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

# *Journal 22*

*Modern Houses*



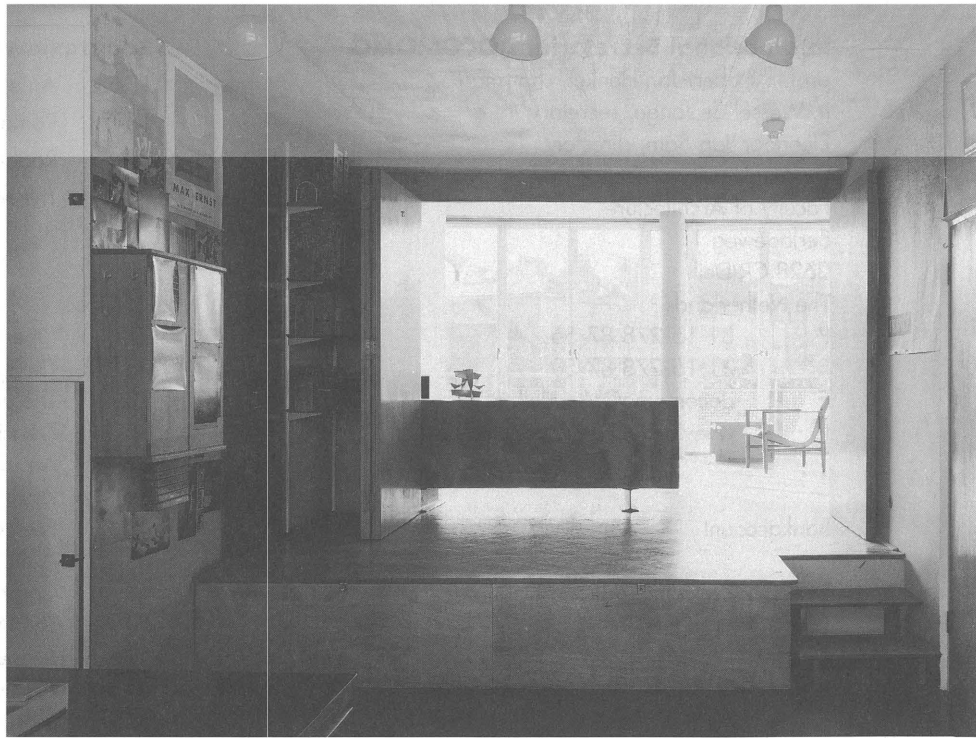
**May 2000**

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# Journal 22

*Modern Houses*



On the cover: Exterior view of 2 Willow Road, Hampstead at night.  
Top: 2 Willow Road: view from the studio into the living room with the  
partition doors folded back. Photo's by Courtesy of the National Trust  
Photographic Library/Dennis Gilbert.

# Colophon

## Editors

Wessel de Jonge  
Eleonor Jap Sam, co-editor

## Coordination and production

Eleonor Jap Sam  
Emil Fraai (editorial assistant)

## Graphic Design

Marianne Goudswaard, MG2D

## Original cover design

Kees Ruyter, Amsterdam

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Tripiti, Rotterdam

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For information concerning membership contact the DOCOMOMO International Secretariat:

## International Secretariat DOCOMOMO

prof.ir. Hubert-Jan Henket, chairman  
ir. Wessel de Jonge, secretary  
Eleonor Jap Sam, director  
Delft University of Technology  
Faculty of Architecture  
Berlageweg 1  
2628 CR Delft  
The Netherlands

P 31-15-278 87 55  
F 31-15-278 87 50  
E docomomo@bk.tudelft.nl  
I www.bk.tudelft.nl/docomomo

Bankaccount ABN AMRO 52.78.75.961

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# Editorial

## Modern houses today

As the 20th Century now lies behind us we may conclude that Modern Movement architecture is increasingly recognized as a part of our cultural heritage today. But such an observation may prove to be too superficial. The Modern Movement involves an architectural conception that relies on a strong interrelation between interior and exterior as a reflection of an open society, and on a functional response to social change rather than style. Such buildings challenge classical listing routines that mainly involve the external appearance of historic buildings. The undervaluation of interiors in designation procedures is therefore particularly threatening to the products of modern dwelling culture and interiors.

Even if the retention of modern interiors in public or commercial buildings is already difficult, in case of modern houses it is even more vexing. Private residences that date back to the heyday of modernism are mostly too large, and social housing units too small by current standards, and neither seem to fit present lifestyles. Many houses are adapted to an alternative use and serve as a museum, art gallery or cultural institution. The practical and conceptual changes that may occur when public access is required to houses that were once private homes constitute a preservation challenge in its own right.

This edition of the Journal is the result of a project that started with an announcement in Journal 18 inviting information on modern houses world-wide. On the following pages, the many facets of this specific chapter of Modern Movement heritage are explored. A number of modern houses are presented here to illustrate the creative strategies that have been developed in some cases, to sustain their cultural value as an inspiration for the future. - *Wessel de Jonge, editor*

## Late publication

You may have wondered why DOCOMOMO International has started the new Millennium in silence, as this Journal - our supposed November 1999 issue - reaches you only now. Apart from some practical circumstances and health reasons, our backlog has been caused mainly by our ambitious 1999-2000 publication program, including four Journals, Technology Dossier 3, due for May, and the International Register publication due for September. We hope to publish the next Journal before the conference as well. We thank you for your understanding and patience. - *the editors*

---

## Contributing to the Journal

Journal 23 is scheduled for June 2000 as a special edition on the Main Theme of the upcoming Sixth International DOCOMOMO Conference 'The Modern City Facing the Future'.

Journal 24 is scheduled for November 2000 and will be dedicated to 'Colour in Modern Movement architecture'. Authors who consider to contribute to this edition with a thematic article or a report on a related issue in their country are kindly invited to contact the editors on short notice.

Contributors to Journal 24 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 at [docomomo@bk.tudelft.nl](mailto:docomomo@bk.tudelft.nl).
- 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 1 October, 2000; news items before 15 October, preferably submitted by e-mail or diskette.

- Illustrations for articles must be in by 1 October, 2000; for news items 15 October, 2000.
- 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.

The editors look forward to receive your contribution to Journal 24.

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## 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, MoMo Engineering, Theory and Criticism, and MoMo around the Mediterranean. Authors are herewith invited.

# Anna Maria Zorgno

## In memoriam

Even before we had realised how seriously ill she was, we were shocked to learn about the sudden decease of Lucetta Zorgno, on August 17, 1999. She was a dearly appreciated colleague and a prominent member of the Italian DOCOMOMO Working party since many years.

Lucetta Zorgno had an extraordinary knowledge of the interrelation between materials and architectural concepts, and her particular expertise regarding industrial buildings was remarkable. Getting acquainted with the Lingotto factories through her publications has been a feast.

At the conference in Stockholm in September 1998, I was therefore very pleased when she decided to join our Specialist Committee on Technology. Her open mind and professionalism promised a great contribution to our working program. This promise was confirmed at the international seminar on modern architectural heritage that she organised in November 1998 at the Turin School of Architecture. Involving specialists from France, Holland and Russia, this event marked her outward orientation towards different cultural perspectives. In a true spirit of international exchange her strong motivation to involve her students in this project was touching. It is a great pity that she will no longer be able to devote her special care to the preservation of modern architecture and to pass on her knowledge and experience to her students.

For me it has been a privilege to have known her personally. Lucetta's remarkable personality, her balanced performance, her wide erudition and her confident attitude struck one right from the first encounter. As few other persons, she was able to pair an incredible professional dedication with an individual charm. Lucetta was just extraordinary, both intellectually and as a person. We have lost a dear friend.

*Wessel de Jonge*

## Modern Colour Technology, Ideals & Conservation

### 5th DOCOMOMO Technology Seminar Leuven, May 12, 2000

There exists an obstinate misunderstanding that allows Modern Movement architecture to be known predominantly as an architecture of white walls. However, colour forms in many buildings an integral part of the design and plays a prominent role. Well-studied shades of colour and specially chosen surface textures refute a reductive or too limited conception of MoMo architecture. When restoring such buildings, the aspect of colours is often much underestimated. Therefore the ISC/T decided to dedicate the fifth DOCOMOMO Technology Seminar to the restoration of colour applications in Modern Movement architecture. The Seminar was held in Leuven, Belgium and was organized by DOCOMOMO ISC/Technology and Katholieke Universiteit Leuven (FWO research project Monumentenzorg Moderne Architectuur). The location for the seminar was the future Leuven city library, which was initially build as a technical school by Henry Van de Velde. The seminar day was followed by an excursion day visiting some interesting Belgian restoration projects. Connected to the DOCOMOMO ISC/Technology seminar, the Afdeling Monumenten en Landschappen of the Vlaamse Gemeenschap organized lectures and workshops focusing on colour in restoration projects of Belgian MoMo buildings. In the next journal we will publish a report of this seminar. For more information:  
R. Lemaire Centre for Conservation, Monumentenzorg Moderne

Architectuur, Belgium Docomomo Working Party, Prof. Luc Verpoest, Jean-Marc Basy, Els Claessens, Groot Begijnhof 95, 3000 Leuven - Belgium, P 32/16/22.45.09 F 32/16/22.67.90, E docomomo.belgium@asro.kuleuven.ac.be

## Letters/e-mails to DOCOMOMO

*'Dear Sir, We would like to thank you so much for your excellent advice! Our trip to Chicago was a complete success thanks to the right professional people. Among other things we came to see the Reliance Building from the inside, Rookery Building and Fisher building. We were also invited to the McClier architects office. We met several people responsible for the Landmarks of Chicago and an AIA representative.*

*We made an interview with Dirk Lohan (grandchild of Mies van der Rohe) and came to see one of the apartments (and the curtain wall) at Lake Shore Drive. We rented a car and went to Mies van der Rohe's Farnsworth House (Lohan restored it some years ago). We studied IIT and made interviews with those responsible for the coming 'restoration'. The fantastic Crown Hall is in very bad shape and is seriously threatened. We are working on several articles right now about our experiences. We also talked to the people at the Landmark Division about the Crown Hall. We hope this is something we can do in order to protect the Crown Hall. Yours Sincerely.'*

*Mari Ferring and Lotta Lander, Sweden, November 1999  
(by E-mail)*

# The Executive Committee after 2002

March 2000

As the DOCOMOMO constitution formulates, the EC consists of a chairman, a secretary, elected member for the coordination of the ISC/R and an appointed member representing the host country for the next International DOCOMOMO Conference. Besides there is the DOCOMOMO International Secretariat. For practical reasons the chairman, the secretary and the International Secretariat are geographically close together.

As I informed the members at the Stockholm Council meeting in 1998, both Wessel de Jonge as the EC secretary and I as the EC Chairman will resign at the end of 2002 at the latest. Besides at the same time the Faculty of Architecture of the Delft University of Technology will not host the International Secretariat any longer. After having founded DOCOMOMO in 1988 and having guided the organisation to its current size of 40 national working parties we think it is necessary for a healthy organisation that a younger generation with another geo-cultural perspective will take over.

In order for this process to develop smoothly I have approached various individuals and working parties already. At the moment I have serious discussions with the French Working party that is very interested in taking over the responsibilities. Because we want the succession to be decided openly and democratically by the Council it would be best if we could note on this matter at the Council meeting in September 2000 in Brasília. This would leave all concerned sufficient time to adapt to the definite hand over of the chair and the International Secretariat in (the end of) 2002.

In order to give all the DOCOMOMO Working Parties a fair chance, I invite you all to submit your candidacy to the International Secretariat before the 1st August 2000 at the very latest to the International Secretariat.

Your candidacy should include the following information:

- What are the credentials of the host institution, being responsible for the financial and legal matters concerning the work of the International Secretariat. Remember DOCOMOMO should remain totally independent in its decisions and activities from the host institution.

- What are the possibilities for founding the International Secretariat for a period of at least six years.
- Who are the candidates for the chairman and secretary of the EC of DOCOMOMO International, together with their C.V.
- What are your proposals for the organisation of the International Secretariat and the publication of the Journal for the period 2003-2009.
- What are the strategic and scientific ambitions for the future of DOCOMOMO.
- How do you propose to solve language problems, considering the fact that English is the main DOCOMOMO language.

For your information running the International Secretariat at the moment will cost US \$ 75000,- per year over and above the income from membership fees, donations, sales of publications, and exclusive of rent of rooms and infrastructures (and exclusive of translation costs if necessary). This amount is related to labour costs, and so on, in the Netherlands. At the moment costs of the International Secretariat are carried by the Faculty of Architecture in Delft and they will continue to do so till the 31st December 2002.

I would like to stress to all working parties to consider your candidacy carefully. Wessel de Jonge and I will resign definitely in 2002. Equally the financial responsibility of my faculty will cease. If we don't find any successors this might mean the end DOCOMOMO as we know it today. Yet, it would be irresponsible for the Council to vote for an ill-considered candidacy. I sincerely hope we will get various well-founded proposals. If you need any more information please do not hesitate to contact me. Good Luck!

*Hubert-Jan Henket*  
*Chairman DOCOMOMO International*

1. Discussing their strategy for the next Millennium: the ISC/R during their last meeting at the Netherlands Architecture Institute in Rotterdam, July 15-17, 1999. Standing left to right: Eleonor Jap Sam (director), Dennis Sharp (UK), Maristella Casciato (Italy, chair ISC/R), Marieke Kuipers (Netherlands, Secretary ISC/R), France Vanlaethem (Canada), Hubert-Jan Henket (international chairman), Tony Merchell (USA), Andras Ferkai (Hungary) and Panayotis Tournikiotis (Greece). Seated: David Fixler (USA), Luc Verpoest (Belgium), David Whitham (Scotland).



2. As a part of the policies agreed at the ISC/R meeting, the editorial board for the upcoming Register Publication met in Esch, the Netherlands, on May 22, 1999. Maristella Casciato, Marieke Kuipers, Dennis Sharp, Hubert-Jan Henket and Eleonor Jap Sam enjoy an outdoor lunch with graphic designer Malcolm Frost, planning the publication to be ready in time for the Brasília Conference in September 2000.

3. The University of Brasília, designed by Oscar Niemeyer, will provide a humanist' backdrop for the 6th DOCOMOMO International Conference. The stretched, semi-underground buildings are carved into the landscape, along a cool and shady pedestrian zone.

4. During a preparatory visit for the 6th DOCOMOMO International Conference in Brasília, chairman Hubert-Jan Henket joined Anna Beatriz Galvão, Alejandra Hernandez Muñoz, and Frederico de Holanda on their visit to the Conference' venue at the University of Brasília campus.



# Register news

During the 5th Conference at Stockholm it was agreed to add a new series of fiches to the International Selection. The New International Selection fiche (NIS) is suited for both single objects and for multiple ensembles. It took some time to have this new fiche and the revised guidelines ready, for which we are especially indebted to David Whitham. Last January all instructions have been circulated to all working parties (coordinators and register representatives). For more copies the national coordinators are the first to contact and secondly the International Secretariat at Delft or use DOCOMOMO International's website.

You are kindly requested to use, from now on, only the NIS format. Meanwhile the 'old' formats can stay as they are, unless your working party would like to amend or revise the previously given information.

Because of the hard work for the collective publication on the International Register to be presented at the 6th Conference in Brasília, we have recommended not to impose more, new 'homework'. However, we need to remind that some working parties still have to do fulfill 'old' obligations for the register work

So, we hope to receive more submissions for the International Selection, latest at June, 30, 2000 to be sent to the ISC/R's secretary:

## ISC/Registers

Marieke Kuipers, secretary  
C/o Rijksdienst voor de Monumentenzorg (RDMZ)  
PO box 1001  
3700 BA Zeist, The Netherlands  
P 00-31-30-698 33 57 (Monday)/  
00-31-78-613 9970  
F 00-31-30-691 61 89/ 00-31-78-613 9970  
E m.kuipers@tss.unimaas.nl  
Notice, that the email address has changed:  
m.kuipers@tss.unimaas.nl  
The email address of the chairperson of the ISC/R  
Maristella Casciato: cascima@uniroma2.it

For questions concerning the content of the new fiches or the International Selection you may contact us.

The ISC/R will have its annual meeting mid July at the NAI, Rotterdam (NL) to inspect the new submissions and we are looking forward to receive many, as well as to seeing you again at Brasília.

*Report by Marieke Kuipers, Secretary  
ISC/Registers*

## Conference Proceedings Stockholm

Each two years, DOCOMOMO organizes an International Conference. This conference serves an opportunity to inquire into a theme that touches an important aspect of the Modern Movement. Also, the conference is a platform where specialists from all over the world can meet, exchange knowledge and make contacts. The Fifth International Conference 'Vision and Reality - Social aspects of architecture and urban planning in the Modern Movement' took place in Stockholm, Sweden, on September 16-18, 1998, attended by 250 delegates from 39 countries. Recently, the book of proceedings on the conference is published.

The publication aims at documenting the whole conference and contains all the papers in sequence of presentation. It starts with the 29 lectures around the main theme. In addition, there are 35 lectures coming forth from the DOCOMOMO International Specialist Committees. Also, a short report on the program besides the conference is included.

The Swedish DOCOMOMO working party and the Swedish Museum of Architecture have not only succeeded in organizing an interesting conference, but also making the excellent material broadly accessible with this book. In this way, they indeed keep the Modern Movement vision alive following the best of DOCOMOMO tradition.

The book can be ordered through the International Secretariat at Dfl. 85,- plus forwarding and transfer costs. All members of DOCOMOMO International can order a copy at cost price Dfl. 65,- plus forwarding and transfer costs.

## Order form Stockholm Proceedings

*'Vision and Reality - Social aspects of architecture and urban planning in the Modern Movement'*

**Dfl. 85,- for non-members.**

**Dfl. 65,- for DOCOMOMO-members.**

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E docomomo@bk.tudelft.nl



# Wood and Modern Movement Seminar I

Helsinki University of Technology (HUT) and Lifelong Learning Institute Dipoli gave to about 80 friends of Modern Movement from 22 different countries an intriguingly modern surrounding for the Wood and Modern Movement Seminar in June 3 and 4, 1999.

The seminar was held in Dipoli-building (designed by Raili and Reima Pietilä, inaugurated in September 1966). The two-day program of the 4th seminar of the DOCOMOMO Specialist Committee on Technology consisted of a one-day seminar and one excursion day. The seminar brought us interesting expertise information in the form of presentations from eight experts and an open forum for discussions and comments. This seminar day was chaired with great skill and humour by Hubert-Jan Henket. The following presentations were given at the seminar:

## **Beyond the Balloon Frame**

Engineered Wood Comes of Age in USA

M.Arch Thomas Jester, USA

## **The Aalto Way of Using Wood**

Prof., M.Arch Tore Tallqvist, Finland

## **Modern Times for Norwegian Wood**

Cand.Philol Eirik Boe, Norway

## **Restoration of The Venice Pavilion**

M.Arch Panu Kaila, Finland

## **Konrad Wachsmann's use of log building traditions in Modern architecture**

Prof.Dr.-Ing. Jos Tomlow, Germany

## **Reconstruction of The Undulating Ceiling of Viipuri Library**

M.Arch Marianna Heikinheimo, Finland

## **Wood and Acoustics**

Ass.Prof., MSc Bo Mortensen, Denmark

## **Architectural Principles in Wooden Functionalism in Finland**

M.Arch. Jarmo Saari, Finland

## **Seminar Participants additionally to MoMo-friends**

The DOCOMOMO seminar day was also included in the program of an International Continuing Education course - MARC (Modern Architecture- Restoration and Conservation) and TRANSFUSION (Transfer and Diffusion of the Conservation and Restoration Training Projects). DOCOMOMO - ideals were enthusiastically received by these students and professionals working in the restoration and conservation field, too.

TRANSFUSION is a project of transfer and dissemination of results aiming at the exchange of information and experiences, allowing an open and European space on training and qualification in the initial and continuing training. More than to disseminate the training products, the partners of TRANSFUSION intend to disseminate the methodological strategy of its development and synergetic relations between the products. The partners organise conferences/seminars where they present their latest methods and educational project developments on conservation and restoration.

# Wood and Modern Movement Seminar II

The 4th seminar of the Docomomo Specialist Committee on Technology consisted of a one day seminar focusing on the preservation of modern movement in architecture and highlighting their background.

The seminar of 1999 was held at one of the main works of Alvar Aalto, the Otaniemi Campus area. The meeting itself took place in the intriguing and expressive Dipoli-building designed by Pietilä's. The seminar was organized by the HUT (Helsinki University of Technology), Lifelong Learning Institute Dipoli.

In spite of the seminar presentations the participants were offered extraordinary setting, pleasant surrounding, additional seminar exhibition and a tasty buffet. A special flavour to the seminar was added by little plant of spruce that was given to each participant as a reminder that tree/wood is an alive, constantly renewing nature material and in that meaning also one of the best materials for building.

The Wood and Modern Movement seminar wanted to bring forth the role of wood in Modern Movement architecture, which ever so often is seen as an architecture of concrete, steel and glass. Wood, however, has been used as a complementary construction detail and interior in Modern Movement. Wood has of traditional reasons been an important part especially in Nordic countries, many parts of Central Europe and in North America, too.

The 5th International DOCOMOMO conference autumn 1998 in Stockholm brought clearly up the part of the Modern Movement architecture in the everyday living environment. Wood has played a

very significant role in this aspect. Wood has also been a frequently used building material during the Modern Movement period both in low-cost buildings and constructions. The organizers of the Modern Movement and Wood Seminar got already during the preparation a very good picture of the idea that a simple, light wooden small house is the 'model building' of the Modern Movement - especially at the forest zone of the northern hemisphere. Many DOCOMOMO countries sent abstracts highlighting specifically the small wooden houses and their development.

Although ICS/Technology has had the aim to keep the focus on technical questions we have not wanted to forget the theoretic and historic perspectives either. Professor Tore Tallqvist from the Tampere University of Technology held a praiseworthy lecture of Alvar Aalto's way of using wood and the profound background of his works that aroused a lot of discussion. Tallqvist has been working in the Aalto office and was able to indicate long historic lines of thoughts that continue unbroken from many hundred year's history to modern architecture of Aalto. He condensed the curve of development to six different concepts, which he explained through actual and fulfilled cases. The concepts are Simultaneity, Closeness opening out, Renewal and Tradition, Global and Local, Dominating Middle Zone and The Humanised Space. Alvar Aalto used wood in his architecture already in the early modernism. Wood was not only a necessary material but also a central way to give architectural form both to interiors and facades. Good examples of this are the lecture of the Viipuri Library, Villa Mairea and the Pavilion of the New York World Fair.

#### Partners:

**CENFIC** - Centro de Formação Profissional da Indústria da Construção Civil e Obras Públicas do Sul, Portugal. Contact Person: Vitor Dias

**COTAC** - Conference on Training in Architectural Conservation, England.

Contact Person : Richard Davies

**HUT** - Helsinki University of Technology, Lifelong Learning Institute Dipoli, Finland. Contact Person : Tapio Koskinen

**N.B.P.H.M.** - National Board for the Protection of Historic Monuments, Hungary. Contact Person : Elisabeth Kovacs

**D.I.P.** - Dublin Institute of Technology / Faculty of Build Environment, Ireland. Contact Person: Maurice Murphy

More about TRANSFUSION project: [www.dipoli.hut.fi/transfusion](http://www.dipoli.hut.fi/transfusion)

#### Exhibition

A special MoMo - Forum exhibition was set up in Dipoli's main lobby to present contemporary Finnish wooden architecture, wooden products as well as development and research products on wood. The most impressive object were the five large scale models, which showed a recent project of netlike wooden structures. A team of architects and building engineer had developed, under the guidance of Prof. Eero Paloheimo (HUT Dept of Architecture, Otawood), several different wooden structure systems of searched wooden structures that could be exploited by the building industry. The largest concentration of wood technology and timber construction knowledge in Finland is within this the OTAWOOD-team, and they also hold an internationally significant position in this field.

More information about OTAWOOD: [www.vtt.fi/rte/otawood](http://www.vtt.fi/rte/otawood)

Wood as a building material and raw material to buildings has had a very significant role in the USA, which was interestingly brought to us by M.Arch Thomas Jester, who also spoke about the evolution of engineered wood products in the U.S. and how they were used in innovative ways by architects during the 1930's. The same theme and problems in several conservation- and research cases were described in Modern Movement architecture in Norway, Germany, Denmark and Finland.

The ISC/Technology also aims to inform about practical and concrete point of views in restoration building. Wood is an organic material that grows old and wears out especially outdoors and when getting under bad conditions for the preservation of wood. Wooden buildings are very sensitive to damage, building mistakes and mismanagement. When conservating wooden buildings difficult problems often appear. The construction of many original Modern Movement building has been constructed in a way that it is technically impossible for the building to hold out under weather and other conditions and thus they very quickly get damaged. The architectural value of these buildings often lies precisely in these 'delicate structures' and the architect is confronted by a challenging paradox; only by changing something architecturally essential it is possible to preserve the building. Architect Panu Kaila spoke about this very precisely and clearly when introducing the conservation of the Venice Pavilion of Alvar Aalto. There are still many sectors to be developed within the conservation business and we in Finland are expecting a lot to happen in future in this area. We received a glimpse of the future developments when visiting the Wood laboratory of Helsinki University of Technology.

#### Data base in use

Ola Wedebrunn (chair ISC/T) showed the data base of the technology experts. Getting and gathering the information has started well and the use of this data base will certainly be a very good tool for many. The data base is available at [www-address: www.karch.dk](http://www-address: www.karch.dk)

#### Dossier

The Seminar Proceedings (Preservation Technology Dossier) will include all the given presentations and also some other texts on the topics of the seminar. The Dossier will be edited and sent to all seminar participants.

As an event the seminar was a great success, and fulfilled its aims as a meeting place for the participants to learn, to discuss and to share different visions and expertise on the subject. It was a privilege to collaborate with the world wide DOCOMOMO organization and to meet so much pure enthusiasm and professional work for the same target. I wish that the Spirit of DOCOMOMO continues to be as alive as we felt in Finland.

*Report by Tarja Mäkeläinen Architect, Program Coordinator Seminar Organizer: Helsinki University of Technology, Lifelong Learning Institute Dipoli, PO. Box 8000, FIN - 02015 HUT, Finland, P +358 9 451 4491 F +358 9 451 4068, E [docomomo@dipoli.hut.fi](mailto:docomomo@dipoli.hut.fi), I [www.dipoli.hut.fi/docomomo](http://www.dipoli.hut.fi/docomomo)*

Additionally a professional excursion was arranged in Helsinki on the second day. The aim of the excursion was to deepen the knowledge of Modern Movement buildings, wooden building and problems and solutions of their conservation. The day started with a bus tour in Puu-Käpylä (Wooden-Kapyla 1920) and the Olympic Village (late 1930's and late 1940's).

Seminar participants also visited the HUT Main Building (by Alvar and Elissa Aalto) and the HUT Wood Research and Innovation Laboratory, where the OTAWOOD-team presented some of their latest research of new wood- based materials and process methods. The excursion day ended with a brief visit to Otahalli (Sportshall of the Otaniemi Science Park) with very special and interested wooden roof construction (designed by Alvar Aalto, 1952) and last not but least with a visit to the famous wooden chapel of the Students Village in Otaniemi designed by Heikki Siren, 1957). A more detailed visit was paid to Helsinki School of Economics (1952), said to be the most beautiful University building in Finland, and The Lasipalatsi building (1936). The conservation work of both buildings has been carried out lately and the architects of both projects showed us around in the buildings and answered all questions. These cases have been presented in detail in the Finnish Architecture Review *Arkkitehti* ARK 2/99, too. Both projects are also closely related to the fifth seminar on 'Colours in Modern Movement' as both cases offered combinations of composedly coloured interiors, decorative painting and architecture.

*Report by Juha Lemström, Architect, Member of Seminar Programme Committee, DOCOMOMO International Specialist Committee on Technology*

# Help us to establish a 'Regional Basic Bibliography of MoMoTech literature'!

Good observers of ISC/T activities know that next to our Seminars on Technology and our Expert Data Bank, also a Bibliography on Technological Literature is a major goal. This bibliography is part - on the long term - of a comprehensive publication on MoMo Technology. ISC/T member Jos Tomlow was asked to select technological literature of the MoMo period in German language. Since this matter is discussed over years in the ISC/T - born from the very initiative to the ISC/T from its former chair Wessel de Jonge - we also suggested to Jos Tomlow, to publish his keen observations, not only about the literature's content, but also on the complex research process leading to the relevant list of book titles. His report is thought as a manual of bibliographic research.

## Homework

The idea is that every Working Party will put together a 'Regional Basic Bibliography of MoMoTech literature' of its own country or region:

- This list of book titles should at least contain:  
Author/Editor, Title, Publisher, Editor's City and Editing year. Please ask advise from library experts, what else information could be relevant;

- Only books - or key articles - that have a considerable technological content should be part of your list;
- Only original literature (or reprint editions) of the Modern Movement period is relevant for your list. You may define the MoMo period like you prefer within 1918-1965;
- The total amount of titles is free, but at least twenty titles of the more important publications should be part of your list;
- If literature in other languages were common in your region, please put them on the list with your comments;
- Any further questions may be send to the ISC/T.

Details, like schedule, address and list shape, about the 'Regional Basic Bibliography of MoMotech literature' will be send to the Working Parties.

Please help us with this information that is of considerable importance for efforts to make conservation more scientific. The entries of the 'Regional Basic Bibliography of MoMotech literature' will be published by DOCOMOMO ISC/T.

*Report by Ola Wedebrunn, Chair DOCOMOMO ISC/Technology*

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## Notes on a Bibliography of Literature on MoMo Technology: A Case Study of Publications in German Language 1920-1940

### Why establishing a bibliography on original literature of Modern Movement architecture technology in short 'MoMotech-literature'?

