scandal both for France and for architecture, and extremely painful for us as contemporary architects.
3. After all, we architects are greatly indebted to Eileen Gray and her house.
4. From a cultural point of view we simply cannot afford to lose this historic house - a key example of the heroic period of architecture - by not coming to its rescue.

'What is more, it is easy enough to guess why this private property in this particular place is being allowed to go to ruin. The fact that huge sums are spent on restoring works of art makes it even more painful to see this insupportable degradation of a building that is so dear to us. The question is if nothing can be done to prevent the unacceptable destruction of this house and its wall paintings?'

Council

The alarming situation of the villa, further illustrated by Hertzberger with a set of photographs, made it evident to involve the DOCOMOMO Council at the occasion of their meeting last September. In Stockholm, the Council agreed on the following Resolution:

'The Council of DOCOMOMO International at its biannual meeting, in Stockholm, Sweden, expresses its great concern regarding the Villa E-1027 in Roquebrune Cap-Martin, France.'

'The house, designed by Eileen Gray and Jean Badovici in 1929, is emblematic for the innovative character of the Modern Movement in architecture. It is a rare and almost unique example of a complete modern house that is largely in its authentic state. Le Corbusier's mural in the living room is a unique work of art. The house and what is left of the interior must therefore be preserved, as part of the cultural heritage of mankind. Today, the villa is in a state of unbearable neglect and under continuous attack by squatters and the elements.'

'The DOCOMOMO Council calls upon those responsible for the villa itself, and upon the authorities who are in charge of the Preservation of Cultural Heritage in France, to do whatever is in their power to save this building from further decay, and to advance the documentation, preservation and restoration of this outstanding example of true modernity in architecture.'

Way out

Letters were sent to the French Minister for Culture, Mme. Catherine Trautman; to the Director for Architecture and Patrimony of the Ministry for Culture, Mr. François Barre; to the Vice-Director of Monuments

Historiques, Mr. François Goven (also a member of DOCOMOMO); to the Regional Conservator, Mr. Jean-Christophe Simon; to the elderman for culture of Roquebrune, Mr. Dedieu; and to the regional delegate, Mr. Christian Desplat.

Most of the addressees have meanwhile responded and share our concern. Important news is that the Regional Conservation authorities and the municipality are now actively promoting that the villa will be acquired by a third party, that is said to be willing to restore and respect the house. According to the latest information, that is confirmed by DOCOMOMO-US, an American party of repute is negotiating over an eventual acquisition, that might present a way out. We will keep you posted.

Dublin Airport Terminal

At the Council meeting in Stockholm Shane O'Toole, the representative of DOCOMOMO Ireland, proposed to send a letter of concern about the scheduled extension and alteration of Dublin Airport Terminal, for publication in *The Irish Times*. The Council agreed with this proposal, and our Chairman's letter has been published in Ireland's number one national Newspaper on Friday October 16, 1998. The following is an excerpt.

At its biannual meeting, last September 18 in Stockholm, the Council of DOCOMOMO International expressed its great concern to learn of Aer Rianta's proposal to construct a new Pier D connected to the Old Central Terminal Building at Dublin Airport. DOCOMOMO International is the only non-governmental organisation of specialists devoted to the history and documentation of the Modern Movement, and the preservation and reassessment of its architecture and planning, world wide. The architectural heritage of the Modern Movement is more at risk today than it has been at any other period due to its age, the often innovative application of technology, the change of functions it was designed to perform, and the prevailing cultural climate. (...). The proposal to construct a new pier at Dublin Airport involves a two-storey structure within 6 m. of Desmond Fitzgerald's 1939 Terminal Building, which will have a permanently detrimental impact on the airside appearance of this landmark structure, the most important pre-war Modern Movement building in Ireland and one of the few Irish architectural achievements which can genuinely claim to be of international significance. Nor should one forget this building's other international role, as Ireland's gateway to the world.

The building's unique status is already officially

week. In another twenty years, as this rural exodus continues, it is estimated that two thirds of the total 8.3 billion will be urban dwellers. In the developing world the consequences in terms of human suffering are unthinkable.

The growth of our cities, Rogers observes, is driven by a private sector interested only in financial reward and a public sector motivated by short-term expediency, and is a direct cause of pollution, alienation, and social division. Clearly, we need a radical reassessment of thinking towards our cities.

Governments of the wealthy industrialised nations are spending vast sums in an attempt to undo the mistakes made in the past fifty years, to make their cities more human. Hundreds of millions of urban dwellers in the poorer countries seem doomed to a life of misery. Clearly we need a new urban model for the next millennium.

As a result of its extraordinary history Asmara has escaped the uncontrolled growth of the past half century. In terms of equality, safety and a stress-free lifestyle Asmara already has what other cities are trying to recreate. Due to their long, lone struggle for independence the people of Eritrea have evolved a radical approach to national development based on self-reliance. If this can be extended to the city of Asmara whereby developers and conservationists might work hand in hand there is a chance to produce a world class city that enjoys the promise of a dynamic future as well as the traditions of the past, a city on a human scale dedicated to the majority of the population. This is a project of ambitious proportions.

This announcement is an excerpt from a proposal for a preservation initiative by Mike Street, representing the International Support Group for the Preservation of Asmara. More information on this initiative can be obtained through the International Secretariat.

Villa E-1027 campaign

For some years, DOCOMOMO International is involved in a discreet diplomacy for the safeguarding of Villa E-1027 by Eileen Gray and Jean Badovoci, on the Mediterranean coast in France. New circumstances compelled us to act up more openly. We hope that international pressure will contribute to arrive at a better future for the house.

by the Secretary

The Swiss businessman who bought the villa in the resort town Roquebrune Cap Martin some years ago was said to have had the intention to finance the restoration of the house by auctioning its authentic

furniture. DOCOMOMO campaigned against the auction at Sotheby's in Monaco, because the house was the last remaining work by Eileen Gray that had been kept in its interior integrity. The sale could not be prevented, but Sotheby's offered to register where the pieces went, to allow future scientific research of the furniture.

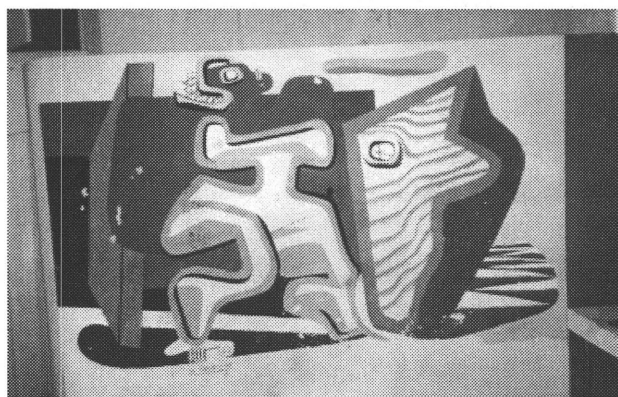
The fears of many involved came true when nothing was then undertaken to actually restore the house. The villa fell more and more into decay. Through DOCOMOMO France, that is very well represented in the Provence and Cote d'Azur regions, we have tried to find out what was going on, and to press the authorities to develop creative strategies for the survival of this modern masterpiece. The French heritage authorities got increasingly anxious when the house went up for sale after the sudden decease of the owner last year.

Alarm bell

Last summer the deplorable state of the house was again reported to the International Secretariat by Herman and Johanna Hertzberger, who sent us an alarming letter:

'Last summer when we passed the celebrated villa E-1027 in Cap Martin, designed by Eileen Gray and Jean Badovici (1919), we found it wide open to anyone, completely abandoned, except for some squatters who were in the process of destroying everything breakable - which in this fragile house means total destruction.'

'Perhaps most shocking was to see that Le Corbusier's five murals are completely exposed and anyone - perhaps in ignorance of their value - could lay hands on the murals and damage them beyond repair. The house itself and the murals are still there, but for how long? For how many days, hours....?'



Mural by Le Corbusier, Villa E-1027. Photo: Herman Hertzberger.

'There is no need to elaborate again on the value of this house, even though it is now bereft of the poignant beauty of its refined features and the precision of its details, such as the horizontal windows that highlight the wonderful view of the sea, and so on, and so on. And above all, the brilliant way in which the building is one with its surroundings.'

'Few people have had the privilege of entering the

A Society for the Conservation of Eritrean Heritage has been formed and its Statute, at the time of writing, is with the government for approval. In the meantime the government has already successfully restored a number of historic buildings and is discouraging further uncontrolled development which suggests a sincere concern for the future of the city.

Eritrea's geographical position, once a disadvantage for its people, could now favour the government's aims to create a thriving investment centre in the region as it once was under the Italians. If business can be encouraged to concentrate in a New Town on the outskirts of the city, instead of taking over the historic centre, old Asmara could become an added attraction to potential investors.

With careful planning and attention to detail the preservation work will revive lost skills and provide an excellent training ground for young architects, engineers, craftspersons and technicians. When the citizens see that the government and outside organisations are sincere about preserving their unique capital they will be encouraged to carry out their own restoration work which will stimulate local business and manufacturing. Charitable organisations have already expressed an interest in the rehabilitation of the city parks and gardens and the general 'greening' of Asmara. This peoples' city could, for the most part, be restored by the people themselves.

Preservation

The recent news of the Eritrean government's request for a World Bank loan for the preservation of cultural heritage indicates a willingness to safeguard the country's unique inheritance. Asmara has already attracted the attention of a number of well-known organisations and individuals interested in its preservation, notably the Prince of Wales's Institute of Architecture, Richard Rogers, the Society of Architectural Historians, the British 20th Century



The former Bar Vittorio in Asmara as it is today. Photo: Maurizio Frullani, by courtesy of the International Support Group for the Preservation of Asmara.

Society, DOCOMOMO International, and a number of major Art Deco Societies around the world.

The newly formed Society for the Conservation of Eritrean Heritage will play a central role in the preservation of Asmara. The Society consists of prominent citizens and a number of members from different walks of life within the city. The Society will give the general public a forum to discuss relevant projects and concerns so that preservation and development of the city becomes a democratic process. It is not the intention to preserve Asmara as a living museum. The city will be developed to meet the needs of the new nation with a growing population, in terms of residential and commercial property, leisure areas, services, transport etc. Great care must be taken to ensure that such development meets the standards required by the Conservation Society while at the same time fulfilling the aspirations of the citizens. Virtually the whole city of Asmara dates from before 1950. The majority of the buildings were constructed during the 1930s in the distinctive international modern style. Many of the buildings are rare and important yet no thorough study of the city has been made. Before a preservation project with various disciplines can take full effect, the city will need to be carefully zoned according to areas and/or function, i.e. commercial, residential, leisure, industrial etc. Within these designated zones individual buildings will be graded according to their historical or architectural importance.

It is hoped that such a project will focus initially on the restoration of key monuments such as the Opera House (Cinema Asmara), Capitol Cinema, Fiat Garage, Alfa Romeo building etc. which will act as prototypes for further restoration work in the city. As the economy of Eritrea grows and wealth increases many individuals and businesses will want to carry out improvements, extensions and developments on their own properties. A preservation campaign will certainly encourage such restoration. Unfortunately some of the private work already carried out in Asmara since independence has been along the lines of the modern Middle East and detracts from the original and elegant style of the city. Several ill-planned projects within the city have already been reworked following reports by individuals and the intervention of members of the Conservation Society. Rather than simply act as a watchdog and a block to individual enterprise the Society's future program involves lectures, films, workshops and guided tours in order to show the people that preservation will ultimately serve their best interests.

Next millennium

In his highly acclaimed book *Cities for a Small Planet*, Richard Rogers proposes radical changes in the future of our cities which are facing a crisis of enormous proportions. According to the United Nations, almost half of the world's 5.7 billion population today lives in cities. One million are leaving the countryside each

Asmara: a modern city into the next millennium

Asmara is an African city with a remarkable architectural and urban heritage, that largely dates to the 1930s. This introduction looks at the historical background to the area, the architectural development of the city and its subsequent isolation, the present situation concerning preservation and development, and explores ways for sustainable future developments in Eritrea's capital. An international Support Group for the Preservation of Asmara has been established. The DOCOMOMO Council agreed to support this initiative at their latest meeting last September 18 in Stockholm.

announcement

Eritrea is Africa's newest nation, having gained independence in 1993 following a thirty-year war with Ethiopia. It is a land of great geographical and cultural diversity, and lying between the African, Arab and Mediterranean worlds, has always been prey to foreign influence and invasion. For centuries the Eritrean people have been subject to various powers including Ethiopian, Turkish, Egyptian, Sudanese, Italian and British. During the last Ethiopian occupation the United States was a major force in the area followed by the USSR.

Each of the various occupiers of Eritrea have left their mark and the cultural heritage of the country ranges from the ancient ruins of the Axumite empire, to the old Turkish port of Massawa and the modern city of Asmara built by the Italians in the 1930s.

Paradoxically, it was the war of independence, and the resultant isolation, that has helped preserve much of the country's unusual heritage which might otherwise have been destroyed during Africa's post-colonial era of the 1960s and 70s.

The cautious but imaginative government of Eritrea realises the importance of their unique cultural heritage and is taking steps towards a preservation program that will run in parallel with the development of the country. The most pressing concern is the beautiful city of Asmara which is threatened by uncontrolled development.

Historical background

At the end of the 19th Century the British encouraged the fledgling Italian government to create a colony in the sparsely populated region of Eritrea. In 1896 Italy invaded the Ethiopian empire from Eritrea but was defeated by the armies of Menelik II at the battle of Adwa. The Italians retreated and the present-day

border between Eritrea and Ethiopia was drawn up. With their colonial borders firmly established the Italians moved their capital from Massawa on the hot Red Sea coast to Asmara in the cool highlands. Here on the edge of the Rift Valley escarpment they started to build their splendid capital. Before the First World War and up until the mid-1920s Asmara grew steadily around the old Piazza Roma which is still dominated by the post office, banks, hotels and other palazzi in the neo-classical style.

When Mussolini came to power in 1922 he brought with him the ambition to recreate a Roman Empire in Africa. To facilitate this grandiose scheme the dictator needed a strong base from which to operate and during the 1930s created a boom in Eritrea which became the second most industrialised country in sub-Saharan Africa.

Architecturally the 1930s were an age of exuberance and innovation. Following the 1925 *Exposition des Art Décoratifs et Industriels Modernes* in Paris architects throughout Europe and the United States began experimenting with the new materials and styles of the period. The various styles found their way to the colonies and throughout the tropics we find examples of the so-called International Style, a term then used to denote this modern architecture. In Eritrea the Italians, historically renowned as great builders, were actively following the styles of the day and during the 1930s created an international modern city which was well planned, well built and of great aesthetic appeal. The Italian heyday was short-lived. In 1941 they were defeated by the British who administered the country until 1951, when Haile Selassie annexed the country into his Ethiopian Empire.

Asmara today

Shortly after independence in 1993 there was a flurry of activity towards the modernisation of Asmara: many beautiful Art Deco interiors of cafes and bars were gutted and replaced with so-called modern decor, some buildings were demolished and several multi-story middle-eastern style office blocks appeared within the historic city. Fortunately, this type of development seems to have been curtailed while the government assesses the future development of the city. To many Eritreans, Asmara symbolises the success of their long struggle against outside forces, and although it is a colonial city many are aware of its historical and architectural importance as well as being perhaps the only capital city in the world built on a human scale.

The problem in Asmara is how to preserve it as a thoroughly human capital while developing it for a modern nation. More and more Eritreans are beginning to realise that the peace, tranquillity and beauty of their capital are partly attributed to its scale, layout and exceptional architecture. Many Eritreans believe that the urban development along post-war Western lines followed by other developing countries will create divisions within the society and undermine the harmony for which they fought so long.

Eindhoven Statement; indeed the apparent disinterest perhaps is indicative of the ineffectiveness to date of this ISC.

4. Two primary ambitions emerged from the working sessions in Stockholm:
 - as resources permit, to establish an education web site; - to provide a focus within DOCOMOMO for philosophical and theoretical questions arising from the preoccupation's concerning conservation.
- 4.1 Relating to a web site:
 - it is essential first to identify one named person in each country with whom to correspond in order to assemble necessary information and a network, and from amongst these to nominate key influential individuals in order to establish a list of cross-pedagogical contacts; - the compilation of a bibliography must be very carefully focused in order to avoid information overkill; - assembling Case Study cross references to examine not only the solutions but what constituted the nature of the problems being addressed; - a 'catalogue' for each country categorised by selected 'modern' features to be published page by page on the web site and in the International Journal as an on-going, open-ended project; - any web site should be employed as a 'filter' for DOCOMOMO information and exchange and must employ 'MoMo inventiveness'.
- 4.2 Relating to a theoretical focus within DOCOMOMO the group observed that because the ISC's sensibly concentrate upon immediate practical issues no forum has been established for discussion of across the board theoretical and historical issues around conservation (evidenced by the uncomfortable programming in successive conferences of theoretical treatises spanning ISC portfolios). It was further observed that the debate within DOCOMOMO ought to include historical conservationists who have developed methodologies relevant to the modernist cause. Consequently a proposal was put before Council that this ISC should in future be called 'Education + Theory'; this was passed unanimously (but with one non-voting dissenting voice). It should be emphasised that this adjustment in no way is intended to preclude relevant theoretical debate within ISC's but first, provides the opportunity to debate those philosophical issues which span the spectrum of ISC interests and second, establishes a defined category for the submission and presentation of theoretical/historical papers at future International Conferences.
5. Membership of the ISC/E+T is as follows: Daniel Bernstein (France), Catherine Cooke (UK), Allen Cunningham (Chair, UK), Mabel Scarone (Argentina), Arie Sivan (Secretary, Israel), Stefan Slachta (Slovakia), Penyo Stolarov (Germany), Luc Verpoest (Belgium). Ben Rebel for the Netherlands has been elected corresponding member!

(Report by Allen Cunningham and Arie Sivan, Chair and Secretary ISC/E+T).

ISC/Technology

In 1998 ISC/Technology held an international seminar entitled 'Reframing the Moderns - substitute windows and glass' at The Royal Danish Academy of Fine Arts in Copenhagen. The seminar that has been reported in DOCOMOMO Journal 19 of July 1998, had 11 lectures and app. 50 participants.

The ISC/T has also made investigations of the possibilities to get glassblocks of non standardised size (sizes that are no longer produced but are needed for restoration purpose). This investigation is due to a case study in Copenhagen which requires glassblocks of no longer produced blocks of the size 22x22cm.

This problem also stresses the fact that restoration that deals with Modern Movement technology often has the problem that it is difficult to reproduce standardised industrial products of the period, without involving large scale industrial production. ISC/T has also stressed this problem in relation to general glass production, where the appearance of contemporary floatglass is very different from the plateglass that was used in most MoMo buildings.

The ISC/T would also like to announce that the DOCOMOMO data base of technology experts now is hosted at The Royal Danish Academy of Fine Arts in Copenhagen, at the website www.karch.dk and will be continuously updated.

In September ISC/T held a meeting in Stockholm at the occasion of the Sixth International Conference. It was decided that the work with the data base will continue, and different subjects were considered for coming seminars, such as wood in MoMo buildings, the colours of MoMo, technical installations, and the problem of thermal insulation.

Mariël Polman (the Netherlands), Els Claessens (Belgium) and Anna Maria Zorgno (Italy) were suggested as new members of the ISC/T. Ola Wedebrunn (Denmark) was proposed as the new Chairman and Els Claessens as the Secretary for the Committee. These nominations were later confirmed by the votes in the Council Meeting. The ISC/T for 1998-2000 therefore consists of the following persons: Jadwiga Urbanik (Poland), Jos Tomlow (Germany), Wessel de Jonge and Mariël Polman (both the Netherlands), Juha Lemström (Finland), Ola Wedebrunn (Chair, Denmark), Hans Jürgen Kiehl (Norway), Els Claessens (Secretary, Belgium) and Anna Maria Zorgno (Italy).

(Report by Ola Wedebrunn, Chair ISC/T).

ISC/Urbanism + Landscape

The International Specialist Committee on Urbanism and its sub-committee, the International Specialist Sub-Committee on Landscape and Gardens, merged into one committee. At the same time, over the last two years, there has been a very productive exchange of views between the urbanists and the landscape architects which resulted in the new fiches, designed at the meeting in London in March 1998. Therefore I was keen to keep a clear separation between on the one hand urbanism and on the other hand landscape and gardens, so as not to lose the creative tensions between the two. This was agreed and we therefore have organised this new ISC/U+L into two sub-committees, the Sub-Committee on Urbanism and the Sub-Committee on Landscape and Gardens. Each one of these two sub-committees will have its own secretary. I was also keen to bring in new members from new countries and the following were proposed and were elected: Katherine Rinne from the University of Virginia and MIT, USA, and Hannah Lewi from the Curtin University of Technology in Australia.

The ISSC/U consists of Marco Aurélio Gomes (Secretary, Brazil), Anna Beatriz Galvão (Brazil), Miles Glendinning (Scotland), Wanda Kononowicz (Poland), Alfredo Conti (Argentina), Paul Meurs and Rob Docter (both the Netherlands).

The ISSC/L+G consists of Lodewijk Baljon (Secretary, the Netherlands), Franco Panzini (Italy), Guilherme Mazza Dourado (Brazil), Jan Woudstra (UK), Hannah Lewi (Australia) and Katherine Rinne (USA). Both Sub-Committees will be chaired by Jan Birksted (UK).

In terms of specific forthcoming activities, four events are planned:

1. The first activity is the Committee's involvement with the DOCOMOMO Conference being organised for the year 2000 in Brasília since the main theme is 'The Modern City Facing the Future'. Given that Anna Beatriz Galvão is the national coordinator on the Organising Committee of the Sixth Conference, and given that Marco Aurélio Gomez is a member of one of the major sponsoring organisations, and that they are both on the ISC/U+L, they will be coordinating this link between the Committee and the Conference organisers. As part of this activity, it has been proposed that a special issue of the Journal could be launched at the Brasília Conference. A member of the committee, for example Marco Aurélio Gomez, could collaborate on this issue.
2. The second activity is the handling of the new fiches when these are returned by the national working parties. Homework will be set for the working parties when the fiches are sent to them. When filling in these fiches, the Committee will ask the working parties to specially take into account the current situation of the item and its relationship to

the original intentions and the original project, since the Committee considers every case not as a museum-piece to be preserved in aspic but as an evolving situation. In this respect, the Committee will suggest to the working parties that the selection of case-studies and the completion of the fiches should pay attention not only the intrinsic significance of the complex being studied but also to current planning and renewal issues. In the handling of the returned fiches, the ISC/U+L will obviously work closely with the ISC/R. A meeting will take place with all the working parties during the Brasília Conference to discuss issues arising from the fiches.

3. Members of the Hungarian, the Netherlands and Scottish National Working parties, including Rob Docter and Miles Glendinning, propose to set up a collaborative initiative with the support of national heritage agencies to put into effect the new fiches in these three countries. Miles Glendinning is the coordinator for this project.
4. The fourth activity is a meeting of the new ISC/U+L, planned to take place prior to the Sixth Conference in Brasília, probably in September 1999 and probably in Cambridge, Mass. Members of the ISC/U+L are presently coordinating their schedules to be able to attend this meeting, which will also be attended by the chair of ISC/R.

Finally, it remains to thank Marco Aurélio Gomes, the outgoing Chair of the old ISC/U for all the hard and excellent work he has done as Chair of ISC/U before handing over to Jan Birksted. Marco will be spending a substantial part of 1999 in New York, with the support of a research fellowship. As the new Chair of the new ISC/U+L, I would like to welcome our new members, Katherine Rinne and Hannah Lewi, and to welcome the new Secretary of the ISSC/L+G, Lodewijk Baljon.

