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

Journal 24



February 2001

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On the cover: Marc Saugey's 1954 Mont-Blanc Commercial Centre in Geneva represents an innovative building type that was introduced after World War Two. Photography: Max Kettell, courtesy Archives Saugey, IAUG.

Top: The 1957 Wilson House, famed for its extensive use of plastic laminates, is open to the public as a historic house museum dedicated to preserving mid-20th Century vernacular design in the US. Photo: Paul Bardagiy.

Colophon

Editors

Wessel de Jonge
Eleenoor Jap Sam, co-editor
Emil Fraai, co-editor

Coordination and production

Eleenoor Jap Sam
Emil Fraai

Graphic Design

Marianne Goudswaard, MG2D

Original cover design

Kees Ruyter, Amsterdam

Printing

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

Eleenoor 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.docomomo.com

Bankaccount ABN AMRO 52.78.75.961

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Editorial

DOCOMOMO facing the future

The Millennium year has been an important year for DOCOMOMO International. Ten years since our official foundation, we celebrated our Sixth International Conference 'The Modern City Facing the Future'. For the first time in the New World, we found ourselves at the threshold of a new phase in our own history.

Many of our members have been involved in the publication of the book 'The Modern Movement in Architecture. Selections from the DOCOMOMO Registers'. This book represents a milestone, because it is the result of the input of some 300 members worldwide over a period of six years, and because the comprehensive character and global scale of this project to promote our common cause is unprecedented.

Almost at the same time, in the Council Meeting, a strong but open debate on the French proposal to take over of the International Secretariat after 2002 resulted in the rejection of their proposal. This disappointing outcome compelled us to reconsider our *raison d'être*, and to reflect on our aims and actions in the past, present and future. We thank those members who contacted us to share their concern about the present situation and who offered their views to find a way out. According to Alvin Toffler – quoted by Allen Cunningham in another context in his closing lecture in Brasília – every great crisis is also an opportunity. This year we will face the challenge of designing DOCOMOMO's future – in a spirit of optimism.

Wessel de Jonge, editor

Contributing to the Journal

Journal 25 is scheduled for June 2001. Authors who consider to contribute to this edition with an article or a report on a relevant issue in their country are kindly invited to contact the editors on short notice.

Contributors to Journal 25 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.
- 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 with the contribution, must always be included.
- Articles must be in by 1 May, 2001; news items before 15 May, and must be submitted by e-mail or diskette.
- Illustrations for articles must be in by 1 May, 2001; for news items 15 May, 2001.
- Illustrations are preferably high-contrast black & white photographs, submitted as prints, scanned on diskette (jpg or tif-file) or sent 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 25.

Next Journals

The DOCOMOMO Journals are published twice a year by the DOCOMOMO International Secretariat. Journal 26 is scheduled for November 2001. Future thematic editions are considered on Mediterranean MoMo, Adaptive Re-use, MoMo Engineering, MoMo in Australasia and Education, Theory and Criticism. Authors are herewith invited.

To the editor...

Dear Sir, It has been really a wonderful conference in Brasília. I will never forget the samba dancing on the rooftop the last night, the vacuum cleaner in the chapel, and of course the conference itself, that really touched upon a lot of good topics.

8 October 2000
Ola Wedebrunn, Chairman DOCOMOMO Denmark

Until I began to learn about DOCOMOMO, I could not have imagined that architectural preservation still had a constructive role to play in the future of the contemporary city. I've changed my mind about that.

17 December 2000
Herbert Muschamp in the New York Times

Dear Sir, Thank you for sending us the information on the New York Times article on DOCOMOMO. It taught me that there is similar disregard among the American people to the buildings of the Modern Movement in the US. Although it seems to me that there are some exaggerations and slight misunderstandings, the author tries to see DOCOMOMO in a broader scope, which I think is good. He focuses on dilemmas regarding preservation in the last part. Of course we cannot get away from this aporia. To face it, I think it is important to acknowledge that preserving is creating, that is, to try to preserve something inevitably leads you to creating something new and different, changing materials and designs. No perfect answer, but a possible one.

19 December 2000
Hiro Fujioka, Secretary DOCOMOMO Japan



Opening reception at the roof terrace of Brasília's Foreign Ministry. Photo: F. Panzini.

Brasília remembered

The 6th International DOCOMOMO Conference

by Hubert-Jan Henket

Where better could one start the 6th International DOCOMOMO Conference and the first in the New World - called 'The modern city facing the future' - than in the Ministry of Foreign Affairs in Brasília. This masterpiece, designed by Oscar Niemeyer and a corner stone in Lúcio Costa's Plano Piloto, formed the splendid setting for the Opening Session. Kisho Kurokawa, founder and activist of the Metabolist movement in Japan in the 1960s, gave the opening address. The amalgamation of Niemeyer's beautiful background and Kurokawa's presence formed a fascinating and telling reminder of how the diaspora of the Modern Movement from Europe and the USA to the rest of the world in the first half of the 20th Century resulted in regional interpretations, which in turn became important influences on the development of architecture in the countries where the Modern Movement originated. Oswaldo Bratke's son, the pianist Marcelo, led us to the sublime by sending delicate chords through the splendid spaces, flowing in and out, out and in. The Conference proper convened in the University complex; Niemeyer's mega structure, radiating that relaxed Brazilian atmosphere perfectly suited for a DOCOMOMO conference. An extra particularity was the presence of many keen students.

As an appetizer, the French architectural historian Jean-Louis Cohen confronted the audience with some peculiar contradictions in Modern Movement urbanism: radicalism versus sensibility, global plans versus local logic and discussion, public goals versus private needs and deterministic programs versus traditional brilliance. Fernando Perez-Oyarzun from Chile introduced the determining influence of Le Corbusier on the South American urban environment and Silvia Arango from Venezuela developed this line of thought further. She explained how World War Two brought the communication with the rest of the world to a standstill, resulting in specific inventions within an universal ideal. At the same time, just after World War Two, South America witnessed an enormous migration to urban areas resulting in massive jumps in scale and leading to the typical South American cities. The dramatic population boom forced villages to change to metropolises overnight.

Two parts within the same city emerged, the official and the unofficial domains (the *favelas* or *barridas*). For the official domain open plan and abstraction were exchanged for the picturesque.

Milton Santos, a sociologist immensely popular among the Brazilian audience, concentrated on the unofficial domain. He pointed at the paradox concerning the role of multinationals competing without compassion. They dictate urban form and stimulate the premature aging of the city, yet if they would leave, disastrous unemployment would be the result. He asked for a renewed attention for cooperation

between private initiative and public control. The vastness of scale of the problems he considered as the major obstacle. Jagdish Sagar from India, the previous city manager of Chandigarh responsible for both its city planning and conservation, in a most sensitive and sophisticated lecture showed how this modern city tries to cope with uncontrollability of scale and individual need versus the key qualities of the original architectural and urban design. If you believe in the ideal that all citizens should participate in the forming of a city, he showed both the problems and realistic yet humane ways to cope. It is worth reading his contribution in the book 'Documenting Chandigarh - Volume I', edited by Kiran Joshi (see Journal 22, p. 17). Another of the many highlights of the first day was the presentation by Hilde Heynen from Belgium, about the book by Sybil Moholy Nagy of 1954 'The matrix of man'. In her criticism of the modern city, underlining much of what Jagdish Sagar was saying as well Moholy Nagy's approach ('A city is the result of the collective desire for that city'), she explained her critique about Brasília, where she said architectural urbanity is missing. She blamed its designers for the disregard of the population, who should have the right to shape their own environment. The presentations and debates of the first day brought to light some painful paradoxes and dilemmas of 20th Century urban planning. The Modern Movement tried to establish an egalitarian democratic society by ordering functions, mobility and space. This resulted in a situation which often denied the citizen the right to decide about his own environment. Private need and desire were offered for the communal, the public goal. Besides, the concept of the linear development of time and its concentration on future goals resulted in the conscious destruction of the past, which does provide the citizen with meaning and reflection in a hyper-dynamic society and environment.

The evening of the second day was devoted to the DOCOMOMO Council Meeting, the instrument by which the decisions for the next two years are taken. Twenty-two countries attended the meeting, while twenty-one had the right to vote. The working parties of Japan, Australia and (provisionally) Austria were officially accepted as new members of the DOCOMOMO network.

Among the Council Members great appreciation was voiced for the organisation of the Conference. Chairman thanked the Brazilian Working party, and Anna Beatriz Galvão in particular, because she initiated our first conference in the New World.

The main theme for the 7th International DOCOMOMO Conference in Paris in 2002, 'The reception of the Modern Movement', as presented by the French Working party, was received with enthusiasm. Regarding the request to propose

Delegates gather outside a lecture hall for coffee.



candidacies for hosting the 8th Conference in 2004, the representative from the USA showed his interest and promised to prepare a proposal shortly. Due to the system of private financing in his country he made some reservations. For the Chair of the Executive Committee, Hubert-Jan Henket was re-elected, as was Wessel de Jonge as the Secretary and Maristella Casciato as the EC Member responsible for the International Specialist Committees (ISCs). Fabienne Chevallier, coordinator of the 7th Conference in Paris in 2002, took over the seat in the EC from Anna Beatriz Galvão who was applauded by Council. The International Secretariat will remain at the Delft University of Technology for the period of 2000 - 2002. The repeated call by the Chairman during the last four years for candidates interested to take over the International Secretariat after 2002 was only answered by the French Working party. The Chairman applauded their initiative and invited the French representative to give a brief exposé. A strong but open debate followed, which resulted in the rejection of the proposal. Although all speakers showed great appreciation, the smallest majority possible of the representatives couldn't agree with some vital details. The Chairman, faced with this disappointing outcome, invited all countries to reconsider a candidacy and expressed in particular his hope that the French would be prepared to find answers to the questions and criticism raised by Council, after they had overcome their frustration about the outcome. After this unusually emotional intermezzo the meeting returned to the regular agenda items. The membership of the ISC on Registers is continued and Celestino Garcia Braña from Iberia was elected as a new member. The Committee Chair, Maristella Casciato, unfolded the ISC/R Plan of Action until 2002. A new minimum documentation fiche in digital format for a future DOCOMOMO register website is in preparation. The working parties were asked to involve landscape and urbanism in their register efforts. Also, a seminar on

documentation methodology is proposed to be organized in Montréal.

The membership of the ISC on Education and Theory is continued as well. Kaisa Broner-Bauer from Finland and Jean-Luc Basyn from Belgium were elected as new members. Allen Cunningham announced that he preferred to be replaced as the Committee Chair within the coming term. All working parties were invited to contribute to the website. All existing members of the ISC on Technology were willing to continue their membership. Iveta Cerna from Czechia was elected as a new member. Hubert-Jan Henket specially thanked the Technology Committee for organizing the 'Wood and the Modern Movement' seminar in Helsinki and the 'Modern Colour Technology' seminar in Leuven, which were both, as usual, very successful. The Chairman of the ISC/T, Ola Wedebrunn, said that new seminars and dossiers are planned for the upcoming term on insulation and systems, on claddings, an on interior finishes. Besides, the Committee intends to elaborate on the existing website database and the technology bibliography. All working parties were invited to submit any relevant information. The Urbanism and Landscape ISCs decided to merge into one committee. The membership will remain the same. Paul Meurs was elected the new Committee Chair and Rob Docter the new Secretary. Both are from The Netherlands. The ISC/U+L Plan of Action until 2002 will be to expand the Urbanism and Landscape network and to initiate a student competition about the modern city. This will be done in cooperation with the ISC/E+T. The Publications Committee consists of the members of the EC and the chairs of all ISCs. The Chairman mentioned the publication of the book 'The Modern Movement in Architecture. Selections from the DOCOMOMO Registers' as a milestone in the DOCOMOMO history, because the book is the result of the input of some 300 members worldwide over a period of six years, guided by the ISC on Registers.

He particularly thanked the editors Dennis Sharp and Catherine Cooke and graphic designer Malcolm Frost for the enormous amount of time put into this book. And he complemented them on behalf of Council with the final result. Besides he thanked Hans Oldewarris of 010 Publishers in Rotterdam for his patience and understanding. The Chairman also mentioned that the publication of a book on the conference theme 'The Modern city facing the future' might be a possibility.