Any restoration of modern movement architecture needs information, which goes beyond that what an existent building can communicate after investigation (measured drawing, documentation of original colors and surfaces, material analysis). Even such basic knowledge as the material layers of a wall or ceiling, often bring a lot of questions for us now, since the technology was very diverse and the methods often experimental or improvising. On top of archive material (architect's drawings, correspondence on technical matters) the literature of that time can give precise information about systems on the building market, new materials employed and their common names.

Recent investigations on German technological developments with a vast bibliography are: 37. Kurt Junghanns: *Das Haus für Alle - Zur Geschichte der Vorfertigung in Deutschland.*

Berlin 1994 and Schaal, Pfister, Scheibler: *Baukonstruktion der Moderne aus heutiger Sicht Teil 1-4*, ETH Zürich. Basel, Boston, Berlin 1990. The book antiquarian Roland Jaeger, Hamburg, has started a vast editing project with the Gebr. Mann Verlag in Berlin to make reprints of a serial *Neue Werkkunst* from 1925-1932 by the F.E. Hübsch Verlag. Important of this project is a well edited book, presenting German publishers on architecture with a 'basic bibliography' of architectural literature in German language of 1918-1933 with 1114 entries (in: 38. R. Jaeger, *Neue Werkkunst - Architekten-monographien der zwanziger Jahre*, Berlin 1998).

From a 20 year experience in collecting 'MoMotech-literature' the author drew some conclusions. Understanding of the specific technology used during the MoMo period is possible with a basic bibliography of some 50 or 100 titles. More books were published, but these will show similar information. Additional information is needed for experimental building,

which is highly interesting, but probably does not concern more than 2 % of the surviving buildings.

From this we may deduct two suggestions. First: All major libraries should have a special collection of 'MoMotech-literature' with at least 50 titles. Second: The most important publications of 'MoMotech-literature' should be available as a reprint (f.i. Lit. 02, 12, 17, 18, 19, 25, 26). These conclusions consider mainly the German situation. In the case of other countries a basic bibliography can be esteemed similarly difficult (France, Italy, USA) or easier.

### How to search original 'MoMotech-literature'?

Adequate MoMotech-literature in public or university libraries is extremely rare and difficult to search, as the information that we now find interesting - because of its historical impact - is considered antiquated in the eyes of many librarians. Subsequently these books are sold - often to book antiquarians, what is the positive aspect - and the libraries fill the expensive space with recent technical literature or other modern topics. Some technical universities and MoMo archives (Bauhaus Weimar, Dessau, Berlin) built up a collection because of their exhibition and research activities, but books are gathered mainly because of their innovative typography or smart photographs of MoMo buildings, or because of their historical characterization as a manifesto, and yet not as technical information.

Technological information in written sources of 1920-1940 is spread in a great diversity of publications, including hundreds of German reviews on architecture, engineering and technology (Lit. 37, 38). Only few book antiquarians are specialized on this specific matter. One may search in a book antiquarian under topics like: *Art and (modern) Architecture, Technology, Physics, Firm Catalogues, Industrial History, Building, Engineering, City Planning*. Reprinted literature is extremely important but such editions are rather few, as far as technological matters are concerned (Lit. 36). Some reprints of reviews are available which incidentally show highly interesting articles on technology (f.i. 40. Heinz Hirdina (selection), *Neues Bauen, neues Gestalten - Das Neue Frankfurt/die neue Stadt - Eine Zeitschrift zwischen 1926 und 1933*, reprint. Dresden 1991). As an important source of original literature one may consider the sympathetic habit of recent research to reprint parts of original literature (Lit. 37).

### What literature can be considered as 'MoMotech-literature'?

From the start building technology was an important issue for any practising MoMo architect, but for most of them it was not the main ideological aspect of MoMo. In the presentation of their designs architects were inclined to an argumentation based on functionalist, esthetic or social ideas. On the other hand the architectural praxis, handicraft and building industry had to realize in some way new houses with void facades, flat roofs, window frames in thin walls, cantilevering without visible beams. Historically, German building adapted on the one hand very quickly (1925-1929) to this demand, on the other hand we see a slow development from the initial experimenting and improvising of around 1924, towards the regulations and

norms, which were extracted from scientific research of all products and systems on the building market. The famous DIN-norms (Deutsche Industrie Normen; compare Lit. 05) continued a long history of Prussian and Bavarian material research, but only slowly new materials or building systems were taken into considering. In Germany, part of the technological aspects developed by MoMo institutions like Bauhaus were integrated in the centralized building industry during the national-socialist regime (f.i. Lit. 16, compare: 41. Winfried Nerdinger (Ed.), *Bauhaus-Moderne im Nationalsozialismus - Zwischen Anbiederung und Verfolgung*, München 1993). Of course much bigger is the impact of German MoMo exiles on architecture throughout the world (a.o. South and North America, Israel, Switzerland, Turkey), but technological literature of them, tends to be published later than 1940.

Due to infrastructural and economic restrictions, lack of information on recent innovations was a general problem, like nowadays, but more severe. Lack of technical information could partly be solved by building fairs and exhibitions, including experimental settlements (compare Lit. 18). Only few architectural schools, including Bauhaus, were able to give a training in the full range of modern building praxis, and handbooks before 1930 are rare (f.i. Lit. 18).

This specific historical development produced a range of publications, officially edited or 'house' productions, like firm catalogues (often without printing year), fair catalogues and papers by city administrations, which altogether may be called 'MoMotech-literature':

- Ideological or critical publications, dealing with the impact of technology from MoMo view point on a general level (Lit. 11, 14, 17, 18, 34).
- Teaching books based on a critical case study, generalizing modern building praxis (Lit. 12, 19)
- Teaching books or technical hand books on one or more building materials (Lit. 10, 13, 15, 18, 20, 22, 25, 26, 29, 30/31, 34, 36).
- Publications by architects, related to a firm for which the book was considered advertisement, presenting analytically a specific building system or a patented building material (Lit. 36).
- Firm catalogues, Firm history (Lit. 03, 04, 08, 33)
- City Regulations, Official building norms, national board reports (Lit. 01, 02, 05, 23, 32).

On top of these categories, traditional building handbooks should be considered as a constant inspiration source for MoMo building, also such which were old. On the one hand most architects, even in the thirties, were trained with old hand books, which often showed a superb quality in printing and illustrations and on the other hand the development in building technology must be considered slower than that of fashion and architectural style.

A special category of books is the 'negative manifesto'; Publications by diverse enemies of MoMo that criticize or ridiculize technical aspects, like the much discussed flat roof, instead of the traditional pitched roof. (A rather mild

example is: 42. Paul Schultze-Naumburg, *Flaches oder geneigtes Dach, mit einer Rundfrage an Deutsche Architekten und deren Antworten*, Berlin 1927).

Because of lack of space, the title entries are cited here in short form. Full entries will be available in the future.

*Report by Jos Tomlow, member DOCOMOMO Germany and ISC/T*

## MoMoTech-Literature - German bibliography 1920-1940 on Modern Movement Technology selected for DOCOMOMO ISC/T by Jos Tomlow, Hochschule Zittau/Görlitz FH

1. *Der deutsche Wohnungsbau*, Ausschuß zur Untersuchung der Erzeugungs- und Absatzbedingungen der deutschen Wirtschaft. Berlin 1931
2. Block, F. (Ed.): *Probleme des Bauens*, Bund Deutscher Architekten für zeitgemäßes Bauen. Potsdam 1928
3. Butzke Werke AG Armaturen, Sanitäre Einrichtungen, Apparatenbau, Katalog Nr. 75. Berlin o.J.
4. Bodenbender, H.: *Sicherheitsglas - Verbundglas/Panzer Glas/Hartglas/Kunstdrahtglas*. Berlin 1933
5. Deutscher Normenausschuß: Technische Vorschriften für Bauleistungen (DIN 1962-DIN 1985), DIN Taschenbuch 3, Reichs-Verdingungs-Ausschuß. Berlin 1926
6. Gretsch: Bauschäden - Baukunde für die Praxis III. Band. Stuttgart 1940
7. Grobler, J., u.a.: *Das Eigenheim - Praktisches Handbuch für Siedler und Eigenheimer*, Berlin 1932
8. *Heraklith - Auswahl ausgeführter Heraklithbauten*, Erzeugerfirma u. Patentinhaberin von Heraklith: Österreichisch Amerikanische Magnesit Aktiengesellschaft, Radenthein, Kärnten. (Wien ca. 1927)
9. Harbers, G.: *Das Kleinhaus, seine Konstruktion und Einrichtung*. München 1930
10. Hawranek, A.: *Der Stahlskelettbau mit Berücksichtigung der Hoch- und Turmhäuser*. Vom konstruktiven Standpunkt behandelt für Ingenieuren und Architekten. Berlin, Wien 1931
11. Kollmann, F.: *Schönheit der Technik*, München 1928
12. Kutzner, E.: *Ein neuzeitlicher Großbau von der Fundierung bis zur Vollendung* (Palasthotel Mannheimer Hof), Baubücher Band 8. Stuttgart 1930
13. Lade, K., A. Winkler: *Putz/Stuck/Rabitz - Ein Handbuch für das Gewerbe*. 2. Aufl. Stuttgart 1936
14. Lindner, W.: *Bauten der Technik - Ihre Form und Wirkung - Werkanlagen*. Berlin 1927
15. Lotz, W. (Ed.): *Licht und Beleuchtung - Lichttechnische Fragen unter Berücksichtigung der Bedürfnisse der Architektur*, Bücher der Form, 6. Band. Berlin 1928
16. Neufert, E.: *Bauentwurfslehre - Grundlage, Normen und Vorschriften über Anlage, Bau, Gestaltung, Raumbedarf, Raumbeziehungen, Maße für Gebäude, Räume, Einrichtungen und Geräte mit dem Mensch als Maß und Ziel*, 2. Auflage. Berlin 1936
17. Neutra, R.J.: *Amerika - Die Stilbildung des Neuen Bauens in den Vereinigten Staaten*. Wien 1930
18. Rasch, H. & B.: *Wie Bauen? Materialien und Konstruktionen für industrielle Produktion - Jahresausgabe 1928*. Stuttgart 1927
19. Roth, A.: *Die Neue Architektur, dargestellt an 20 Beispielen*, (French/English text). Zürich 1940
20. Rückert, O. (Ed.): *Die Kunsthandwerkliche Förderung des Baumalers*. Dresden 1929
21. Schalcher, T.: *Die Reklame der Stadt*. Wien, Leipzig 1927
22. Schmidt C.A. (Ed.): *Schweizer Holzbau*, Zürich, Leipzig 1936
23. Schrader, F.: *Praktische Preisermittlung sämtlicher Hochbauarbeiten*, 3. Auflage. Berlin 1925
24. Schulze, K.W.: *Architektur der Gegenwart, Band IV, der Ziegelbau*. Stuttgart 1927
25. Schulze, K.W.: *Der Stahlskelettbau - Geschäfts- und Hochhäuser*. Stuttgart 1928
26. Siedler, E.J.: *Lehre vom neuen Bauen - Ein Handbuch der Baustoffe und Bauweisen*. Berlin 1932
27. igrist, A.: *Das Buch vom Bauen. Wohnungsnot, neue Technik, neue Baukunst, Städtebau*. Berlin 1930
28. Schneck, A.G.: *Das Möbel als Gebrauchsgegenstand. Ausgeführte Möbel mit genauen Angaben über Herstellung und Konstruktion*. Stuttgart 1923
29. Schneck, A.G.: *Fenster aus Holz und Metall*, 3. Auflage. Stuttgart 1938
30. Spiegel, H.: *Der Stahlhausbau - 1. Wohnbauten aus Stahl*. Berlin 1929
31. Spiegel, H.: *Der Stahlhausbau - 2. Grundlagen zum Bauen mit Stahl*. Berlin 1930
32. Stegemann, R.: *Vom Wirtschaftlichen Bauen - Fünfte Folge (Massivdecken)*. Dresden 1928
33. Falian, C.: *Vedag-Buch 1936, Vereinigte Dachpappen-Fabriken Aktiengesellschaft, 9. Jahrgang*. Berlin 1936
34. Visscher, J., L. Hilberseimer: *Beton als Gestalter - Bauten in Eisenbeton und ihre architektonische Gestaltung - Ausgeführte Eisenbetonbauten*. Stuttgart 1928
35. Völckers, O.: *Wohnbau fibel, für Anfänger und solche, die glauben es nicht mehr zu sein*. Stuttgart 1932
36. Wachsmann, K.: *Holzhausbau - Technik und Gestaltung*. Berlin 1930, Reprint Basel 1995

# Technology dossier 3: Windows and Glass

The International DOCOMOMO Seminar 'Reframing the Moderns - Substitute Windows and Glass' took place in Copenhagen on May 20, 1998, attended by about 55 researchers and professionals from 10 countries. Some lectures with a more general scope were already included in Journal 21, a special issue called 'Windows to the Future'.

The results of the seminars organized in cooperation with the International Specialist Committee on Technology are presented as a series of Technology Dossiers. Currently there are two already published: '*Curtain Wall Refurbishment*' and '*The Fair Face of Concrete*'.

The complete results of the Windows seminar, Technology dossier nr. 3, will be published in May 2000, and edited by Wessel de Jonge and Ola Wedeburn. The publication includes of course the lectures, but is also extended with some extra papers on the subject. The book gives a broad insight in the field of window renovation. In case studies, it presents illustrative examples of the various views and strategies, and the choices and consequences they lead to. To enlarge curiosity, the titles of the articles are listed below.

## History and Development:

- 'Windows' by Boje Lundgaard;
- 'Steel framed windows of the 1930s - Metal window industry in Finland' by Marianna Heikinheimo;
- 'Glass as matter - A brief history of manufacturing and application' by Anne Beim;
- 'Window glass technology in the 20th Century - Glass manufacturing in the United States' by T. Gunny Harboe.

## Strategies and policies:

- 'Framing Opinions - English campaign to conserve windows' by Chris Wood;
- 'Keep the spirit! - Window replacement in Rotterdam's 1900-1960 districts' by Wessel de Jonge;
- 'An artificial look - PVC replacement windows in Tallinn' by Andri Ksenofontov.

## Case studies:

- 'Restoration of a 19th Century curtain wall - The Reliance Building of Chicago, USA' by T. Gunny Harboe and Stephen J. Kelley;
- 'Modern buildings and their windows - Some restoration experiences in Germany' by Berthold Burkhardt and Dieter Rentschler-Weissman;
- 'Restoration of transparency - The Casa del Fascio in Como (Giuseppe Terragni, 1932-36)' by Alberto Artioli and Wessel de Jonge;
- 'Preservation of Steel Framed Windows - The Weiße Stadt Estate in Berlin-Reinickendorf, 1929-30' by Winfried Brenne;
- 'Modification of existing windows - Vestersø Apartment House (Fisker & Møller, 1937-39)' by Søren Lundquist;
- 'The window and the plane - The Central Post Office in The Hague (Bremer 1939-49)' by Dirk Jan Postel;
- 'Retention and replacement: a careful balance -

The Westman House in Lund, Sweden (1939)' by Thomas Tägil;

- 'Euro-legislation calls for changes - Copenhagen's White Meat Town (1932-34)' by Jens Borsholt;
- 'Light and air in a poisonous and noisy world - Sveaplan School in Stockholm (Ahrbom and Zimdahl, 1936)' by Torbjörn Almqvist;
- 'Re-use of a Building where Less is More - Rietveld's School of Art, Arnhem (1958-63)' by Hubert-Jan Henket.

The extensive bibliography will be of guidance in finding more material on window renovation.

The book can be ordered through the International Secretariat at Dfl. 60,- plus forwarding and transfer costs. All members of DOCOMOMO International can order a copy at cost price Dfl. 40,- plus forwarding and transfer costs.

## Order form Technology dossier 3

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# The Zilina Synagogue (1928-31):

## A Call for Rescue and Restoration

The Synagogue in Zilina (Sillein), Slovakia, designed by the famous German architect innovator Peter Behrens was completed in 1931. Behrens was selected in a limited design competition held in 1928 to which Josef Hoffmann (Czechoslovakia/Austria) and Lipót Baumhorn (Hungary) were invited and submitted designs. The construction, made from Behrens drawings prepared when he was Director of the School of Architecture at the nearby Vienna Academy, was supervised on the site in Zilina by architect Zigo Wertheimer and executed by the Brothers Novák builders.

### Architectural concept

Organized along a North - South major axis, the synagogue is sited on a long slope and entered from a platform reached by a broad stair on the North. The voluminous main sanctuary hall, surrounded by galleries and circulation, is housed in a large rectilinear form. The small, 2 story, prayer room with a balcony, located in the wing on the South end, is facing a paved court of the back entry to the sanctuary. A rational plan of structural system centered on the square foot print of the main hall is capped by a 16 meters in diameter concrete shell dome. The copper covered roof of the dome, on the inside dominated by a motive of intersecting gold lines forming symmetrical David stars, reaches 17.5 meters to its apex. Originally, the ground floor seated 450 and the second level galleries 300 members of the congregation. The bottom of the exterior masonry walls of the main hall and its circulation hallways is finished in stone. From such firm grounding, the stucco finished walls reach up to parapets stepped up at the corners of the plan square geometry. Metallic David stars attached to the four corners of the parapet and to the center of the dome completed the image. Three triads of vertical slit windows in the four sanctuary walls bring daylight into the main space. Located on the perimeter of once medieval ramparts of Zilina, the architecture of the synagogue, with the elevated platform entry, conveys protection and security of the sanctuary, while the other end of the paved court is inviting and gesturing towards the central historic plaza.

### Period of neglect and inappropriate use

The totalitarian regime of Czechoslovakia was not interested in values of this religious building. Neglected for years, it was used for storage. Later on, unprofessional repairs, including reconstruction interventions in the interior, were made to adapt the synagogue for other inappropriate uses. From 1960 to 1989, it had been functioning as an auditorium of the University of Transportation. Then a movie theater (Kino Centrum), with a lease running to year 2004, has been inserted into the space of the main sanctuary. A flat, suspended ceiling blocks the volume of the dome. Diminished in the WW2 and the holocaust, today, the Jewish community

of Zilina (60) is too small for the synagogue to serve its purpose. The community has no funds to undertake the restoration. The rent income hardly covers the needed maintenance.

### Institute and Center of Jewish Culture (ICJC)

The Zilina Synagogue is the only building designed and built by the pioneer of Modern Architecture Peter Behrens (1868-1940) in East Central Europe. This unique landmark is a part of the Makabi (founded in 1931, with Dr. Hugo Weil its first chairman) complex: a school building (no use at present) and a former gymnasium building presently occupied by a puppet theater. The restored Behrens Synagogue, a historical architectural landmark, and the adjoining two Makabi buildings are proposed to fill a role of an institution for dissemination of the accomplishments, legacy and contribution of Jewish culture to countries in Central Europe. Work and achievements of scientists, artists, statesmen and others who helped to shape culture and humanism in Central Europe would be subject of study, research, education, preservation and information. The countries of Slovakia, Czech Republic, Poland, Germany, Austria, Hungary, Romania, Ukraine, etc. are within a day of travel by car, train or bus (800 km or 500 miles). Seminars, workshops, symposiums, theater and cinema festivals, performances, recitals, exhibitions, publication, web pages would be organized and produced in the spaces of the institute and center.

The main sanctuary, restored to the original state, could hold events, which would not be in conflict with the character of the space: prayer, concert, lecture, panel discussion, etc. For the visitors, attractions like a permanent exposition (perhaps installed in the small prayer room), travelling exhibitions (placed in the foyer and hallways) and experimental laser or holographic shows (which do not need a projection screen), would be on display in accordance with the mission of the institution. The restoration cost is estimated (estimate prepared by the PIPS, Zilina, Nov. 98) at one million USD.

*Report by Peter Lizon, Professor of Architecture,  
University of Tennessee, USA*



## The Zilina Synagogue (1928-31):

### A Call for Rescue and Restoration

Assistance, gifts, donations, ideas and requests for information may be directed to:

P. Frankl  
Director, Kakvi Company  
Národná ě. 5  
010 01 Zilina  
Slovak Republic  
Tel/Fax: 421 89- 626 939

representing the Jewish  
community of Zilina,  
the owners of the complex

V. Mecková  
Architect

J. Fándlyho 21  
010 01 Zilina  
Slovak Republic  
Tel: 421 89- 457 87

representing architectural  
professionals in Zilina.

P. Lizon  
Professor of Architecture  
University of Tennessee  
Knoxville, TN 37996  
USA  
Tel: 423- 974 3270,  
e-m: lizon@utk.edu  
calling for rescue and  
restoration of the  
synagogue and foundation of  
the ICJC

M.Dulla  
Senior Researcher in  
Architecture  
Slovak Academy of Sciences  
842 20 Bratislava  
Slovak Republic  
Tel: 421 7- 378 2935  
e-m: usardula@savba.sk  
representing the Slovak  
Architects Soc.

## MODERN MOVEMENT!!!

In the morning of the 19th of September 1999, the Lauritzen Terminal of 1939, at Copenhagen Airport, Denmark, was successfully translocated. Approximately 750 wheels from van Seumeren (a Dutch company) lifted and moved the 2,650 ton heavy and 110 m long building nearly 2,000 meters. The operation turned out to be totally successful, driving the terminal across the takeoff tracks at the center of CPH airport. Now it will be carefully restored, and it will perhaps serve the purpose as a VIP airport, but also as an open and enlightening structure to tell a beautiful and continuing story of Modern Movement.

*Report by Ola Wedebrunn, DOCOMOMO  
Denmark*

Top: The Lauritzen Terminal of 1939, at Copenhagen Airport, Denmark.  
Photo: Ola Wedebrunn,



# Tugendhat Foundation

## Members wanted!

### announcement



In 1929, the architect Ludwig Mies van der Rohe designed a villa for the Tugendhat couple in Brno, Czech Republic. At the time it was built in 1930, the house set new architectural standards. The spatial conception, the application of highly particular materials and the range of interior features represent a modern Gesamtkunstwerk, that has never been equalled until today. A local initiative has now been launched to nominate the Villa Tugendhat for the UNESCO World Heritage List later this year.

The city of Brno is the present owner of the house. The necessary renovations have meanwhile been started but, as is often the case, public finances are limited. For a complete and faithful reconstruction of the house and its interior, additional funding is urgently needed.

With the assistance of two important Brno companies, the Brno Fair Association BVV – partner of the Düsseldorf Fair in Germany – and the Moravian daily newspaper Rovnost, the director of the Brno House of Culture, Mr. Pavel Liska, has been able to establish a Foundation to advance the careful restoration and a public function for the house, under the patronage of Dr. Jürgen Linden, mayor of Aachen – Mies' native city – and some members of the Tugendhat family.

The Foundation recently started a campaign for additional funding through a membership drive. The Tugendhat Foundation offers two membership categories. As a Member, an initial donation of 200.000 CZK (about US \$ 5,500.-) is required as a contribution to the Foundation's resources. As a Friend of the Tugendhat Foundation, an annual contribution of 10.000 CZK (about US \$ 275,-) is due as long as one desires to remain involved. Regular updates on

the aims and activities of the Foundation will be available to Friends and Members.

A first public activity of the Foundation has been to organize last February a two-day international seminar in the house, entitled 'Villa Tugendhat – Meaning, Reconstruction and Future', featuring such key specialists as Wolf Tegethoff (München), Otakar Mačel (Delft), Ivo Hammer-Tugendhat (Vienna), Peter Noever (Vienna) and Vladimír Slapeta (Prague). -WDJ

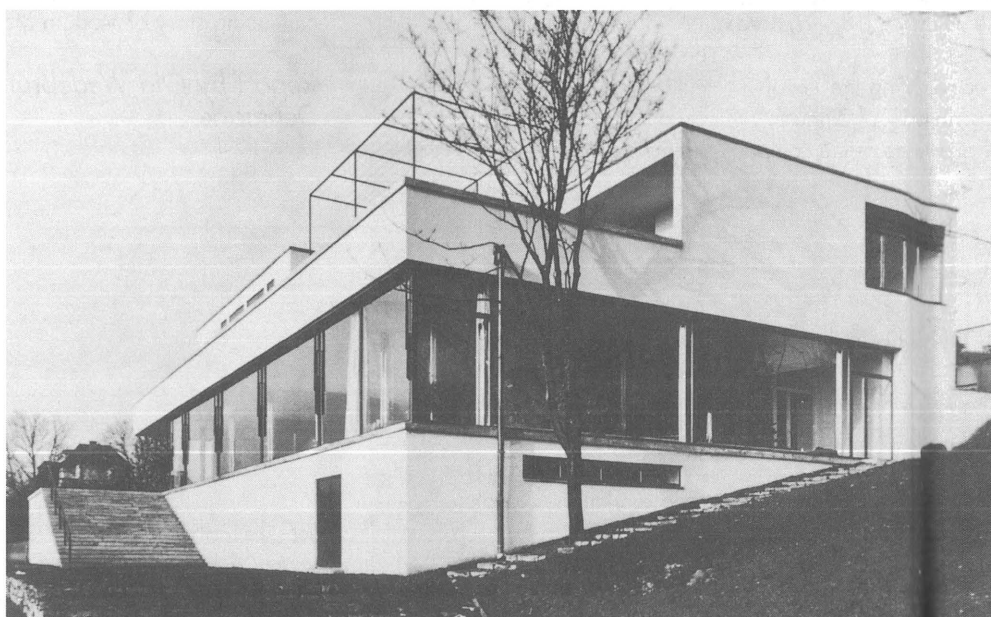
Please contact: Foundation Villa Tugendhat, Dum umení mesta Brna, Malinovského nám. 2, CZ - 602 00 Brno, Bank account 27 – 5820260257/0100 – Komerční banka a.s. Brno-Venkov, P + 420 5 – 42 21 16 62, F + 420 5 – 42 21 16 62, E dumb@dumb.cz

### Literature

Bruno Reichlin, Arthur Rüegg, Jan Sapák, Adolph Stiller, Wolf Tegethoff, Stephan Templ, *Das Haus Tugendhat, Ludwig Mies van der Rohe*, Brunn 1930, ISBN 3-7025-0386-2

Top: Interior of the Villa Tugendhat.

Bottom: The Villa Tugendhat.  
(both photo's are from the book;  
*Das Haus Tugendhat, Ludwig Mies van der Rohe Brunn 1930*,  
Publisher: Anton Pustet, 1999.)



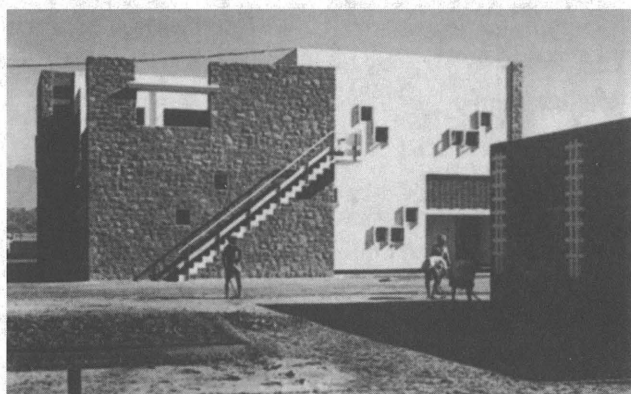
# Bookreviews

## An effort to continue the idea of Chandigarh.

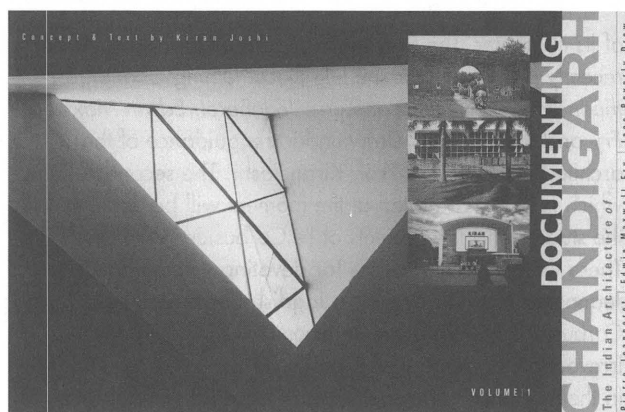
*Documenting Chandigarh, volume 1, The Indian Architecture of Pierre Jeanneret, Edwin Maxwell Fry, Jane Beverly Drew*, by Kiran Joshi, Mapin Publishing Pvt. Ltd., Ahmedabad, India 1999, in association with Chandigarh College of Architecture, 286 pages, English, 644 illustrations, mostly bl.&w., hardback, ISBN 81-85822-60-3 (Mapin), LC 98-68333, website [www.mapinpub.com](http://www.mapinpub.com).

Conceived soon after the independence of India, Chandigarh, the new capital for Punjab province became the focus of attention for a variety of reasons. As the late prime minister Pandit Jawaharlal Nehru said in 1950: 'Let this be a new town symbolic of the freedom of India, unfettered by the traditions of the past... an expression of the nation's faith in the future.' Besides it is the first realization of some of Le Corbusier's urban precepts. And above all it is an unusual experiment in comprehensive civic design with its well ordered orthogonal matrix and distinctive architectural vocabulary. This significance becomes very clear when compared to what was built elsewhere in India in the same period.

Contrary to Doxiades's Islamabad Chandigarh was conceived (as was Brasília) with stipulated growth thresholds, for a given set of conditions with individual elements of its design worked out in the minutest detail. However, within a few years of its beginning, certain features of its utopian plan with their 'authenticity' and integrity were being compromised at various levels. Adolescence in Chandigarh is not based on factors of aging, but a product of the dynamics of 'change and growth'. With all the available territory having been exhausted in horizontal development, only a marginal increase in the city's population can be accommodated by definitive consolidation and strategic redensification.