(Report by Jan Birksted, Chair ISC/U+L).

ISC/Education + Theory

The ISC/Education met two times during the Stockholm Conference to review progress, exchange views and rehearse the agenda to 2000AD.

1. Arie Sivan was nominated and unanimously adopted as Secretary of the ISC/Education.
2. It was acknowledged that progress on the agenda agreed in Sliač had been unsatisfactory and that individual members must in future become much more active in the education cause.
3. It was further acknowledged that the interest among DOCOMOMO members if measured by the papers submitted, or attendance at the ISC meeting, is slight. In spite of this there is much to be accomplished which is directly relevant to the

of *Modern Movement Heritage* edited by Allen Cunningham, the start of a series of essays on modern matters, which will be published by our new publisher E & FN Spon, an imprint of Routledge, once every two years. The Council decided earlier on that the members of this Committee will be, qualitative qua, the members of the EC and the Chairpersons of the ISC's, and that the International Chairman will be the Chair of the ISC/P.

The members of this Committee are therefore Hubert-Jan Henket (Chair, EC), Wessel de Jonge (EC, editor *Journal*), Maristella Casciato (EC and ISC/R), Allen Cunningham (Secretary, ISC/E+T), Ola Wedeburn (ISC/T) and Jan Birksted (ISC/U+L). Dennis Sharp (UK) and Jorge Gazaneo (Argentina) were re-appointed as expert consultants to the ISC/P.

It is the intention to publish the National Registers' slip box before the Brasília Conference in 2000 AD. The proposed graphic design for this publication, by Malcolm Frost, met great enthusiasm and was unanimously acclaimed. Dennis Sharp was appointed editor with Catherine Cooke as consultant editor. Other proposals are the publication of the International Selection fiches and a book on the approx. 80 most important MoMo buildings in the world, aiming at a wide audience. The Council decided that these two need more careful consideration before approval can be given and invited more detailed proposals before the next meeting.

Homework

All Working parties were asked to select five to ten urban and landscape case studies in their country and to complete the newly designed register fiches for these. They should also complete their work for the Register as required by the ISC/R. New Guidelines and a time schedule will be sent by the ISC/R. Besides, the Working parties were asked to contribute to the slip box file publication for which they will be approached by the editor Dennis Sharp.

Miscellaneous

The Council decided on resolutions regarding the safeguarding of Villa E-1027 by Eileen Gray and Jean Badovici, of the Dublin Airport Terminal, and of the Moredun Housing Area in Scotland. The respective resolutions will be sent, with letters from the Secretary, to the authorities concerned. The Council also decided to support an international initiative to protect the city of Asmara in Eritrea.

(Report by Wessel de Jonge, Secretary of DOCOMOMO International).

ISC/Registers

The members of the ISC/R regard the Stockholm Conference as an important accomplishment. By now, a new phase opens to the operational and cultural role of the Committee within DOCOMOMO. This positive remark is based on three major achievements, which received full agreement of the Working parties representatives at the Council Meeting:

- The launching of the first DOCOMOMO publication based on the register fiches produced by the Working parties. This will be a slip box containing about 25 leaflets, each describing, through a maximum of 20 buildings, the relevance achieved by modern architecture in one country or region.
- The elaboration of a new 'standard' fiche, which will respond to the inventorial research undertaken by any of the DOCOMOMO Specialist Committees. During two plenary meetings with the members of the ISC/U+L, the revision of the fiche's fields has been amply discussed. All participants agreed on a new fiche, which is also more appropriate to respond to the international inventorial format. The main headings of the revised fiche will be: 1. Identity, 2. History, 3. Description, 4. Evaluation, 5. Documentation. The Committee will produce a sample of the new fiche and a revision of the current guidelines by the end of 1998. In this way a 'new series' of the DOCOMOMO Register will start, extending the research field to urbanism, landscape and gardens, as well as new domains.
- The new accommodation of the DOCOMOMO Register, including the International Selection, at the Netherlands Architecture Institute (NAi) in Rotterdam. All documents are now accessible for consultation. They will become public in the most general sense entering the wide net of information offered by the Institute through its various collections. In return, the comprehensive research of all works already involved in the International Register Project, as represented by the fiches, will contribute enormously to the context of the institute's large library, further promoting the mutual benefit.

The many meetings held in Stockholm during the Conference were all very well attended. We are also extremely satisfied to welcome four new members, who will bring fresh energies and enlarge the scope of the Committee's task facing towards the new Millennium. The Committee is now formed by Maristella Casciato (Italy), Andras Ferkai (Hungary), David Fixler (USA East Coast), Jorge Gazaneo (Argentina, ex officio), Marieke Kuipers (the Netherlands), Anthony Merchell (USA West Coast), Dennis Sharp (UK), Panayotis Tournikiotis (Greece), France Vanlaethem (Québec), Luc Verpoest (Belgium), and David Whitham (Scotland).

Maristella Casciato will act as Chair for the coming two years. Dennis Sharp will be the Publication coordinator. Marieke Kuipers will remain the Secretary.

(Report by Maristella Casciato, Chair ISC/R).

ISC/P, will participate in the publication of a slip box containing approximately 25 leaflets each covering the National or Regional Register of one Working party, to be ready for the 2000 AD Conference in Brasília. The Council was pleasantly surprised to learn that again some national Working parties have established multilateral exchange programs for register documentation, this time involving Scotland, the Netherlands and Hungary.

The ISC/R invited the Working parties to report on their work more regularly in the Journal. To this end, the Committee proposed standardised inquiry forms to facilitate a more structural supply of information at least once a year. The International Secretariat intends to introduce this new means of gathering information for the Journal as soon as these forms will become available from the ISC/R.

ISC on Education and Theory

It was observed that the performance of the ISC/E so far is inversely proportional to the amount of Committee members. Notwithstanding, the Committee proposed to add the field of Theory to their aims so as to create a forum for discussion of across the board theoretical and historical issues around conservation. This proposal was unanimously accepted though with one dissenting voice from an EC member. The Committee's name will be changed accordingly into ISC/E+T.

The Committee decided to establish, as resources permit, an education website. Also, the Committee decided to dedicate more of their efforts to increase student participation in the International Conferences. The Council agreed with both intentions.

Allen Cunningham (Chair, UK), Arie Sivan (Secretary, Israel), Daniel Bernstein (France), Stefan Slachta (Slovakia), Penyo Stolarov (Bulgaria), and Catherine Cooke (UK) were asked to continue their membership. Luc Verpoest (Belgium) was chosen as a new member, while Ben Rebel was elected as a corresponding member for the Netherlands.

ISC on Technology

As members of the ISC/T have been re-elected Jadwiga Urbanik (Poland), Jos Tomlow (Germany), Hans Jürgen Kiehl (Norway), Tony Walker (UK), Ola Wedeburn (Chair, Denmark), Susan MacDonald (Australia), Juha Lemström (Finland), Tom Jester (USA) and Wessel de Jonge (the Netherlands). New members are Els Claessens (Secretary, Belgium), Anna Maria Zorgno (Italy) and Mariël Polman (the Netherlands). The Chairman thanked Wessel de Jonge for founding and chairing the ISC/T for the first four years, and for organising the Curtain Wall and Exposed Concrete seminars. Given the successful Windows and Glass seminar in Copenhagen in the Spring of 1998, organised by Ola Wedeburn, there is sufficient reason to trust in a positive future for the ISC/T under his chairmanship. The establishment of the Technology Data base on the Internet is another encouraging action by the new Chair.

The Committee's working program for the coming years involves the extension of the data base and its linkage to the DOCOMOMO website, and the production of more Technology Seminars and Dossiers. As future themes are mentioned modern timber applications (the transformation of traditional into modern structural frames, wood panels, fiber boards, laminates and so on), stone claddings, colour, light claddings, and thermal insulation.

ISC on Urbanism and Landscape

The ISC on Urbanism and its Sub-Committee on Gardens and Landscape merged into one committee. In order to keep the creative tensions between the two it was agreed to have the new ISC/U+L organised into two sub-committees, on Urbanism and on Landscape and Gardens, each with its own secretary. The Chairman thanked Marco Aurélio Gomes for chairing the Committee for the past years and for his great input in the debates within DOCOMOMO, and welcomed Jan Birksted as the Chair of the new ISC/U+L.

All current members were re-elected, while Catherine Rinne (USA) and Hannah Lewi (Australia) were welcomed as new members. The ISC/U+L therefore now consists of Jan Birksted (Chair, UK), the members of the ISSC/U Marco Aurélio Gomes (Secretary, Brazil), Miles Glendinning (Scotland), Wanda Kononowicz (Poland), Alfredo Conti (Argentina), Anna Beatriz Galvão (Brazil), Paul Meurs and Rob Docter (both the Netherlands), and the members of the ISSC/L+G Lodewijk Baljon (Secretary, the Netherlands), Franco Panzini (Italy), Jan Woudstra (UK), Guilherme Mazza Dourada (Brazil), Catherine Rinne (USA) and Hannah Lewi (Australia).

The ISC/U+L's working program for the coming years is firstly involved with the organisation of the DOCOMOMO Conference in Brasília. As part of this activity is has been agreed to launch a special issue of the Journal at the Brasília Conference in coordination with the ISC/U+L.

Secondly, the register fiches for U+L have been newly designed to fit a globally accepted standard, and will be made operational as of January 1, 1999. The handling of the new fiches when completed and returned by the Working parties is another major task. The fiche will also be integrated in the standard fiches devised by the ISC/R for their new series of registers as of 1999.

Thirdly, the Committee supports the collaborative initiative of the Hungarian, Netherlands and Scottish Working parties, with the support of their national heritage agencies, to put into effect the new fiches in these three countries. Miles Glendinning has been nominated to coordinate this project. The ISC/U+L intends to have a meeting in September 1999 in Cambridge, Mass. to coordinate and prepare for the 2000 AD Conference in Brazil.

ISC on Publications

A first result of this Committee is the recent publication

DOCOMOMO Council Meeting

Swedish Museum of Architecture, Stockholm
Friday, September 18, 1998

The DOCOMOMO Council Meeting was attended by representatives from Argentina (Alfredo Conti), Belgium (Luc Verpoest), Brazil (Anna Beatriz Galvão), Bulgaria (Penyo Stolarov), Canada British Columbia (Robert Lemon) and Québec (France Vanlaethem), Croatia (Darja Radovic), Czechia (Jan Sedlák), Denmark (Ola Wedebrunn), Estonia (Karin Hallas), Finland (Maija Kairamo), France (Jacques Repiquet), Germany (Jos Tomlow), Greece (Panayotis Tournikiotis), Hungary (Tamás Pintér), Iberia (Susana Landrove), Ireland (Shane O'Toole), Israel (Arie Sivan), Italy (Anna Maria Zorgno), Japan (Hiroyuki Suzuki), Latvia (Janis Krastins), The Netherlands (Rob Docter), Norway (Anette Albjerk), Poland (Maria Zychowska), Russia (Maria Nachtchokina), Scotland (Miles Glendinning), Slovakia (Klara Kubickova), Slovenia (Stane Bernik), Sweden (Marianne Råberg), Switzerland (Ruggero Tropeano), the United Kingdom (Allen Cunningham), and the United States (Theo Prudon). Not represented were Canada Ontario, Dominican Republic, Lithuania, and Romania. Of the 32 countries and regions represented in the Council all but eight had voting power, according to their status as related to their contribution to the DOCOMOMO Register Project.

Of the many decisions that were made, the most important ones can be briefly summarised as follows:

- British Columbia (Canada) was unanimously accepted as a new Regional Working party.
- As agreed by the Council in 1997, DOCOMOMO Brazil will organise the Sixth International DOCOMOMO Conference from September 19-22, 2000 AD, in Brasília, dedicated to the theme 'The Modern City Facing the Future', Frederico de Holanda in Brasília and Anna Beatriz Galvão, assisted by Angela West Pedrão in Salvador de Bahia will coordinate the Conference.
- For the Seventh Conference, in September 2002, Jacques Repiquet for the French Working party proposed Paris with the provisional theme 'The Modern Movement Facing the Future'. Since the French proposal is still in an embryonic state, the Council decided to uphold its decision until the required information will be submitted by France by January 15, 1999. A written vote by the Council in March will then result in a final decision.

Executive Committee

For the coming two years, the International Secretariat will remain in the Netherlands but has moved from Eindhoven to Delft University of Technology. Hubert-Jan Henket was re-elected as the Chairman of the Executive Committee (EC), and Wessel de Jonge as the Secretary. However, they pointed out clearly to the Council that they will be available until 2002 at the

latest. Maristella Casciato from Italy was re-elected as the Coordinator for the ISCs. The Swedish representative Marina Botta, after having received an ovation for her splendid work in organising the Fifth Conference, stepped down as an EC member for the Conferences. Her seat in the EC is taken over by Anna Beatriz Galvão from Brazil.

Constitutional matters and membership

The intention of the EC, as announced in the 1996 Sliac Council Meeting, to stop discussions about the DOCOMOMO Constitution was gladly fulfilled. The only item that was mentioned was the introduction of the Euro as the new DOCOMOMO currency for Membership Fees as of September, 1999.

As regards the Membership Fee percentages, the fees for Estonia, Latvia, Lithuania, Poland, Slovakia, Uruguay and Yugoslavia will be set at 40% as from September 30, 1998. The Fee percentages for the other countries will remain as agreed before. The representative from Latvia disagreed strongly with this decision because of the unfairness to treat the Baltic States differently from Russia, that remains exempted from the membership fee. Although several countries abstained, only Latvia remained against.

International Specialist Committees

ISC on Registers

The Chairman thanked the ISC/R for the quality and the amount of work done for the Advisory Report on the World Heritage List, that was produced on invitation of ICOMOS and finished last November 30. France Vanlaethem was acknowledged in particular for having chaired the Committee for two years. The Council was also particularly grateful to Gérard Monnier and Daniel Bernstein for their hospitality towards the DOCOMOMO Registers in Paris. Since June 1998, the DOCOMOMO Registers have been moved to the Netherlands Architecture Institute where they are now open to the public.

As members of the ISC/R were re-elected Maristella Casciato (Chair, Italy), Marieke Kuipers (Secretary, The Netherlands), David Whitham (Scotland), Dennis Sharp (UK), Andras Ferakai (Hungary), France Vanlaethem (Québec), Jorge Gazaneo (Argentina, ex officio). New members are Panayotis Tournikiotis (Greece), Luc Verpoest (Belgium), David Fixler (USA East Coast) and Anthony Merchell (USA West Coast). Gary Koll (USA West Coast) decided to withdraw his candidacy.

The register fiches for Urbanism and Landscape, which have been developed by the ISC/U+L, will be integrated with the existing fiches as used by the ISC/R so far. By the end of 1998, the guidelines for the Register Project will be revised accordingly. These new fiches on architecture, urbanism and landscape and the revised guidelines will be introduced for a 'new series' of the DOCOMOMO Register; the existing fiches need not to be revised for the time being.

The ISC/R, together with the Working parties and the

One of the highlights of the Conference was surely the fancy dress party, which was a kaleidoscope of MoMo contraptions in the most exotic way. Concrete shoes, steel sculptural frames, shower curtains, cardboard, textiles and lights were used to represent anything from Lubetkin's Penguin Pool via Sydney's Opera House to Melnikov's House in Moscow. The extremely professional and objective jury consisting of Ralph Erskine, Maristella Casciato and Marina Botta decided to give the prizes for the most functional costume-dance interaction to John Allan and Allen Powers for their hilarious Penguin Pool and to Bengt Lindroos for his representation of the Stockholm Television Tower, the awards for the best conformity between costume and building to Klara Kubickova (Emil Belus' watertower) and Wessel de Jonge (Jan Duiker's Zonnestraal pavilion). Other prizes went to Allen Cunningham for the best performance and to the staff of the Swedish Museum of Architecture for the best fold-up invention.

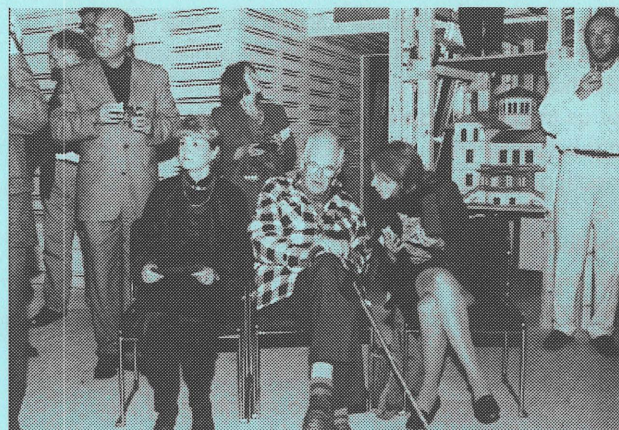
We all agreed that this party has been a splendid conclusion of a great conference. The Swedish attention to care and detail, the pleasant environment of the two museums and the efforts of the Organising Committee all guaranteed its success. From lectern to kitchen, it has been a treat.

On Saturday, the Post-Conference excursion through Stockholm brought us among others to the splendidly restored Sveaplan School and further to one of my absolutely favourite sites of 20th Century architecture, the Woodlands Cemetery by Gunnar Asplund and Sigurd Lewerentz. After an interesting day most delegates left for their Post-Post-Conference tours to Iceland or Finland.

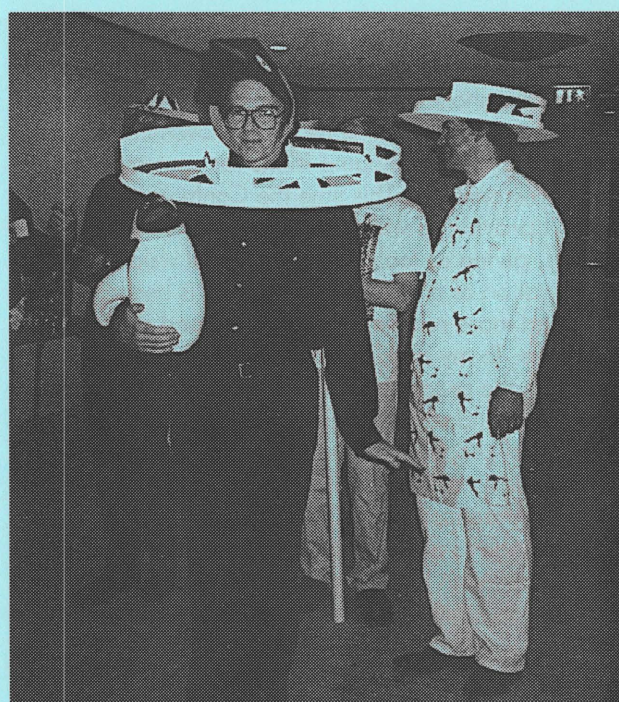
Eva Rudberg, Jöran Lindvall, Marina Botta and your organising team, thank you for your hospitality, thank you for everything. With this mental boost we can surely face our future challenges in an optimistic way.

Hubert-Jan Henket is the Chairman of DOCOMOMO International.

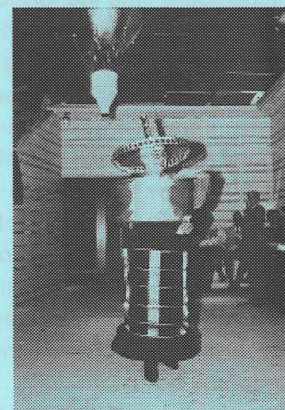
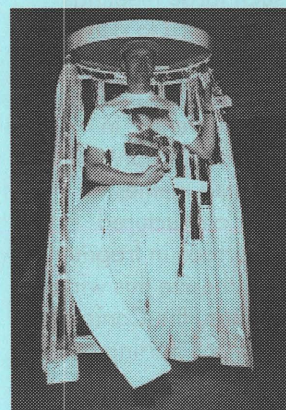
Thanks to John Allan, Maristella Casciato, Wessel de Jonge, Hugo Segawa, Arie Sivan and Nic Tummers for their valuable comments.



The Jury: Maristella Casciato, Ralph Erskine and Marina Botta.
Photo: Thomas Hjerten.



John Allan and Allen Powers as the hilarious Penguin Pool.
Photo: Lily Henket.



Left: A staircase of the Zonnestraal Sanatorium (Jan Duiker) as performed by Wessel de Jonge. Photo: Robert Michels.
Right: Klara Kubickova (Slovakia) as Emil Belus' watertower. Photo: Robert Michels.

Because these mid-century social developments are much more relevant for the current professional situation than the pre-war *Siedlungen*, it is important for us to concentrate more on these than was the case at this Conference. This also brings me back to the practical issues we have to deal with when caring for the inheritance of the Modern Movement: the phenomenon of short-lived mass-housing heritage. We are beginning to get more grip on a theoretical background for conservation practice, particularly in the case of reexamining long-standing principles. In the new Conservation Session, France Vanlaethem questioned the validity of the authenticity of the original idea, when interpreted by a later generation with a different value judgment. She wondered if it isn't more appropriate to approach an object purely as *das Ding an sich*.

The current architectural situation

In the virtual world we are living in today, of flashy images and short-lived individual gain, we could find valuable inspiration in the Modern Movement way of questioning and developing ideas for contemporary social environments. This time the Conference' debate couldn't provide us with clear conclusions from past realities, giving us tools for future social visions. A generation of post-MoMo architects is becoming more and more manifest as collectors and processors of images. To my mind this calls for a reevaluation of context in the broadest sense, in other words a greater knowledge and understanding of the architectural meaning of proper commissioning, of design and construction processes, and user evaluation. At our future Conferences we, as DOCOMOMO, should face the challenge to arrive at an architectural and urban design approach that is again more responsive to the very real and legitimate social and ecological needs of today.

Debate

The ever greater number of participants at our Conferences are an evidence of our vitality and of the interest of people from almost every part of the world. At the same time the format of such large meetings with many parallel sessions makes it hard to deepen one's comprehension of its contents, as can be done at smaller professional gatherings. Indeed we have grown immensely since our First Conference, in Eindhoven in 1990, and step by step DOCOMOMO is learning how to deal with complicated themes. However, this development calls for a structured debate to analyse the points that surface in fragments, and to allow the participants to synthesize this wide spectrum of visions and realities. Then, the Conference' conclusions will provide the conceptual starting points for future occasions.

The sessions and debates on the social impact of the Modern Movement in Stockholm might not have produced the answers yet, but have been seminal in providing food for thought for the next Conference. The brief discussion on the Eritrean city of Asmara for

instance confronts us with political realities that are unmistakably part of our history and therefore of our future. Instead of avoiding these issues we have to find a MoMo-typical logic in such social realities. It is clear that we cannot ignore the political implications of the modern capitals like Asmara, Chandigarh, Canberra, Novosibirsk and Brasília. Standing on the threshold of a New Millennium this calls for a visionary approach, at our next Conference 'The Modern City Facing the Future'.

Suggestions

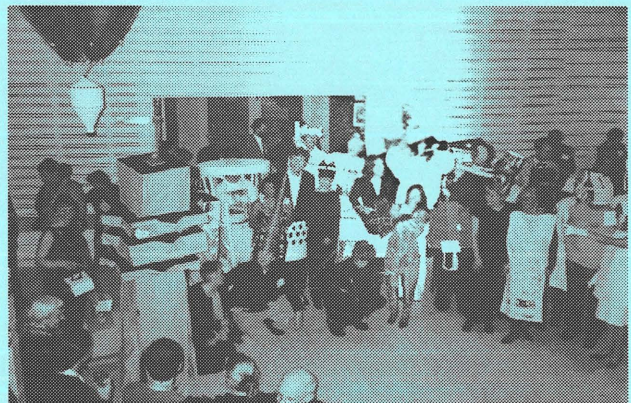
The above is a synthesis of a few of the many stimulating contributions that helped us to arrive at a better understanding of both visions and realities. This was greatly assisted by the immaculate technical infrastructure of the two museums and its operating staff.