Although not a member of Council, Nic Tummers from The Netherlands got permission from Council to present a proposal for a new ISC concerning 'Visual Arts and Modern Architecture'. Council agreed, provided Nic Tummers would take the initiative himself.

As the homework for all working parties, enabling them the right to vote at the Council Meeting in Paris in 2002, the proposals to start a website per national or regional working party and to produce the digital minimum fiches for the future register website were accepted as well as the request to all working parties to add to the Technology Website Database. In due course the ISC/R and the ISC/T will inform all working parties on the specifics.

The Secretary of the EC informed Council that the campaign for Villa E-1027 by Eileen Grey in Roquebrune-Cap Martin has been successful, after seven years of efforts from many people and organisations, among them DOCOMOMO. The house has been acquired by the city of Roquebrune. The restoration will be partly funded by the French State and it will be appropriately re-used as a centre for architectural studies and research.

When the 6th DOCOMOMO Council Meeting came to the end, the Chairman complemented all delegates present for the civilized way the debate had been conducted. This, he said, is how good friends behave when faced with a delicate matter.

The appeal of the Chairman at the Opening Session of the Conference to look forward and to debate the contributions the Modern Movement in general and DOCOMOMO in particular could make for the development of the future built environment, was elegantly and poetically answered by Allen Cunningham in the concluding lecture of the Conference. He quoted Pasqual Maragall, long-time mayor of Barcelona: 'The lesson in humility that we ought to have derived from the overwhelming audacity of our collective pretensions, is overwhelming'. He mentioned a long list of social and environmental ills and moved from there to the history of the Utopian City. He showed the inspiring contribution of Ebenezer Howard, Berlage, Buckminster Fuller, Le Corbusier, Christopher Alexander, Colin Rowe and Alvin Toffler. Of the latter he pointed at his three declarations: 1. Economics alone cannot solve the crisis; 2. The past cannot and should not be recaptured; 3. Every great crisis is also an opportunity. As examples of opportunity, where invention and political will and understanding are combined, he elaborated on the City of Barcelona, Curitiba (capital of Paraná in Brazil) and the continuously but slowly evolving community on the periphery of Evora, Portugal, the *Quinta da Malagueira* housing by Alvaro Siza. Cunningham also found inspiration in the book 'Cities for a small planet' by

Richard Rogers, and the Beijing Charter of the Union of International Architects.

He concluded with two observations: 'I contend DOCOMOMO has reached a watershed, having largely fulfilled the finite obligations contained in the Eindhoven Statement. While continuing a watching brief over our cultural inheritance, now is the moment to transpose the spirit and principles of the Modern Movement to inform the evolution of architecture and planning, while shedding the imagery of MoMo icons. Mummification conserves memories of a worthy, optimistic episode, but it is the replacement of those images with current forms and adjusting to new symptoms of Man's relation to the planet which will create a fresh cultural impetus.'

His final but crucial question is what the legitimate role of the architect should be, as one century of frustrated ambition gives way to another, which poses problems on a global scale. He left the last words to Bernard Tschumi: 'How could architects avoid seeing architecture and planning as the faithful product of a dominant society, viewing their craft, on the contrary, as a catalyst for change? Could architects reverse the proposition and, instead of serving a conservative society that acted upon our cities, have the city itself act upon society?... Could space be made a peaceful instrument of social transformation, a means of changing the relationship between the individual and society by generating a new lifestyle?'

After the silence following Allen Cunningham's reflective words was broken, it was time for the final party. It was through the samba and salsa music that the roles of the generations present, were changed. Was a middle-aged group the dominant force during the Conference the closing party was completely in the hands of the elegant Brazilian students, challenging each other in their communal dance. Late in the tropical evening everybody returned to their hotel for a brief sleep, ready for the excursions to Brazil's famous architectural highlights. Thank you Anna Beatriz Galvão and Alejandra Muñoz, thank you Frederico de Holanda and your staff, thank you Brazilian Working party, we had a wonderful conference.

Hubert-Jan Henket is the Chairman of DOCOMOMO International



Kisho Kurokawa during his opening lecture.

About Brasília...

The 6th International Conference of DOCOMOMO in Brasília, 'The Modern City Facing the Future', is over but the challenging experience of being there for a few days keeps our mind busy and full of contradictory feelings.

by Stella Maris Casal

Brasília's urban pattern and monumental axis are dazzling. The idea is breathtakingly beautiful: a dynamic, meaningful cultural expression rising from a natural landscape. Lúcio Costa's layout is outstanding, indeed, and so are the buildings Oscar Niemeyer and others conceived to fit in it. Each building is an inspiring masterwork and they faithfully express the idea of future modern architects foresighted more than forty years ago.

Still, there is something 'uneasy' about the city as it is today. It seems that any structure that was not conceived from the beginning does fit in: new buildings don't fit in the pattern, they break the harmony of the original townscape, as it is evident from the privileged aerial view from the TV tower.

How has this modern city been facing its future? It looks obvious by the results that during the last years (I mean when the city grew off the original plan) architects have found it difficult to understand or to solve the challenge of inserting their architecture in its defined pattern. It is also evident that there was not a continuous policy concerning the protection of relevant sights. Unlike planned cities with a more open and simple conception, any addition seems to break its harmony.

Thus, there is a Brasília where everything was defined in the master plan and townscape is remarkable and lively and there is a Brasília with spots of no-one's land and conflictive skyline. How will this modern city be facing its future?

Brasília calls back to my mind again and again a short story by Italo Calvino's *Le Città Invisibili* called 'The cities and the sky' from which I would like to transcript (and try to translate from the Spanish version, for which I apologise) a few paragraphs:

'Andria was built with such a great art that each of its streets follows a planet orbit and buildings and public spaces repeat the order of constellations and stars... The city's calendar is ruled according to a map that resembles the sky, so days on earth and nights on heaven reflect one each other... To the citizens of Andria I felt forced to declare: - I fully understand that you, feeling part of an immutable sky,...keep apart from introducing in your city and in your habits the smallest change. Andria is the sole city I know to which deserves to be kept motionless in time.

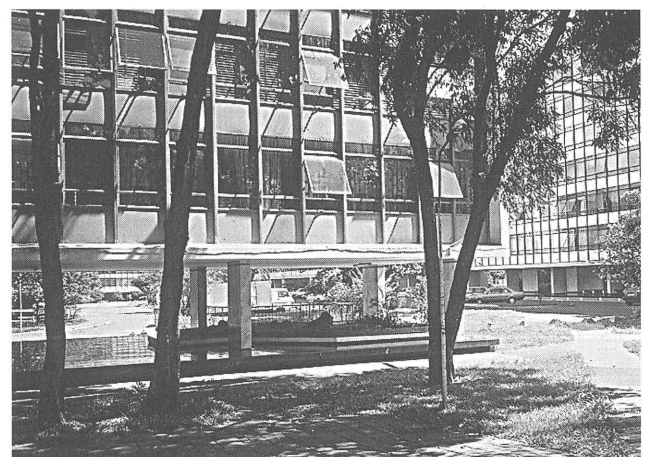
They looked at each other in astonishment. - Why? And who said that? And they led me to see a brand new hanging street on a bamboo forest, a theatre under construction where the former municipal kennel was, which had been moved to the pavilions of the old lazaretum, closed after the

last ill people healed, and... - And don't all these changes disturb the astral rhythm of your city? I asked - So perfect it is the correspondence between our city and the sky - they answered me - that each change in Andria produces a change in the sky.... Each change produces a chain of other mutations, in Andria as well as in the stars: city and heaven are never the same.

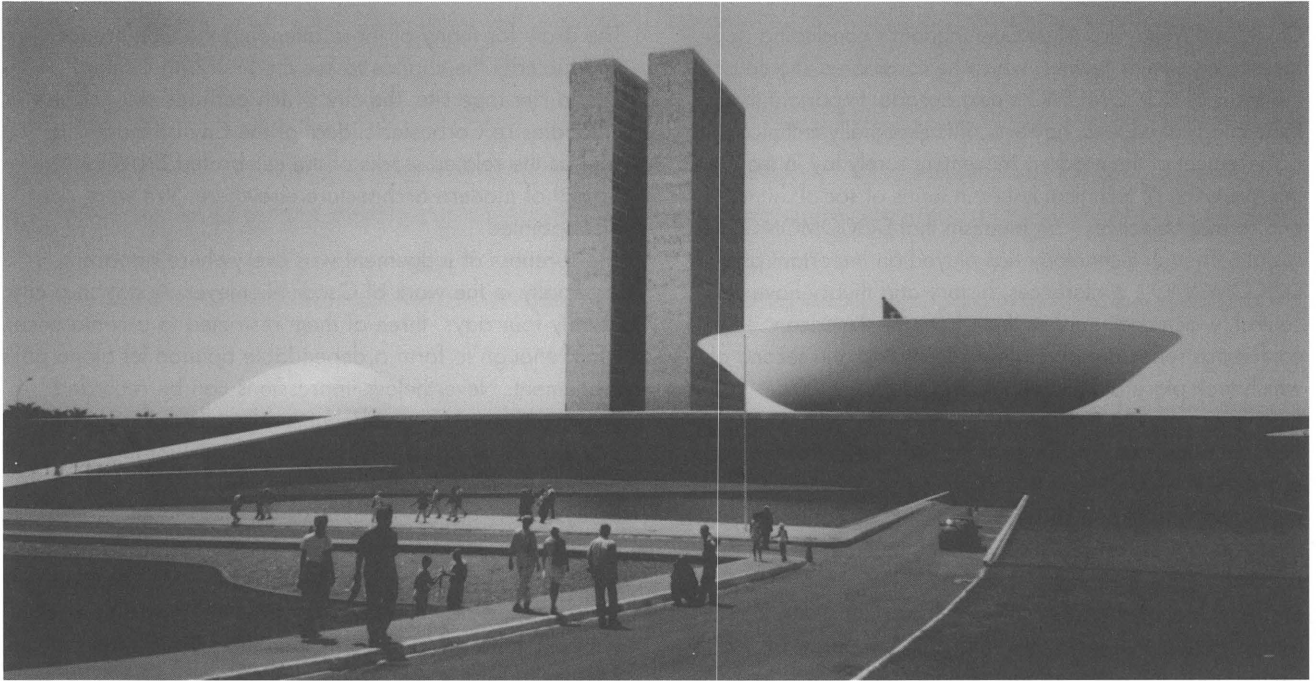
About the citizens from Andria there are two virtues that are worth keeping in mind: their self-consciousness and their discretion. Knowing that each change in the city has its influence in the shape of the sky, before facing any innovation they consider risks and advantages for them as well as for the whole city and the universe.'

I guess Brasília has been a very stimulating experience for all of us, specially for the ones like me, for whom it was the first time to be there. We have witnessed not only MoMo urban ideas, but also Utopia come true, a poetic design becoming a real city for people. The next question that comes to my mind, paraphrasing Sherban Cantacuzino's 'What makes a good building?' is: *What makes a good city?*

Stella Casal is an architect in Buenos Aires, Argentina, and a founding member of DOCOMOMO International.



The contrasting lush, exotic, and now beautifully mature planting of the superquadras. Photo: W. de Jonge.



Parliament House visited by conference delegates. Photo: W. de Jonge.

Brasília's 40th Anniversary

Millennial DOCOMOMO Conference

by James Dunnett

Brazil is a wonderful country for anyone who loves the Style of the 'Fifties, where it mostly originated. Every boomerang-shaped coffee table or amoeba-shaped swimming pool can probably trace its ancestry back to the plan of the house Oscar Niemeyer built for himself near Rio in 1953, where there is scarcely a straight line to be found.

The 'contemporary' interior-design craze for a profusion of tropical foliage, characterised by Osbert Lancaster as the *Jungle-Jungle* style, can safely be attributed to the influence of Niemeyer's colleague the landscape designer Roberto Burle-Marx. Blessed like other South American countries by remoteness from the theatre of war, art and architecture were able to develop in Brazil throughout the 1940s, ready to flourish in the remarkable following decade.

The most gorgeous flower of all was of course the new capital of the country, Brasília, with buildings designed by Niemeyer to a plan by Lúcio Costa, and built with astonishing speed between 1956 and its inauguration in 1960.