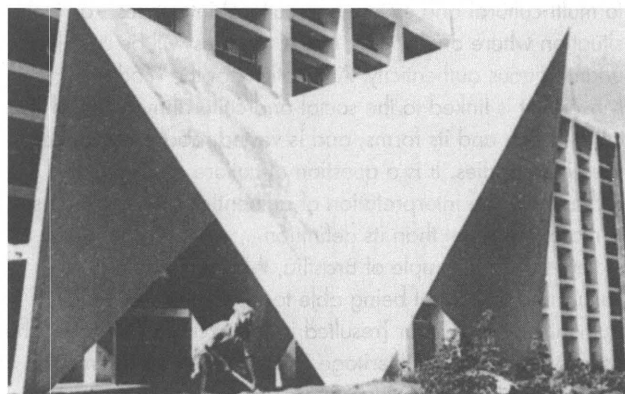


Minister's Bungalow, Sector 2, 1956.



With the present growth trends, the population of the city will have doubled in 2020. Introduction of high rise structures and redensification of the First Phase are currently suggested. Yet, it is precisely here where the pioneering works of Jeanneret, Fry and Drew are located and on which the image of the city rests. These are the areas where the built heritage of the Modern Movement in India dwells. And as the book clearly proves this heritage is more vulnerable than the traditional one. Apart from being subjected to normal wear and tear, these buildings become functionally and aesthetically outdated faster than ever before due to ever increasing performance requirements. The aesthetic depreciation has a lot to do with the general appreciation of the public at large.

As the city manager Jagdish Sagar writes in his splendid essay 'An Uncertain Heritage': 'Certainly the existing civic pride in (dreadful cliché) the 'City Beautiful' has more to do with cleanness and greenness and the quality of civic amenities than with architecture and urban form.' About the Le Corbusier buildings he writes: 'Nor do the users of the celebrated buildings of the Capitol seem to think them worthy of any particular respect: the façade of the Secretariat has been wilfully defaced; its decaying roofgarden is inaccessible and unused; holes have been cut into the Master's tapestries in the High Court to make room for airconditioners (...)' As an essential tool in the deliberations and decisions on issues of development, change and conservation a comprehensive study is being carried out by the Chandigarh College of Architecture, documenting and evaluating the urban and architectural built heritage and the key elements



Polytechnic for men. Sector 26, 1961.

of its character. The first impressive result of this project is recently published with the title *Documenting Chandigarh, the Indian architecture of Pierre Jeanneret, Edwin Maxwell Fry and Jane Beverly Drew* under the guidance of the architectural historian Prof. Kiran Joshi. The second volume which is being compiled at the moment will be dedicated to the studies and the projects of Le Corbusier in the city. There were several reasons for devoting volume one to Jeanneret, Fry and Drew. As Jagdish Sagar writes, Le Corbusier's buildings are sufficiently well known and irrevocable damage would easily stir protest, even litigation in their defence, whereas this isn't the case with the work of the others. 'The gradual loss of their buildings, which may well be inevitable, would be a less tangible but by no means less far-reaching alternation of the city's (still for the time being) distinctive character than would the loss of Le Corbusier's: it is their work that sets the tone (...) of Chandigarh'.

The book is well structured. After three introductions, the historical context is described as well as the present scenario. The latter is dealt with in a rather restricted way, which is surprising considering the threat it will cause to the still existing character of the city, in other words to the idea it embodies.

The main part of the book is dedicated to the inventory of buildings based on a typological division. Every building is represented by a location plan, floor plans and a typical section, a brief description of the architect's intentions, the current condition of the building and some recent photographs. The next section of the book is devoted to the fourteen Heritage Zones, in accordance with the ICOMOS Charter for Conservation of historic towns and urban areas. In this context heritage zone is taken to mean an area in which preservation aims are balanced with the need for incorporating evolutionary development within planning processes.

The book is concluded with an excellent postscript by Kiran Joshi describing the future options. She uses Sibyl Moholy-Nagy's remark (in: *Matrix of Man: An Illustrated History of Urban Environment*) 'City personality does not rest on material progress but on historical options faced by a specific town and no other', to elaborate on. Kiran Joshi writes: 'Given the fast pace of change in modern society, many heritage towns of the twentieth century will be exposed to multi-cultural and even mega-cultural influences - a situation where one of their major features will be a lack of unambiguous authenticity. Authenticity of the Modern Movement is linked to the social and cultural meaning of its construction and its forms, and is vested, above all, in the idea it embodies. It is a question of culture and current techniques. The interpretation of authenticity, in such a case, is more important than its definition.

Except for the example of Brasília, this categorizing of cultural heritage, not being able to meet the rigid policy of authenticity, has so far [resulted in the exclusion of (HJH)] the list of World Cultural Heritage Sites. The refusal to embark upon a policy of protection of the current heritage results from a combination of reasons. According to Léon

Pressouyre, 'In reality, the rejection of twentieth-century architecture appears as pretense for other concerns: the refusal of the traditionalists of heritage, to admit contemporary creation, the refusal of the specialists of 19th century architecture, to emerge from an elitist vision confined to the 'great artists', the refusal, for developing countries, to include new elements to the already lengthy honors roll of rich countries'.

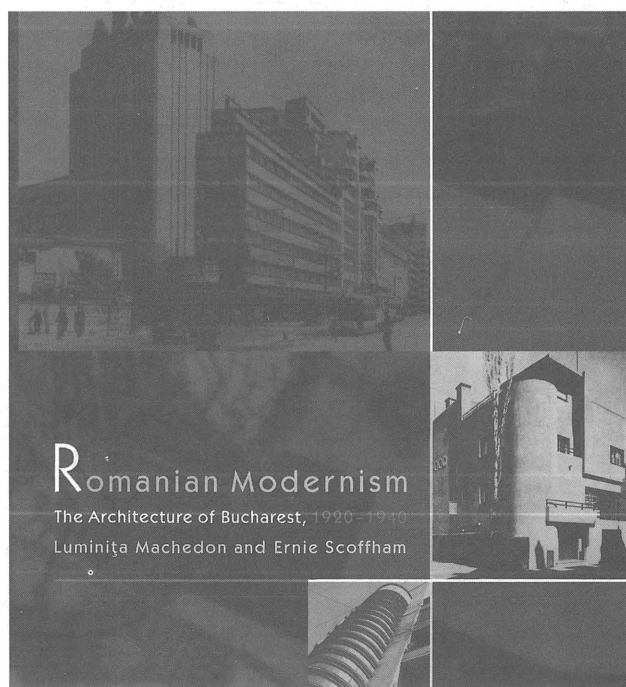
Kiran Joshi concludes: 'A sound philosophy, however, is not based on a set of immutable rules but on a clear understanding of what one is setting out to achieve'.

A very clear message which we should take to our hearts and do something about at the Brasília Conference 'The Modern City Facing the Future' in September of this year! I strongly recommend this instructive book to all concerned with interventions in existing twentieth centuries cities. The changes to the characteristics of 20th Century urban areas are much more acute, potentially damaging and difficult to handle than those done to buildings. I am experiencing that even the highest echelons in heritage care circles are not aware of this and of the damage they allow to be done to the future of the Modern Cities.

*Review by Hubert-Jan Henket*

## Romanian Modernism

*Romanian Modernism: The Architecture of Bucharest, 1920-1940*, by Luminita Machedon and Ernie Scoffham, The MIT Press, Cambridge/London 1999, published with the assistance of the Getty Grant Program, 352 pages in English, 306 illustrations in bw., cloth, ISBN 0-262-13348-2, £29,95



Between the two world wars, economic prosperity, progressive ideas and extensive travelling of the intellectual community provided a rich cultural climate that fuelled the modernist current in Romanian Arts and Architecture. *Romanian Modernism* is 'the first publication in English to address the phenomenon of modernism in Romanian architecture between the two world wars. It does so from a present day Romanian perspective in order to assess the characteristics and achievements of the period through the eyes and minds of Romanian commentators, for whom the connection between the past and present is so immediate and necessary.'

First, the book shows the historical and geographical developments that led to the cultural climate of Bucharest in 1920-1940. By the 1920s, neo-Romanian classicism gives way to the various inclinations of modern architecture. After drawing the context, the book focuses on buildings and significant unrealized projects from the interwar period. Building typologies, such as villa, apartment building, public program, and so on are treated in different chapters. The plans are not presented as separate examples, but are documented as interrelated illustrations in a study of different ideas and developments. Luminita Machedon and Ernie Scoffham have rightly stressed the connection between the principles of modernism and the compositional attributes of Romanian vernacular building responding to specific spatial contexts and local and social economic programs.

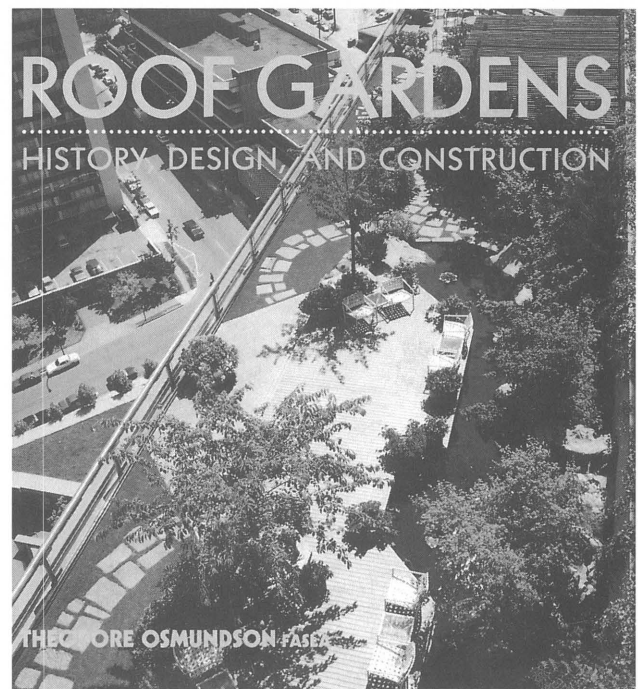
History shows Romania at the crossroads of geopolitical interests among major powers. The period of communist totalitarianism, that started after the Second World War, pushed this out of mind. The book helps us by again connecting history with present-day architecture.

## Roof Gardens

*Roof Gardens: history, design, and construction*, by Theodore Osmundson, W.W. Northon & Company, New York/London 1999, 292 pages, English, richly illustrated in colour and bl.&w., hardback, ISBN 0-393-73012-3, £55,00.

Often, the roof is a leftover area that is occupied with vents, pipes, rusty air-conditioning units and discarded water tanks. This not only offers an unattractive view from neighbouring buildings but, most of all, it leaves unused a large space that can be transformed into an enjoyable rooftop landscape. *Roof Gardens* is a comprehensive study providing practical information on site considerations, construction, design elements and maintenance, necessary for professionals to be able to include well-designed and well-constructed roof gardens in their projects.

As an introduction, the first chapter discusses different types and features of roof gardens, presenting a portfolio of American roof gardens. The next chapter provides an overview of roof gardening throughout history, from the



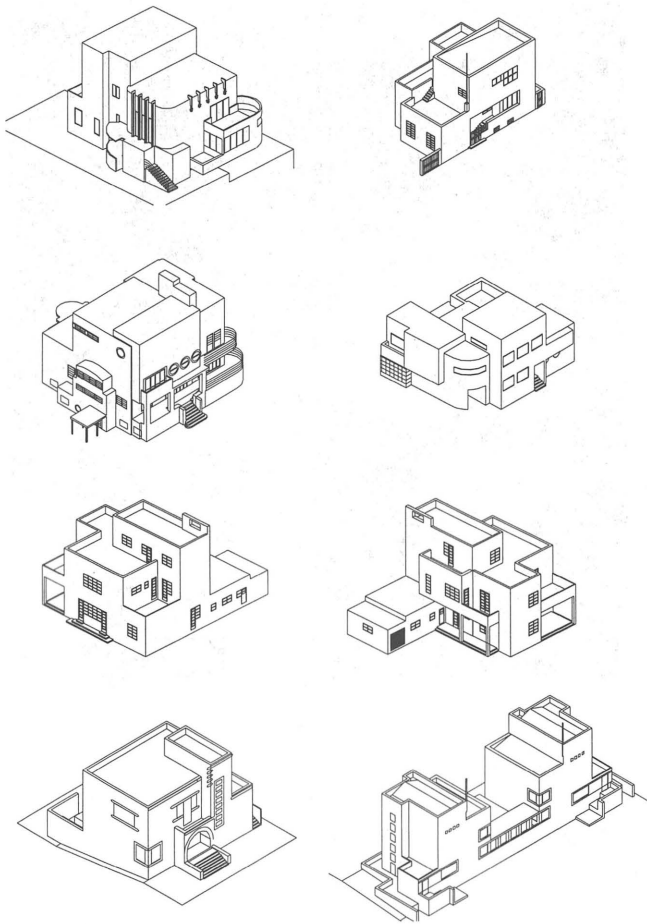
legendary Hanging Gardens of Babylon to the roof gardens atop multi-storey buildings today. Chapter 3 discusses site considerations such as access, safety, climate, load and function, but also technical aspects of the roof structure. Bearing in mind that failure in the roof components can cause serious damage to the building, chapter 4 examines some of the many options for roof garden construction, including some of the more innovative European systems available. Chapter 5 focuses on the virtually unlimited range of design elements that can be used on a roof, if considered carefully. The last chapter discusses the problems of maintenance. In its appendices, a wealth of data is given, such as properties of materials, suppliers, and an extensive bibliography.

This richly illustrated book is unique in treating both technical aspects and design, thus making theory operational for professionals interested in disclosing the potential of the roof in their design. In addition, it encourages breaking new, higher grounds. -EF

## The Modern House in Belgrade

Ljiljana Blagojevic. *Function versus Form in the Modern Architecture of Belgrade: The case of house/villa in the period between the World Wars*, MSc Thesis, 1999, Faculty of Architecture, University of Belgrade.

The subject of this research is the modern house of Belgrade in the period between the World Wars. The two main aspects of the research are: the modern house of Belgrade in relation to the European modern architecture mainstream; and the modernity achieved in the modern house of Belgrade in relation to the changing roles of function and form in modern architecture. Regarding the changed relation of function and form as being the most significant modernist point of



Axonometric view of Belgrade modern houses. From top left to right: Svetomir Lazic, Moss house (1938); Milan Zlokovic, villa Prendic (1932); Dragisa Brasovan, Lazic house (1932); Mirko Ninkovic, Maksic house (1936), Milan Zlokovic, two view of villa Steric (1932); Branko and Petar Krstic, villa Tomic (1931) and double house Lazic (1929-31)

departure, the research is concerned primarily with the analysis of this very relationship.

A comparative analysis of original projects and literature sources from the period, as well as the observation of houses on site, have shown that in Belgrade there are very few authentic modern houses of the period, and that the majority are merely the examples of a 'modern style'. The detailed research of function, i.e. the analysis of the houses' plans and concepts of their spatial organisation, shows originality of Belgrade architectural modernism. The most notable is specific house 'spatial plan' developed in the houses designed by architect Milan Zlokovic (1898-1965), where the realised modern space is comparable with the one developed by Adolf Loos with the similar method of Raumplan. Four houses and villas that Zlokovic designed between 1927-1932, represent the finest examples of authentic interpretation of the original Loosian concept and, also, some of the best modern achievements in Belgrade architecture of this period.<sup>(1)</sup>

The interpretation and realisation of Raumplan in the architecture of Milan Zlokovic, as a subject of research, is significant for better understanding of the character of modern architecture of Belgrade in general. Zlokovic's method of architectural manipulation of domestic space

represents one of the most original concepts in Belgrade architectural modernism, and the authenticity of Zlokovic's method seems relevant in the research of a wider European architectural context of the period. Zlokovic has also designed a unique residential complex in Neimar (1932), which represents a radically modern yet admirably non-aggressive urban intervention in the residential area of detached houses and villas.

In contrast to Zlokovic's primary forms tectonic, Belgrade architect Dragisa Brasovan (1887-1965) achieved a distinctive mid-European expression, approaching Semperian and Loosian principles of cladding. The façade treatment of the Yugoslav Pavilion at the 1929 World Exhibition in Barcelona, in horizontal stripes of grey and white painted wood, and Brasovan's own house interiors (1931) were particularly representative of this sensibility.<sup>(2)</sup> Both buildings reflect Brasovan's specific expressionist predilection, which he developed further in his major public buildings' projects in the thirties.

In the period between the World Wars in Belgrade, however, there are no examples of the free plan, as advocated by Le Corbusier, or of the particular consequential relationship between structure and form, characteristic for the architecture of Mies van der Rohe. The main detriment to the development of the free plan in Belgrade was the traditional construction of houses with massive load bearing wall structure. Also, due to the conservatism and commercial imperatives of the building industry of the period, Belgrade architects had no opportunity to experiment with the new building techniques, which would, in turn, revolutionise the house plan. There are just a few examples of a tendency towards radical modernisation of the house plan, the most notable being the unbuilt project of villa Miletic (1932), by architect Jan Dubovy (1892-1955).

The primary concern of Belgrade modern architects in this period was the development of a 'modern style', characterised by the formalist 'labelling' of modernity, using secondary plastic decoration as the expression of modernism. In this context, particularly characteristic are houses designed by architects Petar Krstic (1899-1991) and Branko Krstic (1902-1978), in which they developed their own specific variant of 'modern style'.

However, taking into consideration the referential and formative frameworks, it can be concluded that modern architecture in the period between the World Wars has achieved a true departure from the local conservatism towards de-provincialisation and internationalisation of Belgrade architecture. The analysed houses show both differences in the development of individual variations of modern architecture of the period, and a propensity of their architects to act as an integrated modern movement in Belgrade architecture.

#### Notes

1. Referring to: Zlokovic House – architect's own house (1927), Zaborski house (1928), Villa Prendic (1932) and villa Steric (1932).
2. Unfortunately this house was destroyed in the Second World War and only few photographs from the period remain.

# Open to the public

## National Trust property 2 Willow Road

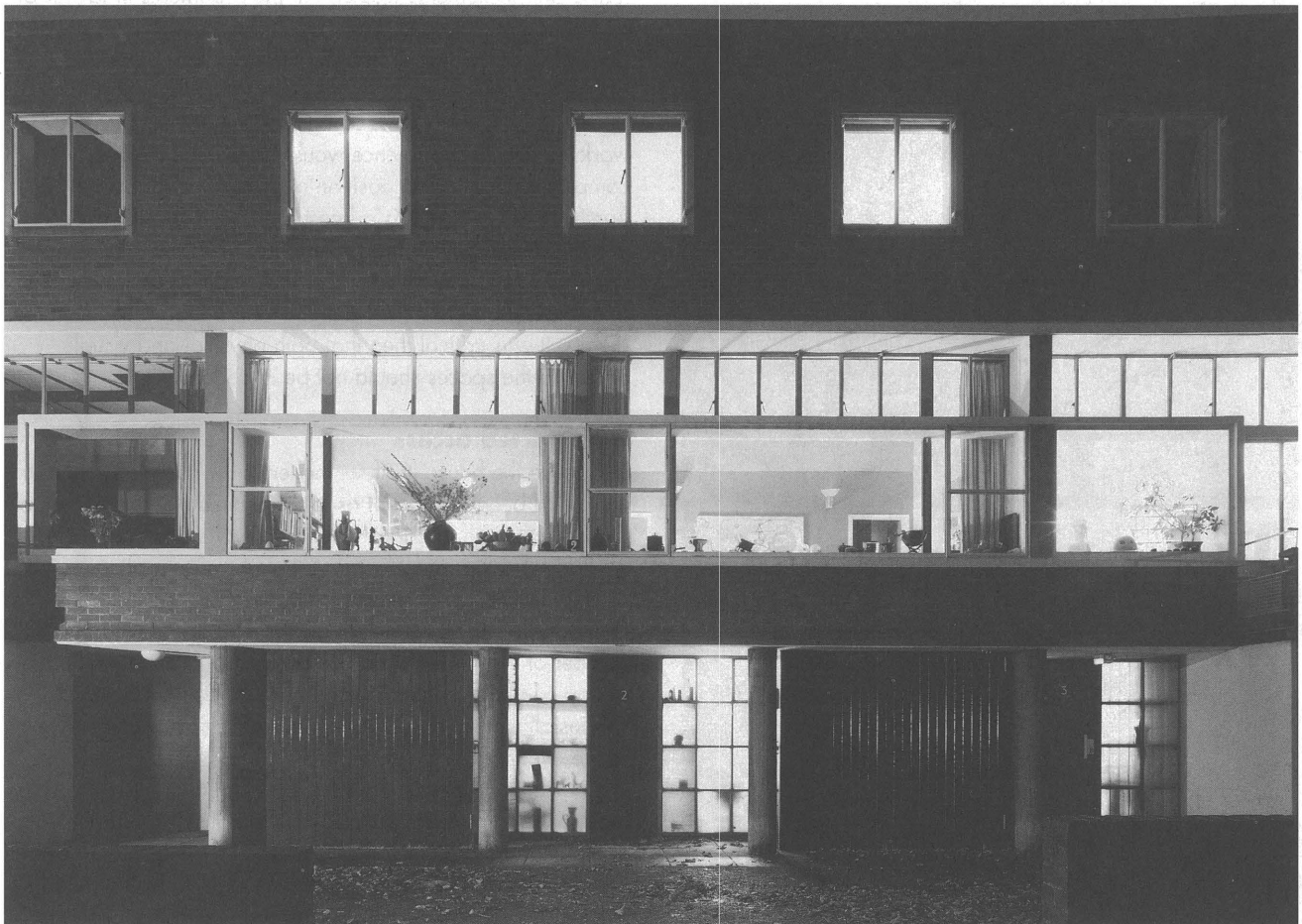
In March 2000 the National Trust property 2 Willow Road in Hampstead, North London, opened to the public for its fifth season. The house was built in 1938-39 by the architect Erno Goldfinger. Built as a family home, Willow Road's architecture is the outcome of Goldfinger's unique Beaux-Arts rationalist training with an understated and highly personal interpretation of the key tenets of Modernism. The Goldfingers remained in the house until their deaths. Following an approach made by the National Trust <sup>(1)</sup> the family responded positively to the proposal that the house and full contents be transferred to the Trust. This move was made possible through the Trust's receiving the house via the National Treasury in lieu of inheritance tax and a subsequent fundraising campaign and grant from the National Heritage Memorial Fund.

by Harriet MacKay

Architecturally, the scheme at Willow Road - a terrace of three houses <sup>(2)</sup> - represents a bold re-working of the British 18th century terrace of which Goldfinger was a great admirer. The classicism of the beautifully proportioned elevations is matched by immaculate detailing within the house. Although built on a very compact site and straightforwardly square on plan, the property provides a perfect example of the adroit articulation of volume, space and light that was such a

hallmark of Goldfinger's work.

Willow Road also houses the collection of works of art acquired by the Goldfingers throughout their lives there. The presence of works by Henry Moore, Max Ernst and Amedee Ozenfant, for example, made all the more striking by virtue of their domestic setting. Indeed, it was one of the key factors of acquisition that the house represented the unique opportunity to display significant art alongside the usual household effects associated with a family home.



View of the exterior of the house at night. (Photo's by Courtesy of the National Trust Photographic Library/Dennis Gilbert.)



The street front designed by Erno Goldfinger in 1937.



The Study with material from Erno Goldfinger's office.

### The approach

Following acquisition an extensive programme of building work was undertaken by Avanti Architects a London based practice with experience of a range of Modern Movement restoration projects. Key to Avanti's approach was the need to adapt the building from domestic house to a museum with office space and the infrastructure that both implies. Repair and preparation for public opening needed to be as unobtrusive as possible in order that the original aesthetic and design of the house remained uncompromised. Of equal significance was the need to create an organisational structure for the presentation of the house to the public. It was imperative that the sensitive work carried out by Avanti should not be squandered at this stage. The imposition of the usual systems for presenting a museum to the public was not felt to be appropriate in this instance. It was clearly incumbent upon us to create and maintain a museum environment. However, it was equally essential that wherever possible - whilst paying close attention to the security needs of both house and contents - this was not what was seen to have been done. Once again it was vital that both the physical environment and ambience of the property as handed over to the Trust by the Goldfinger family, be honoured. It would have been simple enough to present the house as a gallery. What was needed was a structure for the display of a home.

### Unique combination

That the preservation of the entire package that was the house and its contents was one of the arguments in favour of acquisition has already been referred to. In addition, it was our strong contention that Willow Road's very particular atmosphere is created by virtue of its unique combination of pedestrian domestic items alongside its many significant works of art. This ambience would have been severely compromised by the imposition of systems of ropes and barriers. Willow Road is a house that opens up (literally unfolding in fact, with the provision of first floor screen walls) upon exploration of its interiors. The detailing of these too is one of the property's chief delights - here God really is in the details. It was critical then that both physical and visual access to the spaces should not be impeded.

### Unrestricted access

In a sense the house itself set the terms for its presentation. If there had been any doubt as to the procedural correctness of avoiding the use of barriers, the property's domestic scale was a further deciding factor. Although reasonably generous as a family home, the house is not large in terms of comfortable widescale public access. We are limited in the number of visitors who may be conducted around the house at any one time, our maximum tour size being 12 people. The installation of cordoned areas would have reduced the space available to the public still further. The outcome of these deliberations is that the public now has more or less unrestricted access to the house and its contents in terms of the proximity that is allowed.<sup>(3)</sup> As has often been the case through the history of the change of Willow Road's status however, the resolution of one problem has been the origin of another. In deliberately ignoring the usual physical

constraints associated with the museum environment, we created a serious dilemma as to the practicability of security measures.

Although a conflict in terms of the issue of presentation and access versus security, it is one of the pleasures of the property's collections as well as its design, that they need to be seen close to. Rather like Alice's Wonderland bottle labelled 'Drink Me', almost all the small items - of which there are a great number - have a great tactile appeal and appear to be clamouring to be handled. That this does not happen in fact is testimony to the restraint of our visitors and also the vigilance of Willow Road's staff.

In lieu of physical restrictions, it was decided that we employ a system of human surveillance for the house and its contents. It was my firm belief however that the use of the Room Steward (the National Trust's equivalent of the museum guard) normally employed in Historic Houses would be as intrusive as the barriers that he or she was being used to replace. Instead, we instigated the practice whereby a member of staff accompanies each group as it tours the house and acts as both sheep- and watch-dog.

The unobtrusive but emphatic presence of a clearly vigilant member of staff has thus provided the means by which we have been able to (thus far, very effectively) maintain high standards of security without compromising the sense that the visiting public apparently picks up on of being in an 'ordinary' family home. That for the moment, at least we have found the most appropriate solution to the dichotomy between the needs of security and visual integrity has been born out by the number of occasions when we have been told that a visit to the house feels distinctly clandestine, as if the family had temporarily gone out.<sup>(4)</sup>

Dovetailed in with the security measures we employ during our open hours is the system we operate whereby the public can only visit the house as part of a guided tour. Again the result of expediency with regards the physical space available, this format has had the added benefit of resolving another set of issues; the problems surrounding the interpretation and presentation of the house.

### Historical context

Once more arising from Willow Road's very particular need to be seen at three levels as architecture, gallery and domestic setting, a decision had to be made as to just what it was that was being presented in terms of historical context. Had the house that the National Trust wished to open to the public simply been about art and architecture there would have been no (or at least far less) need for debate. Since the house was also to tell a family's story, it was clear that this history could, in terms of display, only realistically be presented as having been frozen in time. A decision therefore had to be taken as to what moment that should be. In order to include the weight of family history that Willow Road's contents represent and in order to make the most of the original acquisition remit that the house was presented as a total package, its presentation needed to be frozen fairly late in its history. As the year in which Goldfinger died and also the one in which the house was, - prophetically - extensively photographically documented by one of Erno's grandchildren, 1987 has become the date mark at which the

house is exhibited. As far as possible the contents now on display are placed according to the photos taken by Nick Goldfinger. Of course this method of presentation is an artificial exercise. However the care that the family and subsequently, the National Trust have taken to preserve the contents down to the last paperclip or toothpick, provides an informality which does much to mitigate against the rather static atmosphere that might otherwise have been imposed. But how to interpret this extraordinary juxtaposition of the banal with the esoteric?

The issue of pinpointing a moment in time for the presentation of the property having been resolved, the next challenge with regards interpretation was to find a means of providing unobtrusive information for the public. Just as physical security measures were not appropriate in this context, neither was the use of explanatory text. This situation is nothing new to the National Trust historic house of course, and certainly one which the organisation is not already well versed in addressing. The problems inherent in the Willow Road situation were again tied up with the issues of size and scale specific to its being a 20th Century domestic environment. The ensuing need to pay close attention to the requirement to control and regulate visitor numbers and flow was at the centre of the predicament. The usual Trust practice of allowing visitors to wander through its properties with the aid of a guidebook was not going to be possible at Willow Road. Yet precisely because of the nature of the house and its contents - modernism and modern art being likely to be unfamiliar subjects for a least a proportion of our visitors - explanation was vital.