Despite the successful program some suggestions for future improvements remain. The decision not to include case studies this time, has resulted in a shortage of practical input in the development of theory. A more structured debate is required, which might be advanced by stronger directives for the individual sessions.

In the future the chairpersons of the various sessions should participate more effectively in the preselection of papers. Proposals which offer a thesis, antithesis and analysis - in other words which can be expected to contribute to debate - will be given priority over uncritical show-and-tell presentations. The Scientific Committee will coordinate more closely with the chairpeople to ensure a greater coherence between specialist Parallel Sessions and the Main Theme. Also, chairpersons will be asked to guide and assist the less gifted and inexperienced speakers before presentation of their paper.

The Friday afternoon and evening

As usual the Friday afternoon was devoted to the ritual of the DOCOMOMO Council Meeting. After an exhausting but effective meeting, we were invited by the Brazilian Working party to enjoy a colourful video as a prelude to the Sixth International Conference in Brasília, in 2000 AD.



One of the highlights of the Conference was the Fancy Dress Party.

Fifth International DOCOMOMO Conference

Changing visions, many realities and future challenges

The humane scale and carefully designed spaces of the new Swedish Museum of Architecture and the Stockholm Museum of Modern Art - both designed by Rafael Moneo - formed a relaxed and welcome setting for DOCOMOMO's biannual burst of intellectual energy. Since Bratislava it has now become efficient habit for the International Specialist Committees to gather and meet the day prior to the official start of the Conference. In the meantime the 250 delegates from 39 countries trickled in, some of them already in that special MoMo mood thanks to the pre-conference tours in Denmark and Norway.

by Hubert-Jan Henket

At the Opening Session on Wednesday Marita Ulvskog, the Swedish Minister of Culture, reminded us of the socially important role of the Modern Movement in creating a fair society for all. She stressed that economic aspects should not override quality and aesthetic values if the social and cultural heritage is at stake. Sverker Sörlin pointed to the ever present paradox between the conservation of an object and its authentic and dynamic role as a utility. Why, he wondered, did the Modern Movement become problematic: it became obsessed with quantity and with a meaningless hunt for novelty.

Werner Oechslin warned that the Modern Movement reduced requirements as well as solutions to a few parameters, avoiding complexity as a necessary condition in buildings and in cities.

In his paper 'The Social Concepts of Modernism and Their Application in Different Political Systems', Winfried Nerdinger showed, through a history of 20th Century housing models, that modernism ended up being democratic and autocratic at one and the same time.

Many realities and changing visions

The Conference again illustrated the importance of meeting colleagues, to have direct contact with different intellectual realities in other cultures. It is important to realize that the Nordic Countries are as exotic to our Latin American friends, as their continent is to our members in the Old World. The range of papers gave an impressive panorama of different visions. Changing views produced provocative one-liners such as the observation that 'the United States has no social traditions', by Diane Ghirardo, the last key note speaker in the opening session. Ghirardo's interpretation is just one illustration of the need to reconsider the inconsistent and static vision in current historiography, that supports the predominance of pre-war European modern architecture as the core of the Modern Movement world wide rather than to acknowledge the coexistence of many realities. Also our present reality is changing under the current social and cultural developments. If we can learn from the present how to read the past the challenge for the next Conference in Brasilia will be to

take the city's present situation as a starting point when assessing its qualities, and from there go back into the past of its creation. Such an approach will also compel us to confront a vision on Brasilia as a heritage site with its everyday social reality as a Third World metropolis.

The agenda of the Modern Movement has always been based on a careful balance between utility and poetry. Hilde Heynen argued that also the visions on modernity in architecture were dynamic. She examined how the initial phase of modern architecture was tied to avant-garde developments and movements devoted to bring art and life closer together.

Reexamining the theory and publications of Siegfried Giedion she identified a major shift from the social and cultural commitment of the pre-war avant-garde to the rational pragmatism of the post-war generation.

Maristella Casciato explored how the concept of 'modern' could be reconsidered in order to allow architecture to establish its autonomy *vis-à-vis* other disciplines. She discussed three definitions of 'modern' - modernisation, modernity and modernism - and called into question our confidence in the Modern Movement. In the 20th Century, architects have responded to the diverse forces - from objective to dogmatic - driving the Modern Movement with a high degree of responsibility.

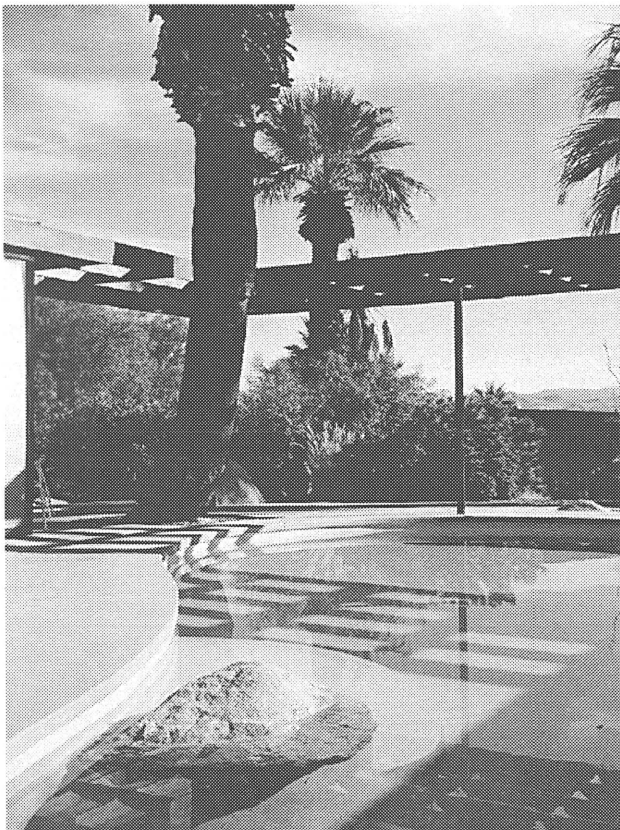
Later on during the Conference we were made aware that the impact of the Second World War and the involvement of modern architecture in the cause of reconstruction emerged as the most decisive common factor determining realities, superseding earlier avant-garde visions. As for social housing, be it in New York or Glasgow, we were reminded of how relentless the numerical logic of an institutionalised delivery system could transmute the loftiest humanitarian ideals into brutalizing tracts of urban wasteland. It was stimulating to learn from the introductions of Ola Wedeburn, Eva Rudberg, Birgitte Sauge, Pétur Ármannsson and Maya Kairamo, that this controversy between utility and poetry was less rigorous in the Scandinavian countries. The large scale housing projects in Brazil seem to borrow from similar humane inspiration.

Raymond and Albert

by Tracy Metz

'If I'm not back yet, then just go on inside,' Jim had said the evening before. 'When I'm in town here I never lock the door.' And indeed, when I came back the next afternoon there's no car under the carport. Gingerly I walk through the gate and under the carport. I do feel somewhat like an intruder and apparently the dogs behind the front door think so too. The house lies a bit behind the rise of the hill, surrounded by rocks that - or at least so the story goes - were thrown onto this plot of then unbuilt land when the street behind the house was being laid out. It is therefore barely visible from the street. While I walk down the path to the front door, which is subtly positioned between a horizontal corrugated wall, a vertical concrete slab and a rectangular canopy, I realize how odd this actually is: the man who commissioned the house was not exactly a reticent figure. Everyone knows the photographs of the flamboyant industrial designer Raymond Loewy next to his locomotives, in his sports cars, surrounded by shapely cola-bottles and cleverly designed packs of Lucky Strikes. And his architect Albert Frey, also of European origin, built his own variation of modernism on the West Coast and did not shun the grand gesture either.

From the outside this house from 1946-47 looks more



The kidney-shaped swimming pool of the Loewy House.

Photo: Tracy Metz.

like a laid-back vacation cabana than a luxurious home for the jet set of Palm Springs, California. The real *schwung* comes inside. Only then do you see how the kidney-shaped swimming pool with its decorative boulder winds its way under the sliding glass wall of the livingroom. Across from the glowing blue pool, in the only vertical wall in the house, the fireplace is located - a curious combination that you can only understand if you have experienced the extreme differences in temperature between day and night in the desert. The surrounding landscape and the house are literally integrated into one another.

The built part of the house - the open, unbuilt space is just as essential to this structure as the enclosed space - consists of two long rectangles. One is the public area (living room, kitchen, dining room), the other the private space (two bed- and bathrooms). One detail betrays Loewy's love of streamlining: the wall behind the sofa does not meet the ceiling at right angles, but with a smooth curve. 'This is the only curved wall in all Frey's work, so that must be Loewy's influence,' says Jim Gaudineer, who bought the house ten years ago. He walks along the pool and through the rock garden to a small building at the back of the property: Loewy's studio. The previous owner hadn't even looked in here. I found all sorts of boxes full of original documents and drawings of cars.'

Jim is only the third owner of the Loewy house. The interior looks comfortable and lived-in; without any attempt at chilly perfection the owners have furnished it in period forties and fifties style. Gaudineer has not yet done much with the house, other than have the dining room rebuilt and the woodwork, which had been painted black, brought back to the original beige. 'Out of respect for Albert Frey, He didn't think black was a true desert color.'

Tracy Metz is a journalist, working for the NRC Handelsblad in the Netherlands.

which would meet all of their requirements. The building was designed so that a mirror-image could be built when growth required. Vast expanses of low north-facing windows provided natural lighting and allowed the students to look out. South facing windows were high, shaded by overhangs, and openable for flow-through ventilation. The multipurpose room, working as gymnasium, auditorium, and cafeteria, was exquisitely designed to meet all those functions. Unfortunately, this will be the third Frey School to be demolished, to be replaced by a more politically correct Spanish-Styled building.

Nature and colour

Frey would build his second house at the highest elevation of any house in Palm Springs. A small house, only 1,200 square feet, this again displays Frey's manifesto. Built on an 'unbuildable' lot, the house steps up the hill, following the terrain. Like his first house, this is almost entirely sheathed in glass, commanding a spectacular view, oriented straight down Tahquitz Canyon towards his City Hall.

Frey introduced the environment into the structure. A large boulder serves as a partition between the living area and the bedroom area. The floor is of concrete, integrally dyed to match the local soil. The ceiling is of perforated, corrugated aluminium, painted a deep blue to match the sky. The drapes are green and yellow, picking up the colours of the nearby flowers. Nature and colour were very important to Frey. This subtle interaction must be seen to be appreciated.

Hyperbolic paraboloid

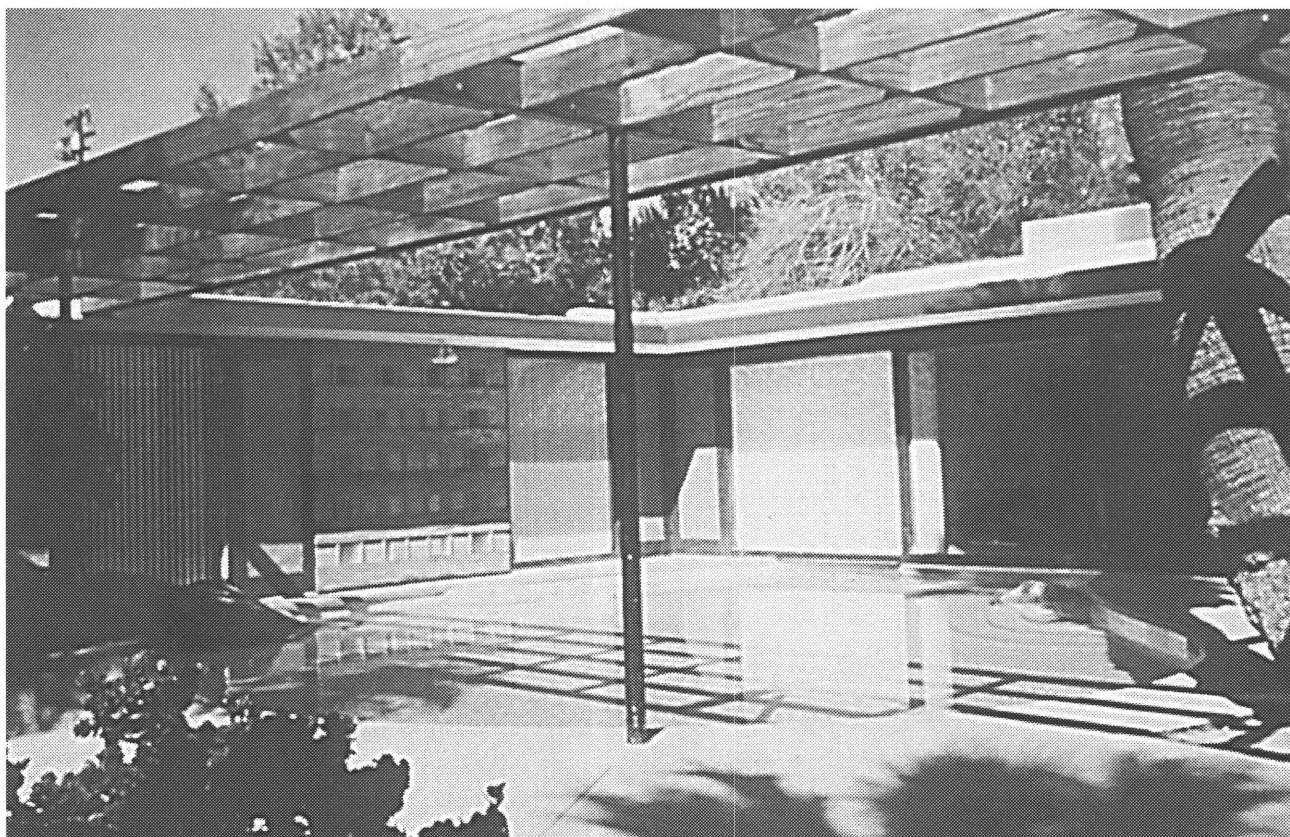
In 1965, Frey and Chambers would build the Tramway Gas Station for developer Culver Nichols at the entrance to Palm Springs. Then Mayor Frank Bogert suggested that this building be something spectacular, to provide a really dramatic entrance to the city. Frey accomplished this with a hyperbolic paraboloid roof structure. This light, airy, roof soars like the wings of a bird, jutting up from the elegant concrete block main structure. A true billboard for the city.

Recently this building has been a controversy. A developer wished to demolish the building, replacing it with landscaping as it conflicted with the style of his Spanish/Mediterranean project. Over the owners objections, the City Council voted in favour of the Palm Springs Historic Site Preservation Board's recommendation of Class One Historic Status. Although rescinded by the City Council a month later, ultimately the developer did not renew his option. The property is now being restored and remodelled as an adaptive reuse as a sculpture gallery. Future historic designation is expected.

Anthony Merchell (Realarchitecture Press) is a member of DOCOMOMO-US.

Note:

1. An interview in honour of Frey's 95th Anniversary is accessible through the 'Volume 5' website: www.volume5.com/albertfrey



Shot of Raymond Loewy House showing restored pool and trellis. Photo: Tony Merchell.

While building this structure, Frey fell in love with the desert. Back in New York he got married and would return to desert permanently. His wife preferred Manhattan to Palm Springs, however and would return to New York within a year. Frey would remain in Palm Springs, a bachelor to the end. Frey's first few buildings in Palm Springs displayed his increasing awareness and understanding of the climate. The San Jacinto Hotel (1935), is a fairly stark International Style structure. Few windows are shaded from the sun by overhangs. Frey did not repeat this mistake. He began to understand the requirements of the desert and adapted modernism to this most-difficult climate.

Clark & Frey

Frey went into partnership with John Porter Clark, also a young architect and a brilliant planner. Throughout his career Frey would build institutional buildings. His first, and again extremely significant, is the Clark & Frey Cathedral City Elementary School (1940). Nellie Coffman, on the School Board, preferred Spanish-styled architecture. Clark & Frey argued that modern architecture could work, and be built for 15% less cost. Coffman finally agreed, but only if it was built in Cathedral City, far enough away that she did not have to look at it. Besides being built to budget, the modern style proved very adaptable. It was very easy to expand the building as increasing enrolment required,

especially as circulation was exterior. Due to the success of this school, all future schools would be built in a modern idiom until the present.

Frey I

Frey would build his first house for himself in 1940. This was a manifesto, both of his architectural ideals, as well as the ideals of Palm Springs living. Almost entirely sheathed in glass, the barrier between indoors and outdoors is broken. This was a tiny house, in fact, the pool was larger in plan than the house! Later Frey would expand the house, building a guest wing and a distinctive 'Buck Rogers' second story bedroom. Circular in plan, this would also have circular windows, shaded by cylindrical metal shades, a device he would use again in his Premier Apartments (1957-58) and his North Shore Yacht Club (1958-59). In the early 1960s, Frey would sell the house to build his second house, Frey II (1963-64). Frey I would go through several owners, the last of which demolished the house, leaving only the pool extant.

Versatile career

In 1952-57 Clark, Frey and Chambers would build the Palm Spring City Hall, one of the most distinctive buildings in the city. Here one can see the elegant use of concrete block, with expanses of glass shielded from the bright sun with an aluminium *brise soleil*. The City Council chambers was designed in detail. North facing windows provide beautiful indirect lighting. The walls are staggered, designed for natural acoustics.

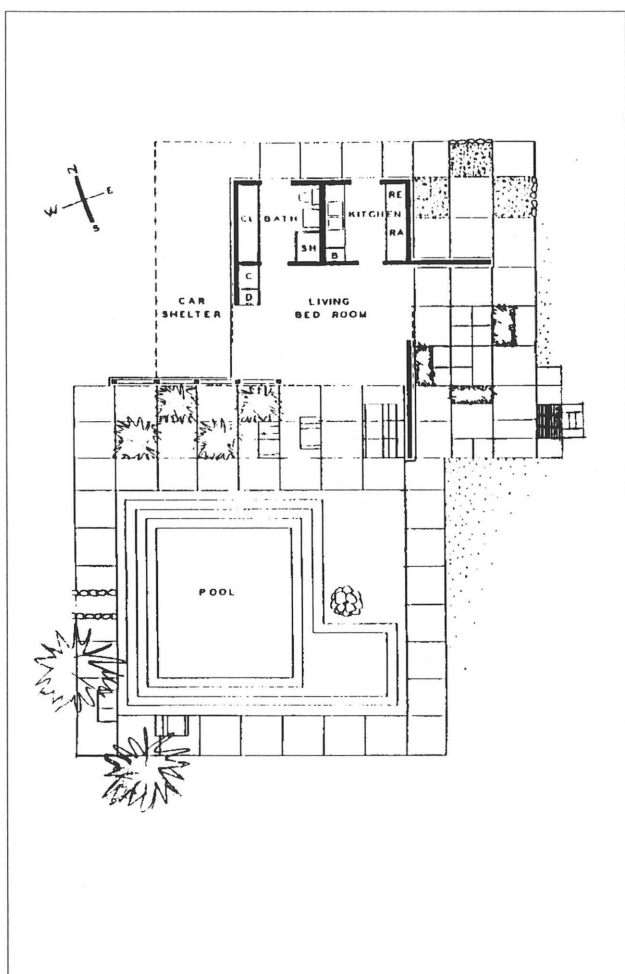
North facing windows provide beautiful indirect lighting. The walls are staggered, designed for natural acoustics.

In 1947, Clark & Frey would build their offices above a retail space. The offices had an expanse of north-facing windows to provide excellent light and featured the first commercially installed airconditioning unit in Palm Springs. Visible from the stairs and still operational today, the unit is concealed by a stainless steel screen designed by Clark when their partnership split amicably, since he - unlike Frey - did not appreciate the sculptural effect of the exposed airconditioning unit.

Loewy House

1947 also brought Frey's Raymond Loewy House, built for the foremost industrial designer in America. French-born Loewy would vacation at the Racquet Club, also the site of a number of Frey buildings. Intrigued by that architecture, Loewy retained Frey to design his own house. Built on a very rocky site - the house incorporates the rocks in the architecture. Boulders jut from the swimming pool that also tucks inside the house, a sliding glass door closes over the pool. The house is presently being restored by the new owners and the architects Marmol and Radziner (who recently restored the next-door Richard Neutra Kaufmann House).

In 1948-49 Clark and Frey would build the Katherine Finchey School, where Frey worked very closely with the teachers and administrators, to build a school



Albert Frey (1903-1998)

Architect in the desert

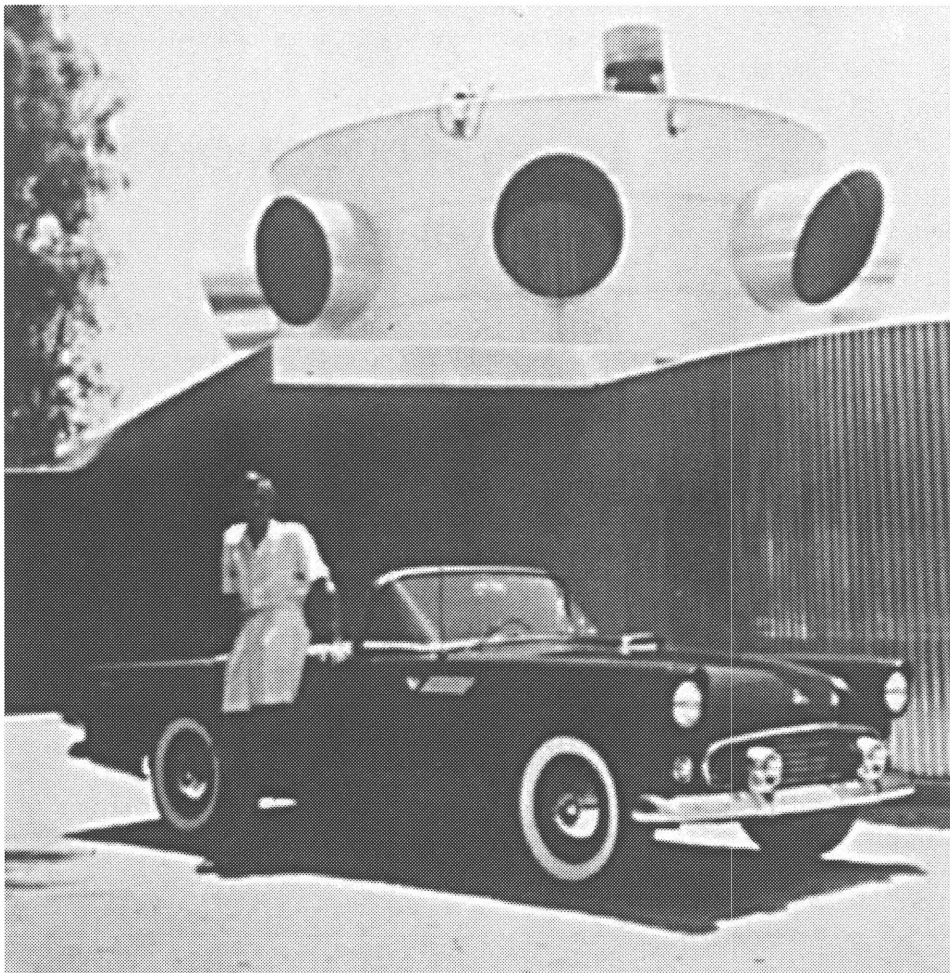
Swiss-born architect Albert Frey died in his home in Palm Springs, California on Saturday, November 14, 1998. A resident of Palm Springs for over 60 years, he set the stage for modern architecture in the desert. ¹

by Anthony Merchell

Born in Zurich in 1903, Frey was first intrigued by construction with the building of a small shed in his families backyard. Schooled in architecture, he only practised in Switzerland for a short time before moving to Belgium in 1925 where he worked for Eggerix and Verwilghen. Then in 1928 he came to Paris to work for Le Corbusier. He would work here for only a year or so, participating in a number of projects, including the (unbuilt) Centrosoyuz project. While detailing the Villa Savoye he became familiar with the American 'Sweets Catalog'. He became intrigued by American technology and the application of mass production to housing. So much so that Le Corbusier would call him 'This American Guy'. In 1930 he moved to New York and went into

partnership with the influential A. Lawrence Kocher. Kocher was not only an architect, but also editor of *Architectural Record* magazine. During their short partnership they would explore the use of modern technologies and materials to produce prototypical buildings including the Aluminaire House (1931), which is presently being restored by the New York Institute of Technology.