This was the setting of the sixth DOCOMOMO International Conference in September, held in Niemeyer's elongated street-like University of Brasília building, its pergolas entwined with gorgeous planting. It was a dramatic conference because of the setting, the subject (*The Modern City Facing the Future*), and the issues that have come to the fore concerning the future of DOCOMOMO itself. Though by its title DOCOMOMO is dedicated to Documentation and Conservation of works of the Modern Movement, it has always also had a wish to emulate CIAM and contribute to

debate about the future. Its founding Chairman, Professor Hubert-Jan Henket, is himself an active and successful practising architect and designer in Holland, but he has announced that he will retire from the Chairmanship in 2002 and the Dutch will no longer support the central organisation. Who, if anyone, will assume the role? What, now that the significance of the Modern Movement as 'heritage' is much more widely accepted than it was in 1988 when DOCOMOMO was conceived, is its role to be? The only bidders for the mantle so far have been the French. But with a firmly historicist conception of DOCOMOMO, and facing some suspicion of the proposed funding direct from the French Ministry of Culture (with its desire for French and English to have equal standing in all international publications), their proposal did not secure approval. Nevertheless Paris, where the next international conference is to be held in 2002, would clearly be an appropriate home for DOCOMOMO, and hopefully a solution enabling it to go there can be found.

The title of the Brasília Conference looked to the future, but most contributions, with the exception of the opening and closing papers, looked to the past, and where the future was discussed it was mainly in ecological terms. Kisho Kurokawa opened the Conference at Niemeyer's stunning and immaculate Itamaraty Palace - Brazil's Foreign Ministry - with a paper devoted to 'The Network and Ecological City for the Future', advocating the provision of 'eco-corridors' through cities, as he is doing himself in recent projects in

China and Malaysia. Allen Cunningham's concluding paper focused on similar themes, which he considered should be the focus of DOCOMOMO's next decade. Important though the ecological issue is, however, it is essentially technical: the achievement of the Modern Movement surely lay in the interpretation of technical issues in terms of social, humane, and formal objectives - an idealism that DOCOMOMO must sustain. Though technology has played an important part in DOCOMOMO's conferences, history and theory have been central, which distinguishes them from the American conference series *Preserving the Recent Past*, the second of which took place at Philadelphia in October 2000.

Notable papers at Brasília included Jean-Louis Cohen, head of the Institut Français de l'Architecture on 'The Modern Movement and Urban History', illustrated by contrasting French and German approaches to planning in Alsace and Lorraine during their respective hegemonies, Hilde Heynen on 'Sibyl Moholy-Nagy's Matrix of Man: Criticizing the Modern City', with a feminist slant, Jagdish Sagar on Chandigarh, for whose urban management he was formerly responsible, Panayotis Tournikiotis on the neglected figure of Doxiadis, and a number of papers on local themes from Australia, currently a fertile source of conservation theory and practice.

Brasília itself was the focus of a number of papers, but these generally treated peripheral aspects: there was a lack of a core paper dealing adequately with the ideas behind Brasília's planning and its future. Indeed there was no representative from the city authorities at the Conference, and a petition was handed round for signature protesting at the threatened abolition of the specialist group within the national conservation agency in charge of the maintenance of Lúcio Costa's Pilot Plan. Though Paulo Zimbres, a senior local architect, asserted that the monumental core was sacrosanct, the green area surrounding it and leading down to the lake seems to be threatened with increasing encroachment by substandard development. The city region as a whole, with a population of 2.5 million as against a planned 500,000, can be seen as a notable success, and the pressures generated are manifest.

The draw for many of those attending the Conference was undoubtedly the chance to see the first 20th Century World Heritage site, the city which perhaps most closely embodies Le Corbusier's ideal of the City of Today - as well as the related works of the celebrated Brazilian School of modern architecture elsewhere. We were not disappointed.

The sureness of judgement was everywhere apparent, especially in the work of Oscar Niemeyer. A stay in a city of only four days, three of them restricted to a conference, is not enough to form a dependable opinion let alone pass judgement. Nevertheless impressions can be recorded, informed by some subsequent reading, bearing in mind that one is talking of the monumental core of the city alone.

Brasília can only be compared to other major planned set-piece capital cities, such as New Delhi or Washington, not to the work-a-day cities of everyday life. It had a national symbolic function to perform, and the monumental axis of Brasília has to be seen in that light. It would be as inappropriate to criticise it for not being bustling with street life as it would be similarly to criticise the Mall in Washington or the Rajpath in New Delhi. The aim was to create something - a unique place in each country - inspirational of higher, more abstract thought.

Like the Mall in Washington, but unlike the Rajpath, there is no roadway down the centre of the axis at Brasília, but greensward with roadway on either side. Unlike at both Washington and New Delhi, where rising ground gives added emphasis to the axial focus, at Brasília the ground falls and the axial focus - the Congress building - is partly sunk so that only the twin slabs of the secretariats and the saucer and dome covering the two legislative chambers rise above ground. Behind them the ground falls away again, down to the V-shaped lake. A too-obvious monumentality was rejected. Niemeyer liked to sink important parts of his buildings, such as the bedrooms of his own house near Rio (visited on the post conference tour) and the working parts of his sensational National Theatre and Cathedral in Brasília, thus allowing the 'expressive' parts to tell above ground unencumbered.



Oscar Niemeyer's university building stretches for about one kilometer over Brazil's Planalto. Photo: W. de Jonge.

The axes at Washington and New Delhi are lined by magnificent arrays of trees, masking the buildings on either side and focusing attention on the terminal feature, but the planting on the axis at Brasília is sparse, allowing the ministerial slabs full visibility. This contrasts markedly with the lush, exotic, and now beautifully mature planting amongst the residential blocks of the *superquadras*. The delight of these *superquadras* was a revelation, the blocks lifted on pilotis to allow space to flow through, but limited in height to six further storeys to allow the trees to dominate, and with generous basement parking to conceal cars. Franco Panzini, however, who gave an interesting paper in the Conference on the treatment of urban green spaces, was inclined to be critical of the public spaces at Brasília - on admittedly slight acquaintance. Surprisingly Burle-Marx, who helped choose the site of the capital, had no overall role as executive landscape designer.

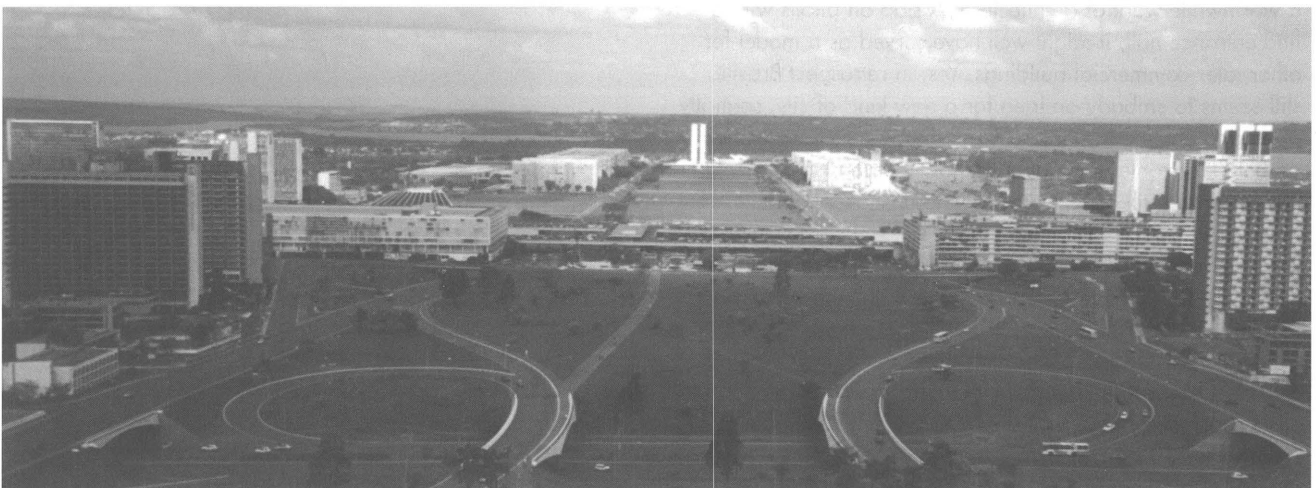
Arguably there is incompatibility between the site - on a headland between two converging river valleys dammed to form the V-shaped lake - and the cross-based plan. The north-south axis of the cross was bowed to fit the triangular site, and during development of the plan (after the competition) the cross was moved further forward onto the headland. But its head, the monumental core, remains more distant from the tip of the headland, and hence from any relationship with the lake, than one might have wished. In the undulating plain of the Planalto, devoid of any striking natural features such as the Himalayan ridge that Le Corbusier was able to exploit in Chandigarh, the lake is the most significant feature of the landscape. A headland is not an easy site for a capital city. It would have been interesting to hear the design discussions on this point.

The distances at the centre are very large - perhaps too large: but the expansive Planalto seems to demand it. The central east-west axis, from the railway station to the Plaza of the Three Powers behind Congress, is 8 km - about the same distance as from the Louvre to La Defence in Paris. From the crossing of the axes to the Plaza is 2 km - about the same as from the Capitol to the Commercial Centre at Chandigarh - and from the Plaza to the lakeshore is a further 3 km.

The axes of Washington and New Delhi - 3.5 km and 3 km long respectively - are focused on a dome, a marker in space designed to be seen from all angles. But at Brasília the focus is on the twin linked directional slabs of the Congress Secretariat, just off-axis. Does this symbol - spelling H for Humanity according to one theory - live up to the attention focused on it? The H of Congress and the two parallel rows of office slabs for the ministries are quite modest architecturally, perhaps anxious to leave the stage to the freer forms of the Palaces of Justice, Foreign Affairs, and Presidency - and to the Cathedral. These buildings had an important symbolic role to perform architecturally: to create a distinct Brazilian identity - and in this they succeeded convincingly.

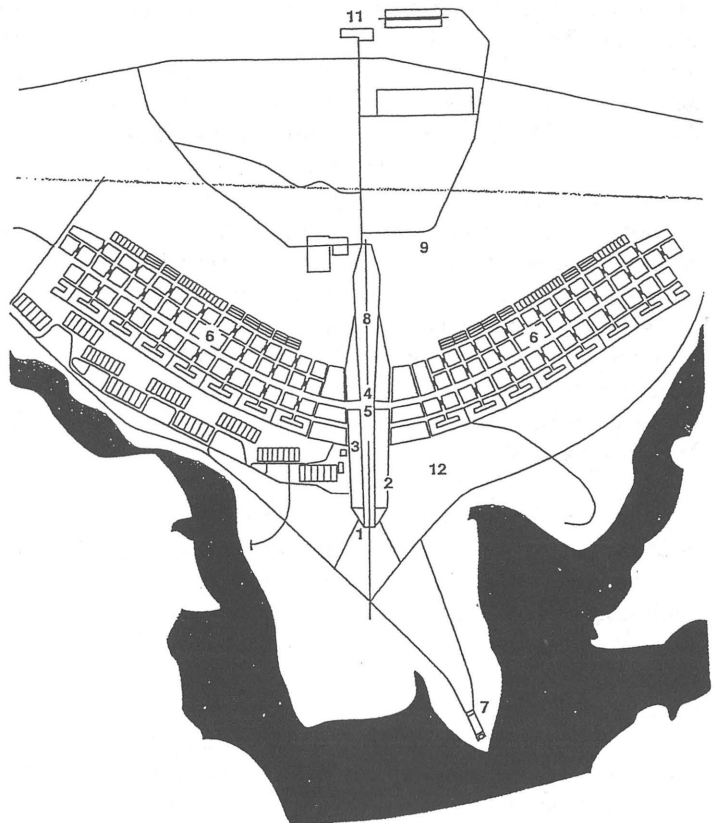
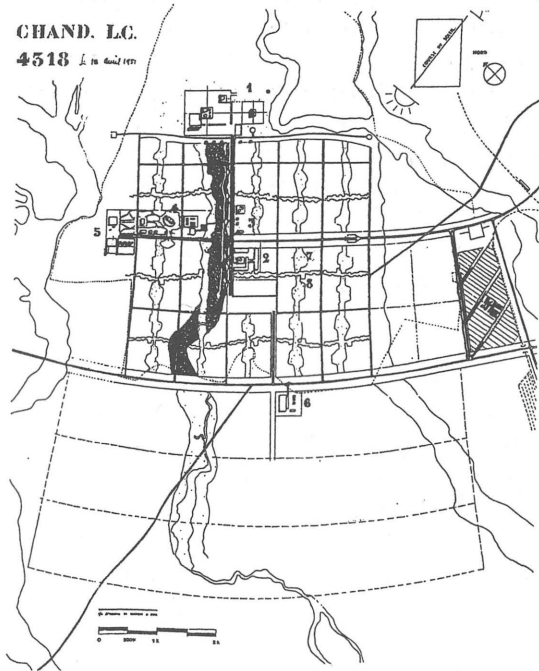
It is when dealing with free forms that Niemeyer is arguably at his most expressive. This was very evident at Belo Horizonte (situated between Brasília and Rio and visited on a post-conference tour), where his free-form luxury flats on Liberty Square did more to raise the spirits than the bleaker, if politically more correct, rectangular slabs of his social housing scheme - the Conjunto Joscélino Kubitschek. It was at Belo Horizonte, particularly in the delightful lakeside suburb of Pampulha, that Kubitschek as Mayor and Niemeyer as architect were to forge their working relationship - a relationship that bore fruit in the founding of Brasília when Kubitschek became President.