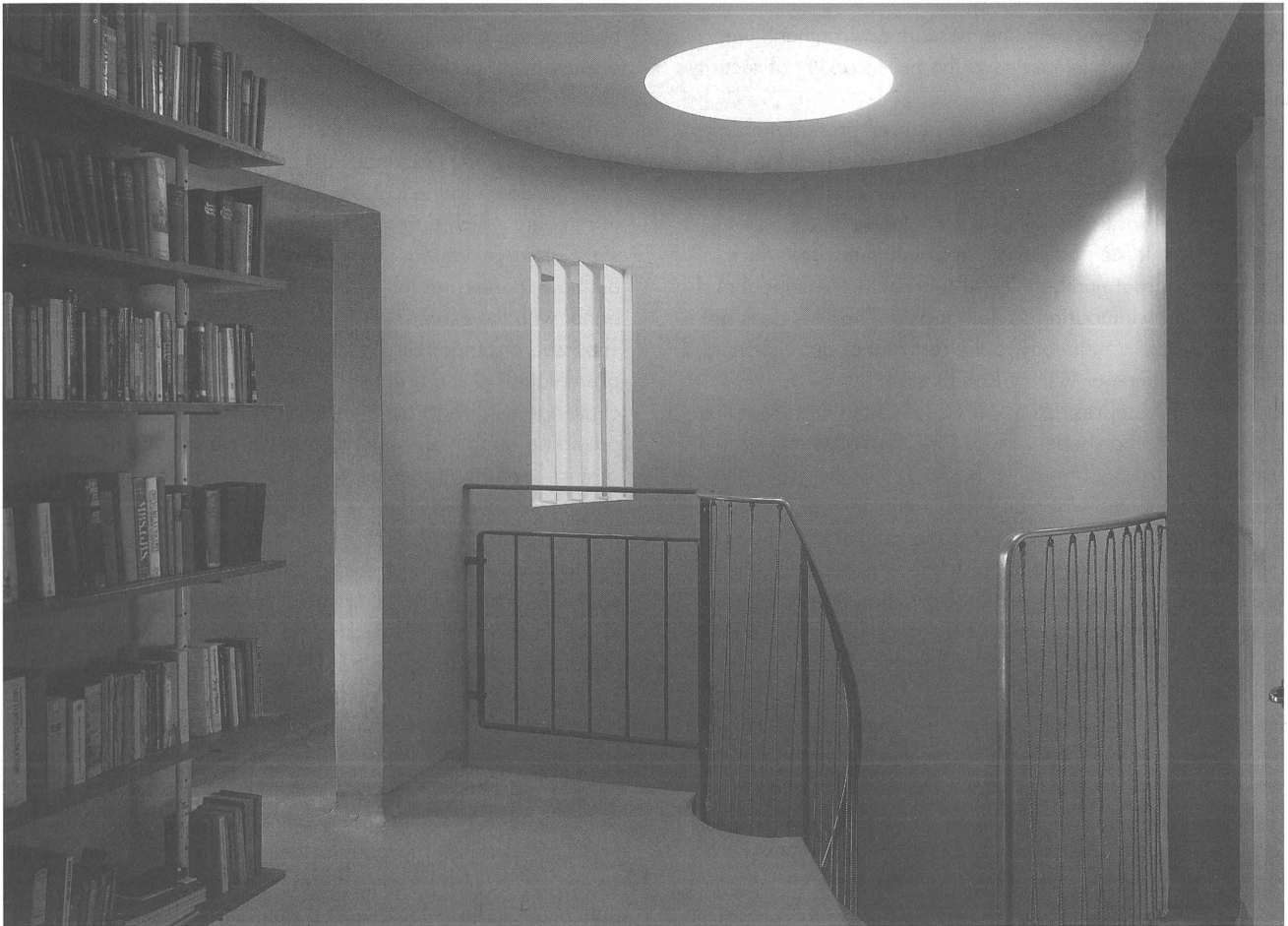
### Human resources

Whilst it is envisaged that the house would attract an architecturally literate audience it was our hope that a large number of our visitors would not come to us from this background. I believe that one of the key points of Willow Road's importance lies in its potential, as part of the wider National Trust, to introduce an audience new to the subject to 20th century art architecture and design. The provision of sympathetic, informative material was clearly key to our audiences' understanding and enjoyment of their visit. The only answer was; again, to rely upon the human resources supplied by our volunteer staff.

The practice that we have established whereby a guide leads an informal tour through the house backed by a security-minded steward provides the basis for our explanation of the house, its architecture, art and general contents.

An unforeseen upshot and benefit that this combined approach has afforded is the double-act that is possible between guide and steward. The informality created by exchanges between members of staff does much, I think, to lessen the deadening effect that can be the historic house tour. In many cases it also provides an interaction which puts the public at ease and which encourages them to take part in what, in the best instances, can become discursive rather than purely didactic tours. It is one of the delights of offering so different a property to the public that Willow Road has attracted a prolifically (though not necessarily chronologically) young staff many of whom have their own professional occupations. Their spirit, vibrancy and





Top of the staircase.

commitment dramatically serves to re-enforce the genuine excitement and interest that the public appear to experience on seeing the house.

### Introductory film

Staff calibre aside, we are considerably aided in our presentation of Willow Road through the inclusion of an introductory film at the start of each tour.<sup>(5)</sup> This is shown in a 12-seater 'cinema' converted by Avanti from one of the property's two garages. The film was made for us by a commercial production company and uses archive footage. As well as providing a brief outline of Goldfinger's career and the story of the building of Willow Road, features interviews with his contemporaries and colleagues. Before they embark on the guided part of their visit members of the public will have learnt something of the background to the house and perhaps particularly importantly, something of its architect.

Whilst invaluable as a starting point for the tours, the film has another key function. The cinema conversion was also the outcome of a lateral approach to the problem of how to accommodate and welcome disabled visitors to a listed historic building, the central access of which is a two-storey spiral staircase. In addition to the introductory film described above, the National Trust commissioned a filmed 'tour' of the house which would be available to visitors in wheelchairs or the elderly for example. That we face a shortfall in providing greater genuine access for all is an ongoing problem of which we remain very conscious. The

inclusion of the filmed tour nevertheless represents a sincere attempt of the part of the National Trust to attempt accessibility for all within the restrictions imposed by listed building status. We were, in any case, fortunate to have had the luxury of some spare space that might be converted for such a purpose; it is clear from visitors' comments that it has done much to add to their understanding of the property. Just as we have experienced a tension between the need to preserve the house in the form in which it was handed to the Trust and the desire to make available special provision access, so there is a push and pull between visual integrity and conservation needs. Of course this is current throughout the historic house environment. The additional challenge within the 20th century house has been for us, at least, that we are not yet entirely sure of solutions to the problems that we envisage may occur in the future. Alongside the usual predicament surrounding visitor numbers (ideally high) in opposition to preservation concerns (in which case visitor numbers are ideally low) Willow Road presents a number of problems specific to its being a modern property.

### MoMo-interiors

Do we show the house as it was intended, as a Modern Movement building designed to let in the light throughout? The UV film with which the houses windows are all lined does something to protect the house and its contents but cannot of course protect against the extremes of heat reached, even in a London summer, in a south facing room with a window wall. Fortunately as is typical of his long-

sighted attention to detail Goldfinger included a second curtain track to accommodate muslin sun-curtains in the south facing areas of the house. We rely on these to cut out the worst effects of heat and light at least. Elsewhere problems have met with a less obvious and even more partial resolution. The treads of the concrete spiral staircase at the centre of the house, the only point of access to the first and second floors, as mentioned above, are faced with cork tiles. From the outset the unavoidable wear and tear they receive has been a key concern. The possible solution of asking visitors to use overshoes would not appear to be practical firstly given lack of space on entrance and secondly due to the need to keep tours running at a steady flow. Size and space are yet again restrictive factors. After



The interior of the living room at 2 Willow Road.

four seasons' intensive use the stairs are indeed beginning to show definite signs of deterioration since acquisition. We are aware that the only option will be to replace them; simple enough in itself but how will we tackle the attendant aesthetic issue of obvious newness?

That this and other issues remain unresolved is not however, necessarily adverse. The challenges that opening Willow Road to the public imply, have produced a situation where, whilst we are not yet be sure as to every solution, we may be confident that we have been required to think around all the issues thoroughly and sensitively. Both the house itself and those of us involved with its management need to take time to settle with the property's new status. Whilst a number of hard and fast logistical decisions clearly had to be taken before opening, there is a sense with us that a gentle evolution will be no bad thing. New problems will appear but other issues will resolve themselves over time. The National Trust's by-line is after all, 'Forever For Everyone'; we are only four years into our history.

My personal experience of opening this house to the public would be to say that the challenges that we have met, afford the property a new life that takes it beyond acquisition with an energy and vitality that might well be less apparent had we felt we already had all the answers. Above all, with regards the resolution of the challenges we face - once the needs of the public and of security and conservation have been thought through with the best knowledge that we have available to us at present - the house must simply then be allowed to speak for itself.

*Harriet MacKay has received an MA in the History of Design from the Royal College of Art, and worked at the Victoria and Albert Museum and at the Geffrye Museum in London, where she curated the 19th and 20th Century collections of furniture and interior design. Before coming to the job at Willow Road she worked as a film and tv set designer. Harriet MacKay published a number of articles on Victorian and 20th century interiors and designers and a book 'Home Front Furniture. British Utility Design 1941-1951', published in 1991 by Scolar Press. Since 1995 MacKay was appointed to the job at Willow Road.*



View from the studio into the living room.

*For more information: Willow Road, 2 Willow Road, London NW3 1TH, P 00 41 20 7435 6166, E twlgen@smtp.ntrust.org.uk*

#### Notes

1. The National Trust is a non-governmental charity the remit of which is the preservation and conservation of both land and historic buildings throughout England, Wales and Northern Ireland. A sister organisation exists in Scotland. On acquisition holdings receive inalienable status meaning that their transferal or disposal is no longer possible.
2. Numbers 1 and 3 remain privately owned.
3. The exception to this general standard is that we have decided to close a small study adjacent to the house's living room. This has become necessary both in terms of the very fragile nature of the predominantly paper and book contents of the room and in terms of physical space. The compromise that we have reached over this problem has been to provide an unobtrusive perspex screen at half height across the door into the room. Although access is thus denied, visitors may comfortably look in to the space from the living room.
4. The security of our objects has also been assured with an additional, simple but highly effective security measure, which should be mentioned. Small luminous dots have been placed under every object. If an item is moved these become immediately visible, providing a warning for staff and acting as a deterrent to the object's removal.
5. Funding for which was made possible by the Arts Council National Lottery scheme

# Special enjoyment of the authentic experience

## The Rietveld-Schröder House (Utrecht, 1924)

'If you sit here you get a wonderful view of the blossoming apple-tree. It was Riet's favourite spot, particularly with the windows open, because than the relationship between the nature outside and the culture inside is at its most. This is what he meant.'

Truus Schröder, client of the most revolutionary house of the 20th Century <sup>(1)</sup>, cooperater in many of Rietveld's projects and his discreet lover, could talk with great warmth and enthusiasm about her beloved house, in which she lived from 1924 till 1984. Whenever a dedicated owner of a specifically designed house dies, the question often occurs how to secure the special enjoyment of the authentic experience as much as possible for future generations without damaging its poetry.

*by Hubert-Jan Henket*

Truus Schröder was only 35 and mother of three children when her husband died in 1923. Staying in the large house at the Biltstraat in Utrecht, was impossible. So she asked Gerrit Rietveld to design her new dwelling, which was a logical choice since he had converted the Biltstraat house a few years before, and they turned out to be brothers in arms in their search for a modern way of living. Schröder wanted a small efficient house that wouldn't dictate a special way of living. She was looking for soberness and the ultimate freedom of use, so that she could be independent and free.

Rietveld was greatly intrigued by these requirements and within a matter of weeks he freed himself from more conventional solutions and presented her his new inventions. Four vertical and two horizontal planes framed the space, offering both openness and protection in a wide scale of variations.<sup>(2)</sup> The living area was situated on the first floor because Schröder wanted to live as close as possible to the sun, rain, wind and daylight. To allow this living area to be either one space or to be subdivided in a living-room, bathroom and three bedrooms, Rietveld had developed a



Exterior of the Rietveld-Schröder House. Photo by Jannes Linders (All photo's by Courtesy of the Centraal Museum, Rietveld-Schröder Archives.)

system of movable partitions, which gives the interior it's incredible sense of dynamism. Together with the many lovely and clever details, the house is both a fascinating spatial experience and at the same time a very pleasant and liveable house.

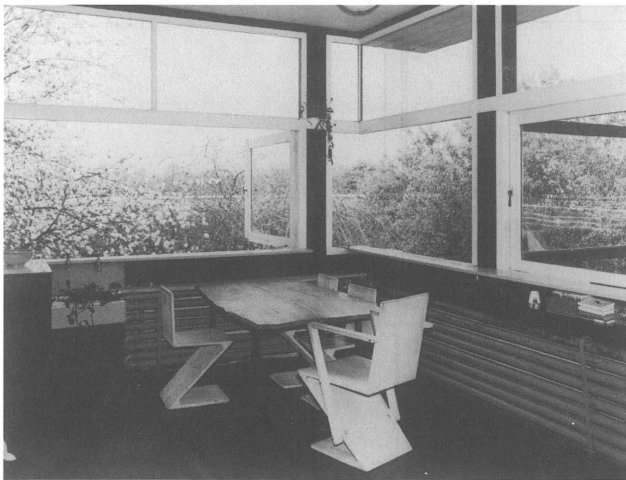
### **Rietveld-Schröder House Foundation**

Securing the specific qualities of the Schröder House for the enjoyment of future generations was in many respects relatively easy. Truus Schröder realised in the fifties that whenever Rietveld would die, the importance of his contribution to architecture would diminish considerably if his most important work would disappear. In 1964 at the age of 76, Rietveld died in the house and in 1970 Truus founded the Rietveld-Schröder House Foundation. The Foundation was made responsible for the safeguarding of all Rietveld's work for the future and for promoting interest in his ideas and his work.

The enormous archive Schröder had acquired over the years together with the house, formed a solid basis for this endeavour. After her death in 1984, both the interior and exterior were extensively restored by the architect Bertus Mulder who had been an assistant in Rietveld's office and had carried out several restorations on the house when Schröder was still alive. She trusted him, and therefore the Foundation asked Mulder to look after the technical condition of the house on a permanent basis.

### **Centraal Museum**

In 1985 the Foundation passed the responsibility of the management of the house to the Centraal Museum in Utrecht, which opened the house to the public. The Centraal Museum also keeps the Rietveld-Schröder archives and has recently opened a new wing of the museum dedicated specially to Rietveld's furniture, models and drawings. The curator of the Rietveld archive is the arthistorian Ida van Zijl. The decision to hand over the daily management of the house proved to be very successful. The museum which considers the Schröder House as one of its top-objects, attracts every year between 10.000 to 15.000 visitors from over 50 different countries to the house, which is a stiff



Interior of the Rietveld-Schröder House, approx. 1960.  
Photo by Fas Keuzenkamp

half-hour walk away from the museum.

The visitors are taken through the house in groups of 10 by specially trained guides, who speak at least four languages. Before the tour a video is shown in the information centre about Rietveld's work. This centre is located in a rented apartment on the ground floor of the house next door, because the Schröder House itself can't cater for these facilities.

The yearly maintenance costs of the house are paid from the interest of a fund donated by the insurance company AMEV. All other expenses are paid through the running estimate. This leaves a yearly deficit of US \$ 110.000 to the Centraal Museum, an institution owned by the Utrecht municipality. Of course the decision to keep the house in its more or less authentic state for eternity, is contrary to the natural cycle of birth, usage and degradation, and of course the atmosphere in the house is all together different from the time when Truus Schröder and Gerrit Rietveld lived in the house. Besides the costs and the efforts to run this project are heavy. Yet it is considered by all to be very worth while, because now the unique qualities of this very special house can be enjoyed by many, where as for a long period this was only the fortune of a happy few.

*Hubert-Jan Henket is Chairman of DOCOMOMO International, and chairman of the Rietveld-Schröder House Foundation.*

### **Notes**

1. Bertus Mulder, Ida van Zijl, *Rietveld-Schröderhuis*, 1997 ISBN. 90.6611.741.9
2. Bertus Mulder, *Gerrit Thomas Rietveld, 'leven, denken, werken'*, 1994 ISBN 90.6168.421.8

**It is recommended to book a tour in advance, by phoning the Centraal Museum Utrecht, the Netherlands, P +31(0)30-236.2362, F +31(0)30-233.2006**

# The preservation of modern interiors

## Exploring the exhibits in an imaginary museum

As the inside of listed buildings is rarely protected the preservation of significant interiors poses enormous challenges. This is particularly true for modern buildings, which are characterised by a strong interrelation between interior and exterior rather than a clear borderline between them. Even in those rare cases when the inside of the envelope can be saved, little can be done about the furnishings - or the lifestyle of the users. By comparing three modern masterpieces, Arthur Rüegg explores various strategies for the restoration or reconstruction of modern interiors and the feasible modes of making them accessible to the public.

by Arthur Rüegg

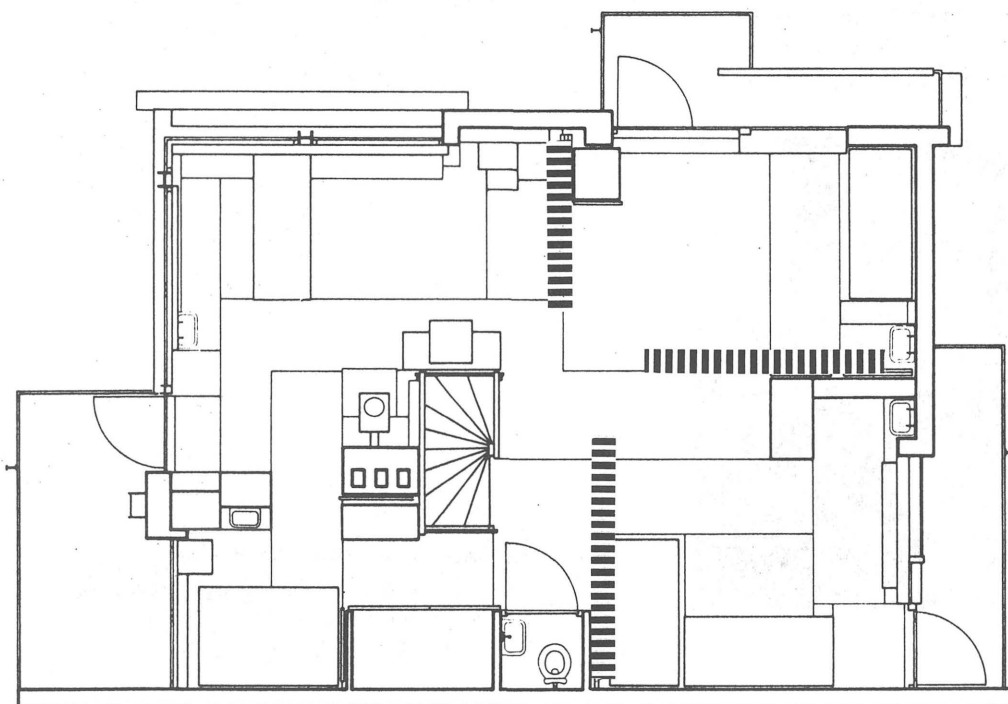
Typically, people have scant regard for the architectural qualities of their buildings. As part of a dynamically evolving *Lebensraum*, buildings are adapted to new uses; they are altered, partially destroyed, and enlarged. If they are brought to the fore again, they will be adapted to contemporary tastes and fitted out according to the latest fashion. What can be done when, suddenly, the original is in demand again? If, in many cases, the preservation and the restoration of the exterior facades set serious posers, this is even more true when it comes to the restoration or reconstruction of interiors. In most instances, it appears hardly possible to protect these by law, and even in those rare cases when the inside of the envelope can be saved, little can be done about the furnishings - or the lifestyle of the users. This holds especially true for 'modern' interiors.

On the one hand, their conception appears to be very utilitarian, and on the other hand, their architectural style seems to be closely related to the current and therefore familiar architectural production. It is difficult to appreciate

their specific quality, which can often be found in the reduction of the formal vocabulary, the compactness of the volumes and the apparent unpretentiousness of the overall expression. And yet the smallest changes can completely destroy their character.

### Buildings in a *Musée imaginaire*

It is difficult to preserve the interiors of public buildings, factories and commercial structures, but it is probably most difficult to preserve the witnesses of the culture of dwelling. People hate to 'live in a museum'. And they hate to be constantly disturbed by crowds of architectural students and *aficionados* of all ages - though, as always, there are a few exceptions. So the interiors of seminal houses - which are often much too large for today's needs - and social housing prototypes can mostly only survive in the form of museums. Which are the adequate strategies for their restoration or reconstruction and what are the feasible modes of making them accessible to the public - always bearing in mind that



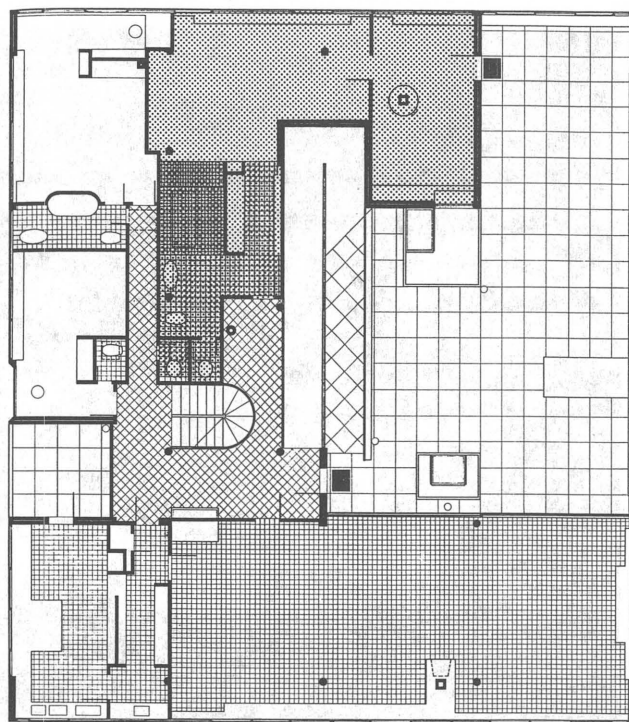
Gerrit Rietveld, Rietveld-Schröder House, Utrecht 1924. First floor with sliding partitions that define the various 'rooms'. Drawing by the author.

the integrity of the 'whole original' is never to be regained? Comparing the fate of some Modern Movement masterpieces, one may conclude that the classical rules of restoration alone are not sufficient for defining complete strategies for their survival as exemplary witnesses of their past. Such rules must dictate the proper restoration measures, but in most cases an additional reading is needed, that probably differs from the classical interpretation. Such an alternative reading must concentrate on the specific character of a work in comparison with other relevant masterpieces; and this will have consequences for the presentation of the object concerned. In this context, the different typological conceptions of other dwellings are of the same interest as the aspects of their respective architectural style, the applied restoration strategies and the form of their presentation to the public.

The aesthetic and, in a broader sense, the 'cultural' pleasure of these works are to be defined by the difference to other - either similar or different - objects. These objects form a sort of 'imaginary museum' that exists only in the imagination of interested individuals - a museum containing for everybody an individual and constantly evolving set of exhibits. But the exhibits themselves can be visited one after the other, they can be analysed and compared. This is not the proper occasion to make the whole pilgrimage, but some bold and simple lessons may be learned from the comparison of three extremely well known examples: The Rietveld-Schröder House by Gerrit Rietveld (1924), the Tugendhat House by Ludwig Mies van der Rohe (1928 - 1930), and the Villa Savoye by Le Corbusier and Pierre Jeanneret (1928 - 1931).

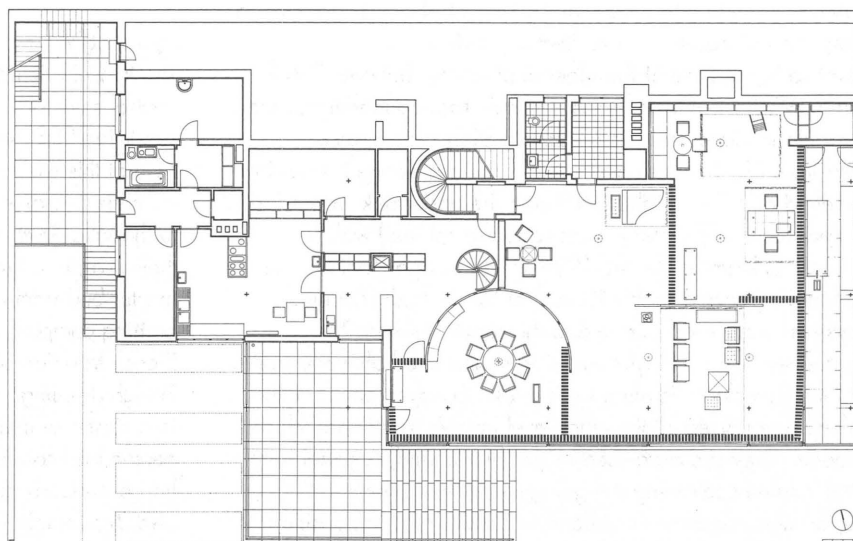
### Architectural conception.

The importance of Le Corbusier's sketch, that opposes the traditional tectonic masonry construction with its closed rooms to the 'modern' skeleton construction with its free flow of spaces, has often been noted. The embodiment of this



Le Corbusier and Pierre Jeanneret, Villa Savoye, Poissy 1928-31. First floor with an apartment for Mr. and Mme. Savoye. Drawing by the author.

Ludwig Mies van der Rohe, Tugendhat House, Brno 1928-30. Open living space with curtains that define the various functional zones. Drawing by Jürg Rehsteiner, ETH Zürich.





The Tugendhat House as furnished in 1992. Photo by the author.

system is particularly clear in his design for the Villa Savoye. Its potential for the formulation of a new architectural order has been consequently explored: the open pilotis-floor as opposed to the traditional solid base, the long horizontal window bands that replace the vertical order of traditional fenestration, and the roof garden instead of the familiar pitched roof. Logical constructive thinking is paired with a clear idea of what modern forms mean in relation to the history of architecture.

The Rietveld-Schröder House on the other hand demonstrates a different train of thought. Formal reduction is the slogan, openness of the space the motto. No tectonic allusion is allowed; the building becomes a kind of abstract sculpture, a negation of traditional architectural orders.

Not so in the case of the Tugendhat House. Between 1927 and 1930, Mies himself has intensely tried to modernise the traditional stereotomic brick-construction system, as is illustrated by his designs for the Esters and Lange houses in Krefeld of 1928. At the same time, he undertook 'vanguard' experiments with totally open spaces combined with structural frames, like the 1928-29 Barcelona Pavilion. For whatever reason, in the Tugendhat House both tectonic systems were used in one and the same building: The extremely large living room floor is conceived after the model of the Barcelona Pavilion (or the Villa Savoye), whereas the sleeping quarters at the entry level involve traditional, closed rooms. They are organised in two blocks and, together with the volume containing the garage and the driver's apartment, constitute a different kind of 'free' composition.

This rough sketch must suffice to characterise the various architectural conceptions of the three masterpieces. It supports, for example, the proposition that it is not sufficient to restore and show only the sensational living room of the Tugendhat House - as has been the case so far. In contrast, it is the dialectic between closed and open spaces that is important. So at least the master bedrooms with their bathroom should be made accessible, as well as the spaces between the various blocks. This approach would involve not only restoration techniques but also reconstruction, since much has been destroyed when the building was transformed into a guesthouse between 1981 and 1985.

### Typology

The Rietveld-Schröder House is conceived as a relatively neutral shell for living. At the first floor, a large space can be subdivided into smaller units through sliding partition panels. Also at this typological level, the De Stijl-monument differs from the two other examples.

In the Villa Savoye, one can distinguish separate zones with their own, free internal organisation. An example is the master bedroom area with its entrance/dressing space and bathing compartments. One is immediately reminded of the French tradition of the *appartement* that marks the larger French dwellings since the baroque period: A term referring to a cluster of interconnected rooms meant for a specific person and carefully separated from the service rooms of the house. Le Corbusier: 'Monsieur will have his cell, Madame also, Mademoiselle also... a complete unit made up of an



Bathing area in the Villa Savoye. The casier is painted bright white by lack of historical evidence of original colour. Photo by the author.

entrance, a dressing room (storage for underwear, linens, and clothing), an exercise room, a boudoir or office, a bathroom, and finally the bed.<sup>1</sup> (*Précisions*, p. 130). Mies van der Rohe defines his own organisation in respect of tradition too, though another one. He perpetuates – as Tegethoff has rightly noted – a state that corresponds closely with the typology of 19th Century German upper middle-class villas. As late as the early 20th Century, Hermann Muthesius reformulated the characteristics of this type: One room for every function, and for every need a perfect equipment. *Kombinationsräume* (Gustav Adolf Platz), or multi-functional spaces, as proposed by Rietveld but also by Le Corbusier in his smaller houses, were hardly conceivable in Germany.

So, for the living room level of the Tugendhat House, Mies van der Rohe proposed a spacious and open organisation, but at the same time he defined specific zones dedicated to the various functions within this space. These zones are very simply and efficiently separated from each other by heavy curtains. Again, Mies van der Rohe explores a subtle balance on the edge between two opposing conceptions. When it comes to the restoration of these houses, it is important to make the interrelation between formal organisation and typological issues understandable. In the Rietveld-Schröder House, the function of the sliding partition panels is demonstrated to the public during visits. In the Tugendhat House, the curtains are in place but they are not of the original quality; during a formal visit, one does not yet grasp the full meaning of their function.

## Furniture

Empty interiors, on the other hand, only tell part of the story. The *équipement de la maison*, as Le Corbusier called it, is usually an important part of an interior, adding to the atmosphere of a room and making its function understandable. This is certainly true for the Rietveld-Schröder House, a modern *ensemble* in the old sense of a *Gesamtkunstwerk*: In this case, furniture and architecture obey the same formal laws. Fortunately, most of the original pieces have survived.

The Villa Savoye, on the other hand, is nearly empty, except for some current Cassina remakes of the well-known models of Le Corbusier/Pierre Jeanneret/Charlotte Perriand furniture. The house is presented as an architectural manifesto; nevertheless some beds or a dining table would tremendously help to specify the various zones within the house. But which models to use? It is a pity, by the way, that there is no pure Le Corbusier house left intact, including polychromy, furniture, rugs, and paintings: These earlier interiors were in fact composed like three-dimensional purist<sup>1</sup> still lifes.