In 1934 Frey drove to California (in his convertible - and until his last automobile he would always drive convertibles) to supervise the construction of the Kocher-Samson Building, in Palm Springs. This dramatic building captured the essence of Palm Springs living. In a checkerboard fashion, offices alternated with outdoor patios, providing the ideal of living with the desert. Above the offices was a single apartment, where Frey would later live when he built his first house for himself, Frey I. It is hard to overestimate the importance of this building to Palm Springs. Driving into town, this would be the first real estate office one would see, and it proclaimed MODERN. Expanses of glass provided an endless view. Chromed-steel rods crossed behind the front glass, providing lateral support while also providing a modern detail. This building set the pace for modern architecture in the desert. Unfortunately, the historic significance of this building has been unrecognised and unappreciated, and Kocher-Samson is not a designated historic monument.



Left: Julius Shulman shot of Frey in front of Frey. Photo by courtesy of Tony Merchell.

Right: Frey I (1940), the pool was larger in plan than the house itself.



Photo: Archive Frank Arnau.

In the 1930s and 40s, Costa matured this principle in projects - like the 1944 Friburgo Hotel and his New York Fair Pavilion - as well as in his writings, such as his essays about the jesuits' town planning and the Portuguese architectural inheritance.

But also the invitation in 1937 to Le Corbusier to conceive the building for the Ministry of Education MEC in Rio de Janeiro, Costa's decision to list this building as cultural heritage immediately after its inauguration in 1943, and his vital influence on Oscar Niemeyer and Roberto Burle Marx stems from the same philosophy.

Construct humanity

From these facts and works we can extract Costa's progressive ideas and his belief that even small powers may change the appearance of the world, knowing nevertheless that buildings do not mirror dreams. In fact, for Lúcio Costa architecture has always been a casual gesture amongst many others. What really mattered to him was to advance that mankind would be able to construct its own humanity. Brasília, and many other of his works, certainly were conceived in this way, without amazement, vain pride or narrow-mindedness. Architecture to him was only effective if it reaches a dimension beyond the individual expression.

May be speaking about these things isn't worth it... But in view of everything we have inherited from Lúcio Costa it is impossible to keep silent about them.

Margaret da Silva Pereira is an architectural historian in Brazil who recently finished a PhD. on the life and works of Lúcio Costa.

International Secretariat

Move from Eindhoven to Delft

Last September the International Secretariat of DOCOMOMO moved to the Delft University of Technology.

Arjan Doolaar, the former director of the International Secretariat decided to leave DOCOMOMO. We wish Arjan success with his new career as a University librarian.

At the Conference in Stockholm Birgitta van Swinderen took formal leave of the International Secretariat. We wish her much success in her new position with a design studio.

Since August 1998, Eleonor Jap Sam is the successor of Arjan Doolaar, and the new director of the DOCOMOMO International Secretariat. Welcome!

At the moment, Eleonor Jap Sam is in her final year of her study in Art-History at the University of Leyden. She already has a degree in Communication & Design, and works as a freelance consultant and writer/editor.

The International Secretariat started the New Year not only with a new office-space and new employees, but also with new computers and software.

The new office, located at the Faculty of Architecture, is a very pleasant and stimulating environment to work in, and with the new computers totally milleniumproof!

Launch of DOCOMOMO

New Zealand

The historic Places Trust is launching a DOCOMOMO New Zealand Working party. The launch will be a one-day event on Saturday February 13, 1999, involving the presentation of papers and discussion/debate to explore the understanding of modernity, both internationally and within the New Zealand context. Papers will address modern architecture, planning, engineering, art, furniture and literature. Ultimately, the aim of DOCOMOMO New Zealand will be to identify the places associated with important themes, events and individuals of the recent past. For more information: DOCOMOMO New Zealand, c/o New Zealand Historic Places Trust, contact: Julia Gatley or Greg Bowron, P.O. Box 2629, Wellington, New Zealand, P +64-4-472 4341, F +64-4-499 0669, E nzhistoricplaces@xtra.co.nz.

Lúcio Costa (1902-98)

Master-planner of Brasília

Born in Toulon, France, in 1902, Costa attended the National School of Fine Arts in Rio de Janeiro before starting his career as an associate with Gregori Warchavchik. He was appointed head of the School in 1931. With Le Corbusier, he worked as a chief architect on the Ministry of Education in Rio, a key building in the development of modern architecture in Brazil. Since the 1950s, Costa has been mainly involved in town planning. The master plan for Brasília was his *chef d'oeuvre*. Lúcio Costa died in São Paulo at age 96. His spirit will inspire us to learn from the past for the future.

by *Margareth da Silva Pereira*

On June 13, 1998, Brazil lost one of its most important architects: Lúcio Costa. Certainly, Costa constructed the most consistent project for architecture and urban planning in Brazil, facing simultaneously the 20th Century technological revolution and the particular circumstances of American Culture in its Brazilian version.

The death of Lúcio Costa did not come suddenly. Maintaining his characteristic lucidity, he slowly faded away, struggling to keep alive his architectural conviction and his dreams, that rooted the Modern Movement in Brazil. It were humanist dreams - or we might even say utopian ones when we realize that it were Brazilian circumstances that inspired the birth of the word 'utopia' and if we remind that for Brazilian intellectuals like Costa, the real sense of utopism is like a flow of permanent and critical operation.

Unknown contribution

Brasília's master plan brought him fame. Indeed he was one of the few city-planners of this Century to experience the power - and the doubts - of seeing his ideas and drawings materialised on such a scale. His vision of a capital city changed the occupation of Brazilian territory and created a new sense of nation among more than 150 million individuals.

Nevertheless, his meditations about the fluidity that is implicit in affirmative gestures, like architecture and urban planning are by nature, have never found their way to the international debate. His texts have hardly been translated and are scarcely quoted even in Brazilian literature, let alone elsewhere.

Also his work for the National Institute of Historical and Artistic Heritage IPHAN remains largely ignored. He accurately identified and promoted the preservation of hundreds of buildings that were created by

mediative forces in Brazilian architecture, that occurred at the crucial moments of the nation's history.

Necessity and accident

In short, Lúcio Costa died perhaps as a famous man, but his most notable contributions to human culture remain unknown outside a small circle of scholars. For the sake of coherence it might therefore be appropriate to keep silent about him. With his common lucidity he might have said: 'it's not worth it'. In fact, he might have understood right from the start that biographies have a limited power against the conditions of history. Brazil is a peripheral country not only for outsiders, but also for its own inhabitants. So, despite the fact that architects and urban planners for centuries have been obliged - by the circumstances of a new world - to proceed with a selective vision of the past in order to suggest a future, the impact of this attitude is hardly transferred to others. Even within the cultural circles of Brazil this inheritance is insufficiently disseminated or understood. Nor did it irrigate the rest of the Western world with the lessons that can be learned from this permanent process of acting at present between necessity and accident.

Continuous new beginning

His intense perception of space and time as human horizons seems only to have developed within the intimacy of Brazil's historical context. In this baroque territory it is always evident that the only 'historical condition' is exactly the 'absence of any predetermined historical condition'. It was a lesson about continuous arbitration, the resulting decisions therefore being dangerously close to arbitrary choices. According to this vision, history is an unfinished and infinite task which leads to an understanding of architecture, above all, as a critical and selective action.

By identifying these features we can perhaps emphasize the continuous marriage between history and modernity which permeated Lúcio Costa's attitude and decisions, and, evidently, also his ideas on architecture and urban planning. The question then is, what should be conserved, forgotten or supplanted? If the idea of *tabula rasa* - so often connected with Lúcio Costa and other architects of the Modern Movement - is not mistaken, this concept should gain a more profound and critical sense in order to remain pertinent. From his point of view history is, effectively, a constant process of judgement and choice: a continuous new beginning.

Past and future

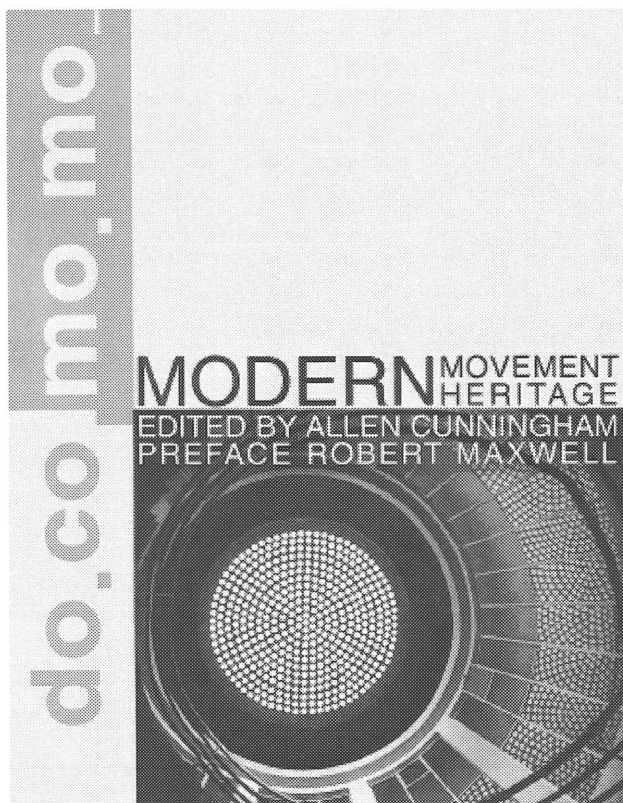
This philosophy guided Lúcio Costa throughout his life. It was between projects of an intimate, almost domestic character, and public or collective projects of an unforeseeable scale; it was between reflections on the past and his anticipation of what was to be that Costa weaved his way to create the core of his work and developed his personality as an architect and urban planner.

nature agents of change and who help to form the future. And last but not least because we are united in our interest in the Modern Movement, which how ever different the conditions might have been in time and place, has always had a positive outlook towards a humane future.

At our Fifth Conference in Stockholm last September, DOCOMOMO, put its first, be it a rather modest step discovering the future. But a truly critical debate hasn't taken place as yet. There are some basic questions to be faced by us all. What are the insights gathered over the years by DOCOMOMO, both positive and negative, that may be of use to us today? Are there any ideas of the Modern Movement of significance for our immediate future? And if so how can we adjust them for implementation today? And if not, what is the purpose of DOCOMOMO after that discovery?

I would like to call upon the organising and the scientific committees preparing our Brasília 2000 Conference to direct its contents, as much as possible, to our dual identity of the insight in the recent past and the discovery of the immediate future. It will be the stepping stone for the main theme of the Seventh International DOCOMOMO Conference in 2002, being: 'The Modern Movement Facing the Future'. This will be a great challenge for ourselves and for DOCOMOMO's future. After being together in a network for ten years we should be sufficiently mature to face this challenge by now.

Hubert-Jan Henket, Chairman DOCOMOMO International.



Modern Movement Heritage

Edited by Allen Cunningham

This collection of essays serves as an introduction to modern architectural heritage worldwide and the specific problems related to the conservation of modern buildings. Consisting of nineteen chapters emanating from authors in eleven countries the text is divided into three parts, Conjectures and Refutations, Strategies and Policies - Case Studies. These are illustrated with 160 images. The Preface by Robert Maxwell and introduction by Allen Cunningham provide an overview of the Modern Movement, its intellectual shortcomings, and its cultural significance. This volume celebrates the first 8 years of DOCOMOMO's role and influence in this important aspect of our culture covering conservation of individual modern buildings, building groups and landscape.

Contents: Preface, Robert Maxwell. Introduction, Allen Cunningham; 1. The Icon and the Ordinary - Hubert-Jan Henket; 2. MoMo's Second Chance - John Allan; 3. Transitoriness of Modern Architecture - Hilde Heynen; 4. The Problem of Conservation in Latin America - Hugo Segawa; 5. Recording and Preserving the Modern Heritage in Hungary - Andras Ferka; 6. Vancouver's Recent Landmarks - Robert Lemon and Marco D'Agostini; 7. Preserving Modern Architecture in America - Nina Rappaport; 8. Recording the Modern Heritage in Holland - Marieke Kuipers; 9. The Curtain Wall: history and diagnostics - Steven J Kelley; 10. Great Expectations - Woolworth Building and Lever House - Theodore Prudon; 11. The House of Culture- Helsinki: restoration project - Tapani Mustonen; 12. Sant'Elia Infants School, Como (Terragni) - Maristella Casciato and Cristiana Dell'Erba (translated: James Madge); 13. Bellerive-Plage Baths - Patrick Devanthery and Ines Lamuniere (translated Alan Cunningham); 14. Villas Noailles and Cavrois - Aline Leroy, Cecile Briolle and Jacques Repiquet (translation of Briolle/Repiquet, Allen Cunningham); 15. De La Warr Pavilion, Bexhill - John McAslan; 16. Aluminaire House - Neil Jackson; 17. Maison Prouvé - Nancy, Agnes Cailliau; 18. Zonnestraal Sanatorium: a concrete challenge - Wessel de Jonge; 19. A Virtual Image of Modernity: Eileen Gray's Villa E-1027, digitalised - Stefan Hecker and Christian Muller. Appendices. Index.

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Ten Years of DOCOMOMO, what's next?

After the First International DOCOMOMO Conference in Eindhoven the well known cartoonist Louis Hellman in the magazine *Building Design* published this text: 'Pomo oh no, dead as Dodo, now all so pro DOCOMOMO'. In 1990 he couldn't foresee, that part of his short poem today has become more of a reality, than I would have hoped in the founding days back in 1988. At our 10th Anniversary and at the occasion of the 20th issue of the DOCOMOMO Journal it makes sense to dwell on his text for a moment.

In these ten years, without it ever having been the ambition of neither Wessel de Jonge nor me, DOCOMOMO has developed into an active voluntary architecture organisation in 37 countries, with a wide variety of conferences, lectures, exhibitions, parties and publications on its curriculum vitae. Besides it has developed a comprehensive and consistent documentation, called the DOCOMOMO International Selection, consisting of over 600 building, which formed the core of the material which was used for the first recommendation by DOCOMOMO for 20th Century buildings to the World Heritage Committee. DOCOMOMO of today is the result of the input of its - culturally very diverse and dedicated - network of over 1200 professionals and MoMo devotees world wide. So yes, Louis Hellman was right in a way: a growing number of people are pro DOCOMOMO. But what is it that we are so pro about? Is it the DO and the CO, is it protecting MoMo's past or is it more about discovering MoMo's future. Right from the beginning this dual identity has been part of our organisation and, provided the next few years we spent more time on discovering MoMo's future, I am convinced that this twin phenomenon will prove to be our greatest strength and source of inspiration. My conviction is actually founded on the first part of Louis Hellman's poem, precisely because Pomo is not dead as a Dodo at all. As a fashionable trend it may be dying or dead, but as a way of thinking certainly not. Let me try to clarify myself a bit more.

The 20th Century is the Age of Modernity, of the devotion to rationality, a century that at the outset had



many promises in store. At the start of the Century the pioneers believed that rationality would eventually lead others to an equal and developed society for all. Yet, in hindsight, the 20th Century proved to be one of the cruellest periods in history, mainly due to the glorification of rationality. Could World War I be explained as a last convulsion of the 19th Century, the atrocities of World War II were a blatant result of 20th Century thinking. The same goes for the Cold War. No wonder that a post modern way of thinking developed, rejecting the belief in any dogmatic religion or big political system: everything became relative. In the past decades we have witnessed a huge secularisation - at least in the Western World - and one by one the large political power systems have dwindled. Today we are getting used to the relativity of things, and surely many of us feel freed from the constraints of past dogmas. But having said this, that doesn't mean that the 20th Century only produced sheer distress. On the contrary, in this Century democracy has become the ruling political philosophy in most countries, and the declaration of human rights has been accepted by almost every country. Besides, many scientific, technological and cultural discoveries have been made in this Century, which are easily overlooked in the post modern debate. These are important acquisitions which we should eagerly protect and where possible enlarge in the future.

Yet, however relative and pluriform we might want to think, there are some huge threats that touch us all. The world population will have mushroomed in 2015 from 5 billion today till 8 billion than. Apart from some very attractive advantages of the market economy - as some of the privileged nations are witnessing - there are also great social, ecological and emotional dangers. If all the developing countries would have the same degree of prosperity as the United States, Japan, the European Union and several other rich countries, this would mean a global catastrophe, because the natural environment would not be able to cope. In principle there are 3 options. The first is that the rich countries reduce their prosperity drastically to a globally acceptable level. Without force from outside, this seems an utopian idea since hardly anybody is prepared to reduce one's standard of living on a voluntary basis. The second option is to increase the developments in science and technology. The third option is a combination of reduction of economic growth for the rich countries together with scientific and technical developments.

It requires reflection and debate to find ways to protect and develop the democratic intentions and the human rights, and at the same time to conquer the social and ecological threats surrounding us. Within the DOCOMOMO network we have a unique chance for a reflection of this nature. This is because of our multicultural composition representing all parts of the world. It is, because we form a combination of architectural historians, who provide us with an insight of the recent past, together with architects who are by

Happy Birthday!

This special Anniversary Edition 'Windows to the Future' celebrates ten years of DOCOMOMO, the twentieth issue of the DOCOMOMO Journal, and the results of our Fifth International Conference. At a moment like this, it is tempting to lean back and recall the many special and sometimes touching events in our brief history. Looking back, we have gained an unprecedented insight in the principles and practice of the Modern Movement, its international meaning and regional reflections.

At the same time it is vital to remain truthful to the spirit of modernity and to consider the impact of our work for the future. Lúcio Costa taught us that a continuous marriage between history and modernity enables us to understand architecture as an ongoing critical and selective action of judgement and choice. What have we learned from our studies of the Modern Movement and our experiences with modern buildings, that will help us to recognize better ways for the future?

The theme for this edition, 'Windows to the Future', is taken rather figurative. The results of the Copenhagen seminar on Modern Windows and Glass will be kept for publication in Technology Dossier 3 except a few lectures with a more general scope, that can be found in the last section of this Journal.

This edition flings open DOCOMOMO's Windows to the Future and makes us look forward, to our upcoming Millennium Conference in Brasília and the 2002 meeting, presumably in Paris, and reports on new DOCOMOMO initiatives emerging in New Zealand and the Far East.

Congratulations to the Working parties and individual members who made it possible for DOCOMOMO to develop into what it is today: a global network of professionals dealing with the various aspects of preserving the built and the unbuilt heritage of the Modern Movement in architecture and urban planning.

Wessel de Jonge, editor in chief

Journal 21: Bauhaus revisited

Seventy years after their inauguration, the Bauhaus buildings in Dessau and Weimar were inscribed in the World Heritage List (WHL) of the United Nations Educational, Scientific and Cultural Organisation (UNESCO). This event confirms the outstanding universal value of the sites and commemorates that these buildings are seminal works of the Modern Movement and 20th Century architectural education. The inscription requires the consideration of the architectural original and its history over time, including the historic and future use.

The City of Dessau, the Bauhaus Foundation and private owners have to accomplish that task. The Foundation's department of Collection and Archives is in charge of the related research and will advise owners, architects and construction companies in the course of the restoration process. The goal is to present both the process and the results to an international audience at the EXPO 2000 World Fair in Germany.

DOCOMOMO Journal 21 will present the practical and theoretical work in progress in Dessau in an international perspective. The special edition will be guest-edited by Berthold Burkhardt, supervisor of the preservation works on the Bauhaus buildings. Articles by various German authors will cover the Bauhaus buildings in Dessau and their preservation, as well as the aims and program of the Bauhaus Foundation, including the EXPO 2000 project.

Authors from other countries who consider a contribution to this special edition on a related issue in their country are kindly invited to contact the editors on short notice.

Contributing to Journal 21

DOCOMOMO Journal 21 is scheduled for June 1999.

Contributors to that edition are kindly requested to observe the following:

- Main articles, with a maximum length of 2500 words, are only accepted on diskette, or by e-mail.
- News items must be short and informative, and preferably submitted on diskette or by e-mail as well.
- 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 always be included.
- Articles must be in by April 1, 1999; news items before April 15, or April 30, 1999, if submitted by e-mail or diskette.
- Illustrations for articles must be in by April 1, 1999; for news items April 15, 1999.
- Illustrations are preferably high-contrast black & white photographs, submitted as prints, scanned on diskette (jpg or tif-file) or send by e-mail; photocopies are not accepted; black & white line drawings (plans, details) will be appreciated. Please notify the International Secretariat before sending illustrations. All illustrations must be cleared of copyrights; photographer and/or owner must be credited.

Next Journals

The DOCOMOMO Journals are published twice a year by the DOCOMOMO International Secretariat. Future thematic editions are considered on Adaptive Re-use, MoMo in Asia, The Modern House, MoMo Engineering, Theory and Criticism, Modern Interiors, MoMo in Africa, and Colour in MoMo architecture. Authors are herewith invited.

Sweden: successful conference

The Swedish Working party has been busy all year with the preparations for the fifth DOCOMOMO International Conference 'Vision and reality' in Stockholm in September 1998. Approximately 270 participants attended the Conference, which in our opinion worked out very well. So we feel quite satisfied, though rather exhausted! Furthermore the Swedish Working party produced the book *Modern Movement Scandinavia* together with the other Nordic DOCOMOMO Working parties, which was presented at the Conference in Stockholm. This book is available through the Danish DOCOMOMO Working party.

(Report by Eva Rudberg, Coordinator Swedish DOCOMOMO Working party).

United Kingdom: consultancy

DOCOMOMO-UK prepared a special publication as part of their celebration focussing on the life and work of Christopher Dean. The Dean Lecture 'Perennial Youth - A Distant View of the Modern Movement' delivered by Robert Maxwell on September 24 at the Architectural Association was warmly received by a full house; the text will be published in the next DOCOMOMO-UK Newsletter. When this Journal went to press, we were preparing our Annual General Meeting on Tuesday December 8. As usual, we hope to conclude our business in 45 minutes and will enjoy the lecture contributed by John Winter 'Renewing the Modern Movement' after drinks. At the Meeting some adjustments to our constitution will be discussed and Policy Guidelines will be proposed.

Amongst our on-going business may be counted:

- By invitation a response to the Department of Culture, Media and Sports commenting on the 'Comprehensive Spending Review; a new approach to investment in culture' by the Minister Chris Smith was prepared and forwarded to the Department (copies on request);
- Support for the sensitive conservation proposals to double-glaze Arne Jacobsen's St. Catherine's College in Oxford has been sent to the College, the architect (Peter Denney of Dissing+Weitling) and Dr. Diane Kay of English Heritage;
- Support for the restoration proposals for Kit Nicholson's Gliding Club overlooking the Dunstable Downs has been provided to the architects, Julian Harrap Architects;
- Endorsement of the many listing recommendations which have been notified to us by English Heritage has been provided;
- Eight DOCOMOMO-UK delegates were active contributors to the successful Fifth International DOCOMOMO Conference held in Stockholm in September, including RIBA president David Rock. Reports were published in the *Architect's Journal* 1 October and *Building Design* 25 September.