Belo Horizonte, in size the third city of Brazil and laid out to a plan by engineer Aarão Reiss only sixty years before Brasília, could not have seemed more of a contrast to it. It is a 'real city' as one participant on the tour remarked - a grid-iron city with streets lined by a jostling crowd of shops and buildings, channelling pedestrians and vehicles together. Neither was Nature neglected in its conception: it had, as its name implies, a 'fair horizon' of mountain ridges (though not comparable to the extraordinary topography of Rio), and an immense park. The horizon is now mostly obscured by high-rises and much of the park built on, but there is a sense of life that many would compare favourably to Brasília. Brasília has fewer topographical advantages but dramatises them effectively, exploiting modest slopes and invoking the



The planting along the central axis in Brasília is sparse, allowing the ministerial buildings full visibility. Photo: W. de Jonge.

CHAND. LC.
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The Chandigarh and Brasília plans at the same scale.

breadth of the sky and the gentle but always visible horizon. The central axis is spatially expansive and dramatic. During the military dictatorship, when the writ of a self-exiled Niemeyer no longer ran, a number of indifferent commercial buildings were allowed on important sites and a monstrous oil-derrick-like flagstaff was erected near Congress. Regrettable though these are, they serve to remind one of the control exerted elsewhere. The sense that this city is the work of people who understood and valued the urban and spatial ideals of Le Corbusier is thrilling to one with a similar enthusiasm. Even the hotel where many at the Conference stayed - the Hotel Nacional of 1960 by Nauro Esteves - was a worthwhile work of architecture. A slab on pilotis with a fine entrance hall, it might well have served as a model for other later commercial buildings. Yes, in retrospect Brasília still seems to embody an idea for a new kind of city, spatially open and enfolded in nature - one that will be an advance on Belo Horizonte. It is good to know that in Oscar Niemeyer we still have someone who unshakeably believes in it.

It was a very suitable place for DOCOMOMO to hold its Millennial Conference, celebrating the 40th Anniversary of the city's inauguration.

James Dunnett is a practising architect in London and the Honorary Editor of DOCOMOMO-UK. This review was first published in the Architects Journal on 19 October, 2000, and has been revised and extended for the DOCOMOMO Journal.

The candidacy for the Chair and the International Secretariat after 2002

Dear DOCOMOMO friends,

I like to inform you that we have received a submission for the candidacy for the Chairmanship and International Secretariat after 2002 from the Finnish Working party dated 15 January 2001. As I informed you in my message of 12 January 2001, we have extended the final date for submissions from 15 January 2001 until 1 March 2001. The procedure we will follow is for practical reasons changed:

1. The International Secretariat (IS) will keep all submissions until 1 March, 2001, under embargo.
2. Between 1 March and 15 March, 2001, the IS will check the submissions only on formal aspects. Have all questions been answered appropriately? If not, the IS will contact the candidate concerned for extra information.
3. On 16 March 2001, the original submissions, the remarks by the I.S. and reactions by the candidates will be e-mailed to all the official DOCOMOMO Working parties.
4. Between 16 March 2001 and 15 April 2001 the candidates can lobby amongst all working parties, the working parties can approach the candidates with questions and remarks and the working parties can debate with each other, through e-mail. The initiative is left to all concerned.
5. Between 15 and 22 April 2001 the candidates will send their final submission to all working parties and to the Executive Committee, by e-mail. It is the responsibility of the candidates that the final submission is received in time by all concerned.
6. Between 23 April 2001 and 1 May 2001 the working parties make up their mind.
7. Before 24:00 Central European time on the 2 May all working parties with voting power (see next item) have submitted their vote to the e-mail address of DOCOMOMO International.
8. The vote will be done by mentioning the candidate country you have selected. In case you want to abstain, you mention 'abstention'. Any vote received after the time as mentioned above is invalid.

9. As regards the right to vote we will follow the same procedure as used in Brasília. This means that only the working parties who did their homework in the period 1998-2000 and complied to the 10-member rule by 20 September, 2000 have voting powers. These countries are:

Argentina	Greece
Australia	Iberia
Belgium	Italy
Brazil	Japan
Canada - British Columbia	Latvia
Canada - Québec	The Netherlands
Czech Republic	Russia
Denmark	Scotland
Estonia	Slovakia
Finland	Sweden
France	United Kingdom
Germany	USA

Of course all other working parties can participate in the debates between 15 March and 22 April, but they can not vote. It will be counted as invalid.

10. On 3 May 2001 the IS will inform all working parties about the result.
11. If there is only one candidate, the proposal is accepted, if it has the majority (i.e. 50% + 1). If there are more candidates the candidate who collects most votes is the winner.
12. Please make sure that we have your correct e-mail address.

It will be your responsibility to provide us with the correct information.

I sincerely hope that this proposal will work, and that together we will come to a fair and positive decision. Our mutual cause is worth the effort.

Kindest regards,

Hubert-Jan Henket
Chairman DOCOMOMO International

ISC / Registers

At the 6th DOCOMOMO Conference, last September in Brazil, the ISC/R met in preparation of the Council Meeting and to plan their activities for the coming years. The following decisions were taken.

All present members of the ISC/R agreed in continuing to serve the Committee for the coming two years, until 2002, except Tony Merchell (DOCOMOMO US) who decided to step down. We wish to thank Tony Merchell for his contribution to our work. As a new member, Celestino Garcia Braña of DOCOMOMO Iberia was welcomed. In order to spread the activities of the ISC/R, non-European scholars are herewith invited to apply for their membership of the Committee. Candidacies can be addressed to Maristella Casciato, chair of the ISC/R, through cascima@uniroma2.it.

A major achievement of the ISC/R of the 1998-2000 term is the publication of the book 'The Modern Movement in Architecture. Selections from the DOCOMOMO Registers', that was presented at the Conference. This reference work has resulted from the collective documentation work, elaborated by the working parties. Though the production of the book went through many difficult stages, mainly due to misunderstandings, the final product shows an impressive range of documentation. We all owe much to the 32 working parties that contributed to this book, as well as to the editors Catherine Cooke and Dennis Sharp, and to publisher 010 for the final result.

In spite of the 'good looks' of the book, we have to admit that some improvements to its contents and to the photographic selection would have been favourable. No doubt, this first common endeavour will prove to be a useful tool for future publication projects.

The first copy of the book was presented to the daughter of Lúcio Costa, and the second to our host, the Rector of the National University of Brasília, during the opening session of the 6th International Conference.

The ISC/R has released the New International Selection Fiche and the accessory guidelines, which can now be consulted on the DOCOMOMO International website. For further use,



The ISC/R at work in Brasília. Left to right: Maristella Casciato, Tournikiotis Panayotis, David Witham, Suzana Landrove (interpreter), Celestino Braña, Jorge Gazaneo, Luc Verpoest, David Fixler.

Photo: W. de Jonge

the fiche should be downloaded, and copied to a Word-format.

Even before the publication and the release of the new fiche, the DOCOMOMO Register has proved to be an important policy tool for the safeguarding and conservation of modern architecture.

The goals for the future will be the following:

- To put the International Selection on the Internet, through the aid of the International Secretariat's webmaster. This is to encourage working parties to contribute to the International Selection, especially by means of the Minimum Fiche, completed in English, which can provide the basic data for a common digital database. The Minimum Fiche has been designed to reduce labour and cost, and is easier to maintain up-to-date. However, if images are involved as well, the copyright problem remains to be solved.
- To encourage working parties a.) To enlarge their scope within the dynamic character of the register; b.) To strengthen their national/regional network by establishing a national/regional website, linked with the international website; c.) To create a virtual and/or physical national magazine (e.g. Italian *Giornale*, or *Journal*); and d.) To publish a summary of their activities in every DOCOMOMO Journal.
- To investigate the possibilities to organise an international seminar on the goals and the strategic use of the DOCOMOMO Register and the opportunities to implement ICT.
- To investigate the support to release a DOCOMOMO certificate, for selected Modern Movement buildings/sites (if possible in combination with the offprints of the national/regional working parties' sections in 'The Modern Movement in Architecture', in order to improve the contacts with their owners, the press and the authorities.
- To encourage the creation of a section for the Miscellaneous within the International Selection, as a base for well-known MoMo items that deserve to be included, but cannot be documented since no regional or national working party does exist in the country or region in question. This applies to some relevant countries like India (Chandigarh), Mexico, and a range of African states.

(Report by Marieke Kuipers, Secretary ISC/R, m.kuipers@tss.unimaas.nl)

ISC / Technology

As Modern Movement architecture is only slowly taken more serious as a central field for the documentation and conservation discipline, the very tangible knowledge of technology seems relatively easy to grasp.

There is no doubt that the direct approach to visible and empirically assessed matters of static and dynamic qualities, measured directly or with the help of instruments, makes technology a cornucopia of information to disclose.

It is also obvious that the wide range of veritable questions, linked to the matter of technology, asks for a wide range of questions to be raised, either relating to case studies or general facts: How were the used materials produced? What was the process of construction? How did they weather, and how can they survive?

But questions like these do not only demand possible and actual answers. It links technology to central questions on the aesthetic and social qualities of life in our built environment - after all the core of the Modern Movement.

In the ISC/T's report presented at the Council Meeting in Brasília, we were happy to present that again two technology seminars have been held in the last two years. Following three former seminars - two in Eindhoven on Curtain Walls (1996) and on Exposed Concrete Repair (1997), followed by one in Copenhagen on Windows and Glass in 1998 - a 4th technology seminar was held at the Technical University in Helsinki in May 1999, on the Modern Movement and Wood. A 5th technology seminar took place at the Lemaire Institute for Conservation in Leuven, Belgium, on Modern Colour Technology.

As already reported in the Journal earlier on, the arrangements in both Helsinki and Leuven were very successful. The papers of the seminar in Helsinki can be studied in Technology Dossier 4 on 'Modern Movement and Wood' that Juha Lemström presented at the Conference in Brasília. The summer of 2000 also brought the publication of Technology Dossier 3 'Reframing the Moderns' on replacement windows and glass, the result of the Copenhagen seminar, and edited and printed in Delft. With colourful expectations, we are now waiting for Technology Dossier 5 of the Leuven seminar.

An additional outcome of the seminars and the Technology Dossiers of is the creation of an expert network that is generated through the contacts within DOCOMOMO. This has led for example to restoration solutions like the reproduction of glass block for concrete roofs, and the recent seminar on colours suggest that a close contact with conservation practice is on its way to be established, focusing on the importance of the colourful presence of the Modern Movement.

The technology database linked to DOCOMOMO International and maintained by The Royal Danish Academy of Fine Arts, School of Architecture, since 1998, does not seem to attract the amount of attention that initially was expected. In the coming term it will therefore be one of the committee's concerns to find ways to activate the database. By revising the schedule and by addressing the DOCOMOMO working parties in different countries - as a part of their homework until the next Council Meeting - the Committee hopes to improve the database.