Anyhow, in the Tugendhat House, the furniture is not thought as being composed of mobile, standardised and exchangeable pieces of equipment, even though certain mass-produced models were used. The furniture pieces were in this case indeed destined to characterise the different functional zones in a very precise and definitive way, especially those placed in the large open living area. Mies was obviously concerned about the role of his arrangements; the position of the furniture was not to be changed nor to be disturbed by adding new pieces of different character. Even in family photographs of the Tugendhats, one can perceive the orthogonal position of nearly all pieces, except the light chairs and the *chaise-longue*. Mies obviously thought of furniture as an integral part of his architecture. Fortunately, in recent years, efforts have been made to furnish the living room with the original program; it is to be hoped that this important aspect of the interior can be completed, and that one day it will be possible to show really perfect copies or – certainly better – period pieces, including the surviving furniture from the villa.

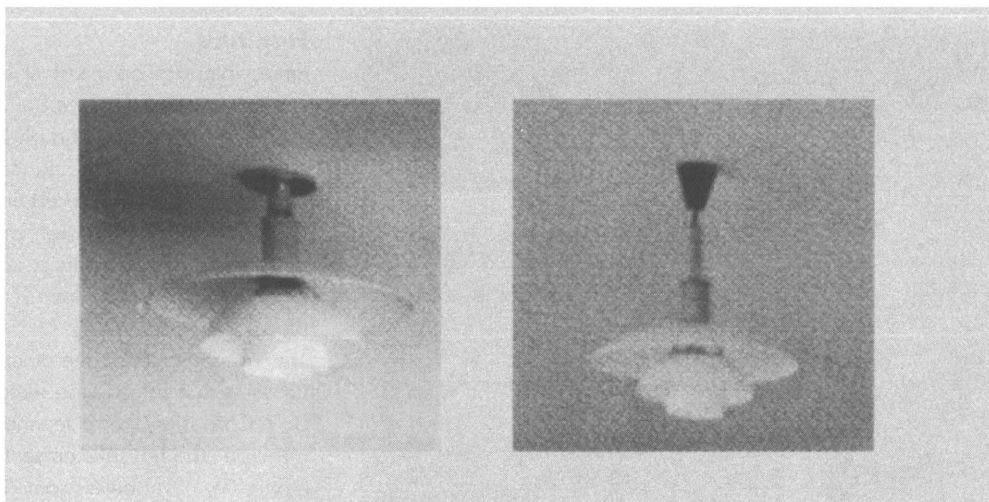
## Surface qualities

The credibility of our perception of an interior depends not only on the quality of the equipment and its organisation, but above all on the quality of the surfaces. This problem is particularly apparent in the Villa Savoye. Its representation as an architectural manifesto can only be only successful if tactile qualities and the effects of polychromy remain as close as possible to the original. In this respect, the recent and very careful restoration disappoints.

Only now, the surfaces have been analysed by specialists. During the first, undocumented renovations most of the stucco work has been replaced and now, only a few traces of original colours and stucco have been found. The recent reconstruction of the coloured surfaces has been based on this analysis. Wherever nothing was found, surfaces have been painted in a very strong white. No wonder that the overall colour plan does not result in the meaningful concept that must certainly have been part of the original



PH lamps in the Tugendhat House, 1930 and 1999. Photo by the author.



appearance. In this case, one should probably have had the courage to risk a proper reconstruction, based on scientific research, but also on learned guess - discussed in an international seminar -, leaving open some 'windows' where original colour samples were found.

The right hue, the correct paint products and a proper substrate are the prerequisites for the specific effect of a painted surface whether in wood, metal, or stucco. In the Rietveld-Schröder House, the condition before the restoration has been carefully documented in 1987, but then consciously destroyed in favour of 'the essence of what Rietveld and Mrs. Schröder intended the house to be' (Wim Crowwel). Nearly all inner and outer surfaces have been renovated, partly stuccoed and freshly painted. In this case, certain colour surfaces have in fact been reconstructed on the base of many trials undertaken in situ, and the result is indeed very convincing. The same holds for the reconstruction of the floor coverings in black felt, black and white rubber, grey, brown and yellow linoleum. The credibility of the whole is enhanced by the presence of the many original pieces of equipment. Today, more than ten years later, one would probably try to leave even more of the original substance and to reconstruct as much as possible on top of the last colour coats.

The Tugendhat interiors differ fundamentally from both the Schröder and the Savoye cases. We do not discuss a colour-concept here, but rather a concept of materials. The main surfaces of the rooms are defined by a palette of beautiful materials: Precious wood, various types of stone, chrome-plated metals, linoleum. This case is simpler and more complicated at the same time. Whenever one finds the right material (chrome, white linoleum, or the glass PH lamps with custom-made bases), the right effect is automatically obtained. During the next phase of restoration, on the other hand, it will be extremely difficult to establish the exact length and quality of *makassar* veneer for the curved wall

around the dining area, the enormous plate glass panes for the living room windows, and the exact quality of precious materials for the various curtains. This will certainly need an international co-operation and considerable sums of money. But the meticulous precision is legitimated by the unique value of the house within our *Musée imaginaire* and is understandable as one analyses the present state of the interiors with its many *ersatz* materials.

### Conclusion

Not many complete interiors have survived in the state in which the owners have left them. The Villa Mairea by Alvar Aalto is one exception, the Maison de Verre by Pierre Chareau and Bernard Bijvoet another one. Other seminal houses like the Maison au bord de la mer (Villa E-1027) by Eileen Gray and Jean Bodovici are falling apart. They are integral parts of our *Musée imaginaire* too, and should therefore be safeguarded at all costs. Each of these relatively recent objects must be treated in the same careful way that we treat a beautiful old church. Whatever original part can be restored must be treated by the corresponding specialists. Every house, every interior is a special case, has its particular problems and needs an individual strategy for its restoration and reconstruction. This strategy cannot bring back the 'whole original', but must focus on meaning and relevance of an architectural work.

*Arthur Rüegg is a professor in architecture at the ETH Zürich, Switzerland. He is the author of a number of key essays on modern architecture and dwelling culture, most recently 'Für ein Musée Imaginaire der Wohnkultur. Aspekte einer zukünftigen Strategie für das Haus Tugendhat' in Das Haus Tugendhat. Ludwig Mies van der Rohe, Brunn 1930, Verlag Anton Pustet, Salzburg 1999.*

# French modern houses

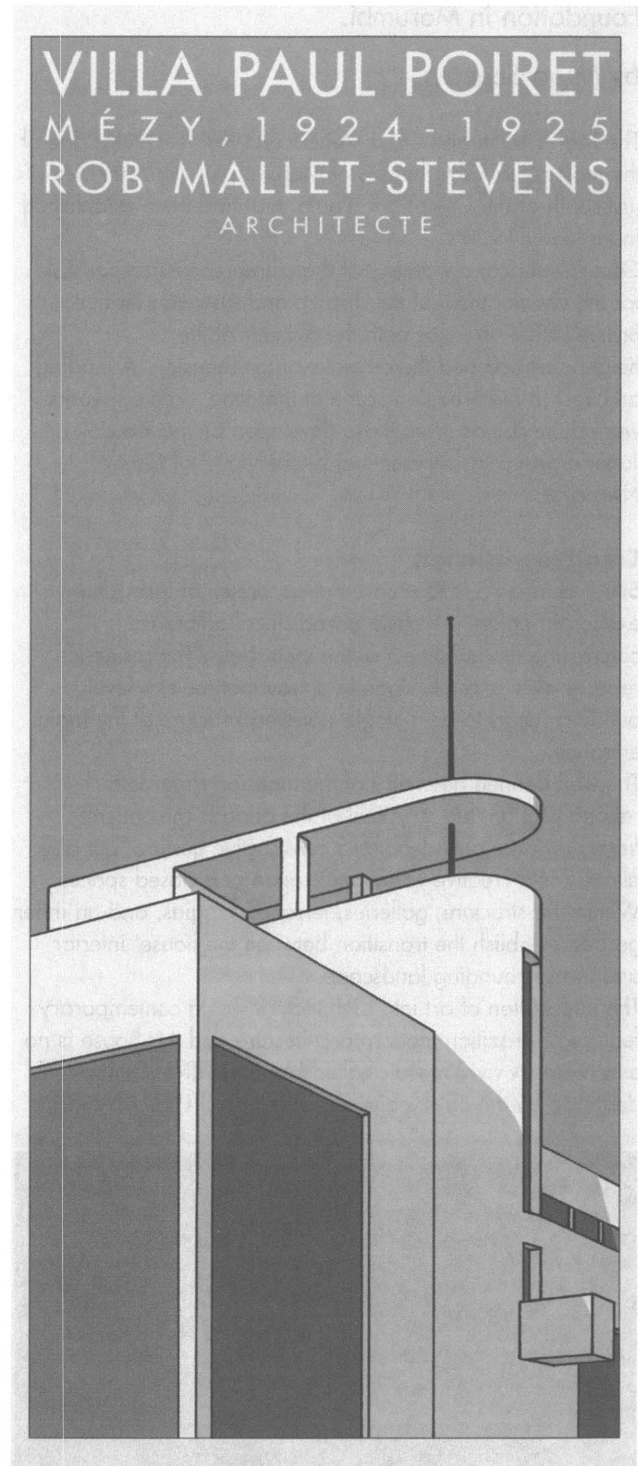
The French DOCOMOMO Working party started a series of leaflets on modern houses in France. Both leaflets involve a four-fold with comprehensive information on each house in a very compact format that appeals to the general public as well as to professionals.

by Wessel de Jonge

The first two folders cover the Villa Paul Poiret in Mézy and the Villa Noailles in Hyères, both designed by Rob Mallet Stevens. Of these, the 1923-33 house in Hyères is arguably best known. The remarkable arrangement of the original house and its squattered extensions has been a popular hang-out for the Parisian *beau monde*, where the viscount Charles de Noailles received such noted artists as Buñuel, Man Ray and Theo van Doesburg. A garden (by Guévrékian) and a swimming pool assisted the many guests to unwind after the hassle of the big city. The major part of the house has been lovingly restored by DOCOMOMO members Cécile Briolle and Jacques Répiquet between 1989-90, who are again in charge of the second restoration phase that involves the swimming pool and the guest wing.

By 1929, the first inhabitant of the other villa, couturier Paul Poiret, was flat broke. Living in the gardeners' house, the only liveable part of the estate, he wrote: 'I own the only modern ruins that exist. But it will be only temporarily, as my enemies are withdrawing. And the first thing I will do when resuming my activities will be to finish this house.' Despite these heroic words, he had to sell the estate one year later to the comedian Elvire Popesco, who lived there until 1985. A new owner is now restoring it. With over 800 m<sup>2</sup> of functional space it may be smaller than the villa in Hyères, but its size is still indicative of the fact that Mallet Stevens worked for a quite exquisite clientele.

The choice of DOCOMOMO France to start the series with these two houses has been very considerate, as both houses are today accessible to the public. The leaflets provide a wealth of photographs, drawings and information on the history and the design of the house, the life and times of the client and the architect, and practical information such as the building's address and bibliographical references. The idea and editing of the material has been the work of Adriana Buhaj, Jean-Paul Lyonnet and Gérard Monnier (ed.), in co-operation with Solange Jungers and Catherine Le Teuff. With its full-colour front of heavenly blue, both editions are attractive vehicles to transmit our appreciation for the heritage of the Modern Movement to the public at large, according to the DOCOMOMO Statement of 1990, in a simple and effective way. A French initiative that deserves to be followed by other national groups!



# An island of quiet in the metropolis

## TheAmericano Residence (Oswaldo Bratke, 1952)

Oswaldo Bratke's house for theAmericano family in a posh district of São Paulo, is today the headquarters of a cultural foundation. The house and the surrounding park are open for the public to enjoy a fine art collection and an outstanding architecture in its dialogue with nature. Participants of the upcoming DOCOMOMO Conference in September are recommended to call at theAmericano Foundation in Morumbi.

by Hugo Segawa

The Maria Luisa and OscarAmericano residence was one of the most remarkable houses of Morumbi, a suburban district just south of the City of São Paulo, that had been established in the early 1950's.

OscarAmericano was one of the entrepreneurs responsible for the development of the district, and Oswaldo Arthur Bratke (1907-97) was both the planner of the neighbourhood and the architect of the mansion. A leading architect in the Brazilian scene at that time, Bratke's works were quite distinct from those developed by the Rio de Janeiro group, as represented by the works of Oscar Niemeyer.

### Creative variation

Situated in a 75,000 square meters stretch of forest, the exuberant nature creates a paradisiacal ambiance, contrasting the harshness of the metropolis. The residence reposes over a gentle slope in a way that the two-level building seems to be a single-storeyed structure at the main entrance.

The well-defined geometry of the mansion regards a rationalist plan that is typical of the period. The concrete framework not only denotes a constructive gesture, but also allows for a creative variation of open and closed spaces. Within the structure, galleries, terraces, loggias, and an inner garden establish the transition between the house' interior and the surrounding landscape.

The integration of art into architecture was a contemporary feature of Brazilian modern architecture and this house is no exception. A vivid mosaic called 'Amazon River Estuary', designed by the outstanding Brazilian artist Livio Abramo,

recreated the pavement of the leisure yard at the lower level into a work of art.

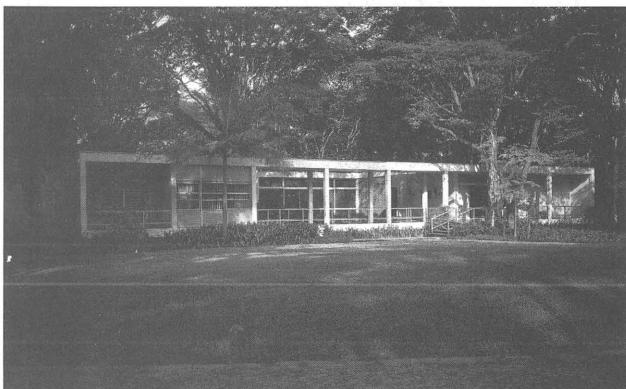
### Foundation

In 1974, OscarAmericano and his family transformed the manor into a cultural foundation, to honour his late wife and to preserve the house in which they had lived for almost 20 years. To properly display theAmericano art collection, the inside of the former house was adapted to the new function. As a result, some of the original architectural qualities of the interior were lost but in the end it is very fortunate that the house could be largely kept as it is, and is now open to the public.

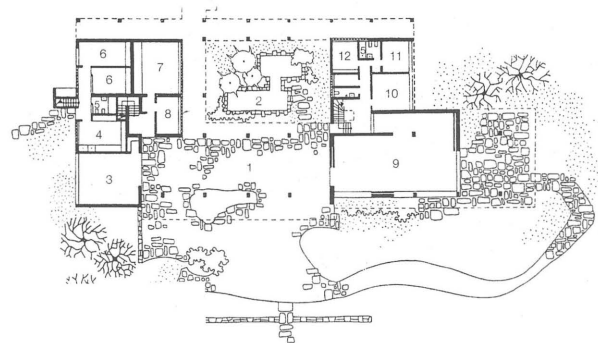
### Collection

TheAmericano collection was formed by the couple in a non-systematic way but provides an enlightening panorama of Brazilian art. It is divided into three different periods: Colonial Brazil, Imperial Brazil and Contemporary Art, and a visit provides a condensed view of the country's history. The major attraction is a set of eight paintings by Frans Post, who worked in Brazil between 1637 and 1644 as a member of the court of John Maurice of Nassau, then governor of the short-lived Dutch colony in northern Brazil. He was the author of some of the first landscapes painted in Brazil. The contemporary collection includes works by some of the greatest Brazilian artists of the 20th Century, such as Cândido Portinari, Emiliano Di Cavalcanti, Lasar Segall, Victor Brecheret and Alberto Guignard.

The foundation's attractions as well include exhibitions, classical music concerts, lectures and one-semester courses

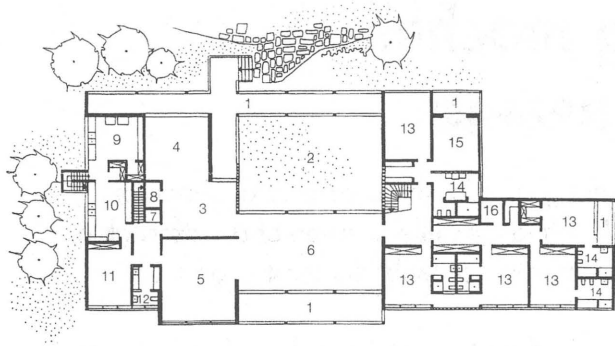


The Maria Luisa and OscarAmericano residence in São Paulo appears as a one-storeyed structure at the main entrance. Photo: W. de Jonge.



Ground floor of the house with its main functions: 1. terrace, 2. garden, 3-8. service and servants, 9-12. children and governance.

Source: Segawa/Dourado 1997.



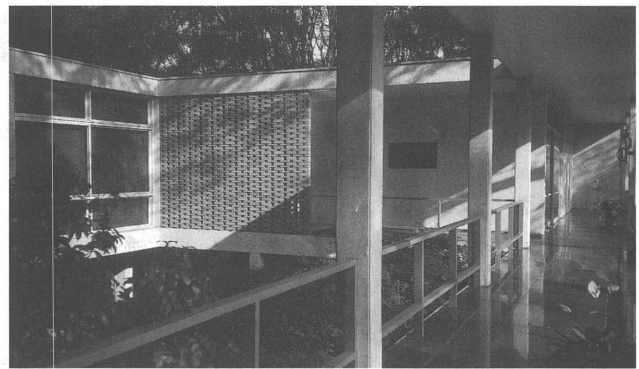
Top floor of the house: 1. terrace, 2. garden, 3. hall, 4-6. living area, 9-11. kitchen, 13. bedroom, 14 bathroom, 15. dressing room. Source: Segawa/Dourado 1997.

on music, cinema and art history. The outstanding house with its collection, the lush green of the park plus tea with delicious cakes and pies make a visit to the Americano Foundation a relaxing, educational and tasteful experience.

*Hugo Segawa is a professor of architecture at the University of São Paulo, Brazil.*

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Segawa, Hugo, and Dourado, Guilherme Mazza, Oswaldo Arthur Bratke, São Paulo 1997.



The interior garden with a gallery is one of the many elements that reflect the dialogue between architecture and nature. Photo: W. de Jonge.

**The Americano Foundation is located at Avenida Morumbi 3700, Morumbi Cep. 05606-300, São Paulo (SP), Brazil, P (011) - 842 0077, F (011) - 846 6941. The estate is opened to visitors daily 11:00 AM - 16:45 PM, weekends 10:00 AM - 16:45 PM.**



Period photo of the two-storeyed side of the house that gives access to the mosaic-floored yard. Source: Segawa/Dourado 1997.

# Re-discovering a dwelling machine

## Buckminster Fuller's Dymaxion House (1928-45)

A product of rigorous adherence to scientific and engineering criteria, the architectural image of Buckminster Fuller's Dymaxion House was startlingly fresh. Although Fuller's vision of an affordable, mass-produced home was never realized, the Dymaxion House is no doubt the most important prefabricated house design of the 20th Century.

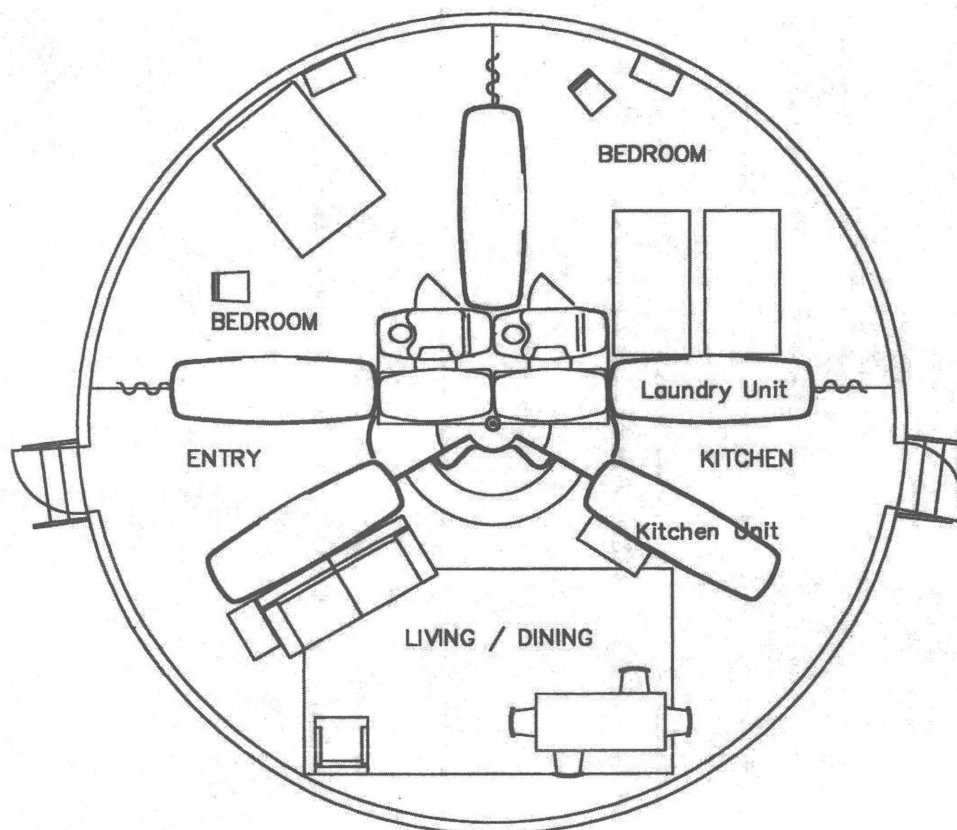
In 1992, the only remaining prototype was dismantled in less than two weeks and shipped to the Henry Ford Museum near Detroit. The planned reconstruction of the house, that was designed to be disassembled and re-assembled, challenges conservation orthodoxy.

by James Ashby

In October of 1998, the Henry Ford Museum in Dearborn, Michigan embarked upon a project to conserve and restore the only surviving prototype of Buckminster Fuller's Dymaxion House. In 1945, the architectural image of the Dymaxion House was startlingly fresh. Its image was not the result of a search for a new style, but rather it was a product of rigorous adherence to scientific and engineering criteria. The house incorporated contemporary materials (not typically associated with residential construction) to achieve a single family dwelling that was easily transported, easily erected, resistant to weather, comfortable, and easy to maintain. In recent years, the house was described as '...the most

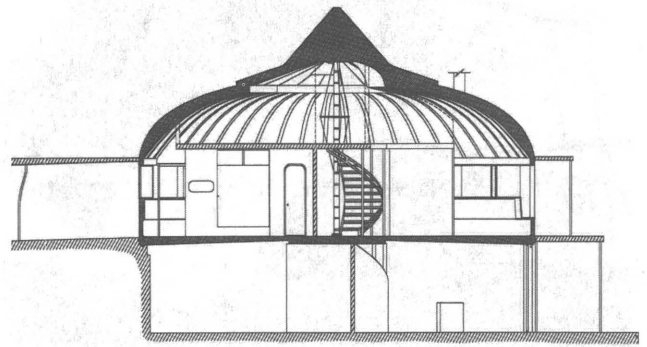
important prefabricated house design of the 20th Century, and certainly the greatest lost opportunity of the years of post-war building recovery.'<sup>(1)</sup>

Unlike other experiments in prefabricated or mass-produced housing, the building materials were incorporated in entirely new assemblies and systems: a mast-hung 'double wire-wheel' structure, and a passive ventilation system reliant upon the building's aerodynamic shape. It was named Dymaxion for its properties: dynamic, maximum, and tension. Two prototypes were fabricated in the Beech Aircraft plant and constructed in Kansas. Although Fuller Houses Inc. planned to produce millions of homes and ship them world-





The Wichita House was constructed by William Graham in 1948 on a lakeside property near Andover, Kansas. All illustrations: collection Henry Ford Museum & Greenfield Village.



A cross-section of the Wichita House showing the variation from Fuller's original design. Drawing: Jeffrey Bourke Architect for Henry Ford Museum & Greenfield Village.

wide, the business collapsed and Fuller's vision was never realized.

Intensive archival research and an analysis of the house components have occurred as the first phase in the current conservation and restoration project. This investigation has offered an opportunity to further understand this heroic yet diminutive building.

### R. Buckminster Fuller

The Dymaxion House achieves significance, in part, because of its authorship. The house represents almost two decades of work in the early career of renowned 20th Century innovator R. Buckminster Fuller. He went on to be awarded twenty-five U.S. patents, to author twenty-eight books, and to receive forty-seven honorary doctorates in the arts, sciences, and humanities. Initially dismissed by the architectural community, many years later Fuller received major awards including the American Institute of Architects' Gold Medal and the Royal Institute of British Architects' Gold Medal.

The Dymaxion House is considered a significant and characteristic work of Fuller. The house has been described 'as unconventional and irrepressible as its illustrious inventor.'<sup>(2)</sup> The house is also considered important in his development of tensile structures. In the decade that followed the Dymaxion House, Buckminster Fuller patented the geodesic dome. This triangulated space-enclosing technology was to become his most important and most commercially successful invention.

### The 4D House

The story of the Dymaxion begins almost two decades prior to its construction. In 1927, following a period of professional and personal setbacks, Buckminster Fuller suffered a crisis. He endured a self-imposed year of silence, the result of which was clarity for the direction in his life, and a focus for his considerable energy. Fuller's concepts for the search for universal principles to achieve an improvement to the human condition were published in his first book, '4D Time Lock'. In it, he speculated that the application of scientific methods and industrial processes to the design and construction of a house would be a benefit to humanity. Initially he developed a design for the 4D Lightful Tower. Its basic structural principle was that of tension, suspending the

building from a central mast. He drew inspiration from the structures of umbrellas, radio antennae, lighthouses, and airship mooring masts. He scaled the project to a single family home and sought patent protection in 1928.

Public presentations followed, including one in Chicago in 1929, when words favoured by Fuller (dynamic, maximum, tension) were combined to create the name 'Dymaxion'.

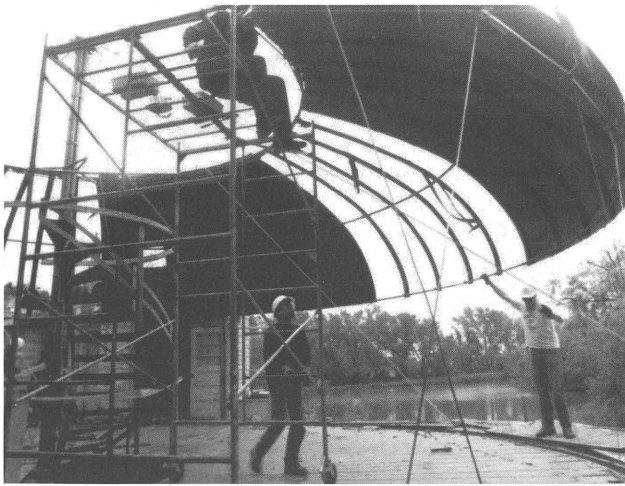
### Prototypes

Fuller's research at the Foreign Economic Administration in the 1940's revealed that the wartime aircraft industry was interested in retooling their operations for peacetime manufacture of prefabricated housing. Beech Aircraft in Wichita, Kansas, sought to keep their workers, many of whom anticipated layoffs with the end of the war approaching. Dymaxion Dwelling Machines Inc. was established in October 1944, as 'an organization to be managed and directed by labor, capital, and science to their collective profit, for advancement of the standard of living in a democratic society....'<sup>(3)</sup>

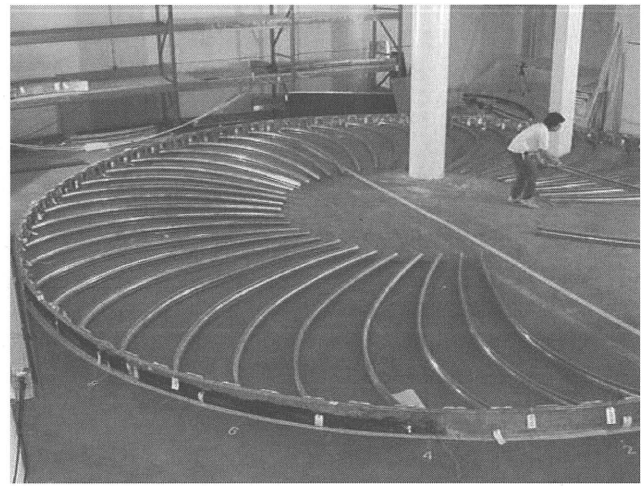
The first complete prototype was constructed within Beech Aircraft's Barwise St. factory, and was unveiled at a private preview in October of 1945. By March of 1946, a second prototype was erected out-of-doors at a site that was code-named 'Danbury'. It was tested for resistance to wind, heat, and structural loads.<sup>(4)</sup>

### Price of a Cadillac

As constructed by Fuller Houses Inc., the lightweight building was essentially a cylinder with a domed roof enclosing a single volume. The building was thirty-six feet in diameter, twenty-two feet high, and just over one thousand square feet in area. The structure was suspended from a central column (or mast), and its steel rods formed a frame (or cage) that was braced to the ground at the perimeter at twelve locations. A floor (or deck) was suspended between the mast and the perimeter cage, several feet above grade. The structure was sheathed in unfinished aluminum sheets (or skin). A series of plastic panels formed an almost continuous ribbon window around the perimeter of the building. At the top, a wide aerodynamic sheet metal ventilator (or head) sat on the mast and was designed to rotate or lift depending on weather conditions. Building services (mechanical and



The Wichita House was disassembled in May 1992 by Jay Baldwin, and a small team of Museum staff and volunteers.



A conservation technician sorts and examines roof purlins, named 'carlins', in the Dymaxion Conservation Laboratory.

electrical) were clustered around the central mast. Freestanding storage closets and bathrooms acted as room dividers that partitioned the space. They were also designed to contain kitchen and laundry equipment. Narrow exterior stairs ascended to each of the two doors at 'front' and 'back'.