(Report by Allen Cunningham, Coordinator DOCOMOMO-UK).

Ural-Siberia: new working party

We are glad to inform you that the DOCOMOMO activities in the Asian part of the Russian Federation, already started in 1992 by Lyudmilla Tokmeninova, lead us to the organisation of the Ural-Siberian DOCOMOMO Working party by architects and urban designers, art historians and critics, researchers and students, educational and preservational institutions in three cities: Ekaterinburg, Novosibirsk and Kemerovo. The new regional Working party elected as its Chairman the director of the Museum of Siberian Architecture, and a member of the Russian Academy of Architecture and Building Science, Prof. Dr. Arch. Sergey N. Balandin (Novosibirsk); as vice-Chairman the senior researcher at the Ural State Academy of Architecture and Fine Arts, Head of the Ural Modern Movement Centre Lyudmilla I. Tokmeninova (Ekaterinburg); and as Secretary the architect Ivan V. Nevzgodine (Novosibirsk-Delft).

We hope that the Ural-Siberian DOCOMOMO Working party will be successful and we are looking forward to arrive at fruitful results in the near future, regarding our common efforts for the rehabilitation of Modern Movement in our regions with real Modern entities of buildings and cities.

Our addresses are: Ural-Siberian DOCOMOMO Working party, Sergey N. Balandin, Chairman, Museum of Siberian Architecture, Novosibirsk State Academy of Architecture and Fine Arts, Krasniy prospekt, 38, Novosibirsk-99, 630099 Russia, P: 7-38 32-220097, F: 7-38 32- 222905, E: ensi@glas.apc.org, and Lyudmilla I. Tokmeninova, vice-Chairman, Ural Modern Movement Centre, Museum of the history of Architecture and Industrial Technic of Ural, Gor'kogo 4-a, Ekaterinburg, 620219 Russia, P: 7-34 32-519735, F: 7-34 32-519532, E: vgafurov@mail.usaa.ru

(Report by Ivan V. Nevzgodine, Secretary Ur-Sib DOCOMOMO Working party).

USA: more structure

After several years of mostly informal regional activities, DOCOMOMO-US created an organizational structure last year. With active chapters in New York, California and Chicago, a national organization was essential. The organization is being incorporated as a non-profit in California with the Secretariat based in New York. This formalized structure will help to develop a membership campaign, promote the formation of new chapters and plan national events as well as local on-going activities. A coordinated Registry effort is now underway and each chapter has begun to, or completed the preparation of nomination files.

Founded in 1995 in New York City, The New York/ Tri-State chapter of DOCOMOMO is continuing outreach to existing preservation organizations and the architecture community to increase the awareness

of preservation of modern architecture. The group sponsors Brown Bag Lunches at architecture offices and gives architectural tours. Throughout 1997 chapter members participated at preservation conferences. Theo Prudon presented issues in modern architecture at the Historic Districts Council Conference last winter. At the Columbia University Preservation Alumnae Conference, in March, Andrew Wolfram presented the PSFS building; Amy Weiser presented the Williamsbridge Houses and Nina Rappaport David Fixler's presentation on the restoration of Baker Hall at MIT. Theo Prudon spoke on the current status of Finlandia Hall and Convention Center and Nina Rappaport presented the Mount Angel Library in Oregon and the Viipuri Library, now in Vyburg Russia. This led to the organization of an exhibition of Dutch photographer, Wijnanda Deroo's current photographs of the Viipuri Library at Columbia University's Avery Hall, from October 26 through December 11, 1998. With this exhibit DOCOMOMO is bringing attention to the library which was ceded to Russia from Finland after World War II and is in direct need of restoration. Deroo's sensitive photographs were also displayed this summer at the Finnish Museum of Architecture and this fall at the Aalto Museum. There are plans for the exhibition to travel to California. The chapter's next project is to document the Kaufman Conference Room and to assist with the interior's landmark designation and restoration.

The Northern California Chapter, DOCOMOMO-NoCa was founded in 1995 in San Francisco. It is working with existing preservation organizations to sponsor programs that raise awareness of modern architecture and its preservation. In summer of 1996, lectures were devoted to homes by Joseph Eichler and the Bay Area work of Erich Mendelsohn. A bus tour of San Francisco modern buildings, jointly sponsored with San Francisco Heritage last autumn included houses of Richard Neutra and Gardner Dailey's Red Cross building. For this they produced a guidebook 'Modern San Francisco' (36 pages, \$US 8) which was extremely popular and is available from DOCOMOMO-US. Sales of the guide at the AIA National Convention and in local bookstores, has publicized DOCOMOMO. The chapter also helped develop a session on 'California's Modern Legacy' at the California Preservation Foundation Conference. Chandler McCoy presented the significance of Modern Movement in postwar California and Tony Merchell discussed Palm Springs. Next year's conference will be jointly organised. 'Scandinavian Modernism', the chapter's first lecture series was sponsored jointly with the local AIA chapter and featured talks on Gunnar Asplund by Mark Treib, Reima Pietila by Adrian Carter and Arne Jacobsen by Todd Werwers.

Founded in December 1997 in Boston, with support from MIT and the Boston Society of Architects, DOCOMOMO-New England has contributed fiches for the registry. Public programs began with a hard

hat tour of Baker House, led by David Fixler of Perry Dean Rogers, the restoration architects. Plans are being made for a public lecture series on the five nominees for the Registry. They also coordinated the publication of the first DOCOMOMO-US newsletter which was distributed this fall.

With momentum from the new US organization, DOCOMOMO-Midwest has begun to reactivate the local chapter which has been dormant for the past year and a half. A meeting was held in Chicago in September and another is planned for the end of November to begin to draft and implement a work plan for 1999. It has been proposed that DOCOMOMO-Midwest prepare ten fiches to be submitted to DOCOMOMO International during 1999. We are also planning to work with other existing preservation organizations in the area to co-sponsor a public program in early 1999 that explores the issues related to preserving modern architecture. In Chicago, landmark status was awarded to three important modern buildings: S. R. Crown Hall at the Illinois Institute of Technology (built 1956); 860-880 North Lake Shore Drive (built 1951), both by Ludwig Mies van der Rohe; and the Inland Steel Building (built 1958) by SOM. Crown Hall is currently undergoing restoration and rehabilitation which will allow it to continue to function as a prominent school of architecture well into the next century.

(Report by Nina Rappaport, DOCOMOMO-US).

International Specialist Committees (ISCs)

International Specialist Committee on Registers

Marieke Kuipers, secretary
c/o Rijksdienst voor de Monumentenzorg
P.O. Box 1001
3700 BA Zeist
The Netherlands
p 31-30-6983357
f 31-30-6916189
e mckuipers@wx.nl

Maristella Casciato, chairwoman
e cascima@uniroma2.it

International Specialist Committee on Technology

Ola Wedebrunn, chairman
c/o DOCOMOMO Denmark

Els Claessens, secretary

International Specialist Committee on Urbanism + Landscape

Jan Birksted, chairman
University of East London
Holbrook Road
London E15 3EA
United Kingdom
p 44-181-8493681
f 44-181-8493686
e birksted@compuserve.com

International Specialist Sub-Committee on Urbanism:
Marco Aurélio Gomes, secretary

International Specialist Sub-Committee on Landscapes +
Gardens: Lodewijk Baljon, secretary

International Specialist Committee on Publications

Hubert-Jan Henket, chairman
c/o DOCOMOMO International Secretariat

International Specialist Committee on Education + Theory

Allen Cunningham, chairman
21 Fitzjohns Avenue
London NW3 5JY
United Kingdom
p 44-171-7948536
f 44-171-7948536
e cunning@clara.net

Arie Sivan, secretary

Working parties

All coordinators of the DOCOMOMO working parties are kindly requested to report incorrect or incomplete addresses

Argentina

Argentine DOCOMOMO Working party
Prof. Arch. Mabel M. Scarone, coordinator
University of Buenos Aires
Faculty of Architecture
Juramento 2161 - 3° "C"
P.O. Box Cassilla Correo 3881
1000 Buenos Aires
p 54-1-7972514 / 54-1-7823654
f 54-1-7962316

Belgium

Belgium DOCOMOMO Working party
Prof. Luc Verpoest, coordinator
R. Lemaire Centre for Conservation
Monumentenzorg Moderne Architectuur
Groot Begijnhof 95
3000 Leuven
p 32-16-224509
f 32-16-226790
e luc.verpoest@asro.kuleuven.ac.be
i www.asro.kuleuven.ac.be/rllcc/docomomo/rllccg.htm

Brazil

Brazilian DOCOMOMO Working party
Angela West Pedrão, coordinator
Mestrado em Arquitetura e Urbanismo - FAUFBA
Rua Caetano Moura, 121 - Federação
40210-350 Salvador - Bahia
p 55-71-2473803
f 55-71-2473511
e docomobr@ufba.br

periodical: DOCOMOMO Brasil boletim oculum

Naia Alban, secretary
Olivia F. de Oliveira, treasurer

Bulgaria

Bulgarian DOCOMOMO Working party
Dr. Arch. Peter Yokimov, coordinator
Dr. Arch. Ljubinka Stoilova, coordinator
'Tzar Assen' Str. 92-94, et. 4, ap. 9
1463 Sofia
p 359-2-540589
e ljupe@tusk.icn.bg

Penyo Stolarov, chairman

Canada

DOCOMOMO British Columbia
 Marco D'Agostini, coordinator
 City of Vancouver
 Planning Department
 453 West 12th Avenue
 Vancouver, B.C. V5Y 1V4
 p 1-604-8737056
 f 1-604-8737060
 e mdagostini@city.vancouver.bc.ca

Robert Lemon, chairman

DOCOMOMO Ontario

Ian Panabaker, coordinator
 53, Fraser Avenue, Box 17
 Toronto, Ontario M6K 1Y7
 p 1-416-5384636
 f 1-416-5384257
 e ian@passport.ca

periodical: DOCOMOMO Ontario News

DOCOMOMO Québec

Michèle Picard, secretary
 6, rue Glencoe
 Outremont, Québec H3T 1P9
 p 1-514-7377291
 f 1-514-7377291
 e mpicard@securenet.net

periodical: DOCOMOMO Québec Bulletin

France Vanlaethem, coordinator
 Alain Laforest, treasurer

Croatia

Croatian DOCOMOMO Working group
 Aleksander Laslo, coordinator
 c/o Gradski zavod za zastitu i obnovu spomenika kulture
 Kuseviceva 2
 10000 Zagreb
 p 385-1-6101976
 f 385-1-6101968

Czech Republic

Czech DOCOMOMO Group
 Dr. Jan Sedlák, secretary
 Brno University of Technology
 Faculty of Architecture
 Porčí 5
 600 00 Brno
 p 420-5-332948
 f 420-5-42142125

Vladimír Slapeta, chairman

Denmark

Danish DOCOMOMO Working party
 Ola Wedebrunn, chairman
 Philip de Langes allé 10
 1435 København K
 p 45-32-686000 / 45-32-686229
 f 45-32-686206
 e olaw@118post.dk
 i home5.inet.tele.dk/michotto/DOCOMOMO_DK_-_modernism_ar.html or docomomo_dk.dk

Michael Ottosen, vice chairman

Dominican Republic

DOCOMOMO Dominican Republic (provisional)
 Benigno Filomeno #6
 Penthouse Norte
 Torre San Francisco
 Santo Domingo
 p 1-809-6878073
 f 1-809-6872686
 e glmore@tricom.net
 i www.periferia.org/organizations/dcmm.html

Gustavo Luis Moré, president
 Marcelo Alburquerque, vice-president
 José Enrique Delmonte, secretary
 Zahira Batista, treasurer

Estonia

DOCOMOMO Estonia
 Mart Kalm, coordinator
 Ravi 19-13
 Tallinn EE 0007
 p 372-6257325 / 372-2440846
 f 372-6257350
 e kti@artun.ee / post@skkke.ee

Piret Lindpere, secretary

Finland

Finnish DOCOMOMO Working party
 Elina Standerskiöld, coordinator
 Museum of Finnish Architecture
 Kasarmikatu 24
 00130 Helsinki
 p 358-9-661918
 f 358-9-662573
 e arkmuseo@pp.kolumbus.fi

France

DOCOMOMO French Section
 Fabienne Chevallier, secretary
 Sorbonne Institut d'Art
 3, rue Michelet
 75006 Paris
 p 33-1-43255099 poste 163
 f 33-1-44070179

periodical: DOCOMOMO France Bulletin

Gérard Monnier, chairman
 Jacques Repiquet, treasurer

Germany

German DOCOMOMO Working party
 Prof. Berthold Burkhardt
 Technische Universität Braunschweig
 Institut für Tragwerksplanung
 Pockelsstraße 4
 38106 Braunschweig
 p 49-531-3913571
 f 49-531-3915835
 e b.burkhardt@tu-bs.de

Greece

Greek DOCOMOMO Working party
 Panayotis Tournikiotis, coordinator
 Hellenic Institute of Architecture
 P.O. Box 3545
 102 10 Athens
 p 30-1-7259410
 f 30-1-7259410
 e tourni@central.ntua.gr

Hungary

Hungarian DOCOMOMO Working party
 Tamás Pintér, coordinator
 Radnoti M.u. 11
 1137 Budapest
 p 36-1-2122451
 f 36-1-2122451

Iberia

Iberian DOCOMOMO Working party
 General Secretariat
 Fundació Mies van der Rohe
 Lluís Hortet i Previ, director
 Provença 318 - 3r. 2^aB
 08037 Barcelona
 Spain
 p 3493-2151011
 f 3493-4883685
 e miesbcn@ysi.es
 i www.miesbcn.com/dococas.htm

José Manuel Fernandes, chairman

Ireland

Irish DOCOMOMO Working party
 Shane O'Toole, coordinator
 8 Merrion Square
 Dublin 2
 p 353-1-6761703
 f 353-1-6610948

Israel

Israeli DOCOMOMO Working party
 Arie Sivan, coordinator
 Bezalel Academy of Arts and Design
 P.O. Box 111
 30890 Ein Hod
 p 972-4-9840749
 f 972-4-9843016
 e arsivan@netvision.net.il

Italy

Italian DOCOMOMO Working party
 Maristella Casciato, secretary
 University of Rome 'Tor Vergata'
 Faculty of Engineering
 via della Ricerca Scientifica, s.n.c.
 00133 Roma
 p 39-06-72597031 / 39-06-72597067
 f 39-06-72597005
 e docomomo@utovrm.it
 i www.as.roma2.infn.it/DOCOMOMO/docomomo.html

periodical: DOCOMOMO Italia Giornale

Sergio Poretti, chairman
 Maria Marherita Segarra Lagunes, treasurer

Japan

DOCOMOMO Japan (provisional)
 Dr. Hiroyasu Fujioka, coordinator
 Tokyo Institute of Technology
 Department of Architecture
 Faculty of Engineering
 2-12-10 O-Okayama, Meguro-ku
 Tokyo 152
 p 81-3-57343166
 f 81-3-37281975
 e fujioka@o.cc.titech.ac.jp

Prof. Hiroyuki Suzuki, chairman

Latvia

Latvian DOCOMOMO Working party
 Janis Krastins, coordinator
 Riga University of Technology
 Faculty of Architecture
 Azenes iela 16
 1048 Riga
 p 371-7089256
 f 371-7089212
 e krastins@bf.rtu.lv

Lithuania

Lithuanian DOCOMOMO Working party
Morta Bauziene, coordinator
Lithuanian Museum of Architecture
Mykolas Street 9
2001 Vilnius
p 370-2-610456
f 370-2-222191

The Netherlands

The Netherlands DOCOMOMO Foundation
Rob Docter, secretary
P.O. Box 82094
2508 EB Den Haag
p 31-79-3234462
f 31-79-3234959/3232320
e r.j.h.docter@minocw.nl

periodical: Nieuwsbrief DOCOMOMO Nederland

Prof.Ir. Hubert-Jan Henket, chairman

New Zealand

DOCOMOMO New Zealand (provisional)
c/o New Zealand Historic Places Trust
Julia Gatley, initiator
P.O. Box 2629
Wellington
p 64-4-4724341
f 64-4-4990669
e nzhistoricplaces@xtra.co.nz

Norway

DOCOMOMO Norway
Birgitte Sauge, coordinator
Norwegian Museum of Architecture
Kongens Gate 4
0153 Oslo
p 47-2-2424080
f 47-2-2424106

Anette Albjerk, chairwoman
Kjetil Saeterdal, secretary

Poland

Polish National DOCOMOMO Section
Dr.Arch. Krystyna Styryna-Bartkiewicz, secretary
Dr.Arch. Maria Zychowska, secretary
Kraków University of Technology
Institute for History of Architecture and Conservation
ul. Kanonicza 1
31-002 Kraków
p 48-12-218722
f 48-12-335453

Prof.Dr.Habil. Andrzej K. Olszewski, chairman
Prof.Dr.Habil.Arch. Andrzej Kadluczka, vice chairman
Dr.Arch. Andrzej Bialkiewicz, treasurer

Portugal see: Iberia

Romania

Romanian DOCOMOMO Working party
Arch. Christian Bracacescu, secretary
Direction of Historical Monuments, Ensembles and Sites
P.O. Box 53
70528 Bucuresti

Prof.Dr.Arch. Peter Derer, chairman

Russia

Russian DOCOMOMO Working party
Vladimir Rezvin, chairman
A.V. Shuchev State Research
Museum of Architecture
5 Vozdvizhenka Street
121019 Moscow
p 7-095-2912109
f 7-095-2912109

Ur-Sib DOCOMOMO Working party
Ivan Nevzgodine, secretary
Hooikade 11
2627 AB Delft
The Netherlands
p 31-15-2784529
f 31-15-2784291

Sergey N. Balandin, chairman
Museum of Siberian Architecture
Novosibirsk State Academy of Architecture and Fine Arts
Krasniy prospekt, 38
Novosibirsk-99, 630099
p 7-38-32-220097
f 7-38-32-222905
e ensi@glas.apc.org

Lyudmilla I. Tokmeninova, vice-chairman
Ural Modern Movement Centre
Ural Museum of History of Architecture and Industrial Technique
Gor'kogo 4-a
Ekaterinburg 620219
p 7-34-32-519735
f 7-34-32-519532
e vgafurov@mail.usaaa.ru

Scotland

DOCOMOMO Scottish National Group
Ranald MacInnes, convener
39 Partickhill Road
Glasgow G11 7BY
p 44-141-2425520 / 44-141-3371503
f 44-141-2425523
e Ranald.MacInnes@SO049.scottof.gov.uk

periodical: DOCOMOMO Scottish National Group Report

Slovakia

Slovak DOCOMOMO Working party
Slovak Architects Society SAS
Panská 15
811 01 Bratislava
p 421-7-5237365
f 421-7-5335744
e sas@netlab.sk

Stefan Slachta, chairman
Klara Kubickova PhD., vice chairwoman

Slovenia

Slovenian DOCOMOMO Working party
Stane Bernik, coordinator
Uprava za Kulturno Dediscino
Plecnikov trg. 2
61000 Ljubljana
p 386-61-221596
f 386-61-213120

Spain see: Iberia

Sweden

Swedish DOCOMOMO Working party
Eva Rudberg, coordinator
Arkitekturmuseet
Skeppsholmen
11149 Stockholm
p 46-8-58727000
f 46-8-58727070
e eva.rudberg@arkitekturmuseet.se

Switzerland

Swiss DOCOMOMO Working party
Michel Clivaz, coordinator
Institut d'Architecture de l'Université de Genève (IAUG)
3eme cycle sauvegarde du patrimoine moderne et contemporain
9, boulevard Helvétique
case postale 387
CH 1211 Genève 12
p 00 41 22 705 99 40
f 00 41 22 705 99 50
e michel.clivaz@archi.unige.ch

United Kingdom

DOCOMOMO UK
Allen Cunningham, coordinator
70 Cowcross Street
London EC1M 6EJ
p 44-171-4907243
f 44-171-7948536
e cunning@clara.net

periodical: DOCOMOMO UK Newsletter

Sherban Cantacuzino, chairman
Susan Macdonald, honorary secretary
Allen Cunningham, honorary treasurer
James Dunnett, honorary editor

United States of America

DOCOMOMO US
Theodore H.M. Prudon, president
P.O. Box 250532
New York, New York 10025
p 1-718-6244304
f 1-212-8742843
e docomomo@aol.com

periodical: DOCOMOMO US Bulletin

Gunny Harboe, vice president
Laura Culberson, treasurer
Andrew Wolfram, secretary

DOCOMOMO Foundation

Hubert-Jan Henket, chairman
Wessel de Jonge, secretary
Michael Drabbe, honorary treasurer

DOCOMOMO International

Eleonor Jap Sam, director
Delft University of Technology
Faculty of Architecture
Berlageweg 1
2628 CR Delft
The Netherlands
p 31-15-2788755
f 31-15-2788750
e docomomo@bk.tudelft.nl
i www.ooo.nl/docomomo

Executive Committee

Hubert-Jan Henket, chairman
Wessel de Jonge, secretary
Maristella Casciato, member
Anna Beatriz Galvão, member

Framing Opinions

English campaign to conserve windows

English Heritage began a national campaign to protect the country's heritage of traditional windows in 1991. The campaign has been a huge propaganda exercise to raise the public's awareness of the importance of windows.

Though primarily aimed at 18th and 19th Century timber sash windows, the campaign will now be rejuvenated so as to include windows and glazing from modern buildings. The question raised by Chris Wood is, how much of English Heritages' conservation principles is relevant to the issues confronting modern windows.

by Chris Wood

Framing Opinions was a national campaign to protect England's heritage of traditional windows and doors. This means all windows of historical interest in England, but the campaign concentrated mainly on timber sash windows of the 18th and 19th Century, as it was these that were most threatened. Therefore this article focuses on examples from this period before looking at examples from 1930s.

English Heritage began the campaign in 1991 and it ran for 3 years. It sought to raise awareness about the importance of windows in historic buildings and areas and to show how damaging most modern replacements were. It is still continuing and has been reactivated in 1998. The rejuvenated campaign will also include windows and glazing from modern buildings of the later 20th Century and, as we will see, a slightly different approach to their conservation may be required. However, it is necessary initially to briefly explain about English Heritage and the processes of control over historic windows in England.

English Heritage

English Heritage is an independent public agency set up by government and principally funded by it. It has an annual budget of £120m, 1,200 staff and is probably best known for maintaining over 400 historic sites on behalf of the nation, including Stonehenge and many famous ruined abbeys and castles. It gives grants worth £45m to help repair historic buildings, is formally involved in the country's development control process, advising all local planning authorities and the relevant Secretaries of State on everything concerning the historic built environment.

English Heritage is also responsible for drawing up the statutory list of buildings considered to be of architectural and historic interest and worthy of protection. New additions to the list are approved by the Secretary of State. Currently there are over 500,000 listed buildings, the vast majority of which were built before 1840. In towns and cities classical terraced dwellings such as these from the 18th and early 19th Century are perhaps the most common type.

Listing inter-war buildings is now far less emotive than it used to be and over 600 are included. However, extreme scepticism amongst politicians and the public about the value of postwar buildings has led to resistance to list them. Buildings that are included have to be at least 30 years old, but in extreme cases where an outstanding building is threatened it can be added, provided it is at least 10 years old. In response to this hostility towards the protection of modern buildings, English Heritage has carried out rigorous research on different building types (e.g. hospitals, schools, factories) and has identified the best examples of each. These broadly define a standard against which proposals for further additions are judged.