'Modern Technology Facing the Future' will continue to imply the recording and documentation of technologies, related to Modern Movement architecture. As topics for coming seminars have been suggested: Thin stone claddings; Interior finishings; Building physics and adaptation; and Space and structure.

Other suggestions include the complementation and update of information through new seminars on themes that have been dealt with at former seminars. In any case we would also be happy to support other initiatives that would shed light on unaddressed questions concerning Modern Movement technology.

The ISC/T will also seek to establish further cooperation with other ISCs and we hope in this aspect that the following period will lead to fruitful new initiatives. An example could be to make cooperation of educational-technological character related to workshops and seminar themes, together with the ISC/E+T.

Council re-elected all the members of the ISC/Technology: Chairman Ola Wedebrunn (Denmark), Secretary Els Claessens (Belgium), Mariël Pojman (The Netherlands), Susan MacDonald (Australia), Juha Lemström (Finland), Wessel de Jonge (The Netherlands), Jos Tomlow (Germany), Tony Walker (UK), Tom Jester (USA), Jadwiga Urbanik (Polen), and Hans Jürgen Kiehl (Norway). As a new member was nominated and elected Yveta Cerná (Czech Republic).

(Report by Ola Wedebrunn, Chairman ISC/T, olaw@sol.dk)

ISC / Urbanism and Landscape

The ISC/U+L has developed a number of activities in their 1998-2000 term. This resulted among others in publications, such as *The Clone City* (Miles Glendinning), contributions to *The Modern City Revisited* (Rob Docter) and *The Modern Historic City* (Paul Meurs), but the ISC/U+L has not completely executed its plan of action.

The present members of the ISC/U+L have unanimously decided to:

1. Integrate the ISC/Urbanism with the ISC/Landscape and Gardens.
2. Not to make inventories and fiches, but to remain available for consultation.
3. To put forward as co-chair and secretary: Rob Docter and Paul Meurs from The Netherlands.

For 2000-2002 the ISC/U+L proposes the following causes of action:

1. Expanding the network and intensifying the activities, by active exchange of information between the members and interested professionals and organisations. The DOCOMOMO website will have a page of the ISC/U+L, where the members of the Committee will regularly report on their research, projects and other relevant activities.
2. The ISC/U+L will initiate a major project concerning the *Modern City*. The scene of Brasília and the subject of this conference could be an important source of inspiration for young researchers and planners all over the world. We propose to call for ideas to 'reinvent' the modern city, to challenge students, young architects and urban planners

to develop new views and strategies to redevelop and revitalise the modern city. We propose an international competition in cooperation with international entities. Re-inventing the modern city is a challenge. New social and economic realities and technological developments have changed the context of the modern city radically. How can change be made a condition to redefine the concept of modernity? This question will be elaborated in a brief for an international competition - to come up with concrete plans, fit for specific contexts.

Council elected the following persons as members of the ISC/U+L for 2000-2002: Alfredo Conti (Argentina, aconti@way.com.ar), Anna Beatriz Galvao (Brazil, docomomobr@ufba.br), Hannah Lewi (Australia, lewih@arch.curtin.edu.au), Jan Birksted (UK, jbirksted@dmu.ac.uk), Jan Woudstra (UK, J.Woudstra@sheffield.ac.uk), Katherine Rinne (USA), Wanda Kononowicz (Poland), Lodewijk Baljon (The Netherlands, landscape@baljon.nl), Marco Gomes (Brazil, marcoafg@ufba.br), Miles Glendinning (Scotland, Milesg@rcahms.gov.uk), Tracey Avery (Australia, t_avery@ecn.net.au), Franco Panzini (Italy, fpanzini@hotmail.com), Guilherme Mazza Dourado (Brazil). As Co-chairs and Secretaries have been elected Paul Meurs (urbanfab@knoware.nl) and Rob Docter (docter@berlage-institute.nl), both from The Netherlands.

(Report by Paul Meurs, Co-chair of the ISC/U+L, urbanfab@knoware.nl)

ISC / Education and Theory

The ISC/E+T meetings held in Brasília, September 19-20, 2000 were attended by Allen Cunningham (UK), Mabel Scarone (Argentina), Jean-Marc Basyn (Belgium), and Luc Verpoest (Belgium). Theo Prudon (USA) was engaged with other meetings but requested to be kept informed of progress with the intention of passing the 'porfolio' to a colleague in the USA. Kaisa Broner-Bauer (Finland), Arie Sivan (Israel), Daniel Bernstein (France) and Catherine Cooke (UK) were not present in Brasília but assumed to be willing as continuing members of this ISC. Stefan Slachta (Slovakia) and Penio Stolarov (Bulgaria) had not responded to communications from the Chair since 1996 and it was recommended their membership be discontinued.

1. Epistemology

1.1 Given the interdisciplinary nature of architecture as a purposive art, its operating theories and education, incorporate two strands, the practical and the historical/theoretical. In order to formulate a conservation project an inclusive method incorporates an historical analysis generated by a clear philosophical approach to inform practical procedures. DOCOMOMO supports the inclusion of the following into education programmes.

1.2 History - any pedagogic programme should integrate:

- Extension of the 'classical' history of architecture to include analysis and interpretation enabling the decortication of a building;
- History of the conservation of architectural heritage consistent with the evolution of a national conservation policy;
- History of materials, structures and techniques;
- Contextual analysis;
- The 'reception' of a building;
- Technical understanding of a building;
- Case studies and simulations.

1.3 Theory

DOCOMOMO has evolved from, and focuses upon, case studies (ISCs Technology and Registers), somewhat to the exclusion of articulated theory. Educational programmes on the conservation of 20th Century architecture must engage with issues such as authenticity, conservation processes, rehabilitation policy and legislation for comparative purposes and in order to formulate common ground across national boundaries.

2. Education centres

2.1 A first priority of this ISC as stated at Sliac, Slovakia (15 September 1996) is 'Identify all courses specialising in the conservation of modern architecture'. It transpires that the centres with which DOCOMOMO members are actively involved are in Geneva, Leuven, Lille, Bern and Montreal - conducted in French and German. A very successful colloquy was held in the faculty of architecture at Geneva under the auspices of Bruno Reichlin on 14-15 September 2000 with contributions from several DOCOMOMO members among others. No doubt many other courses will be identified but this limited group can establish the core ambience upon which a network can grow.

2.2 It is proposed that:

- A first exercise would analyse the programmes at these centres, define their specialities and common ground;
- A second stage would compile working details of staff in order to formalise contacts and establish an informal network by establishing a dedicated web site;
- A third phase would be to organise regular meetings for exchange and to evolve theories and practices tapping the expertise across a wide range of disciplines and nationalities.

2.3 In the longer term it might transpire that a shared charter might be evolved which would carry authority in countries evolving conservation policies and/or education programmes and provide a reference for those working in the field.

3. ISC / Education and Theory

3.1 Since the establishment of the ISC / Education and Theory it is common knowledge that despite the good

intentions of a succession of excellent chairpeople and committee members, papers delivered at conferences, resolutions and many pages of documentation, the formula for 'action' and 'progress' within the parameters of DOCOMOMO International has not been found.

The difficulties may be structural (education/theory does not produce the hard edged, practical and tangible 'product' on which DOCOMOMO thrives) as much as human (time and resources). Thus the modest programme described above is seen as more realistic in its scope than previous more ambitious 'manifestos', but one which once launched may evolve in line with the 'manifesto' from Sliac (1996) and Stockholm (1998).

3.2 A chairperson is needed, active in the field, to succeed Allen Cunningham who indicated to Delft well over a year ago his desire to resign this responsibility given a now peripheral engagement with education and extensive DOCOMOMO commitments quite sufficient to keep his conscience clear. A successor was not immediately sought in Brasilia but within the group it is now necessary to resolve this pressing issue in order to implement the proposals in 2.2 above, and this was reported to Council. It is assumed that, although very busy as educator and practitioner, Arie Sivan is willing to continue as Secretary.

(Report by Allen Cunningham, Acting Chair and Secretary, cunning@clara.co.uk)

ISC / Visual Arts

In the Council Meeting of the VI DOCOMOMO Conference in Brasilia, Nic. Tummers - a DOCOMOMO member from the very start as well as a visual artist and member of the *Comité International des Critique d'Architecture* - proposed paying special attention to valuable illustrations of the Modern Movement visual arts within a DOCOMOMO International Specialist Committee.

This initiative is directed towards works of modern visual arts, which are in direct relation to the points of interest of DOCOMOMO International, such as: architecture, urban development, landscape art.

The reason why a DOCOMOMO study group should concern itself with this subject is the fact that many works of visual art, aptly included under architecture, are being threatened by environmental pollution, relocation, renovation, functional alteration of spaces/traffic circuits and other threats.

To give you an impression of the Modern Movement's visual arts, the Manifest from Gideon's book *Architecture et Vie Collective* is recommended for further reading.

For a first practical action, the national DOCOMOMO study groups are requested to:

1. Announce this initiative in the national bulletins;
2. Find out and write down which illustrations of the visual arts are exemplary of the Modern Movement;
3. State the sort of visual art:

- Three-dimensional work (detached, annex architecture);
 - Two-dimensional work (wall painting or other techniques).
4. Supply data concerning:
- Location and situation (include photos where possible);
 - Date;
 - Name of the artist;
 - Nature of the threat.

For instance:

- Bronze by Lipchitz, Ministry of Health, Rio de Janeiro;
- Sculptures by Moore, Time-Life building, London;
- Various works of visual art around the UNESCO building, Paris;
- Various works at the premises of the University of Caracas.

The initiator awaits initial responses, by traditional mail: N. Tummers, University of Socio-Space, Schoolstraat 1, 6411 CJ Heerlen, The Netherlands. Depending on the received responses, a regulatory study group will be formed, that will report formally to DOCOMOMO International, at the Council Meeting of the Paris Conference in 2002.

(Report by Nic. Tummers, initiator of the ISC for Visual Arts)

Modern preservation

MA course in Montreal

As an introduction to our new series in the DOCOMOMO Journal on international modern preservation courses, this is on the graduate program at UQAM in Montréal. In the next Journal the postgraduate program on modern conservation at the *Institut d'Architecture de l'Université de Genève* (UIAG) will be presented.

by France VanLaethem



Montreal's City Center during the 1960s. Photo courtesy of UQAM.

The *École de design* at the *Université du Québec à Montréal* (UQAM) is offering a new graduate degree in the study and preservation of modern architecture. It is a 30-credit graduate program at the master's level that can be taken full time over one year or part time over two years. This program is addressed to working professionals and graduates in architecture, design, art history and engineering who are seeking to acquire the competence to intervene in a culturally responsive way in the preservation of modern interiors, buildings, groups of buildings, and sites.

Of the 10 units of study, 7 constitute the core program and 3 are electives chosen by each student. Students are required to produce a final thesis project, which may take one of three forms: A preservation assessment; An architectural project on the restoration/transformation of a modern building, a group of buildings, or an interior; Or a critical reflection on the preservation of modern architecture.

History occupies a central place in the program: 3 of the 10 units have a strong historical component. The program places emphasis on the study of objects rather than on the examination of legal frameworks or procedures for intervention. These latter aspects are studied in a course on preservation strategies, which focuses on the documentation, protection, restoration and valorization of buildings. The goal is to privilege the development of a critical rather than a technocratic approach. More than half of the courses and

seminars are concerned with the history of architecture, towards the goal of going beyond *clichés* and helping to prevent superficial or misguided restorations.

The first history course focuses on the main constructional paradigms of architectural modernity, approaching them through the study of international projects and realizations. The second course focuses on the forms and the figures of modern architecture, connecting central ideas and theories of the Modern Movement to local examples, and encouraging the production of monographic studies of significant buildings, groups of buildings, or interiors based on primary sources. The aim of these two courses is to further the study of key works of architectural modernity. It is also to examine the notions and methods used for the study of architectural and urban objects considered as design strategies responding to technological and social transformations, and as complex formal synthesis poised between innovation and tradition.

The third history course focuses on the diachronic study of preservation theories. Moving beyond traditional conservation approaches, this course both compares and confronts theories of preservation with those of architecture, and emphasizes the organic link that existed between discourses on architecture and preservation until the 1950s. The goal of this course is to explore the critical relationship between notions of historic monument and of architecture.