The building was designed to facilitate transport, erection, and dismantling. The majority of the components weigh less than ten pounds each. The fabrication of the components was adapted from aircraft manufacturing techniques. The construction occurred primarily at grade, and the building was hoisted upwards as it was completed. The designers claimed a crew would erect a house in two days.

In April of 1946, an illustrated story on the 'Fuller House' appeared in Life magazine. Estimates in Fortune magazine for production were 250,000 dwellings to be manufactured annually in Wichita. The cost was to be US \$ 6,500, or about the price of a Cadillac.<sup>(5)</sup>

### The Wichita House

With the pending lift on the government ban on wood utilized for housing, Fuller was under pressure from his business associates to finalize the design and commence production. Fuller Houses Inc. had received 3,500 unsolicited orders, some with checks enclosed.<sup>(6)</sup>

Fuller had spent almost twenty years developing the Dymaxion, and he believed he needed nine more months to complete the design before it was ready for mass production. However, Fuller was unwilling to compromise and he resigned as Chairman of the Board and Chief Engineer on March 25, 1946.<sup>(7)</sup>

As the business slowly collapsed, the two prototypes and additional parts were taken by stockholder William Graham, 'an agreeably eccentric oil and real estate man'.<sup>(8)</sup> The Wichita House, as it has come to be known, was constructed on a 600 acre property near Andover, Kansas in the spring of 1948. The house was built on a waterfront site with a full basement. Buckminster Fuller visited the house, and did not approve of the form that the house took under Graham's ownership. Fuller later remarked, 'His architectural additions forever grounded this aeroplane.'<sup>(9)</sup>

Further alterations and additions were made over the years, some incorporating spare Dymaxion parts. The Graham's raised their children there, and left the house in the 1970's. By the late 1980's the house had fallen into disrepair and had been inhabited by racoons.

### Acquisition

In 1991, the Graham family (the adult children of William Graham) donated the Dymaxion House to the Henry Ford Museum & Greenfield Village. The unusual house was a controversial acquisition, and was among the first major artifacts collected as the museum committed to a new mission, to provide 'unique educational experiences based on authentic objects, stories, and lives from America's traditions of ingenuity, resourcefulness, and innovation.' In 1992 the house was disassembled in less than two weeks and shipped to the Henry Ford Museum in the metropolitan Detroit area. The house components were shipped inside one container on a transport truck. At the museum all of the components were labeled and initial research was executed. In November of 1998 the house components were moved to an off-site conservation laboratory for the further analysis and treatment. The house will be erected inside the Museum with an opening in 2001.

### Conservation and restoration

Just as the Dymaxion House challenged the notion of 'home' in the 1940s, its conservation and restoration challenges conservation orthodoxy. Historic preservation charters and standards would suggest that integrity is compromised once a building has been disassembled. However, Buckminster Fuller's Dymaxion House was intended to be disassembled and re-assembled. This may suggest that its integrity is not as compromised as one might initially assume.

The issue of context is another difficult one posed by the disassembly of the Dymaxion House in Kansas and its restoration in Michigan. The Wichita House was part of the cultural landscape of Kansas, a product of its thriving aircraft industry at the conclusion of World War II. Conservation orthodoxy would suggest that the building's site is an important aspect of its authenticity. However, as the

Dymaxion House was designed to be de-mountable and shipped anywhere in the world, one might argue that the context is indeterminate.

Further philosophical challenges are posed by the fact that the building is a prototype, representing a design in process. While a considerable collection of archival drawings and parts lists survives at the Buckminster Fuller Institute, the interpretation of these materials is challenging. At Beech Aircraft, drawings were revised and parts were re-drawn every few months. Identifying 'what' precisely is the Dymaxion House, is a matter of understanding each of the prototypes. These same philosophical challenges are manifest in the collection of components that comprise the house. There are missing parts, extra parts, obsolete parts, and parts that have been altered.

The modern materials pose particular conservation challenges. The building materials are very specific to the aircraft and construction industry as World War II concluded in the USA. The materials include aircraft aluminum alloys, polymethyl methacrylate, plywood, chromoly steel, fiberglass-backed neoprene, and naugehyde among others. Due to the abandoned condition of the house prior to its acquisition by the Henry Ford Museum, the deterioration of many of the materials is considerable.

### Interpretation

The Museum has taken the unique opportunity provided by the conservation and restoration of the house, and has designed a public program to accompany it. Museum visitors will find that the construction site is the focus of a temporary exhibit. The construction wall that surrounds the site will have text and graphics describing the project and explaining the conservation and restoration processes. Windows in the wall will allow views of the restoration work as well as small exhibits on specific conservation issues. Visitors may use the computer to investigate the project in greater depth. Internet users can visit the Dymaxion Project at its web-site, at [www.hfmgv.org/dymaxion/](http://www.hfmgv.org/dymaxion/). The web-site features background information on the house and provides an opportunity to contact the Museum. The Conservator's Journal chronicles activities each month with photographs and text.

Buckminster Fuller's Dymaxion Dwelling Machine will join other reconstructed buildings of the 20th Century such as Ludwig Mies van der Rohe's Barcelona Pavilion. As with these other buildings, it is intended that the restoration will offer greater insight into the work of its author. Another of the Museum's goals is to contribute to a further understanding of the philosophical and technical issues involved in conserving and restoring 20th Century buildings, prototypes, and their construction materials. Finally, the Museum anticipates offering its visitors the opportunity to experience Buckminster Fuller's Dymaxion Dwelling Machine for the first time in over fifty years.

*James Ashby is the architectural conservator responsible for coordinating the Dymaxion Project at the Henry Ford Museum & Greenfield Village, and is a founding member of DOCOMOMO-Ontario, Canada.*

### Notes

1. Pawley, Martin, *Buckminster Fuller*. London: Taplinger Publishing Company, 1990.
2. LeBlanc, Sydney, 'Dymaxion House, 1947' in *Whitney Guide to 20th Century American Architecture: Two Hundred Key Buildings*. New York: Watson-Guption Publications, 1993, p. 77.
3. Overland, C. R., *Buckminster Fuller's Dymaxion Dwelling Machine: A New Way of Living*, 1998 M.A. Thesis at the State University of New York, Oneonta.
4. Ibid.
5. Ibid.
6. Ibid.
7. Ibid.
8. Jandl, H. Ward, *Yesterday's Houses of Tomorrow: Innovative American Homes, 1850 – 1950*. Washington, D.C.: Preservation Press, 1991, p. 99.
9. Marks, Robert W., *The Dymaxion World of Buckminster Fuller*, p. 133.



# Preserving MoMo-interiors in the USA

## To be or not to be that is the question

While in the last few years attention is starting to focus, the effort to preserve modern interiors is, however, at best, still in its infancy. In part this problem is the result of a series of fundamental dilemmas. Aside from the commercial value of the spaces involved, the valuation of the modern interior as architecturally and historically significant as well as the very relationship between the interior and exterior of the buildings are issues that require careful consideration.

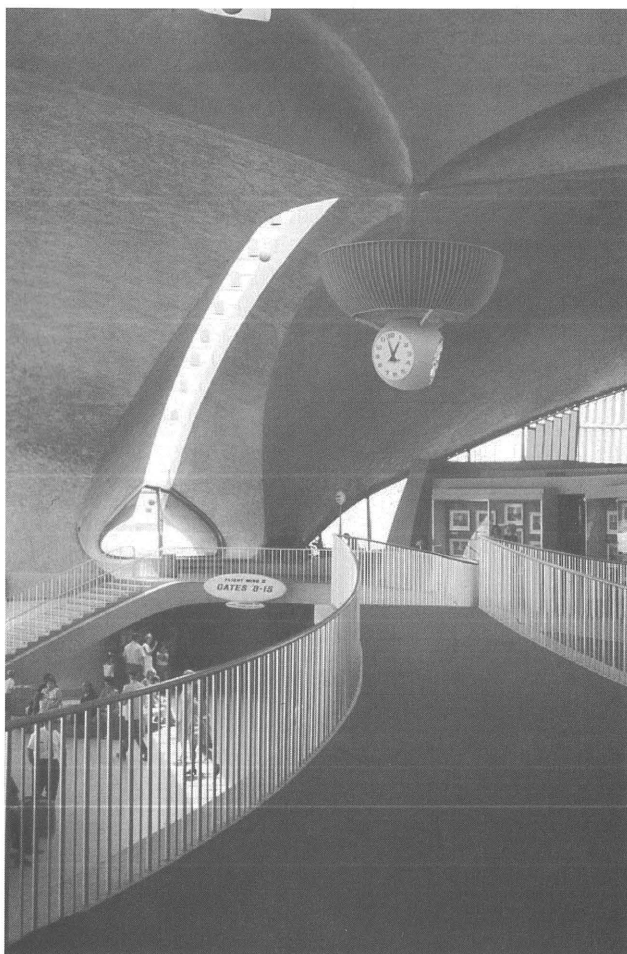
by Theo Prudon

Conceptually, as in any style or period, there is little argument as to the need to preserve examples of interiors that best represent the style and intent of the style. However, in dealing with the modern interior some very fundamental questions seem to reoccur every time a preservation battle needs to be waged. Where the significance of the earlier and more traditional interiors was partly derived from an admiration for the craftsmanship of the original creator, as has been discussed by many others, this is not the case with the modernistic spaces. For the modern interior the stylistic and visual integration is more complete and less derived from the individual artifact. The visual relationship between the inside and the outside, i.e. the transparency and the continuation of exterior materials into the interior, is also the result of the dimensional and systemic relationship (i.e. the grid). The last

time that this type of visual unity or integration was probably in the gothic era.

An additional issue to be considered is that so much of the interior was achieved with the introduction of modern art, sculpture and furniture. While the integration of art and sculpture has remained, the appreciation of that sculpture may have changed or may have been removed because of its singular value in the art market. Similarly with modern furniture and accessories having appreciated enormously, spaces have been stripped and, as a result, their significance is far more difficult to perceive. In this context it is important also to note that some difference exists between preserving residential versus commercial interiors. When a house gets acquired and saved (in spite of real estate pressures) then an appreciation for the value of the interior and its relationship to the overall architecture of the house may exist. For commercial or institutional ownership that significance is nearly always secondary to economic pressures. It is especially those pressures that often lead to demands for change and with as a result, the mutilation or elimination of the interior or interior features that made the interior significant. Several examples of this dilemma exist. Where the interior of the TWA Terminal designed by Eero Saarinen is an example of (less than) benign neglect, the Noguchi designed lobby in 666 Fifth Avenue in New York City, hailed by its current owners as preservation, is an example of mutilation. While the TWA Terminal was given landmark status and continues to enjoy some level of protection, the 666 Fifth Avenue Building did not have this cover.

Finally, although the interior is acknowledged to be significant, it may represent only a small portion in an otherwise insignificant building or it may be considered to be hampering the renovation of a structure to a more contemporary (presumably more profitable) use or occupancy. In those instances interiors are threatened usually not just by neglect but by complete removal. A number of these aspects are best illustrated with several current examples.



TWA Terminal, J.F. Kennedy Airport, New York, Eero Saarinen, 1962 Interior of this building, as seen in 1970, illustrates the integral relation between the outside and the inside making it impossible to limit preservation and protection to only the exterior. In addition the furnishings, graphics, signage are all part of the overall appearance. Subsequent changes in the airline industry and enormous growth in the number of passengers has created a great deal of pressure on the interior of the building. Photo: Prudon, 1970.

Exterior/Interior of the Arts Club of Chicago, Chicago, Illinois, Ludwig Mies van der Rohe, c. 1948. The Arts Club of Chicago was located on the second floor of an otherwise undistinguished office building. Reached from a street level lobby and a stair to the second floor, the galleries itself were located on the corner of the building and were clearly identifiable. Photo: Prudon 1997.

### Arts Club of Chicago

The interior of the Arts Club of Chicago (designed by Ludwig Mies van der Rohe, 1948) was demolished in 1997. Located in a non-descript office building erected directly after World War II this project was one of Mies van der Rohe's first projects in the United States. A small ground floor lobby with an open steel and stone stair leading gave access to the second floor where the galleries were located. The interiors designed for display of artwork, while visible from the outside, were not particularly especially essential to the architecture of this otherwise unassuming building. The architectural character of the interior space, however, was very much that of post World War II modernism and was an early example of the post war period.

After a protracted battle and an extensive discussion about its merits, the building, the Mies interior included, was demolished to make way for a contemporary real estate venture. Apparently all or parts of the steel and stone stair were installed in the new facility of the club. In the discussion around the building and this interior many of the aspects of the preservation of the modern interior were touched upon. Probably the biggest irony is that this demolition occurred at a time when several blocks away the conference 'Preserving the Recent Past' was taking place.

### Kaufmann Conference Center

The Kaufmann Conference Center in New York City, designed by Alvar Aalto in 1972 is a more current example of the same dilemma. The Aalto design was commissioned by Edgar Kaufmann Jr., who had a long involvement with stimulating modern architecture (his father, Edgar Sr., retained Frank Lloyd Wright to build Falling Water and Edgar Jr. taught for many years at Columbia University and was deeply involved at the Museum of Modern Art). The conference center is a series of interiors and rooms off an elevator lobby on the top floor of the building originally designed by Harrison, Abramovitz and Harris as the Institute of International Education in 1962. The center was dedicated to an educational institution that was aimed at fostering international understanding. Harrison and Abramovitz were the executive architects for the United Nations complex and have been responsible for the design of other significant structures. However, this particular building is not one of the most important examples of their work.

Alvar Aalto designed all the spaces, their detail, fixtures and furnishings in the conference center. The materials and



Interior of the Arts Club of Chicago, Chicago, Illinois, Ludwig Mies van der Rohe, c. 1948. The building that contained the interiors of the Arts Club were demolished and presumably the stair was salvaged and relocated to an other location. In the rear a fragment of the galleries on the second floor is still visible. Building and interiors demolished 1997. Photo Prudon: 1997.



Kaufmann Conference Center, Institute of International Education, New York City. Building designed by Harrison Abramovitz and Harris, 1964, interior conference center designed by Alvar Aalto.

The interior of the conference has remained largely intact and is an excellent example of the later work of Aalto. Photo: Prudon 1998.



Lever House, New York City, Gordon Bunshaft of Skidmore, Owings and Merrill (SOM), c. 1950. The exterior Lever House was designated a New York City landmark a decade ago. This designation was one of the first recognitions of the landmark quality of modern architecture. An extensive curtain wall rehabilitation and replacement is planned. Photo: Prudon 1998.

colours used are typical for the oeuvre of this Finnish architect. The rooms and their furnishings are all fully intact and is an excellent example of style of architecture not much represented in North America. The design for this center is one of only three projects that were designed and executed by Aalto in the United States.

A recent sale of the building and a repositioning of the structure in the current booming real estate market has caused considerable concern about the future of this interior. Where the office spaces on the lower floors have been converted into office condominiums, persistent rumours about the pending 'modernization' exist. Because the building nor its interiors have been designated 'landmarks', no effective protection of exists. (It is important to understand that it is impossible within the American legal construct to designate an interior unless there is a clear presumption of public access, otherwise this would be considered 'taking' without due compensation). In the instance of this building the danger is not the demolition of the building but more the demolition of the space or the gradual mutilation as result of the removal or elimination of significant features. For instance, with the removal of the light fixtures or the furniture or certain wall treatments the space is no longer 'whole' and as result the argument for preservation has been diminished and has become even more difficult.

Dismantling and moving such a space to another location is not really a (viable or suitable) alternative. It is likely that, if something were to happen to these spaces and it would be noticed, this will be an important preservation battle and will be a benchmark and test case for the future.

### **Manufacturer's Hanover Bank**

In the early 1950's Manufacturers Hanover Trust commissioned Skidmore Owings & Merrill to design a new branch bank on a prominent location on the corner of Fifth Avenue and 43rd Street. The design by Gordon Bunshaft was a marked contrast to an earlier design prepared by an other architect, Alfred Easton Poor. That structure was more Moderne than modern in style and was dominated by a solidly looking limestone façade, the exact opposite of the transparent and open façade of the branch bank that got ultimately built.

Once completed the building was hailed because of its openness and its break with the view of the branch bank as a fortress. The safe was not concealed but was rather shown off as a sculpture. The very transparency was not just a philosophical statement but was also an important architectural feature. The inside architecture and its appearance towards the outside was very much part of the overall and intended architectural expression. This



Manufacturer's Hanover Trust Company, Branch Bank, Gordon Bunshaft of Skidmore Owings, and Merrill (SOM), c. 1950. This branch bank with its completely open appearance was a totally new direction in the banking industry. The interior was an integral part of the exterior of the building and the safe was displayed as a sculpture on the front of the building. The curtains and shades were used originally to create a 'veiling' of the interior. In its present configuration the curtains are gone, the interior is aggressively lit and inappropriate furniture is stacked against the windows obliterating the transparency of the original design still visible here. Photo: Prudon 1970.

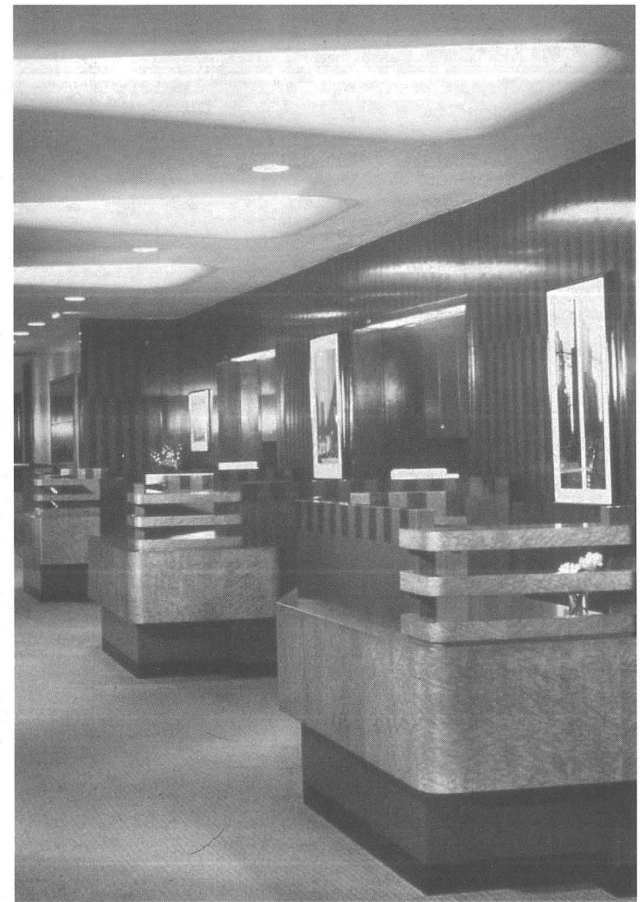


Kaufmann Conference Center, Institute of International Education, New York City. Building designed by Harrison Abramovitz and Harris, 1964, interior conference center designed by Alvar Aalto. Use of birch plywood and other industrial building materials in a typical Scandinavian manner is clearly visible together with the furniture and fixtures also designed by Aalto. Photo: Prudon 1998.

transparency was further modulated by the use of drapes. By leaving these partially open or closed some degree of privacy and to use John Ruskin's word 'veiling' was suggested. The interior and the exterior had become one. The exterior of the building has been designated a New York City landmark. Because of the legal limitations mentioned earlier, the interior was not included in that protection, although an argument could have been made considering that the banking hall was always a public space. However, the net result of not designating the interior is a visual disaster. It is also illustrative of the potential fallacies and difficulties ahead in dealing with similar buildings. The changes made, while all not completely permanent, are visually so poor and disruptive that the whole architectural ensemble has lost the very clarity of the original design. In other words the very reason for its preservation, is being compromised and eliminated by the subsequent changes. For instance, the introduction of new lighting in the ceiling (the original layout of the luminous ceiling has been maintained) has created no doubt a more efficient lighting but a space that looks naked and is very visible because of the elimination of the drapes. Inappropriate furniture installations are clearly visible and a new enclosed ATM facility looks ill mannered and badly built in this context. From what is



Lever House, New York City, Gordon Bunshaft of Skidmore, Owings and Merrill (SOM), c. 1950. While the exterior architecture as designed by Bunshaft is protected, the interiors that were the work of such designers as Raymond Loewy was not. A conference room/dining room shows both the original architectural finishes and the furnishings but no longer existing today.



Lever House, New York City, Gordon Bunshaft of Skidmore, Owings and Merrill (SOM), c. 1950. In some of the later renovations significant portions of the original finishes, ceiling and wall treatments were maintained and remained visible particularly in the executive offices. Very little of this remains today.

visible today it is very difficult to understand seminal role of this building in the development of modern architecture in general and as a visual prototype for branch banks across the country.

### Lever House

Where the interior of the Manufacturer's Hanover Bank is significant primarily as a complement to the exterior architecture, the interiors of the Lever House are largely unknown. Lever House, New York City, also designed Gordon Bunshaft in the early 1950's, has been the subject of much discussion because of the issues surrounding the repair and replacement of its early curtain wall. After extensive studies the exterior wall will be replaced in its entirety with new wall of better technical detail but with architecturally the same appearance. While most interest has focused on issues surrounding the preservation of the exterior of this building, much of the interiors have been lost. General office and support spaces had long since been renovated and their original character had been lost in one or another modernization. However, the senior executives spaces were designed by Raymond Loewy, an important American industrial designer and including probably a great deal of his furniture and accessories. Very little of this remains. The building is currently vacant and ready for occupancy by others than the Lever Company. While some years ago many of the original furniture and finishes still existed much of this is gone without much fanfare. This is the more ironic because the battle for the preservation of Lever House as an icon of modern architecture was a major milestone in the recognition and acceptance of the need to preserve modern architecture.

### Awareness

The realization that modern interior spaces need to be valued and preserved is slowly growing. However, what is lacking is a comprehensive understanding what this will take and a series of strategies as to how this may be accomplished philosophically and practically. Aside from the practical and legal considerations, the most serious threat remains the meteoric rise in land and real estate values. For residential and commercial architecture the issues are the same. The booming of the real estate industry has made small buildings worthwhile demolishing in order to build bigger and, presumably, more desirable buildings. The value of individual pieces of furniture and accessories has caused stripping of interiors. In some ways the preservation struggle for the modern interior may, at this time, be compared with that of saving an early manuscript. The complete can be read only by a few. The value of the individual pages as decorative features far outstrips the value of the manuscript as an intact and complete whole. It is time to teach more people how to read. The preservation of the interior needs to be an integral part of the preservation of the building as a whole. Without their interiors, many examples of modern architecture become meaningless and possibly not worth preserving.

*Theo Prudon is the president of DOCOMOMO - USA. His office Cowley & Prudon Architects is based in New York City.*

## A museum of modern living

The Netherlands Architecture Institute will be enriched by a full-scale example of a house for modern living. Built in 1933, the House Sonneveld was acquired in 1997 to be restored and re-open in 2001 as a museum annex with public access.

*by Wessel de Jonge*

The house was designed by the architects Brinkman and Van der Vlugt in 1933 for one of the directors of the Van Nelle company, that had its famous new plant built by the same architects just outside the city. The villa involved numerous innovative features for the benefit of its inhabitants as well as their household staff in terms of modern comfort and hygiene, that seem to be directly linked to the range of novelties that were employed in the design of the factories. Despite the many similarities, such as the consequent use of state-of-the-art service systems and an open orientation towards the surrounding park, the house is an outstanding example of a more liberal interpretation of modern architecture for domestic purposes.

The interior of the house was extremely modern, involving a range of tubular furniture and light fixtures that were industrially produced. Many of the original finishings had proven their merit before at the factories, and the house is noted for its particular colour scheme.

In 1997, the foundation *Volkskracht Historische Monumenten* acquired the building and commissioned the architect Joris Molenaar to develop a project for the integral restoration of the exterior and the interior of the house. The condition of the house was still very authentic with most of its fixed furniture and fixtures, facilities and domestic service systems still intact, including a large turquoise-tiled bathroom with a functioning Jacuzzi. Extensive documentation of the construction of the house was available through the archives of Van den Broek & Bakema architects, the successors of Brinkman and Van der Vlugt, that is today kept at the Netherlands Architecture Institute across the street. A large amount of documentation on the house and the interior was available from a grandson of the original owner. The Netherlands Department for Conservation is assisting with a historic colour research that is executed by Mariel Polman.

The combination of an enlightened new owner, a skilful architect and a house that still kept many of its original secrets is promising to become a very fruitful one. The works are scheduled to be ready in 2001, when Rotterdam will be the Cultural Capitol of Europe, after which it will become part of the collection of the Architecture Institute. The house and its interior will give witness to the values and aspirations of a unique, exhilarating and innovative period in time, that just as well represents promises for the future.

# Caretakers, owners, and admirers

## The Richard Mandel House

The Richard Mandel House, named for its original owner, was designed by Edward Durell Stone around 1932, and was completed in 1934. My wife and I are as enthusiastic about early and current modern architecture as we are critical of the so-called 'post-modern' regression. Our purchase of the house about seven years ago was the culmination of a search for the house - we had seen the house pictured in 1930's architecture magazines and industrial design books - followed by a four-year private negotiation with the previous owners.

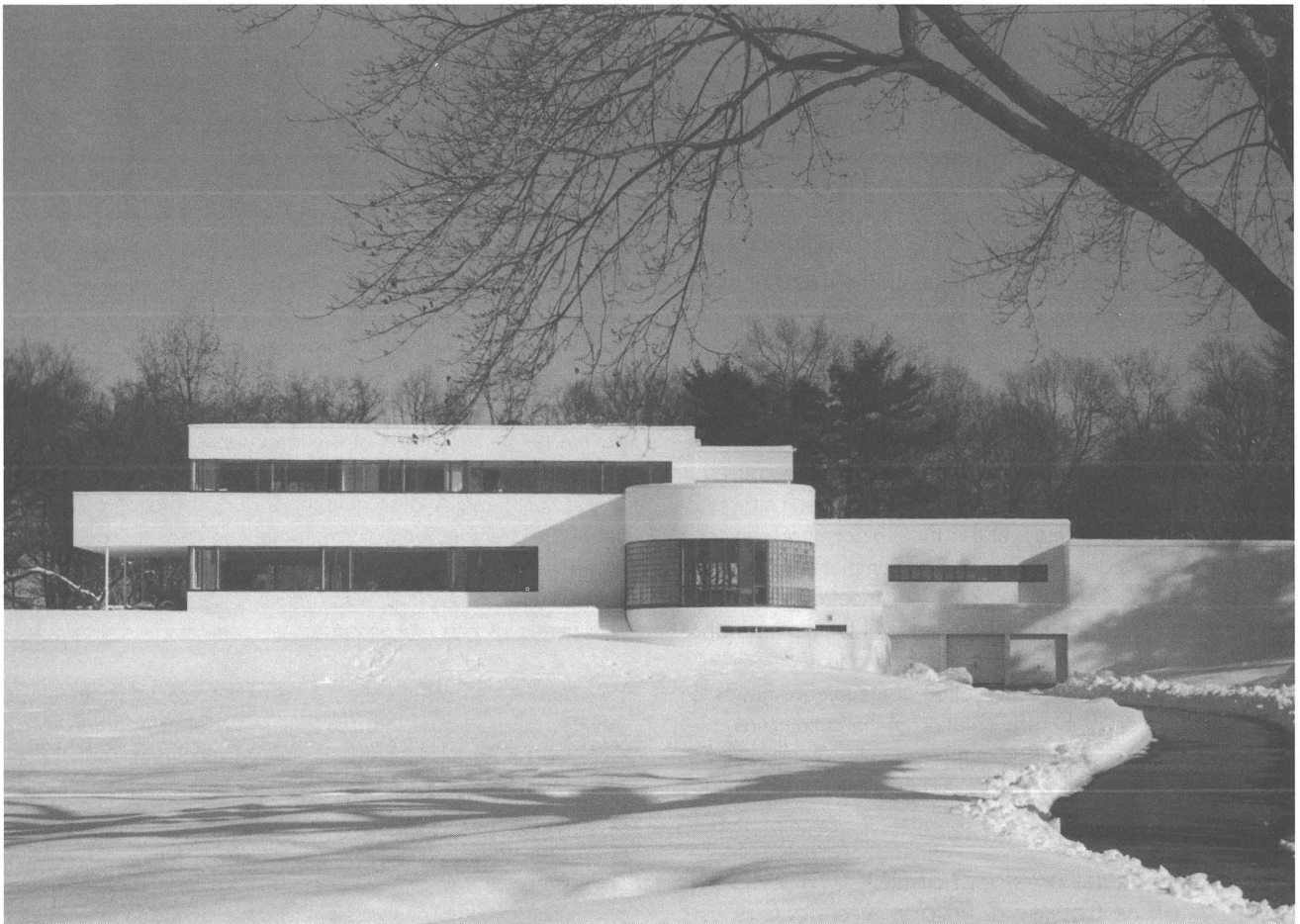
*by Eric Brill*

Although it was in generally poor condition when we moved in, the house was completely original, retaining most (about sixty pieces) of the furniture that Donald Deskey, who was a well-known American industrial and interior designer, selected or created for it in collaboration with Edward Durell Stone. Some of these furnishings, including a cubistic Steinway grand piano, a white bakelite illuminated dining room table with chrome legs, and several cabinets made of heavy woods with nickel-plated handles, were unique designs, produced by Deskey especially for the house. Others, including beds, lamps, steel and glass end and coffee tables, and some chairs and couches, were either Deskey designs produced by companies

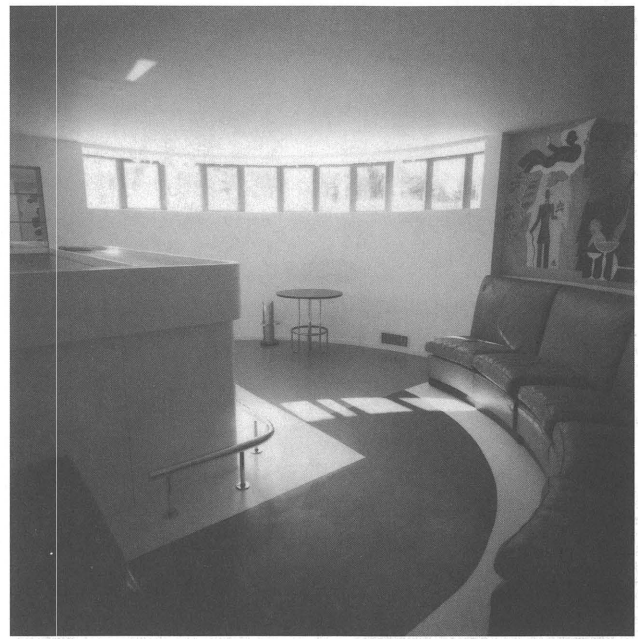
he worked with, or were limited production pieces that were available by order. In addition, the original wall, ceiling, and recessed lighting throughout the house, designed by Kurt Versen, remained intact when we moved in.