The increasing use of public consultation to propose modern buildings has allowed the government to feel more easy about adding them to the list. Nonetheless there are still less than 200 hundred postwar buildings included, representing 0.1% of the total listed building stock. Once listed, consent is required for demolition and alternations affecting a building's architectural or historical character. Removal or alteration of windows needs listed building consent, which is dealt with by local authorities. Such applications are usually resisted especially if the windows are original and/or intrinsically important for architectural reasons. Although controls do exist over the removal of windows from most types of non-listed buildings the powers are far less effective and often not enforced by local authorities. Finally, it is important to stress that listing does not prevent change taking place. It allows time of fully consider a proposal and investigate alternatives. The aim is good conservation, not preservation.

English Heritage's principles governing change are found in established charters, such as ICOMOS, Burra, Venice. These include: minimum intervention, conserve as found, where replacement is needed it should be carried out on a like for like basis, change should be reversible, restoration is only justified where clear evidence survives of the original.

These principles are relatively easy to apply on proposals to remove 18th Century windows - but not always so easy to apply on modern buildings.



A typical conservation area whose appearance and character is marred by the replacement windows on the left. All photographs by courtesy of English Heritage.

Framing opinions campaign

So how did English Heritage get involved with Framing Opinions which was really a huge propaganda exercise dealing with a great number of issues? As stated earlier, it was principally aimed at raising the public's awareness of the importance of windows. It started as a response to criticism in the press that huge resources were being spent on the conservation of cathedrals, castles, country houses and very little to sort out the problem where unlisted buildings, mainly single family dwellings in the country's 9,000 conservation areas, where having their period windows removed and replaced with wholly inappropriate alternatives.

Most of these conservation areas contain attractive groups of historic buildings that are characterised by a strong unity in appearance, of which the windows form an essential part. However, this unity and character can be destroyed by such changes.

Establishing alliances

The campaign started by establishing alliances with like-minded groups and individuals in the public, voluntary and commercial sectors to add more weight and resources to the campaign. Local councils hosted conferences and exhibitions and published technical guidance based upon the Campaign's messages. Civic societies also helped by producing advisory notes, running seminars and finding volunteers to deliver leaflets. Links were set up with relevant trade associations and their member companies who contributed money and help on behalf of traditional joiners and carpenters. The draughtproofing/weatherstripping association and steel fabrication companies throughout the UK became involved. Crittalls, the biggest manufacturer of steel windows, helped with the advisory leaflet on metal windows. Designers, specifiers and architects gave advice and help to individuals and local communities. National/local TV, radio and newspapers were also very keen to report the issues.

Demonstrating importance

The next stage was to explain the value of period

windows to the public at large. It was important to show that windows were: generators of style, usually designed within the overall proportions of the facade, important as markers for time and change in history of building technology, mostly well-made, using durable and sustainable building components, and should be seen as assets not liabilities.

The rich variety of window types and the value of historic glass was stressed - particularly crown glass which is no longer available.

Pattern books from the 18th and 19th Century were used to illustrate the architectural importance of sash windows and show that the range of designs were deliberately related to the general proportions of the facade.

Sashes were shown to be quite ingenious devices with wide variations and subtleties - and we showed where collections of old windows of different dates could be viewed. This assisted consumers, specifiers and those in the repair and fittings industries.

Explain the threats

The threats to existing windows were explained by showing: that replacement was often unnecessary (the original timber being sound), unsuitable replacements were often poor quality (e.g. timber of today could not replicate the quality of the original and pvc-u did need to be maintained despite claims to the contrary), alternative materials could not replicate the originals - in terms of fine detailing and the way that they aged, the alteration lead to the loss of a significant part of the buildings special architectural, historic and archaeological interest, that the long term impact of changing details on the facades of individual buildings contributes to a decline in character of historic areas. Ultimately there could be a serious risk to craftsmanship in joinery, carpentry and glazing.

Explain the causes

Why were old windows threatened with replacement in the first place? Consumer demand for new windows was created by the availability of cheap loans for modern replacements and the heavy marketing by the replacement industry which tried to create the image that old means worn out and rotten and propaganda from the replacement industry - often providing misleading information e.g. replacements were cheaper than repair, more energy efficient and maintenance free. In comparison there was very little 'marketing' on behalf of existing windows, partly because of the limited number of repair specialists. As replacements were usually unsuitable on visual and historic grounds we challenged these perceptions by: showing that most heat loss occurred through walls, floors and roofs and not necessarily through windows, producing independent information to challenge the claims made about energy savings, producing literature with others to show that simple methods of repairs were readily available, giving wide publicity to joinery firms and publicising the by now widely available supplies of fittings and showing that

COMPARATIVE COSTS OF DOMESTIC ENERGY SAVING MEASURES

Type	Installation cost (£)	Annual savings (£)	Pay-back period (Years)
Draughtproofing (DIY)	30-50	15-40	1-3
Loft insulation (DIY)	120-150	60-70	2
Loft insulation (contractor)	170-250	60-70	3-4
Interior wall insulation* (DIY)	200-300	50-80	2-4
Draughtproofing (contractor)	100-200	15-40	3-10
Thermostatic radiator valves	108	13	9
New condensing boiler for central heating	200-400 (overprice of standard boiler)	100-150	10
Interior wall insulation* (contractor)	1,500-3,000	50-80	15-20
Secondary glazing	1,000-1,500	20-23	15-20
New double glazing	2,000-3,000	23-30	15-25

(From work by de Building Research Establishment)

Independent data has been used to illustrate that the pay-back period for new double glazing fares badly in comparison with other energy saving measures.

inexpensive methods of draught-proofing existing windows were available.

Independent research was used to demonstrate that the pay-back period for double-glazing was 20-25 years, compared with other methods of fuel-saving measures, such as draught-proofing (1-3 years), loft insulation (2 years) and condensing boilers (10 years). Even with the reduced maintenance requirements, pvc-u double glazing was more expensive than repairing and upgrading even the worst maintained timber windows.

Provide the solutions and spread the word

So how did we get the message across? We produced videos, numerous leaflets and travelling exhibitions. With our allies we held meetings, seminars and conferences. We issued news press releases, magazine articles and items for tv and radio. It was estimated at its peak that the campaign reached over half the population through one source or another. It is impossible to say how successful the campaign has been. At its height it resulted in a general demand for greater powers of control. There was certainly a dramatic increase in technical publications for home-owners, specifiers, contractors and window manufacturers, as well as improved contact between heritage bodies and the building industry over these concerns. In fact, the British Plastics Federation Windows Section and Glass and Glazing Federation advised members that they were unlikely to win a public battle over replacement windows in historic areas and advised members not to sell there. The campaign was

praised by government ministers for its balanced, cost-effective and educative approach.

It has to be said that the Framing Opinions campaign has not necessarily reduced demand for changing windows in historic buildings. However it has effectively publicised the issues and made it easier to resist such proposals. It has demonstrated how an effective campaign can exert commercial and political pressure in the market place, which is normally outside English Heritage's normal sphere of influence.

20th Century buildings

The application of English Heritages' conservation principles is fairly straightforward when applied to buildings of the 18th and 19th Century. The question is, how much of this is relevant to the issues confronting modern buildings? The next few examples illustrate where windows have been changed or proposals made to do so. These show some of the main issues which an expanded campaign will need to deal with and indicate where a different philosophy and approach may be needed.

Ernö Goldfinger designed and built 2 Willow Road, Hampstead, London, which he occupied for over 40 years. As a result of its architectural importance and its association with one of the 20th Century most important pioneering architects, it has now been acquired by the National Trust.

The existing ungalvanised steel windows were badly corroded but these were repaired in situ, rather than being replaced. This avoided the risk of damaging the



Willow Road, where the original ungalvanised steel windows have been sympathetically repaired in situ leaving the original glass in place.

glass when removing it. The Trust are primarily concerned with authenticity and detail and carry out five-yearly reviews and regular maintenance, so the fact that the repairs may need to be done again soon was accepted.

Obviously, in many ways, such a sympathetic owner, together with a museum' use should ensure the ideal conservation solution. However, for most buildings, once change to the windows is inevitable the usual request is to allow some form of upgrading or improvement.

The White House, Surrey

The White House, Grayswood, Surrey, built in 1932 and designed by Connell Ward Lucas was originally pink with the window frames painted green. Change was needed because the ungalvanised steel windows to the staircase tower had corroded. The architects and Crittalls (who supplied the original windows) agreed

that there was no economical prospect of saving the originals.

The problem here was the scale of the glazing and the limited opportunity to improve thermal insulation by means other than double-glazing. Replacement was carried out in W20 galvanised powder-coated sections which maintained all fenestration details. Double-glazed 14 mm, low emissivity units were incorporated reducing U-values from 5.4 to 2.6. The change in appearance was quite subtle. The apparent slight thickening of some sections is caused by the beading and the reduction in depth of the steel sections that two panes of glass creates.

Boots Factory, Nottingham

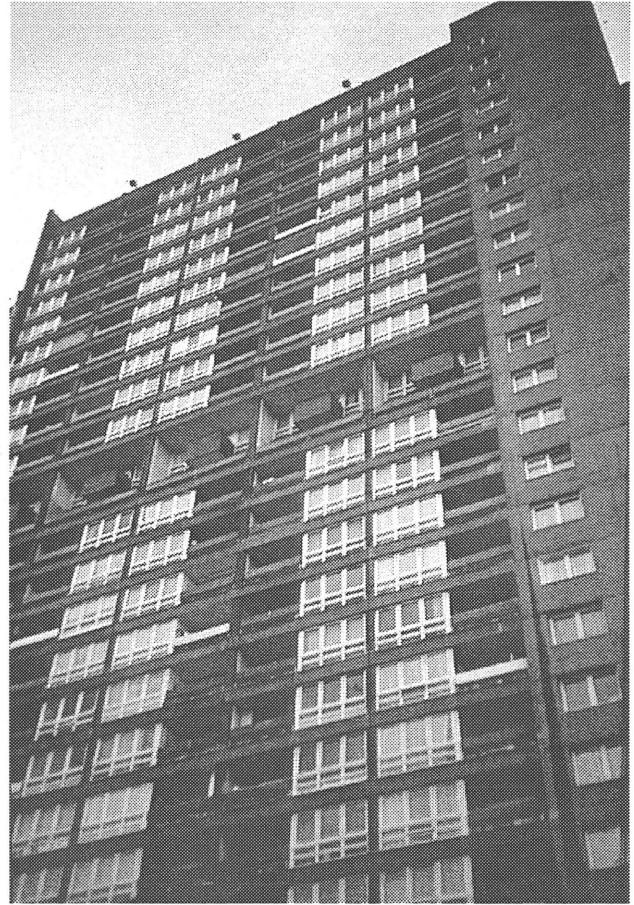
Philosophical considerations played an important part in the consideration of the replacement of the curtain wall glazing by a double-glazed system on Owen Williams' D 10 building of 1932, designed as part of



The 'D10' building before repairs were carried out, showing the original glazing and replacement hardboard, louvres, extract fans and blank panels.



The Curzon Cinema, Central London, where the proposal to replace the aluminium framed secondary glazing with a tilt and turn pvc-u system, would have severely damaged the appearance of this listed building and meant the loss of a rare survival of a pioneering glazing system from the early 1960s.



The timber double-glazed windows at Balfron Tower on the main elevation, which are likely to be replaced with pvc-u unless some research and developments is undertaken to either repair and adapt the originals or design new timber modules which replicate the originals and allows for the necessary improvements.

the Boots factory at Beeston, Nottingham. The existing glass had suffered wind damage and been replaced by hardboard, louvres and ventilation grills. The requirement to change the glass resulted from new Euro standards for pharmaceutical production and the need to withstand the wind loads. This case is more fully written up by James Strike in *DOCOMOMO Journal 15 - Curtain Wall Refurbishment*. Owen Williams used Crittalls' standard range of medium universal steel window sections with 20 mm flat glazing bars to the external face which gave minimal sight lines. The original glazing was inserted with every third mullion performing a structural function. A secondary glazing system was proposed which would have formed a corridor creating a visual connection with the machinery and not appearing as part of the structure. This would have allowed the original windows to have been kept and therefore the 'conserve as found' principle could be implemented. However, for D10, although this would have kept the original surviving glass it would have also included the repairs, alterations, blank panels, extract fans and blinds. A very important characteristic of the building is its simplicity of structure and transparency of glazing. This posed something of a philosophical

dilemma, although for a number of reasons this approach was rejected.

A second proposal to use similar section mullions and thick en the horizontal structure by incorporating a handrail would in many ways have created a more delicate and perhaps more minimalist solution. Arguably this would have been more in the spirit of the original intention of Wen William's. However, after much deliberation and the construction of a series of mock-ups it was agreed to go for an 'as built' solution, which comprised a composite with a steel plate at every third mullion and at the high transom with double-glazed W20 steel sections, galvanised and polyester powder-coated to match the original. The completed scheme is best seen at night with the lights on - the only disappointment being the slight obscuring caused by the toughened glass. The important point about this case is that a very full exploration of philosophies and ideas was allowed, with a considerable amount of time and effort spent in research and development to let the final solution evolve slowly.

Curzon Cinema

The three cases looked at so far all involve buildings

where change was unavoidable. Both involved the use of steel where original manufacturers are still producing the same sections, or have been prepared to innovate in order to try and satisfy the desire to conserve or comply with the original design intent. The case of the Curzon Cinema involves a now refundant glazing system in aluminium which cannot sensibly be reproduced.

The cinema, in central London was designed by Sir John Burnet Tait & Partners and built between 1963-66 . The proposal was to remove all the existing windows above the cinema and replace with pvc-u double glazing. The building was listed while the application was being considered.

The existing frames are made in aluminium with secondary glazing. Architecturally, the importance of the windows lies with their simplicity, where they appear as horizontal bands only broken by bay divisions. Minimal vertical emphasis is given by the seals around each pane, creating these very thin vertical lines. The sliding windows and cills are flush with the facade, with no projections. It is important historically because it is a rare survival in England of a very innovative system.

The proposal to change the windows was made to solve the problems of thermal inefficiency, panes

rattling in the wind, secondary windows making cleaning difficult, apparent failure of acoustic lining, the applicants need for greater flexibility in internal partitioning of the office, and the fact that anodising will continue to deteriorate.

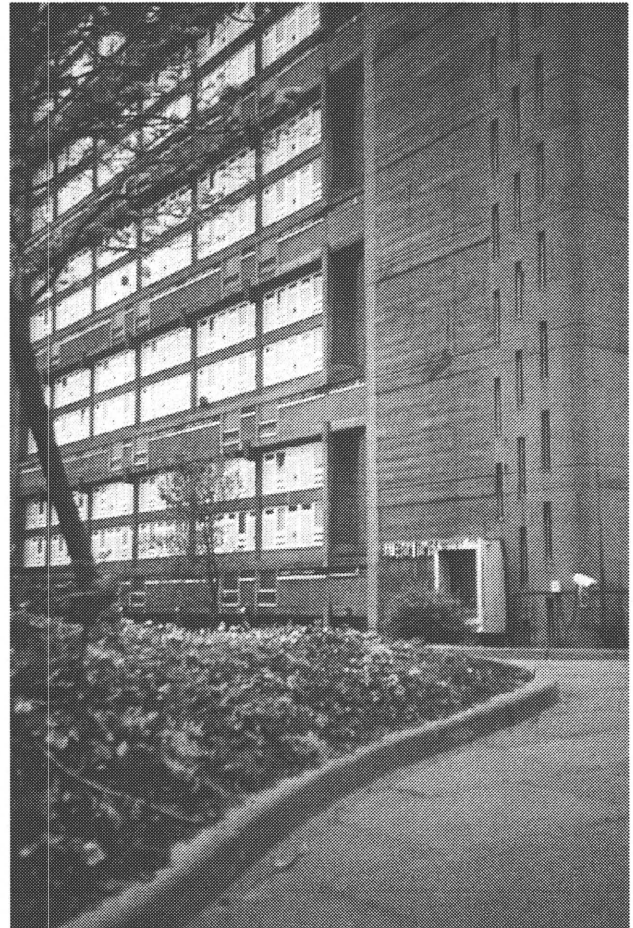
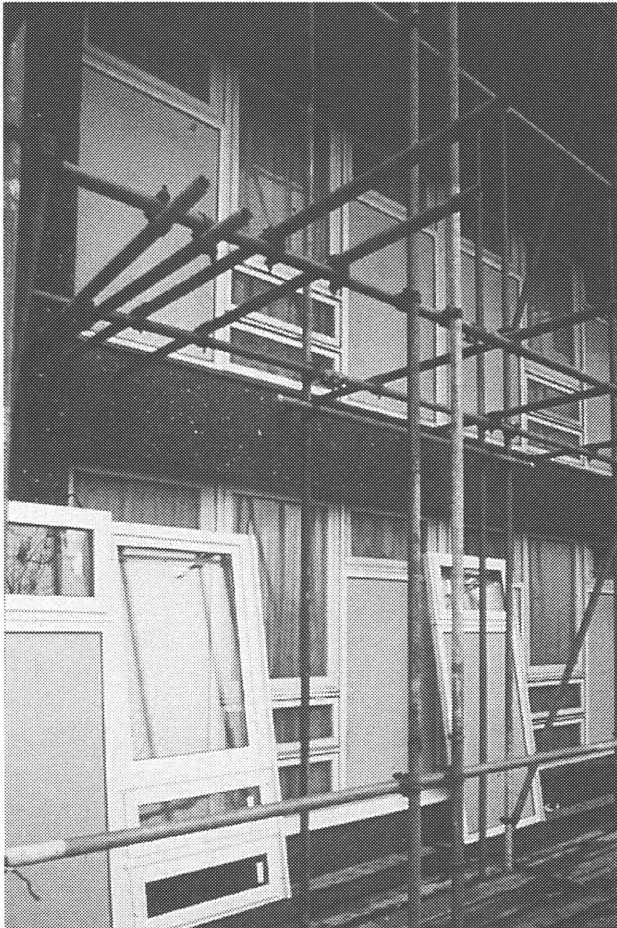
Admittedly the original system contains faults. The height to width ratio of each pane results in tipping of windows and binding of the sliding gear and these rollers may well be worn. Little attention was originally paid to thermal performance.

The applicants wanted to replace with a new tinted double-glazed tilt and turn system using thick sections forming bold mullions and transoms which would have destroyed the original design concept and appearance. Extensive enquiries were made but no-one manufactures anything resembling the original system - indeed only the rollers are still made.

Alternative materials were examined including steel, but nothing was currently available that could be done satisfactorily in double glazing. However, the existing window system was in reasonably good condition and the local authority are continuing to resist the application. Obviously we hope that maintenance is followed and small scale repairs carried out to

Original timber double-glazed windows in-situ shown against proposed pvc-u replacements which were rejected at Balfon Tower, East London.

Pvc-u windows that were finally agreed and inserted.



overcome some of the current faults in order to make the most effective use of the existing windows. In this case, it would seem that at present we do not have the technology to reconcile the applicants and the conservation requirements at a reasonable cost.

Balforn Tower

The case of Balforn Tower is a completely different scale of problem involving a major public housing development where there are a great number of different interests to satisfy. Balforn Tower is situated in East London, in a particularly deprived inner city borough. It was designed by Ernő Goldfinger in 1967 and thought by many to be one of the best tower blocks in England. It has now been listed and the whole estate designated as a conservation area. One of the two main elevations faces one of the busiest roads in England which the Highways Authority needed to widen. This meant that the flats facing the road would need additional sound proofing.

The original timber framed double glazing had not fared well, because of its exposure, minimal storm detailing and the changes required under health and safety legislation. So it was suggested that another frame was placed inside, creating triple-glazing - this was rejected because it would interfere with eternal arrangements of the flats. The building was listed when standard pvc-u units were proposed.

The standard units were rejected, but new specially designed pvc-u windows were felt to be acceptable. A timber alternative was considered but the sections were too bulky to replicate the originals.

The ideal solution would have been to take away an original and carry out some research into repairing or adapting the existing window, or try to copy them in a way that would overcome original 'flaws'. However, this was not possible because of pressure from the tenants and the limited amount of money and time available.

Listing this building was unpopular in some quarters because leaseholders have to pay more for insurance and the Council, as owners of the building, will incur greater costs for alterations and repairs. This is a problem that affects many of the best examples of large postwar public housing developments in England, very few of which are yet listed.

A new problem will arise when the rest of the windows on the other main elevation need to be changed.

Should we use timber bearing in mind half the building is now clad in a different material? Currently there is no funding anyway for the research and development work that is necessary to come up with an alternative solution in timber. The scale of this problem may also require a solution which is capable of mass production in order to ensure that costs are reasonable. A lot more thought and action will be needed and time may not be on our side.

Conclusions

So what is the relevance of a renewed Framing

Opinions campaign to modern buildings? Clearly there is a need to explain why these buildings merit listing or form an important contribution to a conservation area and emphasise why windows are so critical. In order to reduce people's worries about listing, examples of good solutions which is successfully incorporate change need to be publicised. The conservation of modern buildings often presents new challenges due to their use of short-term or redundant materials and their flexible design. Established conservation principles will need to be adapted to address these, however we need to show that these existing principles still form the basis for considering change and that each case should be treated on its own merits.

Encouragement needs to be given to the repair sector and to technical advances as well as supporting individuals and groups battling to conserve windows. The overall aim with Framing Opinions is to make people aware of the importance of windows and glazing to the architectural and historical heritage of the nation. The rejuvenated campaign will have to clearly show that it is not merely limited to the 'traditional' window but can embrace modern ones as well.

Chris Wood is a Senior Architectural Conservator working in the Architectural Conservation Team of English Heritage, and now coordinating the Framing Opinion, campaign.

An artificial look

Pvc-u replacement windows in Tallinn

For years, the pvc-u industry swept Western Europe with inappropriate replacement windows while heritage authorities were desperately trying to prevent their instalment to historic buildings. Since, the window industry has been successful in improving the aesthetic performance of their products in terms of styles and colours.

But the earlier series are now dumped at Europe's new markets, destroying the streetscape of many historic cities in Eastern and Central Europe. A field report from Tallinn, Estonia.

by *Andri Ksenofontov*

The first large facade where pvc-u windows were installed in Estonia was that of the hotel 'Viru', a 23-floor rectangular Niemeyerian building in the centre of Tallinn, in 1992. However, the Nordic sun produced an unwelcome surprise: the material swelled up in the heat of the sun, making it impossible to open the windows in summer.

After 50 years of Soviet rule wooden windows were dismissed as being 'all rotten', largely because of poor quality repair work done by state companies in the past. The windows had just accumulated layers of dirt and paint. When a friend of mine had her Art Nouveau wooden windows repaired, people thought they were plastic because they again looked clean and sound.

Tasteless bureaucrat

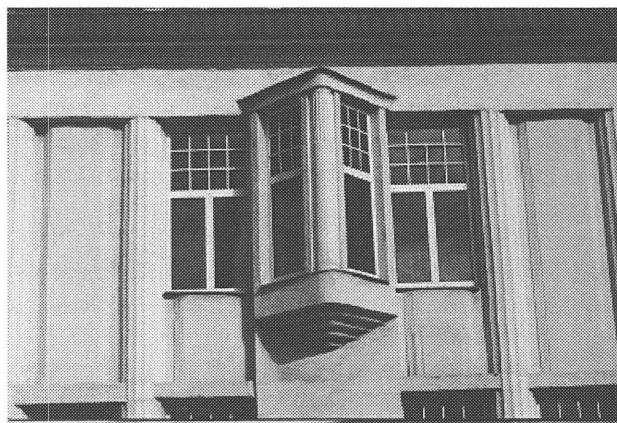
With current building technology it is as easy to replace windows as it is to sew on new buttons on a garment. As a result, glaringly white units of different design often appear on the same facade.