The core program also includes a course on techniques of preservation, which is organized as a series of guest lectures by local and international specialists. This course addresses the main problems regarding the aging of materials and technical systems, as well as investigating the means available for their restoration or repair. In addition, a study trip is organized every second year to visit exceptional works of modern architecture and examples of architectural preservation.

The academic year begins in September and is divided in three terms: fall, winter, and summer. The deadline for submission of applications to the program in the Study and Preservation of Modern Architecture is May 1st. At UQAM, a well recognized institution of higher education, courses are given in French. Students in the program are required to pay tuition fees; a special rate applies for students from France and Latin America due to special agreements with these

countries. The *École de design* is housed in a new pavilion designed by Dan S. Hanganu, a renowned Canadian architect, and is located on the main campus of the university in the heart of Montreal's downtown.

Developed at the intersection of cultural exchange between Europe and America, Montreal is a fascinating modern city

and a privileged place for the study of architecture given the rich research resources provided by its universities and museums.

France Vanlaethem is a professor and the head of the modern preservation graduate program at UQAM, e-mail: vanlaethem.francine@uqam.ca.

An encore: Preserving the Recent Past II Conference

by Theo Prudon

The conference Preserving the Recent Past II took place in Philadelphia in the Loews Hotel from October 11th to the 13th of 2000. As the name suggests this conference was in some ways an encore but it was certainly not a repeat performance. The conference content and attendance, if anything, showed how much the concept of preserving the more recent past has become mainstream. Where the initial Chicago conference, Preserving the Recent Past I, was more about advocating the significance of that more recent heritage, this second conference, some five years later, was more concerned with its cultural meaning and its actual preservation. For DOCOMOMO-US it was also a milestone. At the Chicago conference DOCOMOMO-US was in its infancy. In Philadelphia DOCOMOMO-US was one of the co-sponsors of the conference, organized several specific sessions as part of the program and a DOCOMOMO affinity meeting that brought together representatives from several different continents. In addition to the general conference the program included tours and training courses. Overall attendance including the various training courses was over 800.

The conference venue, the Loews Philadelphia Hotel was highly appropriate for the conference in several ways. Originally designed as the PSFS Building, a savings bank, by Howe and Lescaze from 1929 through 1932, the building was an early icon of modern architecture in Philadelphia and the US. After the bank was closed, its fate had become uncertain and many of the interior finishes and furnishings were in danger of disappearing. With the acquisition of the property by Loews Hotels the building has been converted into a hotel located in a cluster of hotels surrounding the new convention center and the Reading Terminal and market.

This conversion from bank to hotel not only gave new life to the building. It also was a case study of the adaptive use of a modernist structure for a purpose it was not originally designed and of the restoration of significant interiors and interior finishes as part of the public spaces in the hotel. The floor plate of the building as well as the presence of the banking hall and board room facilities provided the public and meeting spaces necessary for a hotel.

For the conference itself, the recent past was defined as both

pre and post war in recognition of the significant building activity that took place in this country after the Second World War. It is during and after the war that the modernist idiom takes hold. As a result probably more than half of the subjects and papers dealt with post war projects, building types and issues.

The program was divided into several more or less distinct sections: An overall perspective, a planning and strategy section and sessions on technology. The international perspective was largely limited to the English speaking world: Australia, UK, and Canada (with apologies to the French Canadians). There were several keynote presentations but the most intriguing ones came from Ralph Rapson and Robert Venturi. Both were personal histories and perceptions of the era under consideration and, in the case of Ralph Rapson, expressed concern about the demolition or alteration of several of his early and seminal buildings. In the planning section the concerns focused largely on neighborhoods and community planning issues. In that context it is important to understand that the US struggles with any sort of land use planning in the context of so-called 'property rights' making it difficult if not impossible to establish significant land use, zoning or landmark controls. This struggle is most likely to further intensify with the programs and policies of the current administration. The final section was dedicated to more technical subjects and dealt with masonry cladding, curtain wall and material deterioration and degradation issues.

The conference was highly successful and re-emphasized the need for effective preservation of the more recent past, particularly in light of at the one hand the threats of demolition and on the other hand the growing appreciation of what is generally referred to as 'mid-century modern'. In the panorama that was offered there were also some significant areas that were not discussed. For instance, the preservation of large complexes such as the United Nations, Empire State Plaza, Lincoln Center, the Airforce Academy to name only a few was not reviewed. Also the threat to modern interiors and furnishings received not enough attention. Finally the crucial role of the contemporary designer and architect and the need for design that is

compatible in spirit and in expression of the architecture of the period was too little addressed.

Sessions organized by DOCOMOMO members addressed some very important issues in the preservation of modern architecture. One session about 'preservation advocacy', organized by Chandler McCoy of DOCOMOMO-NoCa (Northern California) dealt with the need for education and grass roots involvement, which is one of the cores of any preservation project in the US. Because of the limited overall controls the community and its activists are often the only ones standing between demolition and preservation. This local involvement is particularly difficult because the 'brutality' and 'non-contextural' approach of modern architecture is so often credited with the rise of preservation in America in the first place. The second session dealt with aspects of authenticity. Organized by Theo Prudon, the participants included several international DOCOMOMO members, for instance Susan MacDonald of Australia, Dinu Bombaru from Montréal and Paul Bentel from the US.

The DOCOMOMO affinity session planned as part of the program was in many ways the highlight of the conference for DOCOMOMO members. Representatives from the US discussed the origins and goals of the organization only to discover that many of the participants were already members in Cuba, Canada, Australia, various parts of the UK and elsewhere.

No Preserving the Recent Past III is planned at this time, however, the 8th International Conference for DOCOMOMO is planned for 2004 in the United States. At that time certainly many of the themes dealt with in the Philadelphia Conference will, no doubt, be discussed again.

The organization committee of Preserving the Recent Past II is to be congratulated on this very successful conference, a feat not easily pulled off once, but hardly ever twice with the same attendance, high quality presentations and enthusiasm.

*Theo Prudon is the President of
DOCOMOMO-US*

Aalto's library in Viipuri

Repair in progress

Alvar Aalto's municipal library is located in the city of Vyborg, in Russia's Leningrad Region and was designed in 1933-35. The Finnish Committee for the Restoration of Viipuri Library, with its Russian partners, is actively involved in the repair of this famous building.

by Maija Kairamo

Aalto's library immediately became famous throughout the world as a unique example of functionalism. In the Second World War, Finland lost the Carelian Isthmus, including Vyborg, to the Soviet Union. The building suffered minor damages during the war and due to ten years abandonment and neglect after the war. After the repair by the Soviet authorities in the 1950-60s the building is now functioning as a city library for Vyborg, but is in urgent need of repair and architectural conservation.

The building is included in the list of Objects of Historical and Cultural Heritage of the Russian Federation. The 88th Council Session of IUA (International Union of Architects) has proposed that Russian and Finnish authorities through a joint action move to get the library declared a World Heritage Site by UNESCO. The World Monuments Watch has included the 'Alvar Aalto Library' in Vyborg to the 2000-2001 List of 100 Most Endangered Sites.

Preservation process

The conservation work started in 1992. The restoration of the library is a joint project of the Russian and the Finnish Committee for the Restoration of Viipuri Library with equal funding.

The Russian partner has financed a full documentation and an overall design for the restoration of the library. The restoration design was approved by the Ministry of Culture of the Russian Federation. The Finnish Committee has carried out research of the technical installations and concrete constructions, involving full documentation and measured drawings, with the help of a Getty grant of US \$50,000 for the years 1999-2000. The Finnish Committee will adjust the overall restoration design in details along the realisation of the project.

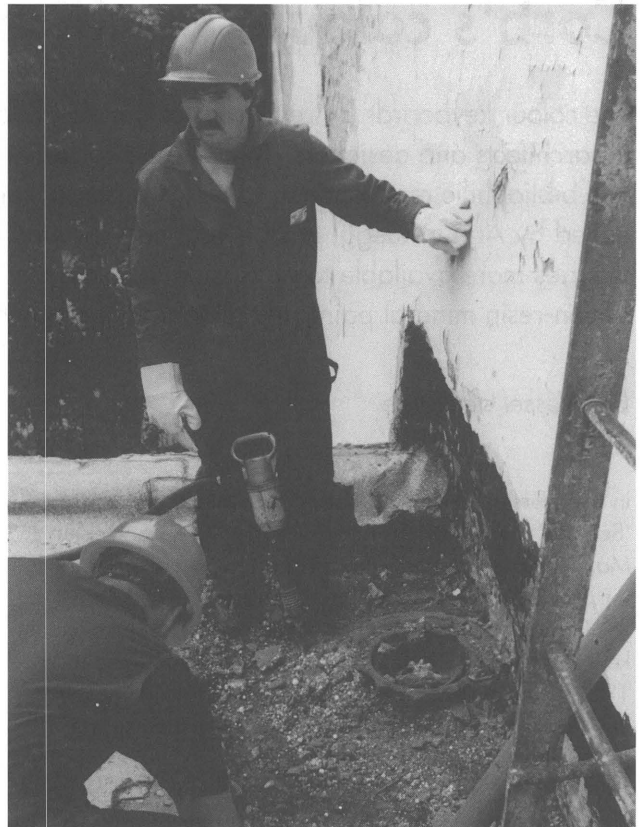
Works done in 1992-1999 include emergency repairs of the exterior wall of the basement; reinforcement of some concrete constructions of the basement roof; renewal of some exterior walls; cleaning of interior downpipes; restoration of the glazed facade at the main stair hall; renewal of some main electric cables; repair of the former janitors flat and the terrace and railing above it; and restoration of the roof of the lecture hall wing.

Lecture Hall roof

So far the roof repair work is the biggest single restoration. The total amount of money used for the roof repair is



The lecture hall roof inspected by the Finnish team before repairs.
All photos: Maija Kairamo.



The roof during repair by the Russian team.

600 000 FIM (US \$ 105,200) including the costs of planning and supervising. It was financed totally with funds raised by the Finnish Committee. The work was carried out by a Russian firm, supervised by the architects of our Committee and by a Finnish master builder, who is a specialist of flat roof constructions and is used to work within the Russian context. The quality of the work was finally very good. In Vyborg this work employed six workers for half a year, which means a lot in a city, where no other construction works took place.

The execution of the roof repair showed, that the export of know-how was successful. The Russian authorities, the building firm and the workers got used to Western building technology, contracting procedures, regular site meetings and continuous supervision.

Funding

According to the agreement between the Russian and Finnish Restoration Committees the project should be financed equally: 50% in Russian roubles, and 50% in Finnish and other foreign currency.

The roof repair of the lending and reading hall is the most urgent task, since the roof is leaking. The roof repair work - with a total budget of US \$ 303,100 - will be carried out by a Russian firm, while the Finnish Restoration Committee has the responsibility of design and supervision on site.

Maija Kairamo is an architect in Finland and the Secretary of the Finnish Committee for the Restoration of Viipuri Library.



The roof in 2000, successfully repaired thanks to a Getty grant.



New copper flashing along the roof perimeter, at a downpipe.

Corb's colours again available!

The colour keyboards by Le Corbusier are no doubt among the most wanted collectables, and not only by architects and designers. Their impact for daily use in all fields of design is still invaluable. The bibliophilic republication of Le Corbusier's 'Polychromie architecturale' by Birkhäuser in 1997, edited by Arthur Rüegg, has been a long-awaited and celebrated first step in making his colours and theories more available to professionals. Now, the Swiss company kt.COLOR resumed production of flat, silicon-resin mineral paints in a colour range based on Corb's collections.

by Wessel de Jonge

In the course of the 20th Century, the wallpaper company 'Salubra' invited various famous artists, like Le Corbusier and Max Bill, to design individual colour scales and collections for application in the wallpaper industry.

Le Corbusier developed a first collection in 1931, the 'colour keyboard' with 43 different tones, and a second one in 1959, the 'Salubra' collection, with 20 different tones. In both cases, various rhomboid and dotted patterns, and marble imitations were added.

Around 1924, Le Corbusier had succeeded in making good use of the experience gained during his many travels as well as his professional appreciation of colour as a purist painter, while developing ideas on the polychromy of his buildings. This caused a principle change in the spatial effect of the so-called 'white' houses of the early Modern Movement. Originally, the colours used by Le Corbusier were based on natural pigments, which were available in dry, pulverised form - the same pigments that had called for the psychological and physiological effects in painting long before.