### Lighting

Bedrooms and hallways are lit by chrome-ringed glass 'porthole' style lights that are flush-mounted to the ceilings. The five-foot wide, handrail-less stairway that leads from the lower main entrance to the second floor living room is illuminated by three round aluminium bowls mounted into the wall that reflect the light from round steel caps that clip onto



The exterior of the house in wintertime. Photos by the author.



Left and right: views of the interior.

the lightbulbs in their centers.

The curved glass-block dining room is lit by its illuminated furniture, as well as two vertical light boxes that contain eight bulbs each. There is recessed lighting under thick sections of glass above the living room fireplace. But also next to the starts of both of the main stairways, ringing the library to illuminate the book shelves, and in the bar room, where it illuminates a festive curved painted mural and the counter of the bar.

The house was not just basically complete in its original furnishings and lighting; it was also pretty much unaltered. Perhaps it is because no one in their right mind would want to add another room onto a thirty-room, 11,000 square-foot house, but fortunately the interior (including the half-inch thick cork floor in the living room, all doors, their custom steel handles, and other hardware) and exterior of the house were basically original, when we moved in.

The bad news was that the physical shell of the house had been allowed to deteriorate. A new roof (actually five new roofs, including the large decks) had to be put on immediately after all the old roofing, in multiple layers of felt and asphalt from at least thirty years of re-roofings, was removed. All the approximately 200 casement window frames were rusted on the inside and outside, and had to be sanded down by hand, primed, and painted, and their crank mechanisms cleaned, adjusted, and lubricated. About thirty panes of glass were broken or cracked and were replaced with the same single-pane pieces.

### Water ingress

Much of the exterior stucco showed cracking and some areas had mold growing on them. A lot of the interior plaster surfaces, especially the window lintels, at their best had effluorescence, and at their worst had large holes where water ingress had removed the stucco and cement layer up to the wire lath support. It goes without saying that the entire interior required painting which was no small task

given the fact that much of it had to be preceded by extensive periods of hand-sanding and plastering to repair damage and cracking, some of which was perhaps caused by allowing the temperature to drop in the winter. Once all the problems above had been addressed, including exterior stucco repair, our most vexing problem became apparent. During driving rains, small amounts of water continued to come above the top of the window frames, damaging the plaster lintel, marking the inside of the windows with rust and plaster stain lines, and then damaging the thick wooden sills below. This wasn't only an aesthetic annoyance; we were concerned that there could be structural damage to the lintels and other steel sections at and above the level of the tops of the window frames. To make matters more confusing, the sons of the original owners, who lived in the house until they were young adults, clearly remembered that up until they moved out in 1955 there were no interior water problems or noticeable plaster damage.

We invited some well-known Manhattan restoration architects to come out to assess the reason for this problem and design a solution, but they were unable to find the reason for the water ingress. We finally enlisted the services of a Yale University architect, who after examination of the blueprint details (there were about sixty blueprints originally for the house; we have about thirty of those) followed by an exterior test cut. The architect determined that the problem was that when rain water, either by capillary action or by rain force, got above and behind the exterior window drip edge. And it would seep down in the opening between the window frame and the lintel, and proceed to run its course inside the wall from there. This had not happened for the first twenty or thirty years of the house's existence because this window frame - lintel gap had been sealed with a mastic cement, which over time had dried up and deteriorated in many places. This problem could have been avoided if the original in -





Left and right: views of the interior.

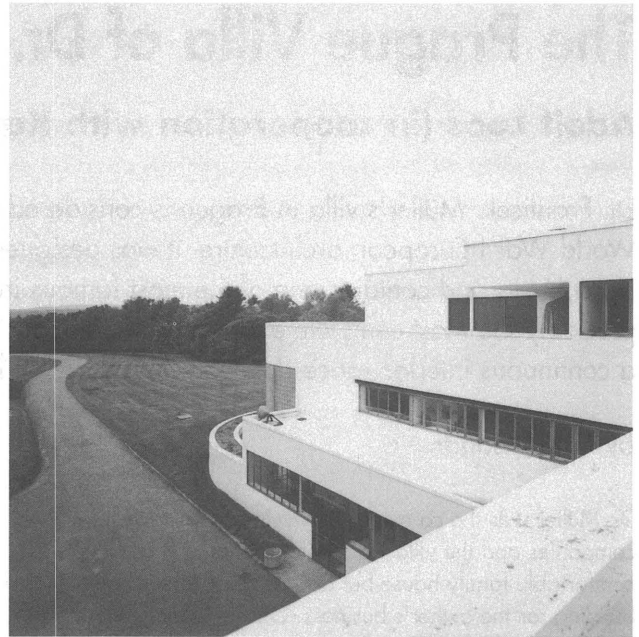
wall copper flashings had extended far enough to wrap under the window drip edges, but they didn't. Although it was a lot of work, we were determined to finally resolve this problem, and during the summers of 1998 and 1999, cuts were made above all the windows. The lintel and window frame tops were sanded and painted, and lead-coated copper flashing that wrapped around the window drip edges and went up along the steel lintels were installed. This solved the rain ingress problem even before the final step, which was cementing the cut areas shut and matching the surrounding stucco texture. Our delight at having this finally resolved was compounded by the fact that during the opening of the areas above the windows, it became obvious that the interior concrete was extremely tough and in excellent shape, and in most areas so was the interior steel. - In some cases it still had its original red primer paint layer undisturbed. We were told that this was because the water, which had been entering, ran through, never sitting nor pooling within the wall. With the water ingress stopped, we turned our attention to a major aesthetic issue. In the 1950s or 1960s, all the deck and roof parapet tops had been covered with tin capping, perhaps in a mis-directed attempt to stop water ingress above the windows. Our assumption all along had been that the original pre-cast concrete coping sections had deteriorated decades ago, and been thrown out. We were delighted to discover that these original sections remained under the tin cap, and most required only relatively minor repair and pointing. In the few of these 41 by 15 by 3 - inch pieces that were so damaged that re-pouring was required, we saw that they had been made with stainless steel rebar, perhaps the reason for their longevity. This exposure of the original precast copings on all roof and deck parapets was done this last summer, and made a great aesthetic improvement to the house, not to mention making the large decks more attractive and comfortable.

### Lessons to learn

We learned a few general lessons from the repairs and renovations that we have undertaken. First, we discovered that one cannot be afraid to physically dig into the house in an attempt to discover a problem. A few test holes, easily made with a high-speed diamond blade and a small electric rotary hammer or even a hand chisel, can be easily repaired and often illuminate the reasons for a problem not evident from testing, external viewing, or blueprint study. Secondly, it became obvious that the more mechanical the solution, the better. For example, we insisted that caulking be always a second line of defense after lead-coated copper flashing was installed, and never relied on by itself. Third, we learned that the closer to original materials one uses, the better. - or example, we ignored counsel by several sources (including the architect who discovered the reason for the water ingress problem!) to 'solve' stucco and water issues by coating the entire house in styrofoam and synthetic stucco. Not only did we not want our house to have the external texture of Disneyland structures, but we also didn't want to have any problems hidden from view. In addition, knowledgeable workers stressed to us the importance of not putting anything on masonry that does not breathe. A couple of experienced masons, and some scaffolding and an electric cement mixer (both of which we own and have paid for themselves several times over), are all that are needed for highly satisfactory concrete and stucco repairs.

### Sunset watching

Living here is pretty much exhilaration every day. The house sits on 21 acres about one hour by train or car North of mid-town Manhattan, at the top of a long driveway. The approximately 200 square feet of living room glass in the West wall alone make the lovely hill-top setting an integral part of being inside. The upper decks provide views of distant hills and the large reservoir to the



North. The house faces West, so sunset watching is a daily thrill for us.

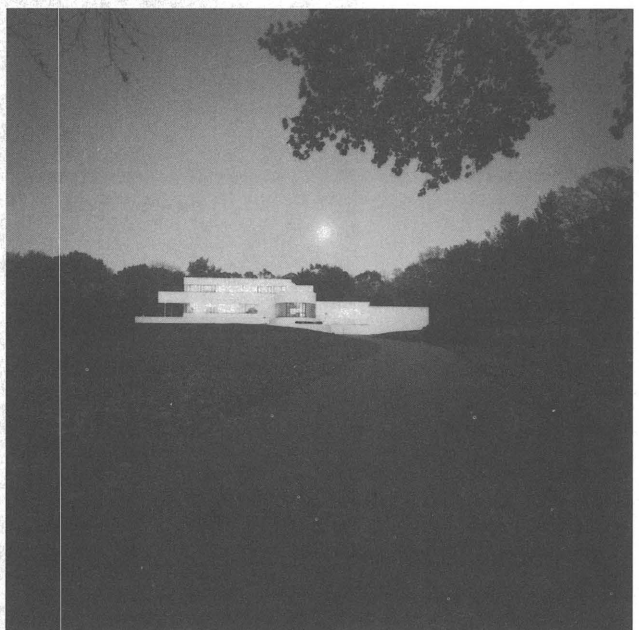
Both the exterior and interior are, in layman's terms, powerful, serene, and dynamic all at the same time. The interior's simple and large flowing spaces go up nine and ten feet to the ceilings. The exterior, with its cantilevered master bedroom wing balanced in a powerful asymmetry by the large, windowless mass of the indoor squash court on the opposite end of the house, appears to thrust forward, led by the (in my opinion, Soviet Constructivist-inspired) large curved middle section that houses the bar room, dining room, and main entertaining deck.

The powerful horizontally of the structure makes it seem firmly anchored to the ground, while at the same time its white colour and elevation of about ten feet above the driveway and front entrance lawn level make the house appear to float.

Despite the fact that the original tennis court is in rough shape and the original swimming pool is now keeping hundreds of frogs happy, there is no lack of recreation in and around the house. The indoor squash court is in playable condition and has its own observation deck (Mandel was a sports enthusiast). Furthermore the house has a billiards, a library, a sleeping deck for nice nights, and star and planet observing from a telescope on the large curved deck - with vibration even at high magnification not a problem in a steel and concrete house built on a rock ledge.

The house was designed for three maids and a chauffeur, so when my wife and I have time left over from taking care of our children, from renovation, and from recreation, we become the servants, as well as the caretakers, owners, and admirers of the Richard Mandel House.

*Eric Brill, the Richard Mandel House, one hour by train of car from mid-town Manhattan, New York, USA.*



# The Prague Villa of Dr. Müller

**Adolf Loos (in cooperation with Karel Lhota)**

Dr. Frantisek Müller's villa in Prague is considered to be one of the most important examples of post World War I European architecture. It was designed by Adolf Loos in cooperation with the architect Karel Lhota and contains one of the most famous interiors of modern architectural history. The villa is probably the most complete example of Adolf Loos's theory of living space, which he called Raumplan; a continuous interior space delineated by different levels and room heights.

*by Karel Ksandr*

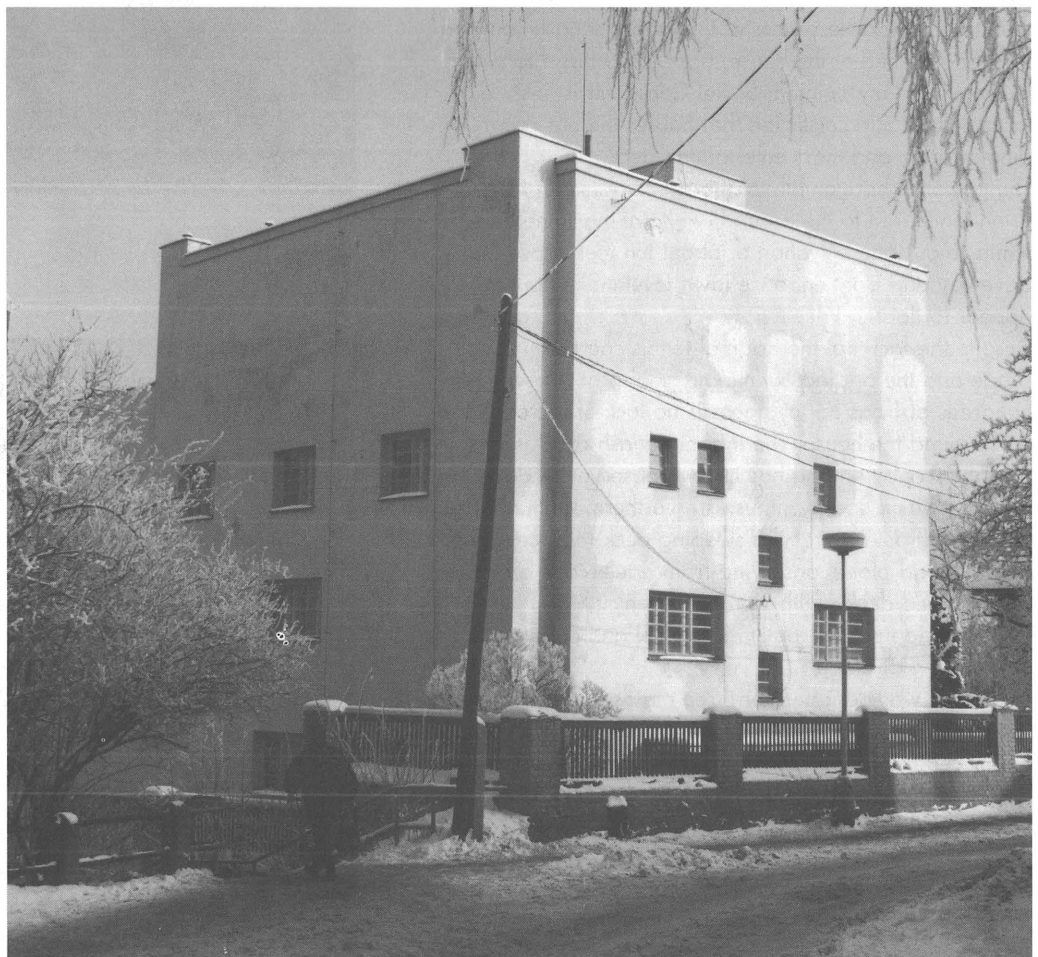
Dr. Müller was the co-owner of two important Czech building companies and the villa was designed not only as a comfortable family house but also as a representative building for the owner's business. On the recommendation of Karel Lhota, the building design was entrusted to Adolf Loos, the foremost architect of his time. Although nearly seventy years have passed since the villa was completed, it is undoubtedly of great architectural worth. It was designed at the time when Adolf Loos was at the height of his artistic and theoretical abilities and is a significant example of European architectural development. For this reason, in 1995, the government of the Czech Republic declared the Müller Villa to be a National Cultural Heritage Monument and is currently preparing a proposal for the building to be

included in the UNESCO list of World Cultural Heritage Monuments.

The Prague City Council bought the house in 1995 and subsequently charged the Prague City Museum with its management. The museum then had the task of sensitively restoring this outstanding monument of world significance by spring 2000 and open it and the Adolf Loos Study and Documentation Centre created within it to the public.

## **Historic Monument installation**

The Müller Villa, created on seven levels, stands independently of its neighbours on a sloping site surrounded by a garden. It has a rectangular ground plan of three sections. Of primary importance in terms of world



Villa Müller, view of the exterior. Photo: Karel Ksandr.



Villa Müller, view of the interior. Photo: Karel Ksandr.

architectural history is the unusually complete original state of the building. Not only have there been no structural additions or alterations but the interiors and the fixtures and fittings have also been largely preserved.

The Müller Villa will be presented as a Historic Monument installation showing the authenticity of Loos's architectural output as well as the importance of the building as a turning point in the artistic and philosophical movements of the early twentieth century. The villa and its individual parts have been preserved in a relatively satisfactory state without any destructive adaptations or reconstructions. The building is stable and no fundamental technical failures have been found. The state of the construction materials corresponds to the age of the building. The interior of the building has been almost completely preserved in its original state as well as an essential part of the original fixtures and fittings. The original essence of the building has been saved along with many of the original technical fittings and examples of the built-in furniture. Several individual pieces of furniture, which were removed by government agencies during the intervening years, have been found and returned.

The value of the building lies in the scale of its completeness and its contemporary physical state enabling a consistent restoration programme preserving the maximum quantity of its original components. The restoration of this precious monument is conditional upon the consistent preservation of all the original details and the sensitive replacement of those parts, which have been lost, or, for technical reasons, have had to be replaced. This will be achieved according to the artistic or documentary value of the complete monument, its reliable identification and its current condition.

### Technical infrastructure

Within the reconstruction of the Müller Villa as it is, parts of its exteriors, components and surroundings, first of all we must consider the consolidation of the building and the conservation of the original materials to an adequate extent and then (based on an exact evaluation from special surveys)

we must consider adjustments to the character of the reconstruction.

It has proved necessary to renew the layer of plaster on the front facade and replace part of the boundary retaining brick wall; parts of the upper layers of the terrace hydroinsulation, originally made of mastic asphalt have been replaced with modern materials and so on. The extent of the reconstruction work has been carefully considered after consultation with the Department for the Care of Historical Monuments. It is not only the artistic value of the building, which is considered but also of fundamental importance is respect for the preserved original materials.

The characteristics of the criteria for the method of an 'architectural restoration' of a building are to protect the original materials as far as possible and to replace them, where necessary, with materials of a similar type (for example, plain white tiles in the bathrooms).

The reconstruction of the Müller Villa has been carried out on the basis of a detailed inventory of all the components of the building including detailed specifications of the restoration work required and the manufacture of replicas of missing elements.

Great attention has been paid to the reconstruction of the villa's technical infrastructure in order to create a working environment within the building. Such reconstruction work carries a considerable risk of damaging the internal fabric of the building. Commonly, the reconstruction of a building's technical infrastructure cannot be carried out without drastic intrusion into the original construction and in many cases such damage is irreparable. The restoration project for the Müller Villa is designed to use the existing routes of the original distribution system as far as possible. Where new routes were necessary, they have been placed behind the building's facade. In some rooms, for example the family bathroom, the pipework will not be replaced in order to conserve the wall as well as the fact that within the framework of the exhibition, the bathroom will not be in use. However, a different situation pertains to the heating system. Because an optimal temperature must be maintained in the villa during the winter months, it has been necessary to install two new gas boilers in the laundry room, which has been the greatest alteration made to the villa during the restoration project. Thanks to this the original boiler room of the villa has been saved as a technological exhibit in its original state and situation within the building.

The restoration of the garden, its terraces, fencing and planting according to the original plans from 1929 and 1932 is a complementary part of the whole villa project. Consultations between the Prague City Museum, the Department for the Care of Historic Monuments and various experts from the Czech Republic and abroad have taken place throughout the term of the project. The building and its garden will not only be preserved as a monument and a study and documentation centre for Adolf Loos's work but it will also be used, within strict conditions, i.e. that no damage to the fabric of the building or its fixtures and fittings would be incurred, as a venue for cultural activities corresponding to the significance of the building.

# A house searching for survival

## The Plight of the Richard and Dion Neutra VDL Research House II

After a disastrous fire in March of 1963, the 30 year old family home and office of Richard Neutra on the shores of Silverlake, in Los Angeles, was so damaged that it had to be bulldozed to the ground level slab. Neutra was over 70, and the thought of having to recreate his office and rebuild after such a devastating loss was almost too much.

After some months of reflection and research, his son managed to convince building officials to allow reconstruction on the same footprint despite many lapses in conformity with the then current ordinances.

by *Dion Neutra*

To realise the reconstruction we rounded up as much insurance money as possible. By mid 1964 we launched into the reconstruction with many subtle changes from the original, too varied to fully discuss here. Some of the main changes were the relocation of the office to the Neutra Office Building, built in 1950 on nearby Glendale Blvd; a reorientation of the main openings on the second floor to the rear patio garden; the introduction of a rear balcony off the master bedroom; and an increase in the size of the kitchen. Further changes were opening up of the main stair and redesign of the rear stair; the introduction of water on every level; copious use of mirrors and reflective glass and finally the introduction of 2-story high-automated louvers to the west front.

My family and I lived on the premises for the two years of reconstruction daily supervising the contractors forces in the minutest detail. My time was spent soliciting support and making adjustments in the design as more and more participants offered their materials for incorporation. It was

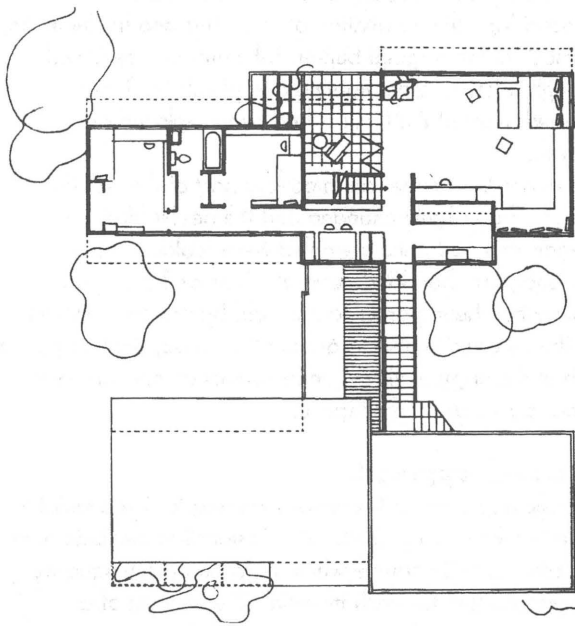
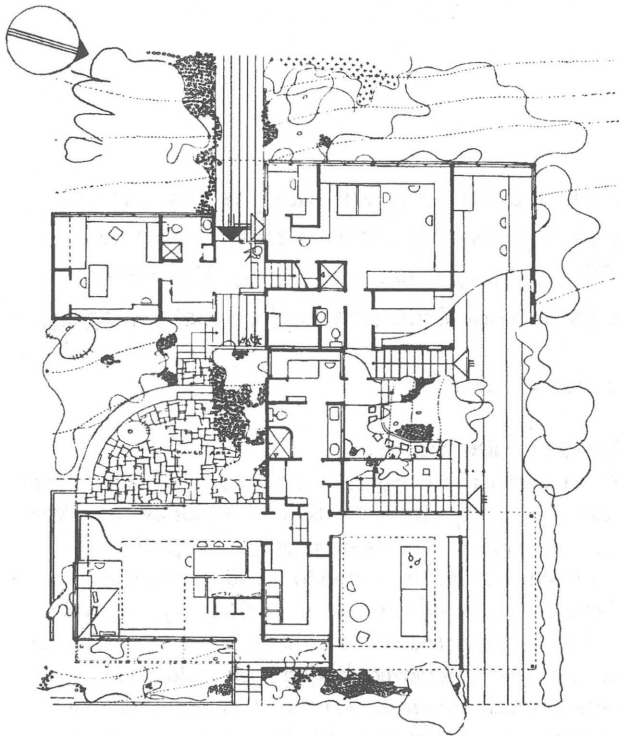
an unprecedented opportunity; think of it - an architect growing up in this environment; living and enjoying its every detail; being offered the chance to redesign his setting after a generation of use! It was one of the most stimulating interactions that I had during my 30-year professional association with my father. Most of it was by mail, since my parents were travelling much in this period. The work was completed in 1966. My father enjoyed living in the new house when in town until his death in 1970.

### Open house

In the late 1970s, it was decided to chart a fate for this house. It had been a Mecca for 45 years by then, of modernists and tourists the world over. My mother entered into a life estate arrangement with Cal Poly University at Pomona. She would live out her life in the house in exchange for tax savings. The university would take over upon her death, and hold the house open as an educational facility available to the public for regular visitation, and maintain it



The rebuilt V.D.L. House, 1966.



Plans: ground floor and upper floor.



Porch with view over the lake.

in the spirit of the house as redesigned by father and son. I attempted for years during the 1980s to engage them in a planning process for what they would do once they took over the project, but no one really took up the matter. When my mother died in 1990 leaving the house and a small endowment, it was months before a security system was installed or anyone took up residence. The house has never had a full-blown docent program organized and for years stood without any maintenance at all. It was only recently that the school found funds from within its maintenance budget to replace the roof, which had started to leak some years before. No meaningful public outreach program to raise funds has occurred to date, and visitation is by appointment only even to this date.

### Funding

Through my efforts, together with the University, we had the project declared City Cultural Monument No. 640 on March 18, 1997, some 34 years almost to the day, after the date of the fire. There are no funds for restoration associated with this honour, but it was hoped it would be easier to attract funding; to no avail to speak of so far. Systems and installations now 30 years old, and in need of replacement or repair had slowly broken down. The house was in a desperate situation last year when I managed to get it listed on this years '100 Most Endangered World Monument Sites' by the World Monument Watch; which publishes a biennial list of these prestigious sites the world over. This is the youngest building in the current list, and one of only six in the US. Others are thousands of years old. Again, no funding goes automatically with this honour, but for those projects with on-going or partially funded programs, some matching funds are sometimes associated with the WMW program, which is just now reviewing the list to decide where to place its monies.

We have to show some active program of creating funding if we hope to become one of the monuments worthy of attracting matching funds. I am exploring a Holland-America connection in hopes of reviving a reprise of the original scenario which gave rise to this remarkable building in the first place; a gift/loan of Cornelius Van der Leeuw (the original VDL), of US \$4000 in 1930, would today be worth US \$400,000! This amount would just about solve our immediate problem, at least to where the house and grounds would then be back to its 1966 condition! It remains to be seen how a larger endowment can be created to fund further maintenance and support for public outreach and docent programs needed to support this remarkable house on into this next century. We are actively soliciting other sources of funding as well, as this is written, and any help or suggestions readers can offer would be gratefully accepted. Please contact me or the University via our website: [www.neutra.org](http://www.neutra.org)

*Dion Neutra is an architect and Executive Consultant, Institute for Survival Through Design  
2440 Neutra Place Los Angeles, CA 90039.  
P/F: 323 666 1806, E [DionN@aol.com](mailto:DionN@aol.com)  
I [www.neutra.org](http://www.neutra.org)*

# A ship on the desert

## The Kaufmann House Restoration

The Kaufmann house is located in Palm Springs, California, and was originally designed by Richard Neutra in 1946. It is among the most important existing examples of Modernist architecture in the United States, and is considered among the greatest of 20th Century American houses. The recently completed six-year restoration has returned the house to its original form, size, and aesthetic integrity.

*by Marmol and Radziner, Architects and Brent and Beth Harris, Owners*

Originally conceived as 'a ship on the desert', the house drew its aesthetic identity from, in Neutra's words: 'juxtaposing a foreign, man-made construct onto a wild, unrefined, natural setting'. The overall challenge of the restoration was to recreate this dialogue between nature and sculptural, synthetic space. However, what was once sparsely inhabited, rugged desert in the late 1940s had been transformed into a suburban residential landscape when the restoration project began in 1993.

The clients and the architects developed a philosophy toward the restoration that emphasized meticulous reproduction of the original design. The original purpose of the home was as a winter retreat for department store owner Edgar Kaufmann, Sr. Ten years earlier Kaufmann had commissioned Frank Lloyd Wright to design Fallingwater, but for this second vacation home commissioned in 1945, he chose Richard Neutra for the design, against the wishes of his son. Unlike Fallingwater, the winter retreat was intended to be a lightweight structure, constructed of the most modern materials of the time. It was to promote Neutra's concept of the easy, flowing spaces, and it is said to be one of the purest realizations of Neutra's Modernist ideals.

### Original appearance

The house is perhaps most widely recognized because of photographer Julius Shulman's 1947 twilight image. This image and Shulman's other photographs of the house were invaluable tools for understanding the materials and details of the house at its completion in 1947. The original appearance of the house was re-established utilizing original drawings, specifications, and letters from the Richard Neutra Archive in conjunction with Shulman's photographs. Additions that were not part of the original design were removed to reveal the underlying 'bones' of the project and to attempt to assess what original materials could be salvaged. A primary goal of the restoration was to match the level of craftsmanship inherent in the original construction. Research was conducted to accurately recreate architectural components that were no longer in production using the most suitable technologies.

Shulman's twilight photograph was also an important point of inspiration for the owners of the house. It was that image which provoked them to undertake the extensive time and financial commitment of the restoration, one of the most ambitious and successful ever undertaken by private individuals in conserving a landmark modern home.

### Previous alterations

When the Kaufmann House was purchased in 1993, it had been significantly altered by its two previous owners. When the restoration began, the original 3,200 square foot residence had been increased to 5,100 square feet, and was cluttered with the addition of air-conditioning units and rooftop air ducts. Moreover, all of the interior finishes were either altered or removed, having been replaced by materials such as wall-to-wall carpeting and wallpaper. The original polished white concrete floors were extensively damaged from the installation of carpeting and linoleum tile, and much of the original built-in cabinetry was removed. Although a few original lighting and plumbing fixtures remained, most of the fixtures had been replaced or removed.