Manufacturers and customers do not care, not even in the case of listed buildings admired by other citizens. The market's interest in pvc-u windows may be explained by their low cost.

One might ask in whose interest it was to change



A simple house of the 1920s by Herbert Johanson now displays a doubtful demonstration of progress. The pvc-u units to the left contrast sharply with the old wooden windows to the right. All photos: Andri Ksenofontov.



The Art Nouveau architecture of the Tallinn Power Station (H. Schmidt, 1910) is compromised by new pvc-u windows (top). The technical quality is poor as is clearly visible from the top light details (bottom).

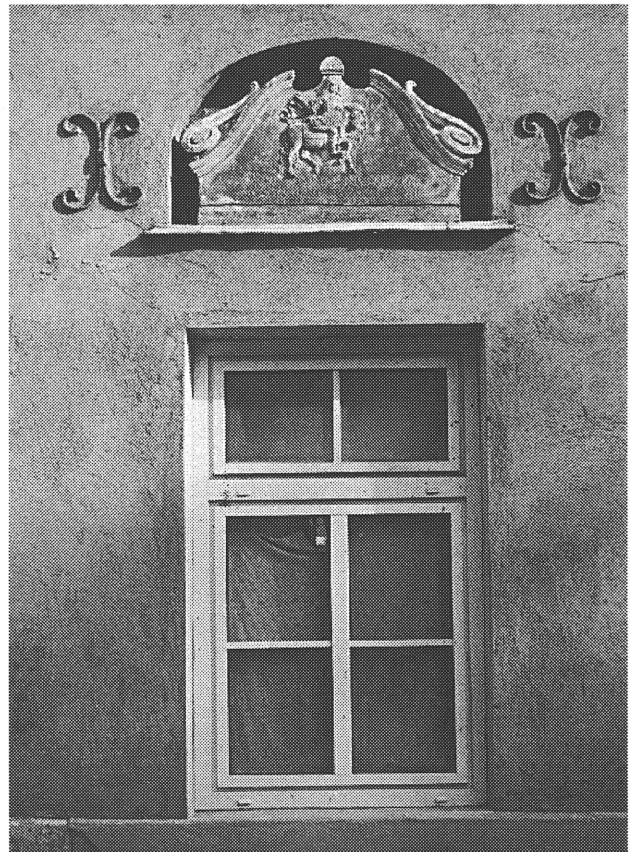
sound oak windows for pvc-u ones of poor design in the Tallinn City Government building, the most outstanding Art Deco masterpiece in town, in 1994. Although the uniformity of the facade has been retained, there is no sense in the division of its tall windows into two with a vertical bar, instead of the original six-pane design. The building has acquired the boring face of the tasteless bureaucrat who divides his own front in two with a tie just because everyone else does so.

When the officer in charge was asked why he had allowed such a change to a building listed by city government, he explained away by saying he did not know it was listed, sorry. Someone involved in the case later reported that this 'ill-informed' city officer had his own house refurbished soon after.

Bad examples

The pvc-u business may attract many progressive-minded people. One marketing agent has suggested that building technology has always come to Estonia from Germany and now Estonians again had to follow the German fashion. Visiting St. Petersburg last July, I wondered what might have been the examples for the pvc-u windows in the facades lining the historic canals Fontanka and Moika, and crawling along the river Neva towards the Winter Palace.

If pvc-u units are acceptable as building components in new architecture, they cause great damage to Tallinn's



A sad sight in Tallinn's Old Town. Bright and white when new, today dirty and ugly, and culturally out of place.



Pvc-u windows aesthetically compromise this 1912 traditional building in Tallinn's Koidula street.



The front of the Tallinn City Government building, an outstanding example of Art Deco, changed into an expressionless face when pvc-u units were installed in 1994.

traditional wooden buildings. Unlike the old windows, pvc-u units do not breathe and totally change the microclimate of a building.

In the previous edition of the DOCOMOMO Journal, Wessel de Jonge quoted my comparison of pvc-u windows to whistling lollipops, made at the Copenhagen window seminar. I believe that however well designed the lollipop may be, it will never replace the whistle. Likewise, in historic facades pvc-u windows will never be anything more than cheap plastic imitations of their wooden predecessors.

Andri Ksenofontov is an architect inspector with the Central Board of Antiquities of Estonia.

Euro-legislation calls for changes

Copenhagen's White Meat Town (1932-34)

Copenhagen's meatmarket was listed in 1995 as a fine example of a Modern Movement industrial building complex. Shortly after, the Historic Buildings Department of the National Forest and Nature Agency in Denmark had to accept the replacement of original steel framed windows, doors and shop fronts with aluminium, due to new Euro-legislation. By challenging the standard answers to complex questions a satisfying solution could eventually be accomplished.

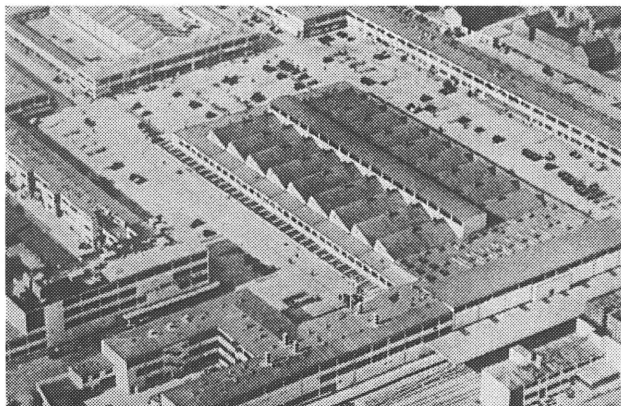
by Jens Borsholt

Fenestration is commonly seen as a very important feature of listed buildings and, often, many efforts are made to avoid the replacement of original windows. When the replacement of original windows cannot be avoided - because of severe deterioration, rot or dry-rot - the substitute product is mostly a copy of the original, made of the same material, with the same dimensioning, detailing, and colour, and in some cases even involving the reuse of the furnishings of the original window. This is nowadays widely accepted by owners and users of listed buildings, and normally does not cause any problem.

When, at a time when the buildings had just been listed, the Municipality of Copenhagen asked for permission to replace almost all the original steel framed windows, doors and shop fronts in the White Meat Town with new ones made of modern aluminium profiles, the Historic Buildings Department got quite shocked.

White Meat Town

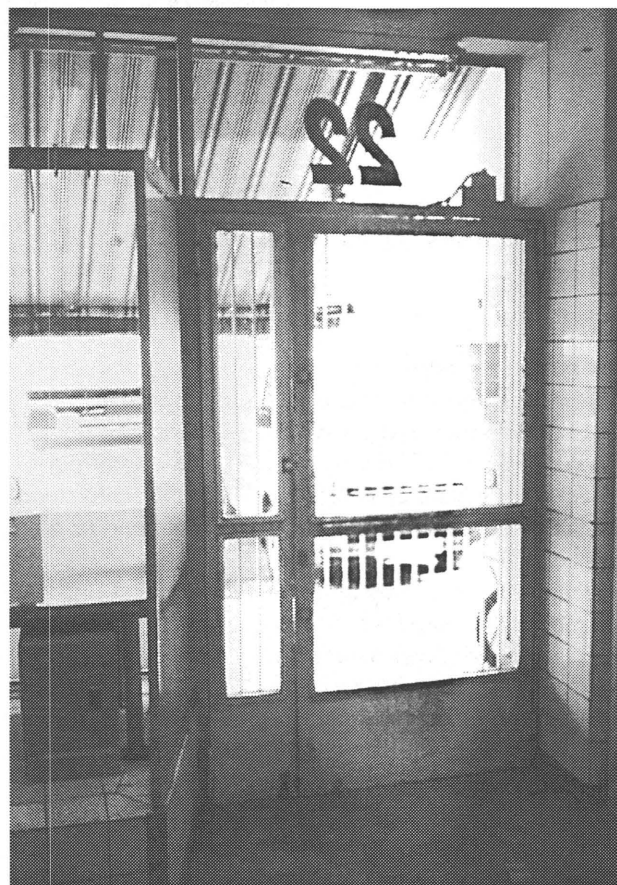
Den Hvide Kødby, as the White Meat Town is locally known, was built in 1932-34 by the architectural office of the Municipality of Copenhagen. It was originally designed to accommodate the whole range of services involved in the processing of meat and meat products for Copenhagen, receiving live animals at one end and delivering steaks and sausages at the other end.



The White Meat Town in Copenhagen on a period photo of 1935. All photographs by courtesy of the Danish Department of Historic Buildings, National Nature and Forest Agency.

The meatmarket consisted of a slaughterhouse, various cold stores, a veterinarian controls department, and a central wholesales market hall surrounded by shops for individual butchers and small meat-processing factories. The White Meat Town actually was a small town in itself, with its own bank, post office and restaurant, and with a central cooling plant for the refrigeration of the shops and stores in all areas of the complex.

At the time of listing, the Meat Town had been in function for more than 60 years. And although a lot of alterations had been made in connection with the closing down of the slaughterhouse and the main hall being turned into a wholesales supermarket, the Meat



Entrance door showing lower and upper vents to dry shops at night.



Shop fronts of the meatmarket before (top) and after (bottom) renewal.

Preserve or replace

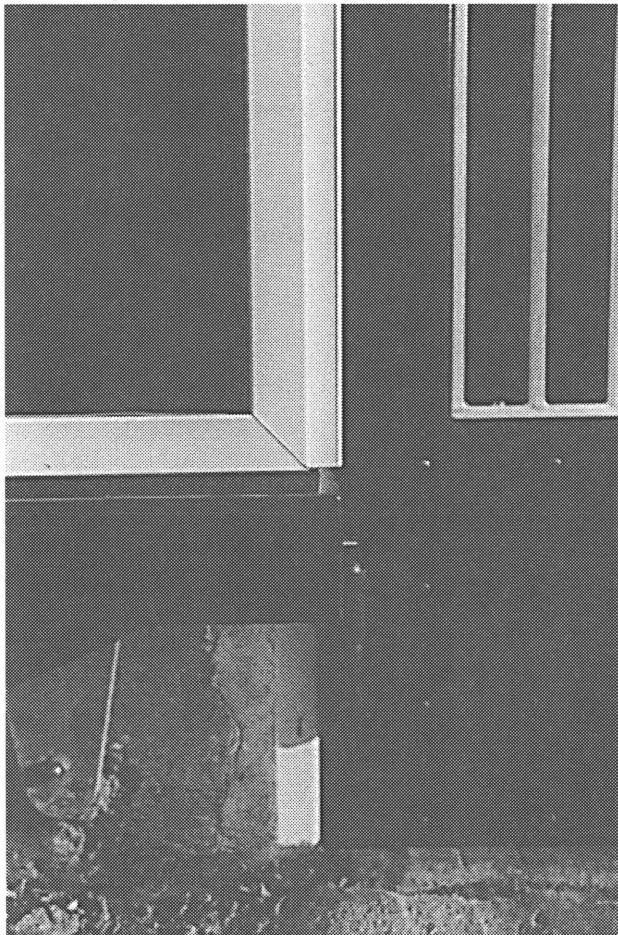
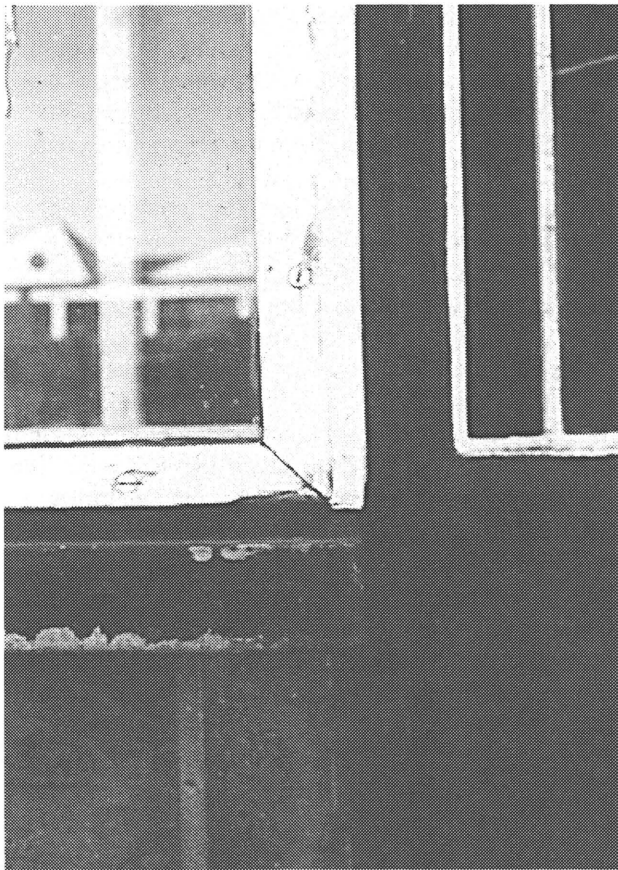
At first, our Department proposed to repair the original windows and put an internal secondary glazing behind it. This was rejected by the veterinarian officers, because they didn't trust the butchers to clean the space between the inner and outer glazing as often as necessary.

Consequently, a survey of the windows, doors and shop fronts revealed that it was not possible to make the original windows meet the new standards just by repair and technical improvements. It was tried to persuade the Municipality to get new steel framed windows, which we knew - through DOCOMOMO - are still being produced in Britain. But no company was found willing to import these windows in Denmark and give a guaranty as required by the Municipality. The wooden beads in the shop fronts were a problem too. The veterinarian officers would not accept them even though the slats were on the outside of the shop fronts.

After matching the various demands it became clear, that if the buildings were to fulfill their original purpose, new windows, doors and shop fronts would have to be accepted. The veterinarian officers preferred new window frames of U-PVC with double glazing. The owner, the Municipality of Copenhagen wanted a 10-year guaranty. Finally, the Historic Buildings Department - after ample considerations - decided to find a substitute as close to the original as possible, to preserve the overall appearance of the meatmarket.

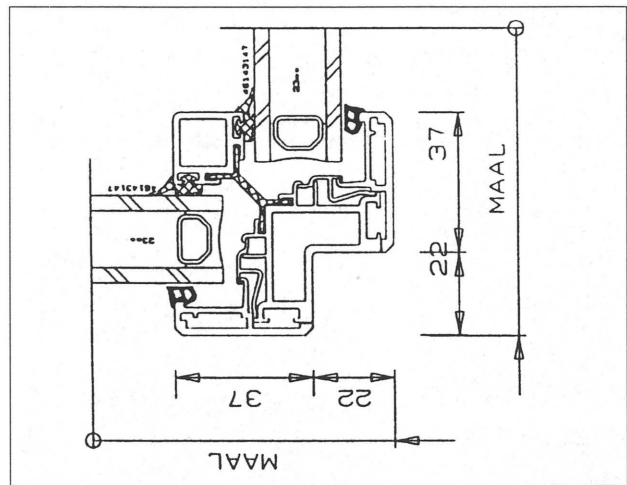
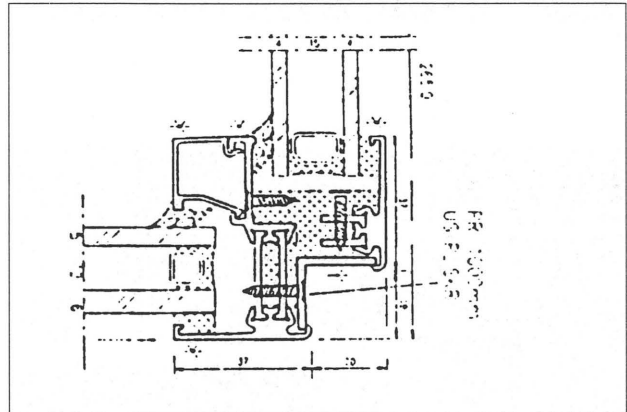
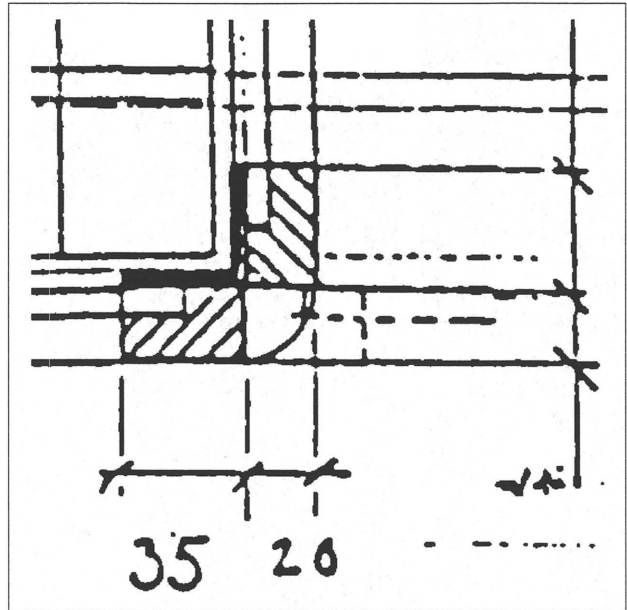
A modern replacement

The shop fronts with their very delicate wooden framing turned out to be the most difficult to replace. The first proposal to use a standard aluminium system was promptly rejected by everybody involved. Consequently, H.S. Hansen, a major Danish window manufacturing company that had developed aluminium windows with outstanding aesthetic

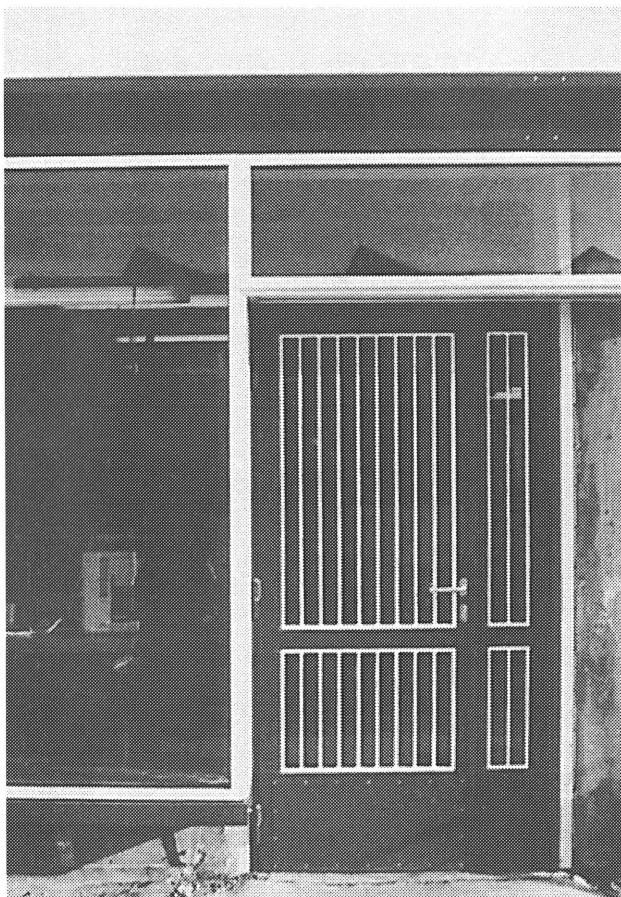
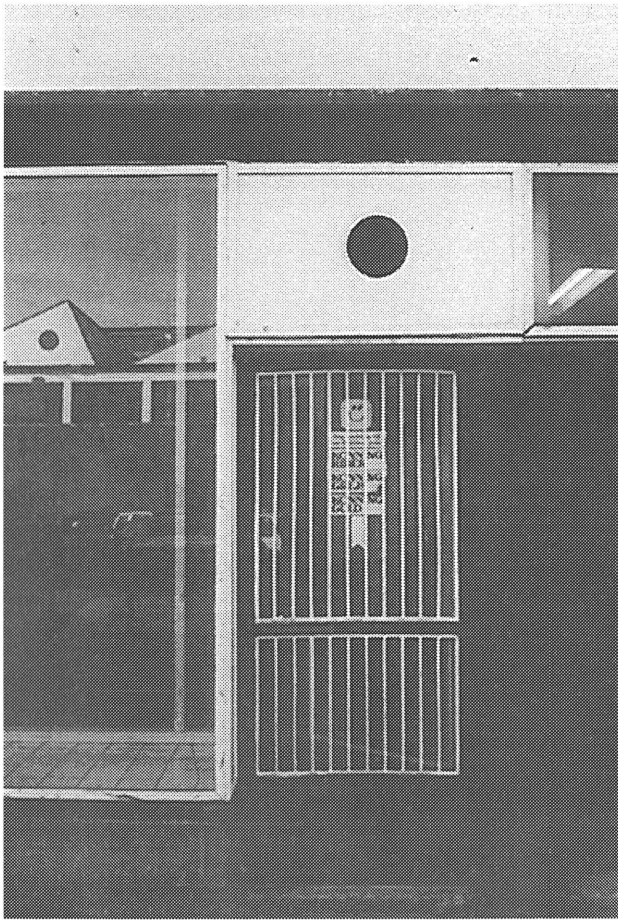


Corner detail showing the characteristic white frames produced by painted wooden beads at the original (top) and with the new aluminium frames after renewal (bottom).

qualities before, was invited to come up with a proposal for replacing the shop fronts. Their first proposal was to use their own standard series, but combined in new ways to meet the demands. In contrast to the original shop fronts the glazing in this system had to be mounted from the



Typical window detail original (top), the third proposal and the ultimate solution (bottom).



Entrance doors with trellice-work before (top) and after (bottom) renewal.

inside, which was regarded to be inadequate for maintenance. Also in aesthetic terms it failed because of the very flat outside appearance without any of the original relief, and because of the rounded corners which diverged principally from the original concave corner details.

In the second proposal, the shop front was given more relief on the outside. The joint between two adjoining frames, that had been detailed as a fine line in the first proposal, was widened to stronger define the individual frames. The details were changed to feature convex corners, but the construction inside the corner profiles was a jumble.

The third proposal allowed to mount the glass from the outside, but divided the glass beads into two parts. The sunscreen in the casing on top of the shop windows could not be kept due to pigeon problems, but was made new as a closed casing with the same look.

With the ultimate proposal, that was actually built, the glass is mounted from the outside, the glass beads are not divided but are given more body to make the relief in the fronts stronger, and even the construction inside the profiles makes sense. In the end we succeeded in getting new shop fronts of insulated aluminium profiles that have an appearance close to the original, but are true to their own nature.

At the start of the project it had seemed hopeless to the Historic Buildings Department to get an acceptable solution by working with aluminium profiles. By continuously questioning what is possible and what is not, the debate on the demands - which seemed provocative at first - slowly evolved into a fruitful dialogue.

Jens Borsholt is an architect with the Department of Historic Buildings of the National Nature and Forest Agency of Denmark.