Moods

Given this background, in 1930-31 Le Corbusier seized the opportunity to design his first wallpaper collection. He was not satisfied with a simple selection of 43 colours, based on his profound appreciation of the effect of colour on spaces and the human spirit. He also organised the different shades onto 12 pattern cards in a way that, with the use of a slide, three to five colours could be isolated or combined in each case. Each of these 'keyboards' represented a different colour mood that was designed to create a very specific atmosphere when applied in practice. In 1957-59, the second colour collection was created according to modified ideas. The tones were placed all together on a single colour card to create another type of 'keyboard'.

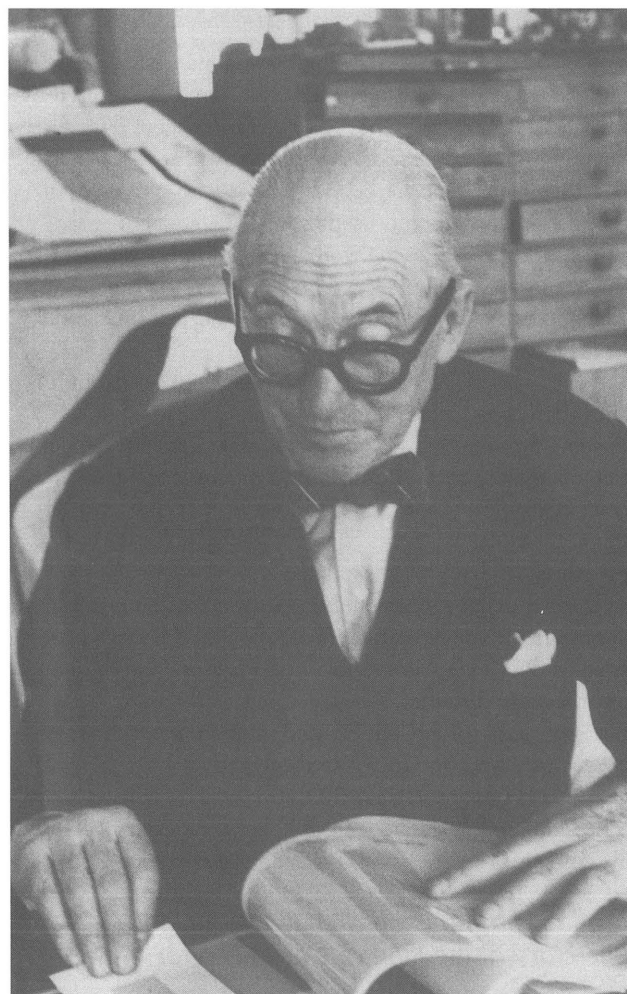
Originally intended as an accessory for practical application, this systematic study of coloration gained an importance for modern design, which reached far beyond architecture alone. Not only had a useful tool thus been created, but also a kind of testimony of his purist colour theory - a work of art in its own right.

Facsimile

The editor of the three-volume reprint of Corb's 'Polychromie architecturale' and colour scales is well-known Arthur Rüegg,

a practicing architect and a professor at the ETH Zürich. As the author of numerous publications on Modern Movement architecture, and particularly on the works of Le Corbusier, Rüegg is a long-term DOCOMOMO member and has been a principle speaker at last year's DOCOMOMO Colour Seminar in Belgium.

The three bibliophilic volumes are collected in a slipcase. The richly illustrated documentation of the first volume deals with the importance of the 'Salubra' collections in modern architectural history. Part of the resource and graphic material brought together in this book is previously unpublished, among them two original texts by Le Corbusier,



and is supplemented by Rüegg's extensive editorial essay. The second volume contains the 13 cards of the first collection, with a total of 63 tones. The colour printing was done in an elaborate distemper printing technique, and the book is manually bound. Four templates are stored in a pocket, and may be used to determine the combinations of 3-5 individual colour tones in each case.

The third volume in the slipcase contains the 63 full-page colour sheets with the 'Salubra' tones. These scales are to serve as samples for the original mixture of these colours for practical application and demonstrate the rich contrast in colour shades as well as the true lightness and warmth of the various tones.

Salubra reproduced

Last year, the Swiss company kt.COLOR presented its LC43 Mate collection, corresponding to the 'Salubra' collection, that involves several hues of great colour depth, interspaced by lighter shades of ochre and grey. The velvety smooth and flat mineral paints are based on silicone resin and acrylic binders, and have strong covering power. Weight solids are 60 % for white and light shades, and 50 % for other colours. In order to reproduce the remarkable effect of the finely tuned colour contrasts, the same pigments are used as proposed by Le Corbusier, with the exception of those no longer available, such as lead-white. The pigments used include titanium dioxide rutile, natural earth pigments and other highly lightfast inorganic and organic pigments. The kt.COLOR company informed us that, although their brochure describes the 1959 collection, also the 1931 collection is available.

The paints may be used on all mineral-based surfaces, such as masonry, new and extant mineral renderings, plasters and sandstone, and even on existing coats of mineral paint as long as these have good adherence to the substrate. With a special primer coat, the LC43 paints may be used as well on smooth latex coats and dispersion-based plaster. Interior application on wood, plywood and composition boards is also possible. As all paints with a velvety flat finish the paint is sensitive to abrasion. Therefore a gloss, semi-flat or flat varnish topcoat is recommended for surfaces exposed to mechanical stress, such as doors, windows and furniture. The LC43 paints are water-resistant and micro-porous, thus allowing water vapour and carbon dioxide permeability. The use of high-quality pigments and binders with excellent lightfastness provides each colour with favourable permanency characteristics. Most colours have been developed to unfold their full colour strength after one generous application to an even white surface. An eventual second coat, that may be required for some particular colours or for application on certain substrates, should be applied using wet-in-wet techniques to avoid unsightly seams. The original ultramarine blue shades - until recently very hard to get for professional use - must be coated with a protective varnish for outdoor use to increase their resistance against acid rain.

Forbidden colours...

In some European countries, new Euro-legislation has already been effectuated to prohibit the application of spirit-

based paints indoor. In many cases, alternative water-based products are still insufficiently sophisticated, both in technical and aesthetic terms, for use in historic environments. This is a continuing challenge to the industry.

In The Netherlands - and may be elsewhere too - a covenant has recently been agreed between the National Health Department and the National Department for Conservation (RdMz) to allow for exemptions to be given in case of listed historic buildings. Still, the extensive and costly precautions against inhalation of solubles, which are then required to protect workers and staff, are often prohibitive. As the smooth and flat LC43 paints are water-based, Le Corbusier's colour collection can be applied indoor without problems.

Now, conservators and architects can again enjoy the use of the original Le Corbusier colours, both in theory through Rüegg's book and in practice by the reproduced paints themselves. His breath-taking deep dark reds, his heavenly ceruleum blue, the heart-warming ochres and peaceful greys can be selected and combined by playing the colour keyboards. Hand painted colour charts, as well as large A4-sized samples of each colour are available at cost price from the producers. The effects of these colours on architectural spaces and the human spirit will amaze you.

Wessel de Jonge is a practicing architect in Rotterdam, The Netherlands, and a member of the DOCOMOMO Specialist Committee on Technology.

Le Corbusier, Polychromie architectural. Le Corbusier's Colour Keyboards from 1931 and 1959, edited by Arthur Rüegg, in German, French and English, 1997 Basel, ISBN 3-7643-5612-X, Birkhäuser Verlag, sales@birkhauser.ch, <http://www.birkhauser.ch>. Documentation on LC43 paints is available from kt.COLOR, Aathalstrasse 80, 8610 Uster, Switzerland, T + 41-1-994 5025, F + 41-1- 994 5029, kt.color@bluewin.ch, <http://www.ktcolor.ch>.

The 'Moderns' of New Canaan

New Canaan, Connecticut is a peaceful, picturesque commuter community about one hour north of New York City. This proximity, and a beautifully wooded landscape crisscrossed by 18th Century stone farm walls and dotted with fine residential architecture spanning two centuries, make New Canaan one of the most popular suburbs in the Tri-State region. Few people realize that New Canaan has over 70 examples of Modern Movement residential architecture built between 1947 and 1970. DOCOMOMO New York/Tri-State organized highly successful tours to spark interest.

by Kathleen Randall

DOCOMOMO readers will perhaps recognize New Canaan as the location of Philip Johnson's Glass House of 1949. While almost everyone can picture Johnson's classic glass box on its sprawling lawn, few people realize that New Canaan has over 70 examples of Modern Movement residential architecture built between 1947 and 1970.

This epicenter of experimentation started with the group of architects known as the Harvard Five: Marcel Breuer, Landis Gores, John Johansen, Philip Johnson and Eliot Noyes. All were either faculty or recent graduates of Harvard University's Graduate School of Design. The five converged on New Canaan in the late 1940s where they found affordable lots for building their personal residences. A wave of young architects interested in the new ideas soon followed. Architectural practices were launched, innovative houses were published in the architectural press, house tours brought new clients to New Canaan and the 'Moderns' proliferated over the next decade.

Best estimates indicate that twenty of the New Canaan's 'Moderns' have been demolished. Many more are at risk. With the supply of buildable lots finally exhausted, developers and new residents are targeting older houses for their land. The Modern Movement houses, particularly the smaller examples and those in need of renovation, are promoted by real estate interests as disposable. They are

demolished and replaced with huge, nondescript houses - what we call 'McMansions' in the US. The modern architects' knack for selecting the most stunning sites for their houses is now working against the preservation of their work.

In an effort to raise awareness of the Modern Movement architecture in New Canaan and the risks facing these houses today, DOCOMOMO New York/Tri-State organized a tour, which took place October 21, 2000. The purpose of the tour was to give participants a sense not only of the number and variety of the houses, but the ideas and experimentation that fueled this work during the post-war years. Forty-four people participated in the fast-paced, six-hour tour that presented 33 houses. The group went inside four houses, walked around and looked into 10, and viewed the remaining houses on foot or from mini-buses. Given that the houses are all private residences this was quite a feat of logistics and permissions. Richard and Sandra Bergmann and John Black Lee, architects in New Canaan, were not only our tour guides, but made all the arrangements with owners. This threesome is also responsible for most of the advocacy and outreach regarding New Canaan's Moderns in recent years. Bergmann and Lee worked with Eliot Noyes before opening their own practices and their insiders' view of the Modern Movement in New Canaan made them excellent guides.



Marcel Breuer, Breuer house III, New Canaan, Connecticut, 1951. Rear elevation facing patio and pool. Breuer designed three houses in the United States for his own use. This house and the one prior (1949) were located in New Canaan. Photo: K. Randall.



Landis Gores, Gores house, New Canaan, Connecticut, 1948. Gores preferred the solidity and horizontal massing of Frank Lloyd Wright over the more Miesian forms of his colleagues know for their 'glass box houses'. The house is sited on a series of stepped, landscaped terraces defined by low stone walls. Photo: Michael Gotkin.

In addition to seeing important, long-overlooked architecture, tour participants viewed an exhibit on New Canaan's modern architecture at the New Canaan Historical Society and were treated to a wonderful talk by furniture designer Jens Risom at one of the house stops. Risom launched Jens Risom Design, Inc. in 1946 and spent the next 25 years designing, manufacturing and distributing extremely successful lines of furniture for home and office. His executive office furniture became a mark of status for many American executives in the 1950s and 1960s. Risom showed the group originals of several pieces now in reproduction by Knoll.

Tour participants included researchers and writers contemplating projects on New Canaan; architects, historians, archivists and local residents; several people interested in buying a modern house; a representative from the Connecticut Trust for Historic Preservation and the district director for US Congressman Christopher Shays of Connecticut.

The tour has sparked interest and activity on many fronts. A group is gathering in early January to start a survey of the houses, which will almost certainly result in new fiches for the DOCOMOMO-US Registry. Several articles are being written for the general press. Outreach to both the New Canaan town government and the real estate community is underway in an effort to educate people about the historical significance of these properties in the development of American architecture.

DOCOMOMO New York/Tri-State is actively participating in this work. Saving the New Canaan Moderns will not be an easy task, as private property is involved. These houses will stand only as long as today's owners value what they have and tomorrow's buyers come looking for an original New Canaan Modern.