The exterior landscape, an important part of the Neutra vision, had also been changed and the desert plant materials that had once prevailed were replaced by a traditional suburban landscape. Portions of the original property had been parcelled and sold by previous owners, who then erected site walls around the house, decreasing the depth of the original views, and previous owners annexed exterior patios as interior space.

### Restoration approach

The basic approach to the restoration was to first attempt to save all of the original materials. Restoration methodologies were created to determine which restoration technique was most appropriate for each material. The concept of a restoration methodology was developed to:

1. define the existing damage to each material;
2. explain the state of the original material;
3. list the possible methods of returning the material to its original state including the estimated cost and time associated with each method;
4. draw a conclusion about the best method of restoration for that particular material.

In most circumstances, the conclusion of the restoration methodology was that it was necessary to replace a part or the entire material when all attempts to clean or repair the original had been exhausted. Typically, only the smallest possible portion of the material or fixture was replaced.

Three general methods of restoration were considered and used:

1. cleaning
2. repairing
3. replacing

Every effort was made to disturb a material as little as possible when returning it to its original condition. The restoration of the concrete floor exemplifies this approach in that each process was applied to different areas. Some sections were restored by a thorough cleaning, but in several places where the floor was damaged, the concrete slab was cleaned and then repaired by filling the voids and depressions with new material that matched the original. Many sections of the floor were so damaged, however, that it was necessary to replace them entirely. For those sections, fragments of the demolished concrete floor were used as samples to replicate the mixture of aggregate, cement, and additives in reformulating the replacement slab.

### **Re-fabrication**

In general, fixtures that were standard items in 1946 had to be custom fabricated. The reproduction of some original materials necessitated the construction of machinery to fabricate the material. Through detail drawings and specifications from the Neutra Archives at the Special Collections Department at the University of California Los Angeles, it was possible to obtain the names of the companies that initially manufactured many of the original materials and fixtures. When possible, the primary manufacturer was contacted to determine if they were able to assist with the restoration, and in some cases those companies were able to reproduce the original materials and fixtures based on archival information they had retained.

The crimped sheet metal fascia is an example of this process of re-fabrication. Although some of the sheet metal could be restored, in most areas it had to be replaced. Numerous sheet metal fabricators and metal crimping shops were contacted across the country. Samples of the original, crimped sheet metal material were sent to these companies in the hope of finding a match. At the same time, meetings were held with machine shops in Los Angeles to discuss the possibility of remaking a crimping machine to produce the sheet metal material. After nearly three months of research, a metal goods company was located in Missouri that produced a sample that was nearly identical to the original. Employing a machine that had not been used in nearly fifty years, the company reconditioned the machine to achieve a consistent accuracy for the volume required. After producing numerous control samples, the machine was able to consistently produce the crimping pattern to within 0.001 inch of the original material.

### **Material testing**

The same level of intensive research and rigor to achieve authentic reproductions of original building components and materials was applied throughout the restoration process. Other examples include re-opening a section of a stone quarry in Utah that had been closed since the 1950s in order to obtain the same coloration of stone used on the walls. Samples from the quarry were then taken to the Geology Department at UCLA where a petrographic analysis was done to confirm that the new stone matched the original quartzite.

Similarly, the original project specifications called for the application of a mica glaze coating on the exterior walls of the house. Previous owners had sandblasted nearly all of this very specialized coating off the house, and the only original sample of the coating was on an 8% x 10% section that had been protected by the addition of a bathroom. Utilizing this sample, it was determined through material testing and analysis that the glaze was comprised of mica chips which were sprayed onto a clear, paint coating. To reproduce the original finish, a mica mine was located through the U.S. Bureau of Mines. Samples of mica chips were obtained from the mine and a microscopic analysis was done to compare the original mica chips to the new samples. Several mock-up tests were then completed in order to perfect the original technique of re-applying the glaze onto the exterior plaster wall.

The Kaufmann House restoration was completed in the spring of 1998, and has been honoured by the American Institute of Architects on both the state and national levels. The project received the 25-Year Award and a Merit award for preservation from the AIA California Council, and an Honour Award for Preservation from the National AIA. Neutra stated that the Kaufmann House was intended to be 'a machine in the garden'. It was a meticulously crafted sculpted object whose geometrical forms contrasted greatly with the Colorado desert landscape. The restoration of this architectural icon required not only the site transformation from a desolate desert landscape to a crowded suburban neighbourhood, but also the understanding that only with great care, knowledge and time would this modernist treasure be fully realized in its original distinction.



# More modern houses

The following is a first part of a shortlist of more modern houses with public access that we know of. If you have additional information on other accessible modern residences please let us know. We hope to publish further parts of our Modern Houses files in future editions of the Journal. Please check opening hours and so on before planning a visit, as these are subjected to frequent changes.

## **Farnsworth House, Plano III, USA**

The Farnsworth House is the first and most celebrated domestic structure designed by Mies van der Rohe after his arrival in the United States in 1938. An icon of 20th Century architecture, the overriding quality of the house is one of serenity, derived from its ordered logic and clarity of structural expression. The bucolic setting on the banks of the Fox River, landscaped by Lanning Roper, lends to the whole composition an aura of high romance. The house was designed in 1945-50 for Dr. Edith Farnsworth, and sold to Lord Palumbo in 1972, at which point it was equipped for the first time with Mies' furniture. There is a visitors centre located at the entrance of the surrounding sculpture park, where books and gifts can be purchased. Reservations required.

*Farnsworth House Estate, 14520 River Road, P.O. Box 194, Plano, Illinois 60545, P +1 - 630 - 552 8622, F +1 - 630 - 552 8687.*

## **Rietveld-Schröder House, Utrecht, The Netherlands**

This remarkable 1924 spatial experiment by Gerrit Rietveld has been carefully restored and is today a part of the Central Museum of Utrecht. The house can be visited upon appointment only, as no more than 10 people are allowed at the same time. Tours typically include a demonstration of the various spatial arrangements through operating the sliding walls. Open Wednesdays - Sundays 11:00 AM - 15:30 PM. For more information about the house see the article in this Journal, see pp. 26-27.

*Rietveld Schröder Huis, Prins Hendriklaan 50A, Utrecht. Visits by appointment only through: Centraal Museum, Postbus 2106, 3500 GC Utrecht, P +31 - 30 - 236 2310, F + 31 - 30 - 233 2006, E [info@centraalmuseum.nl](mailto:info@centraalmuseum.nl).*

## **Arthur Erickson House & Garden, Vancouver BC, Canada**

In 1992, a group of design professionals spearheaded efforts to rescue the home and garden of one of Canada's foremost architects from foreclosure and demolition. Today, the Arthur Erickson House & Garden Foundation is a registered charity, with the goal to preserve the house and garden as a unique cultural resource. The one-roomed house and dramatic, Japanese-inspired garden in Vancouver have been the principal work space and residence of Erickson for forty years, providing a place of inspiration, contemplation and reflection. Programming for public access includes tours of the garden from May to September on Thursday afternoons and every second Saturday by appointment.

*The Arthur Erickson House & Garden Foundation, 4049 West 12th Avenue, P.O. Box 39042, Vancouver, BC V6R 4P1, Canada. Call +1 - 604 - 738 4195 for reservations.*

## **Houses Esters and Lange, Krefeld, Germany**

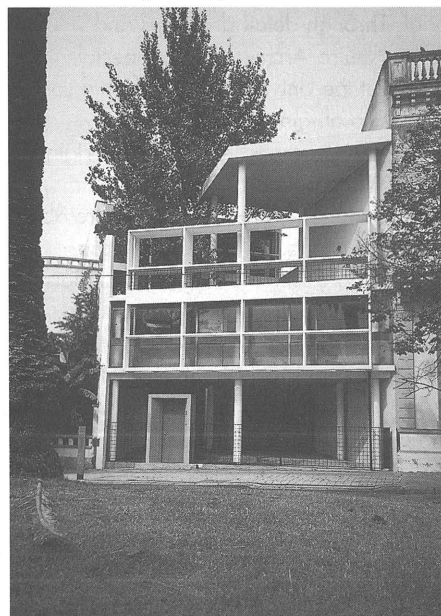
Two villas, designed by Mies van der Rohe in 1928, share a lush green site along the Wilhelmshof avenue in Krefeld. The buildings have recently been restored and adapted as museum pavilions for contemporary art. Both houses belong to the Krefeld Arts Museum and have similar opening hours. Please check for tours and opening hours.

*Haus Esters/Lange, Wilhelmshofallee 91, 47799 Krefeld, Germany, P +49 - 2151 - 770044, F +49 - 2151 - 770368.*

## **Willow Road, London, UK**

The restoration of Ernö Goldfinger's 1939 private residence in London is covered elsewhere in this Journal, see pp. XX-XX.

*The National Trust, 2 Willow Road, Hampstead, London NW3 1TH, United Kingdom, P +44 - 171 - 435 6166, E [twlgen@smp.ntrust.org.uk](mailto:twlgen@smp.ntrust.org.uk).*



Curutchet House, La Plata, Argentina. Photo: Wessel de Jonge.

## **Curutchet House, La Plata, Argentina**

The House for Dr. Curutchet in La Plata is an exceptional work within Le Corbusier's oeuvre. Designed between 1949-54, it represents a transition from his initial purist' interpretation of modernity in architecture to the 'brutalist' approach in his 1950s villas. The house is arranged around a tiny courtyard with a huge tree, that separates the living quarters from the doctor's practice. Facing a park, the street facade is a fascinating reinterpretation of adjacent turn-of-the-century houses. Today, the house hosts the provincial chapter of the

Architect's Union and can be visited on Mondays, Wednesdays and Fridays between 8 AM and 2 PM. Reservations are required for group visits.

College of Architects of the Province of Buenos Aires, Mrs. Marta Teresa Risso (Secretary), Avenida 53 no. 320, 1900 La Plata, Argentina, P/F +54 - 221 - 482 2631 or 421 8032, E arq@capba.org.ar, I www.capba.org.ar

### **Kaufmann House, Palm Springs CA, USA**

Besides the outstanding spatial qualities of the house and its interrelation with the surrounding desert, the pictures of Julius Shulman have been instrumental to the canonic status of Richard Neutra's 1946 Kaufmann House in Palm Springs, California. Owners Brent R. Harris and Elizabeth E. Harris kindly offered to show the house selectively to academics wishing to do serious studies of the home. Elizabeth Harris, who is a candidate for PhD at UCLA in Architectural History, wrote the modern restoration philosophy that guided the 5 1/2 year restoration by Leo Marmol and Ron Radziner architects of Santa Monica Ca, that is covered elsewhere in this edition of the Journal, see pp 55-56.

Mr. Harris may be contacted through E-mail, E harriskvg@home.com



Villa Savoye. Photo: Wessel de Jonge.

### **Villa Savoye, Poissy, France**

Le Corbusier designed the Villa Savoye in 1928-31, and after a radical restoration this impressive house reopened as a museum in 1997. Easily reached from Paris by subway, stop Poissy, and a ten minutes walk. Open daily except Tuesdays 9:30 - 12:30 AM and 13:30 - 18:00 PM.

Villa Savoye, 82 rue de Villiers, Poissy, P +33 - 1 - 396 50106.

### **Kentuck Knob, Chalk Hill PA, USA**

Kentuck Knob stands as an eloquent testimony to the genius of Frank Lloyd Wright. Designed in 1953 for the I.N. Hagen family of Uniontown, the house represents a refinement of the many principles of organic architecture explored by Wright throughout his career. It was built on a hexagonal grid by local craftsmen, and is entirely constructed of tidewater red cypress and native fieldstone, topped by a copper roof. The privately owned house is surrounded by a sculpture park and can be visited. It is very close to Falling Water. Reservations recommended.

Kentuck Knob, P.O. Box 305, Kentuck Road, Chalk Hill, PA 15421-0305, USA, P+1 - 412 - 329 1901.

### **Pope-Leighey House, Mount Vernon VA, USA**

Twice dismantled and rebuilt, the 1941 Pope-Leighey House is one of Frank Lloyd Wright's affordable Usonian models. The house was originally built in Falls Church, near Washington DC. After it was deeded to the National Trust by the second owner, the house was moved to Mount Vernon, Virginia. The house reopened to the public in 1996 after it had been totally rebuilt to overcome glaring structural faults caused by improperly prepared subsoil and an inadequate foundation.

Woodland Plantation, Mount Vernon, Virginia, USA

### **Kiefhoek Museum Dwelling, Rotterdam, The Netherlands**

The Kiefhoek Housing Estate, designed by J.J.P Oud in 1925 has been completely rebuilt in the 1990s. One of the houses has been faithfully reconstructed, featuring all kind of original details and fittings, and is open to the public upon appointment. Regular tours are available from ArchiCenter at the Netherlands Architecture Institute.

Museumwoning De Kiefhoek, Hendrik Idoplein 2, Rotterdam. Visits by appointment only through: VVV/ArchiCenter, P +31 - 10 - 4369909, F +31 - 10 - 4369896, E vvv@vvv.rotterdam.nl

### **Sítio Burle Marx, Rio de Janeiro, Brazil**

Large estate where the garden architect Burle Marx lived from the 1940s onwards. It is a one hour drive from Rio to a little Brazilian paradise. House and gardens were carefully designed by Burle Marx, integrating a botanic treasure, historic buildings, modern architecture and a large and surprising art collection, both modern and historic. The estate has become a national monument and can be visited in guided tours, although appointments should be made in advance.

Sítio Roberto Burle Marx, Estrada da Barra de Guaritiba 2019, Rio de Janeiro, Brazil, P +55 - 21 - 410 1171, F +55 - 21 - 410 1412

### **Casa das Canoas, Rio de Janeiro, Brazil**

In the hills above Rio, surrounded by dazzling vegetation, between the beach and the mountain of Gavea, lies the house Oscar Niemeyer built for himself in 1953. It is spaciouly laid out in a free and organic shape around a large piece of rock. The nature penetrates the house and vice versa. According to the Belgian critique Marc Dubois, this house is the most sensual construction, perhaps even the most erotic house ever built by a famous architect.

Casa das Canoas, Estrada das Canoas, km. 2, Gavea, Rio de Janeiro, Brazil. Visits should be arranged by the Niemeyer Foundation, P +55 - 21 - 509 1844, F +55 - 21 - 509 6445.

# Japan: exhibition of modern architecture



The DOCOMOMO Japan working group has been actively meeting and forming concrete plans since September in 1998, under the condition to cooperate with the working committee of the architectural history and theory of the AIJ (Architectural Institute of Japan). Based on the challenge to select twenty examples of modern architecture in Japan as proposed by Dennis Sharp, our working group of ten members including architectural historians and practicing architects, have held monthly meetings to discuss and debate about which works should be selected. To select 20 representative works of modern architecture is of course very difficult, not only for us in Japan, but for all the other countries too. DOCOMOMO Japan intends to continue to select and create a national registry of additional important works as our primary aim.

Further, in order to finish the provisional period of organizing the DOCOMOMO Japan Working Group, we organized an exhibition entitled 'Modern Architecture in Japan as Cultural Heritage', which displayed the twenty selected works at the Kamakura Modern Art Museum (which is one of 20 selected works). The exhibition period was from 6 February to 26 March 2000, this spring.

The exhibition executive committee, chaired by Dr. Hiroyuki Suzuki, Professor of Tokyo University, included notable Japanese architects as Mr. Kenzo Tange, Mr. Shoji Hayashi (Nikken Sekkei), Mr. Seizo Sakata (Sakakura Associates) and the coordinator of the DOCOMOMO Japan, Dr. Hiroyasu Fujioka, Professor of Tokyo Institute of Technology. The exhibition was organized by an exhibition working, including members of the DOCOMOMO Japan Working Group. Thanks to efforts of our chair Professor Suzuki and other members, we received sponsorship from major construction companies who actually constructed modern architecture in Japan.

The exhibition aimed to achieve the following four goals (As articulated by Mr. Hiroshi Matsukuma, architect, Maekawa Associates; exhibition curator and member of the DOCOMOMO Japan Working Group):

1. To enlighten the public about the historic importance of modern architecture and its critical need for conservation to avoid destruction (through the exhibition of recent photographs of the selected works and its context in Japan).

2. To explain the criteria for selection and how they establish a framework which physically formed modern Japan (to clearly explain the reasoning for the broad scope of the 20 examples).
3. To highlight the importance of modern architecture in the context of everyday life.
4. To reinforce the significance of architectural production as a cultural record/artifact of modern history to the young generation (by exhibiting original documents, drawings and models).

For me personally, to work for DOCOMOMO in Japan has been a tremendously enriching experience. The opportunity to be able to visit various architects' offices and see original drawings and documents first hand has been both memorable and invaluable to understand these works. I was deeply moved by the sincerity and passion of the architects who sought to form a modern society in Japan. At the same time, I must say that these documents are in serious danger of being lost forever because there is no architectural museum to either show or preserve such drawing collections in Japan. I sincerely hope that this exhibition is one step towards establishing such a museum/archives in Japan in the near future.

The DOCOMOMO 20 Japan Exhibition, held at the Kamakura Modern Art Museum from 6 February to 26 March 2000, has had an audience of over 10,000 visitors in two months and was widely introduced by NHK (Japanese Television) and other mass media. The name of DOCOMOMO has been gradually popular in Japan. We are planning the exhibition to go to several other places in Japan this through year.

Especially for the exhibition a very beautiful publication was made of the twenty selected projects, entitled *DOCOMOMO20JAPAN*. The catalog of the exhibition includes a preface by Hiroyuki Suzuki and an essay by Hubert-Jan Henket.

*(Report by Kenji Watanabe, architect, PhD (Tokyo University), AAGraDip (London), and member of the DOCOMOMO Japan Working Group, International liaison)*

# Ireland: set backs and web sites

Following the Stockholm Council meeting, our Chairman wrote to *The Irish Times* expressing concern about the scheduled extension and alteration of Dublin Airport Terminal (see DOCOMOMO Journal 20, page 23). See [www.ireland.com/newspaper/letters/1998/1024](http://www.ireland.com/newspaper/letters/1998/1024) for a response to the letter. For an outline description and photographs of the original 1940 terminal, the first major modern movement building in Ireland, see [www.archeire.com/archdublin/20thc/airport](http://www.archeire.com/archdublin/20thc/airport). The issues surrounding the planning appeal, which the Irish DOCOMOMO Working Party advised upon, are set out at [www.ireland.com/newspaper/ireland/1998/0810](http://www.ireland.com/newspaper/ireland/1998/0810).

On 26th January 1999, An Bord Pleanála (the Irish planning appeals board) rejected the advice of its senior planning inspector and granted planning permission for the new pier extension. This was a bitterly disappointing result, as the inspector had recommended in his report that 'the proposed development, by reason of its siting, design and external finish, would seriously detract from the setting of this important building and would seriously obscure the remaining uninterrupted view of the air-side elevation.' An Bord Pleanála's decision was widely criticised and seen to be bad.

The Heritage Council subsequently took up the challenge and, advised by Dr Sean Rothery who spoke about the Dublin Airport Terminal at our Dessau Conference, has been engaged in negotiations with the airport authorities with a view to ameliorating the worst effects of the proposed

development. Building work has not yet begun, but, sadly, it's only a matter of time.

In June 1999, during the bank holiday weekend, even worse was to happen. Archer's Garage, a two-storey, 'deco moderne', former motor garage, built in 1949 on a prominent (and now valuable) corner site in the heart of Dublin, was illegally demolished - despite having the legal status of being listed for 'preservation' (the highest protection an Irish building can enjoy under planning and development legislation). There followed widespread public outrage, including calls for the developer to be imprisoned. Even Government ministers were forced to comment. The saga has become a national test case for all of our listed buildings, as Archer's Garage is set to become the first Irish building required to be reinstated in facsimile, so as to restore the legal status quo ante. Interesting philosophical (as well as practical) questions arise. The Irish DOCOMOMO Working Party is advising on the reconstruction proposals. Rebuilding must be completed by 1st September 2000. Extensive details of the controversy are posted on the web through the 'Irish Architecture' forum at [www.archeire.com](http://www.archeire.com).

To end on a more positive note, the Irish Working Party should have its own web site 'up' by the time you read this. Visit us on [www.archeire.com/docomomo](http://www.archeire.com/docomomo).

*(Report by Shane O'Toole, coordinator Irish DOCOMOMO Working Party)*

# Ontario: awakenings!!!

After a short period of dormancy, during which Ontario members were pursuing the principles of the organization in their individual work, the working party has reawakened. The Ontario Canada Working Party had been ambitiously set up a number of years ago in Toronto. Its initial direction was to recommend significant buildings for recognition by the international body of DOCOMOMO. A collection of 14 buildings representing the diversity of architecture from the Modern era in Ontario was submitted for inclusion on the international 'Barcelona' register. Subsequent initiatives included a video project in collaboration with the Architectural Literacy Forum, and guided tours of Modern buildings in Toronto. After that was done, the energy of the group went into efforts to save threatened buildings. The group lobbied successfully to get some threatened buildings designated as heritage buildings by Toronto City Council, but each time the initiative was too late. The prime examples are the Union Carbide Building (Shore & Moffat, 1958), the Anglo Canada Insurance Building (James Murray, 1953) and the Salvation Army Headquarters Building (Parkin, 1957). All of these buildings are now demolished.

It became clear that the efforts to protect threatened buildings would continue to be unsuccessful without broader based

support at a municipal level. The lobbying actions of DOCOMOMO Ontario appeared at times to alienate both the planners and the local heritage boards, and no direct support was forthcoming. Without this support the Ontario Working Party suffered the burnout of a few of its active volunteers.

The launching of 'DOCOMOMO Ontario News' in e-mail format in December 1999 was an initiative to strengthen the network of individuals and organizations committed to the principles of conserving sites from the modern era, and to help build a broader base of support. The newsletter featured subjects such as recent lobbying activities in Toronto, a national report on Modern Heritage Initiatives, Ice Hockey Arena research, and participation in the Association of Preservation Technology conference in Banff. To further set the activities in Ontario within a national context, the newsletter also reported on initiatives in Vancouver and Winnipeg. We have received an enthusiastic response to the newsletter, and are optimistic it will provide both focus for activities from across Ontario and a forum for exchange.

*(Report by James Ashby, coordinator DOCOMOMO Ontario Canada)*

# Netherlands: F.J. Peutz celebrated

After two successful excursions, to the Groningen Technical Schools and to Rietveld's Academy of Fine Arts in Arnhem, DOCOMOMO organised a third excursion to the southern city of Heerlen last October as a tribute to the Dutch architect F.J. Peutz. The excursion was well attended with about 50 participants from all over the country.

As the centre of a mining district, Heerlen counted quite a number of young engineers with their families who, by the 1930s, were surprisingly appreciative of modern living. Nic Tummers in his introductory lecture explored the local cultural developments that explain some of the particular aspects of modernity in this rural and traditionally catholic part of the country.

In his professional life, Peutz was a loner. His works vary widely in terms of architectural conception and he worked in traditional as well as modern styles at the same time. Although some of his works are stunningly modern, like the 1935 Schunck department store, others appear quite traditional on first sight, although closer inspection often reveals original ideas.

Schunck's Glass Palace, probably his best known building, today stands empty at Heerlen's market place, in sharp contrasts with the neighbouring medieval church tower. Despite the loss of its sophisticated steel-and-glass envelope, this building has not lost the essence of its strong expression

of modernity. The re-use of recent architectural heritage is particularly vexing in an area that suffers the economical problems of an obsolete mining area. Heerlen must be praised for its efforts to relocate some cultural institutions to this building, which will be refurbished after a design of Jo Coenen and Wiel Arets, both born in Heerlen.

The excursion started at Peutz's 1937 Royal Theatre, with its particular rendering in natural grey cement. The Annual DOCOMOMO Lecture was scheduled at the 1932 Retreat House, that sits beautifully on a hilltop overlooking the down town area. Also this building is due to be vacated, and a new use has not been found yet. The tour included further visits to the 1951 St. Anna Church and Peutz's own house 'Op de Linde' of 1931, and was concluded by a reception at the Heerlen Town Hall, that was built as a result of his series of no less than 120 designs between 1936 and 1942. This building shows how in the hands of one architect modernity was blended with tradition, though in a highly individual manner. With its rational concrete structure and neo-classical decorations on the outside it is one of the most particular buildings of the 20th Century in our country, that reminds the works of Plecnik in Ljubljana.

*(Report by Wessel de Jonge, member of DOCOMOMO-NL)*



Department Store Schunck in its original splendour (arch. F.J. Peutz, 1935)

## 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 31-30-698 33 57 (Mon.)  
31-78-613 9970  
f 31-30-691 61 89/ 31-78-613 9970  
e m.kuipers@tss.unimaas.nl

Maristella Casciato, chairperson

#### International Specialist Committee on

##### Technology

Ola Wedeburn, chairman  
c/o address 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 address 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 54-11-7972514 / 54-11-7823654  
f 54-11-7962316

#### 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 <http://www.asro.kuleuven.ac.be/rlcc/docomomo/rlccg.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 55-71-2473803  
e docomomo@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**

James Ashby, coordinator  
Suite 403  
Tecumseh Road W.  
Windsor, Ontario  
N9C 2B4  
Canada  
p (591) 977 66 56  
e JamesA@hfmvgv.org

**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 Sedlak, secretary  
Brno University of Technology  
Faculty of Architecture  
Porici 5  
600 00 Brno  
p 420-5-42142554  
f 420-5-42142125  
e sedlak@ucit.fa.vutbr.cz

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 ola\_wedebrunn@arkitektskolen@  
karch.dk  
i [http://www.home5.inet.tele.dk/  
michotto/DOCOMOMO\\_DK\\_-  
\\_modernism\\_ar.html](http://www.home5.inet.tele.dk/michotto/DOCOMOMO_DK-_modernism_ar.html)  
i <http://www.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 [http://www.periferia.org/  
organizations/dcmm.html](http://www.periferia.org/organizations/dcmm.html)

Gustavo Luis Moré, president  
Marcelo Albuquerque, 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 Standertskiöld, coordinator  
Museum of Finnish Architecture  
Kasarmikatu 24  
00130 Helsinki  
p 358-9-85675100  
f 358-9-85675101  
e srmtutk@kaapeli.fi

#### **France**

DOCOMOMO French Section  
Fabienne Chevallier, secretary  
Sorbonne Institut d'Art  
3, rue Michelet  
75006 Paris  
p 33-1-40788278  
f 33-1-53737113  
e fabienne.chevallier@wanadoo.fr

**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 docomomo@t-online.de  
i <http://www.docomomo.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 36-1-2127613  
f 36-1-2127614

#### **Iberia**

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

Fernando Aguirre, chairman

#### **Ireland**

Irish DOCOMOMO Working party  
Shane O'Toole, coordinator  
8 Merrion Square  
Dublin 2  
p 353-507 40133  
f 353-507 40153  
e docomomo@ireland.com  
i [www.archeire.com/domomomo](http://www.archeire.com/domomomo)

## 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 <http://www.as.roma2.infn.it/DOCOMOMO/docomomo.html>

### **periodical:** *DOCOMOMO Italia Giornale*

Sergio Poretti, president  
Maristella Casciato, secretary  
Luca Veresani, treasurer  
Margherita Guccione  
Christiana Marcosano Dell'Erba  
Giorgio Muratore

## Japan

DOCOMOMO Japan (provisional)  
Dr. Hiroyasu Fujioka, coordinator  
Tokyo Institute of Technology  
Department of Architecture  
Faculty of Engineering  
2-12-1 Ookayama, Meguro-ku  
Tokyo 152-8552  
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 31-20-4285080  
f 31-20-6237614  
e docter@berlage-institute.nl

### **periodical:** *Nieuwsbrief DOCOMOMO Nederland*

Prof. Ir. Hubert-Jan Henket, chairman

## New Zealand

DOCOMOMO New Zealand (provisional)  
Greg Bowron, coordinator  
P.O. Box 32-318  
Devonport Auckland  
p 64-9-4458544  
f 64-9-4458447  
e heritagearchitects@paradise.net.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 Albjerck, chairwoman  
Kjetil Saeterdal, secretary

## Poland

Polish National DOCOMOMO Section  
Dr. Arch. Krystyna Styrna-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  
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f 7-095-2912109

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Krasniy prospekt, 38  
Novosibirsk-99, 630099  
p 7-38-32-220097  
f 7-38-32-222905  
e ensi@glas.apc.org

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Museum of the History of Architecture and Industrial Technic of Ural  
Gor'kogo 4-a  
Ekaterinburg 620219  
p 7-34-32-519735  
f 7-34-32-519532  
e vgfurov@mail.usaaa.ru

## Scotland

DOCOMOMO Scottish National Group  
Strathclyde University  
Dept. of Architecture and Building Science  
Michael D. MacAulay, chairman  
131 Rotten Road  
Glasgow G4 0NG  
p 44-141-5524400 / 44-141-5523007  
f 44-141-5523997  
e docomomo.scotland@strath.ac.uk

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Slovak DOCOMOMO Working party  
Institute of Construction and Architecture SAS  
Dubravská cesta 9  
842 20 Bratislava  
p 421-7-59412723  
f 421-7-54772494  
e usarmoro@savba.sk

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Uprava za Kulturno Dediscino  
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f 386-61-213120

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Chalmers Tekniska Högskola  
41296 Göteborg  
p 46-31-7722332  
f 46-31-7722461  
e caldenby@arch.chalmers.se

### **Switzerland**

Swiss DOCOMOMO Working party  
Michel Clivaz, coordinator  
Institut d'Architecture de l'Université de Genève  
(IAUG)  
Sauvegarde du patrimoine bâti moderne et  
contemporain  
9, Boulevard Helvétique  
casa postale 387  
CH 1211 Genève 12  
p 41-22-7059940  
f 41-22-7059950  
e michel.clivaz@archi.unige.ch

### **United Kingdom**

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

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f 31-15-2788750  
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faculty of architecture  
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2628 cr delft  
the netherlands

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