Re-use of a building where less is more

Rietveld's School of Art, Arnhem (1958-63)

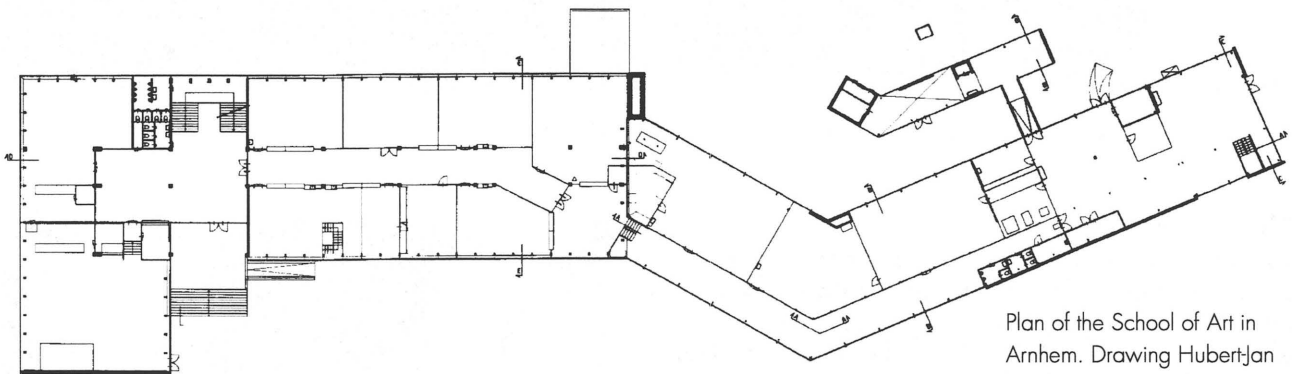
Rietveld's School of Art in Arnhem, the Netherlands, is a transparent pavilion with austere materials and details, and a simple and powerful architecture. The extreme transparency of the single glazed envelope, the lack of thermal insulation and comfort, and solar gain in summer made the building alternatively a hot house or a fridge.

The key to restoring this minimalist building has been to conserve the original idea rather than the authenticity of its machine produced components. The original features of Rietveld's building dictated the starting points for a sensitive refurbishment.

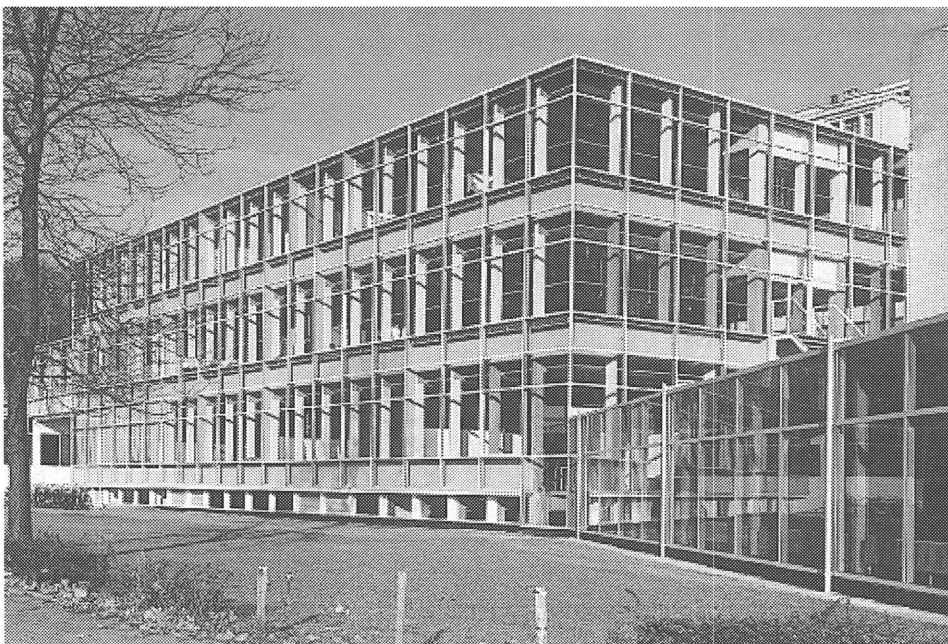
by Hubert-Jan Henket

The city of Arnhem - in the east part of the Netherlands - is situated between two remarkable landscapes. Sandhills, silent remainders of the last ice-age, undulate towards the north. Forests of large beech trees surround the outskirts. On the south side of the city is a large flat polder landscape of clay, deposited by the river Rhine, with meadows and orchards. The river meanders in between these two geological areas as a distinct demarcation line. The densely built city stops abruptly on the northern side of

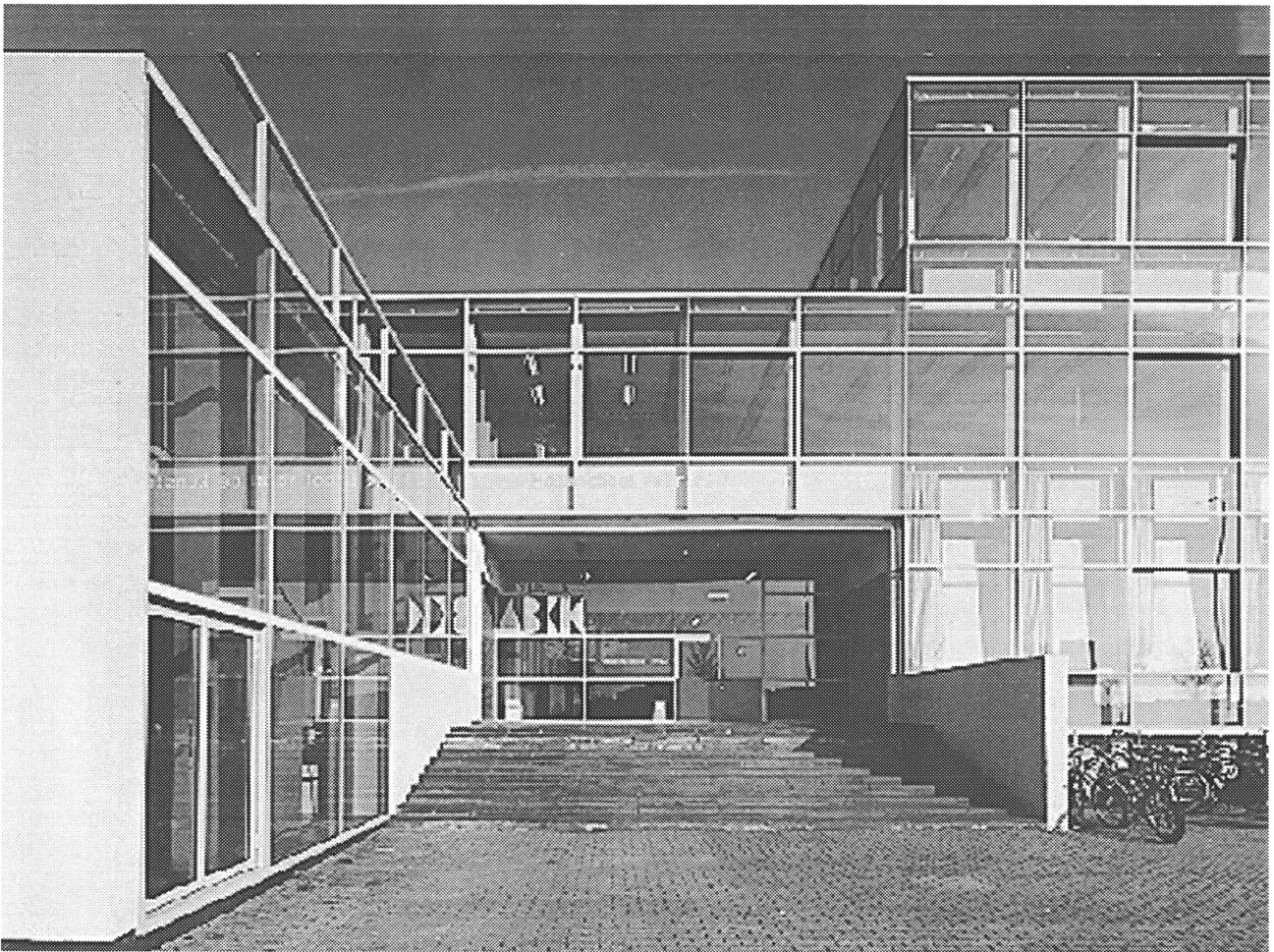
the river on the edge of the glacier deposits left there 20.000 years ago, dropping 30 m. down. A narrow strip of flat land between the north side of the Rhine and the former glacier deposits, varying between 24 m. and 100 m. wide, is a city park. At that beautiful spot, where the river, the glacier deposits, the city buildings and the narrow park meet, Gerrit Rietveld has designed the School of Art between 1958 and 1963.



Plan of the School of Art in Arnhem. Drawing Hubert-Jan Henket architecten bna.



Overview of the main volume after refurbishment, showing the retained transparency of the facade. Photo: Hans Vroege.

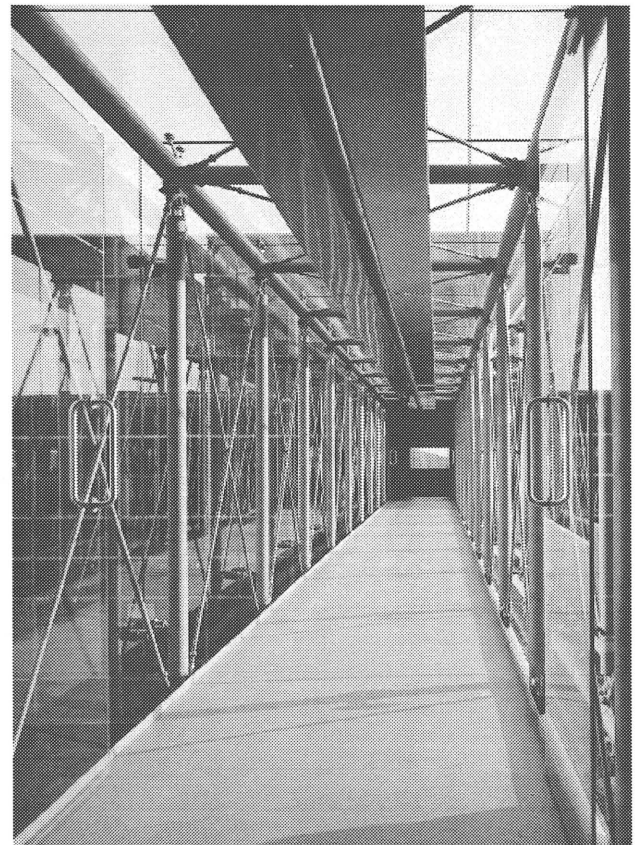


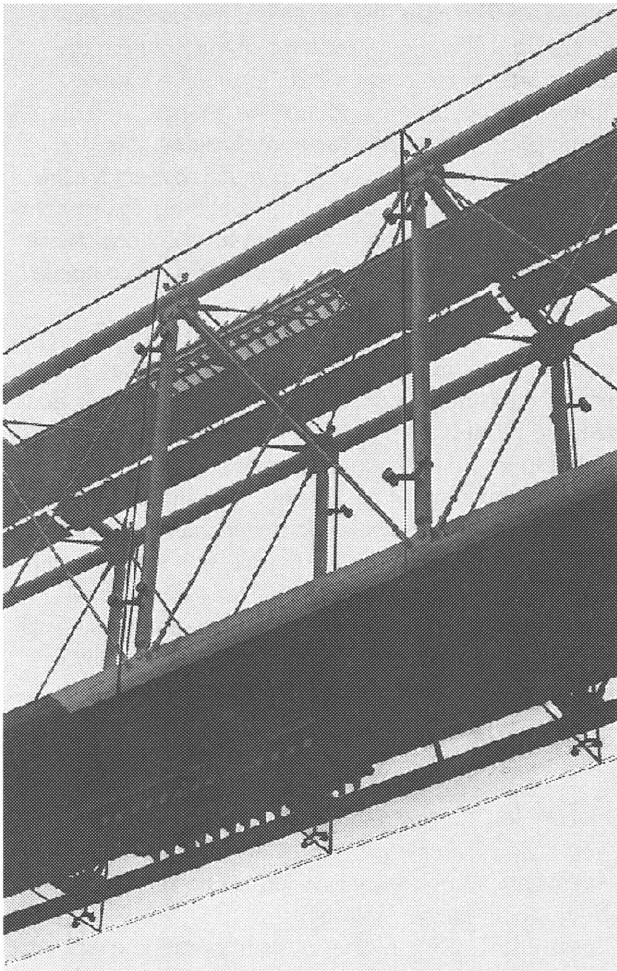
The main entrance. The details of the renewed facade are subtle. Photo: Hans Vroege.

Simple and effective

The School of Art is a transparent and clear pavilion contrasting beautifully with the force of the landscapes and the water. The organisation is simple and effective. The ground floor is 1 m. above street level on a semi basement. The spacious outside steps to the entrance are a popular sitting area when the sun shines. The entrance hall is an important meeting area surrounded by the school restaurant and the main staircase. Various departments such as photography, graphics, fashion and painting, each with their own identity requirements, are arranged around wide central corridors. This opens the possibility for the students to develop their own identity as well as the interaction between various identities.

The new bridge connecting the school building with the PGEM building behind it.
Photo: Van der Vlugt & Claus.



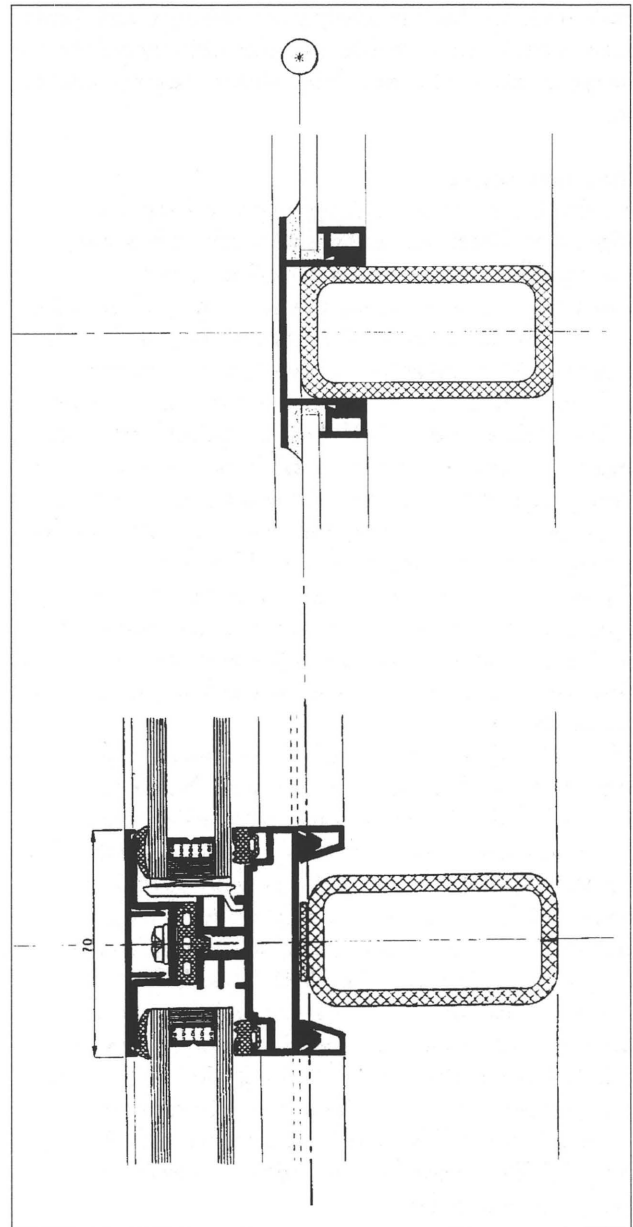


Details of the new bridge. Photo: Van der Vlugt & Claus.

The materials and details are sober, the architectural means simple but effective. All spaces are related to each other from outside to inside and from inside to inside. One has a permanent perception of lightness and clearness, a feeling that nothing is too much. Yet this great emotional and architectural quality forms at the same time the core of the problem of the building: the maximum transparency of the single glazed elevations, the lack of thermal insulation and comfort and the limited amount of services are the reason why the building is alternatively a hot house or a fridge. We were familiar with the building before the refurbishment process started, because we designed a bridge connection between the Rietveld building and the PGEM building. The latter must have been and eyesore for Rietveld because it destroys the pavilion-type character of his building. The PGEM was realised in 1963 just after the Rietveld building was handed over, at a distance of 18M., in the slope of the former glacier deposits as a monolithic structure. The Dutch press reacted furiously at the time about this brutal act. When it became vacant in 1994, the School of Art bought the PGEM building for its music department. The new bridge unites the two parts of the school.

Flat surface

Rietvelds building is characterised by the glass



The refurbishment detail (bottom) compared to the original facade detail (top). Drawing Hubert-Jan Henket architecten bna.

envelope which sits as a three dimensional single glazed curtain wall over the concrete superstructure. The columns sit approx. 0,4 m. away from the curtain wall and are 2,1 m. centre to centre. All horizontal and vertical corners of the elevations are transparent, which means that particularly the views through the corners are important. Besides, Rietveld designed the curtain wall as an extremely flat surface on the outside. The glazing beads only project 5 mm. in front of the glass. The details are sober and do not conceal anything, nothing is superfluous. If Philip Johnson defines architecture as: 'The art of wasted space', the architecture of Gerrit Rietveld is, 'the art of efficient space'. As a consequence, that was the core of our refurbishment task in order to meet the requirements of the users, which were: less heat in the summer, less draught in winter and saving of energy. The complaints of the students and staff have been

continuous for the last twenty years. Many efforts have been undertaken to reduce the solar gain by painting the glass, adding louvres, foils, plastic sheeting, and so on.

Less nor more

The starting point of the design team to keep the original architectural qualities as much as possible, was equally noble as it was complicated and expensive. This was mainly due to the eternal triangle between the physical performance of the building, the available alternatives to improve it, and restoration ambitions. In restoration terms the principal question is: why does one do what? Are you going back to the original situation wherever possible, does one go for a more pragmatic approach with respect for Rietveld's heritage, or is his building the source of inspiration for a completely new sensation today? The latter approach was rejected straight away because the key to restoring 20th Century architecture is to conserve the value and the uniqueness of the original idea. However, this position creates quite a few problems to overcome.

When Rietveld designed the building the energy crises of the early 1970s was still far away. Therefore a single glazed curtain wall was an attractive solution both financially and visually. That an envelope like this created problems of comfort was well known at the time due to experience gained in similar situations such as the 1926-31 Van Nelle factories by Van der Vlugt in Rotterdam and the 1935 Glass Palace for Schunck in Heerlen by Peutz. But one should not forget that before the energy crisis, everybody was used to large temperature differences inside buildings. Putting a sweater on or taking it off was a normal remedy, instead of heaters or coolers on and off. Only in the 1970s the comfort requirements started to change substantially.

Today one does not accept the extremes in temperature and draught in a building any longer. And since user satisfaction is the key to economic preservation of a building (and therefore also to cultural preservation) one has to search for technical solutions. But these, whether one likes it or not, will always clash with the visual characteristics of buildings where simple and minimal detailing is used, as is the case in many buildings belonging to the Modern Movement. This means that the original building doesn't provide any margin neither for less nor for more. Only with more material, more layers, more complex connections and systems, are solutions to be found that comply with current comfort and energy requirements. Any interference in the original fabric has to fit the original key factors of the original idea in such a way that the new meaning and perception matches the original.

Dictate by building

For extreme heat concentration in summer and draught in winter there are two main groups of solutions. The first consists of solving the problem simply with services, such as heating and cooling

systems. In that case, the single glazed curtain wall can be kept. The main problems of this solution are that the size of the ducts will dominate the spatial experience completely and that the energy consumption will be phenomenal. Besides, it is disputable if one has to have as much respect for the authenticity of machine produced building components (such as the original elevations) as for the hand made products in ancient buildings, particularly if complete reproduction is still possible.

Of course it is best to keep the authentic if at all possible. Yet, if this would financially be to the detriment of other essential preservation activities in the building, it is to my mind and in specific cases justifiable to opt for (partial) reconstruction.

The other direction of possibilities is to find solutions in combinations of physical means and services. The first option we researched was a double skin solution with a mechanically ventilated cavity. That would have meant keeping the authentic single glazed curtain wall as the outer skin, a mechanically ventilated cavity of 300mm and a pre-stressed glass inner skin. This

Hubert-Jan Henket architecten bna (architect),
ABT Adviesbureau voor Bouwtechniek (building
management and technical supervision),
Delta Bouw (main contractor),
Bestisol Group the Netherlands (elevation consultant
and contractor).

solution however demands air ducts through the superstructure and the rooms, with radical visual implications. Besides, this solution required a sophisticated level of detailing alien to the no-nonsense and simple solutions of Gerrit Rietveld. This is why this option was rejected as well.

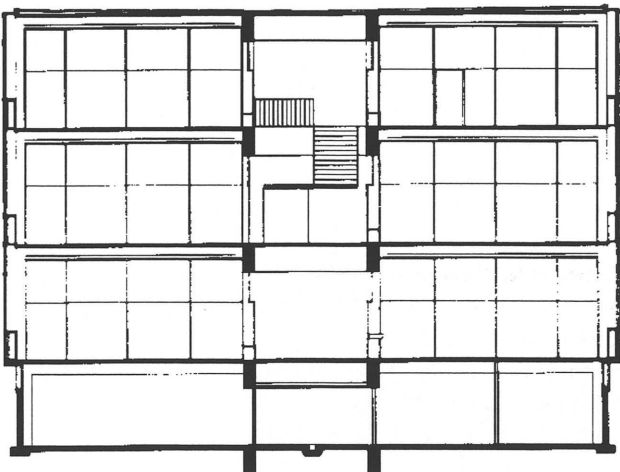
The rejection of both these alternatives demonstrates that one is simply forced to use double glazing, particularly to combat draught. Double glazing however has its drawbacks as well. The advantage in the winter situation is its disadvantage in the summer, due to heat gain caused by double glass layers. To respond to this problem one can add a sun reflective coating or again increase the amount of services. In the end we decided to use a bit of both. The maximum allowable duct dimensions were dictated by the section of the central corridor. Our starting point was that ducts were not acceptable under the main beams on either side of the corridor because this allowed less mechanical ventilation than required. This meant that we had to optimise the heat storing capacity of the existing concrete structure. That is why the original ceilings have been removed and replaced by smaller ceiling units at a lower level to guarantee maximum air circulation along the concrete surfaces. Visually the new ceilings are as much as possible identical to Rietveld's solution.



Empty school room with exposed concrete superstructure after removal of the false ceilings to increase thermal storing capacity. Photo: Hans Vroege.



The amount of services packed between the lateral girders, before the vertical louvre ceiling was installed. Photo: Hans Vroege.



Section of the main volume showing lateral girders along corridors. Drawing Hubert-Jan Henket architecten bna.

New equilibrium

Also the sun reflective coating of the glass created a problem. When one looks through a corner the eye meets four panes of glass and two coatings instead of the original two panes of glass. That means that the result is darker and greener than the original situation. We tested a large range of sun reflective coatings until we found a product in Denmark with a minimum of visual influence.

This choice however meant that the School of Art had to lower their comfort requirements slightly by accepting more temperature exceeding hours. Also, the energy bill is slightly higher than is to be expected in a technically more advantageous solution.

Another delicate subject is that, in case of double glazing, the dimensions of the glazing beads have to be increased. Besides, in order to minimise maintenance costs we changed the original mastic painting to a dry glazing system with gaskets.

The result visually comes very close to the authentic solution. In the central corridors the existing ceiling was removed and changed to a vertical louvre system, to get a maximum spatial effect and to show the enormous amount of services needed to get at acceptable levels of comfort, in a building where less is more.

Summarizing, we approached this building pragmatically but always in such a way that the result of this pragmatism will match the authentic idea of Rietveld and the experiences that go with it. New additions such as ducts, ceilings and the connection bridge always show technical possibilities of today, yet always in an equilibrium with Rietveld's idea, never in competition or contrast. The starting point of restoration is the conservation of a cultural object of the past, in this case a Rietveld building and it is not primarily the promotion of the form language of the restoration architect.

Hubert-Jan Henket is the Chairman of DOCOMOMO International, a practising architect and Professor of Architecture at the Delft University of Technology in the Netherlands.

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delft university of technolog

faculty of architectur

berlageweg

2628 cr del

the netherland

31-15-278 87 55

31-15-278 87 50

docomomo@bk.tudelft.nl

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