Kathleen Randall is a member DOCOMOMO-US New York/Tri-State.

Last minute action for the Kaipalast

by Ute Georgeacopol

The Kaipalast designed by the Jewish architect Ignaz Nathan Reiser (1863-1940) was built in 1911-12. It is one of the first remarkable buildings in Vienna with full structural frames in a rarely known reinforced concrete system. The building



Kaipalast, Vienna in 1912. Photo: Repro U. Georgeacopol.

had been damaged by fire in 1945 and again repaired in 1948. The special floor construction, so-called 'Wayss'sche Rohrzellendecke' was developed and published in 1908 in Vienna by the German Engineer G.A. Wayss and was patented in many countries in Europe. Due to the serious damage, which came out by opening the original suspended ceilings, it has not been officially registered as architectural monument.

The insurance company 'Zürich Kosmos AG', as the owner of the Kaipalast, claims demolition is necessary because of 'non repairable defects' in the reinforced concrete construction. We are looking for any person outside of Austria who knows buildings of that type of construction, maybe in Germany, Hungary or Switzerland, who could tell us more about repairing methods appropriate to enervate costs arguments?

If anybody wants to support this 'last minute' action, please send a note of protest to:

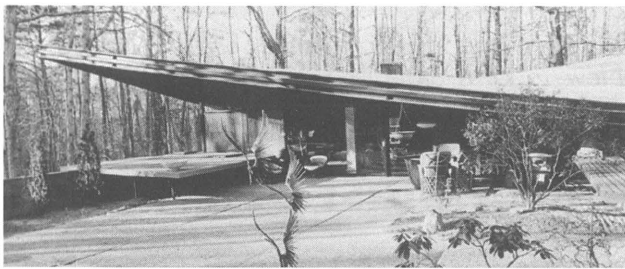
- Buergermeister der Stadt Wien, Dr. Michael Haeupl, Rathaus, Rathausplatz, A 1010 Wien, e-mail: buergermeister@magwien.gv.at;
- with a copy to Zuerich Kosmos Versicherungen AG, Direktion, Schwarzenbergplatz 15, A 1010 Wien, e-mail (public relations): klaus.kotek@zurich.com / rudolf.kraft@zurich.com;
- and a copy to Initiative Kai-Palast, c/o Kundmangasse 33/7, A 1030 Wien, e-mail: kaipalast@gmx.at. More information is available on internet at <http://www.nda.at/kaipalast>.

Ute Georgeacopol is the Secretary of DOCOMOMO Austria)

Catalano House in danger

One by one, our country is losing its wonderful mid-20th Century architectural designs, one after another, victims of a blind and unattentive public. A few get saved and preserved as monuments, like the Farnsworth House or the Kaufmann House or Fallingwater. But the vast majority get bulldozed and replaced with McMansions and parking lots. One of my favorite designs is dying a slow, undignified death. No visitation, no funeral, just a slow, miserable, lonely death. The Catalano House, hailed as one of the most significant designs of its decade and an icon of American mid-century optimism, is decayed and neglected... and for sale! The best hope now is that someone will rebuild it to its original glory.

by Joe Kunkel



Catalano House. Photo: House and home, August 1955.

In the early 1950s, the NCSU School of Design, under the leadership of founding Dean Henry L. Kamphoefner, brought together a brilliant group of architects including Catalano, George Matsumoto, Matthew Nowicki, and others who were pioneers in the creation of new architectural concepts. After coming to Raleigh in 1950 to serve as a founding member of the NCSU School of Design, Catalano built his highly innovative house with a hyperbolic paraboloid roof and walls of glass. The Catalano House, which epitomizes the innovative designs emerging from the early School of Design, is probably the most important 20th Century residential building in North Carolina. In fact, Catalano's design elicited a favorable response from Frank Lloyd Wright, who was known to rarely praise the work of other architects. Wright wrote, 'It is refreshing to see the service of shelter treated as in this (...) house by Eduardo Catalano.' After leaving the NCSU School of Design, Catalano went on to MIT, where he continued his brilliant career and designed numerous buildings around the world. But it was his 1954 design for his own home that was highly publicized as the 'House of the Decade' by House and Home Magazine in the 1950s and later became recognized as one of the key residential buildings in the United States.

The Eduardo Catalano House in Raleigh was built in 1954 by the young Argentinian architect for his own use. The house is located on a beautiful private wooded lot at the end of a quiet street in Raleigh, NC. The three-bedroom house features a 4,000 sq.ft. roof which is a hyperbolic paraboloid, built of wood and is only 2.5" thick. The roof is warped into two structural curves (similar to the shape of a shoehorn), with two corners of the roof firmly anchored to the ground and two corners soaring high into the air.

Sheltered beneath the double-twisted roof is a square interior enclosed entirely in glass. The undulation of the roof provides openness in some areas and privacy and seclusion in others.

Preservation North Carolina, North Carolina's only statewide nonprofit organization, operates an Endangered Properties Program which identifies and acquires endangered historic properties throughout the state. These properties are resold to sympathetic buyers under protective covenants to insure the future of each property. As one of the oldest and largest statewide preservation organizations in the nation, Preservation North Carolina also provides educational opportunities and public recognition to individuals and groups working to preserve the tangible evidence of North Carolina's history. PNC has protected over 450 historic properties of all types in North Carolina and is very concerned about the fate of modern historic buildings. A recent loss was a Raleigh residence designed by George Matsumoto, which was torn down several years ago. However, PNC hopes to secure the future of similar modern historic buildings through protective covenants, such as those PNC holds on the 1950 Kamphoefner house in Raleigh, home of the former dean of the NCSU School of Design.

Unfortunately the Eduardo Catalano House in Raleigh is now severely deteriorated, and Preservation North Carolina is searching for a buyer to rebuild the roof and rehabilitate the rest of the structure. Alternately, PNC is looking for a donor to provide the funds to PNC to stabilize the building and prevent its destruction.

Robert Burns, FAIA, Distinguished Professor of Architecture at NCSU, says of the house, 'For a long period after its construction, it inspired architects, students, and laypeople as well, and brought international acclaim to the School of Design, the city, and the state. Sadly, its integrity has been

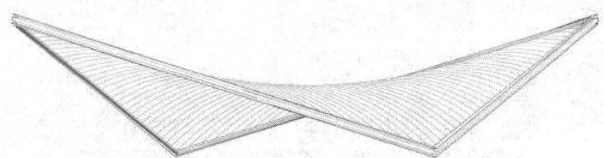
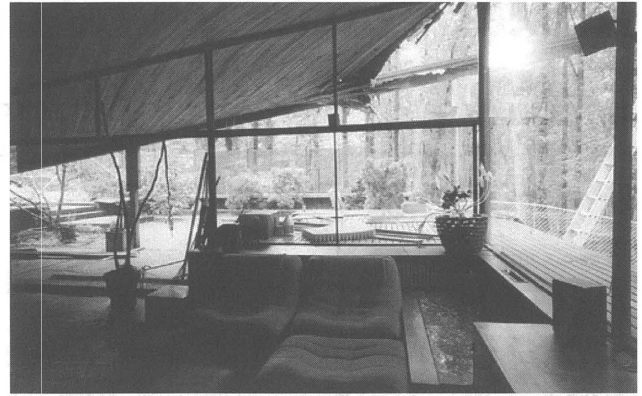


Diagram of the hyperbolic paraboloid roof. House and home, August 1955.



The house as it stands today. Photo: Jeff Warden.

greatly diminished through neglect and improper maintenance, and its future is threatened. Its loss will be a crushing blow to our architectural heritage.' Kennedy said it best when he begged us, 'Ask not what your country can do for you, but what you can do for your country.' It would only take one person to save this unique, crystal clear design. Who would have thought that in the end the glass would reveal a dark cloud instead of a sunny sky. But it does, today. Is there a silver lining? Let's find a buyer to save the Catalano House: spread the word that the house is for sale. In a few weeks (or sooner, if it collapses), the Catalano House will be destroyed forever unless someone buys it. My words are justifiably desperate; this house is severely endangered. Nice editorial coverage of the house will not save it. Quick, decisive action and money are required.



The house as it stands today. Photo: Jeff Warden.

Joe Kunkel is Pop Culture Archeologist. This text has been previously published on his website Jetset, designs for modern living at www.jetsetmodern.com/catalano and has been re-edited for this Journal.

For more information on PNC and how you can buy and help save the wonderful Catalano House, please visit the PNC website at www.presnc.org or call them at 919-832-3652.

Special thanks to Jeff Warden for his photos and to Michael John Smith for supplying the House and Home (August 1955) images.

Modern living in Sydney

In our series on Modern Houses with Public Access, the following is on the famed Rose Seidler House (1948-56) in Sydney, Australia.

by Sheridan Burke

The Rose Seidler House was the first Australian domestic commission of Vienna-born, USA-trained architect Harry Seidler.

By 1956, he had designed and built three houses for Seidler family members on a 16 acre (6.5 hectares) bushland estate on Sydney's northern fringe, linking the sloping site with a curving driveway among tall eucalypts.

Rising from natural bush rock foundations, the Rose Seidler House (1948-50) is a flat-roofed, floating cube built of reinforced concrete and timber, featuring extensive use of glass. All twelve rooms have wide views of surrounding bushland with direct or close contact to related outdoor areas. Moveable room dividers maximise the flexibility of internal living spaces. The Rose Seidler House was awarded the Sulman Award by the Royal Australian Institute of Architects in 1951.

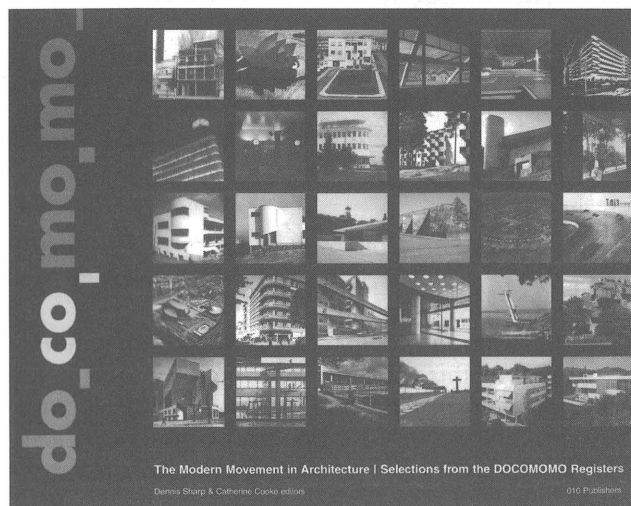
Influential on the thinking of Australian architects and architectural practice in following decades, the Rose Seidler House is now managed as a public house museum by the Historic Houses Trust of New South Wales. It retains the original furniture purchased by Seidler for the house in the 1950s from designers such as Eames, Hardoy and Saarinen.

Sheridan Burke is with the New South Wales Historic Houses Trust, who own and run the Rose Seidler House.

The house is open to the public every Sunday and offers a series of public programmes and displays throughout the year. Further information form the Rose Seidler House Group, 69-71 Clissold Road, Wahroonga, Sydney NSW, Australia, P +61-2-9989 8020, sburke@ho.hht.nsw.gov.au.

Modern architecture's diaspora

A new survey of Modern Movement architecture compiled by DOCOMOMO members has been published last September. Dennis Sharp, the book's editor, looks at its origins and scope and examines modern architecture's history and continuities.



by Dennis Sharp

'Memory has true value only if the traces of the past and the project for the future are held together

Italo Calvino

'Modern architecture is dead'; the Modern Movement is over' headlines blurted out in the mid-1970s. They were supported by some serious ammunition from critical heavyweights like Charles Jencks, Peter Blake and Hans Asplund, the son of the pioneer Swedish modernist. To many people's surprise we now seem to have come full circle witnessing a resurgence of interest in the Modern Movement in architecture from an aesthetic, historical and technical point of view.

Post-modernism in architecture is hardly discussed anymore as a viable alternative to the earlier phases of 'heroic' and regional modernism. Modern architecture - in the broadest sense - is alive and well and very fashionable. The pages of *Space* or *Domus* testify to that. But there is another dimension which has to do with a



The famed Villa Savoye at Poissy, France, Le Corbusier & Pierre Jeanneret, 1929-31. Photo: W. de Jonge.

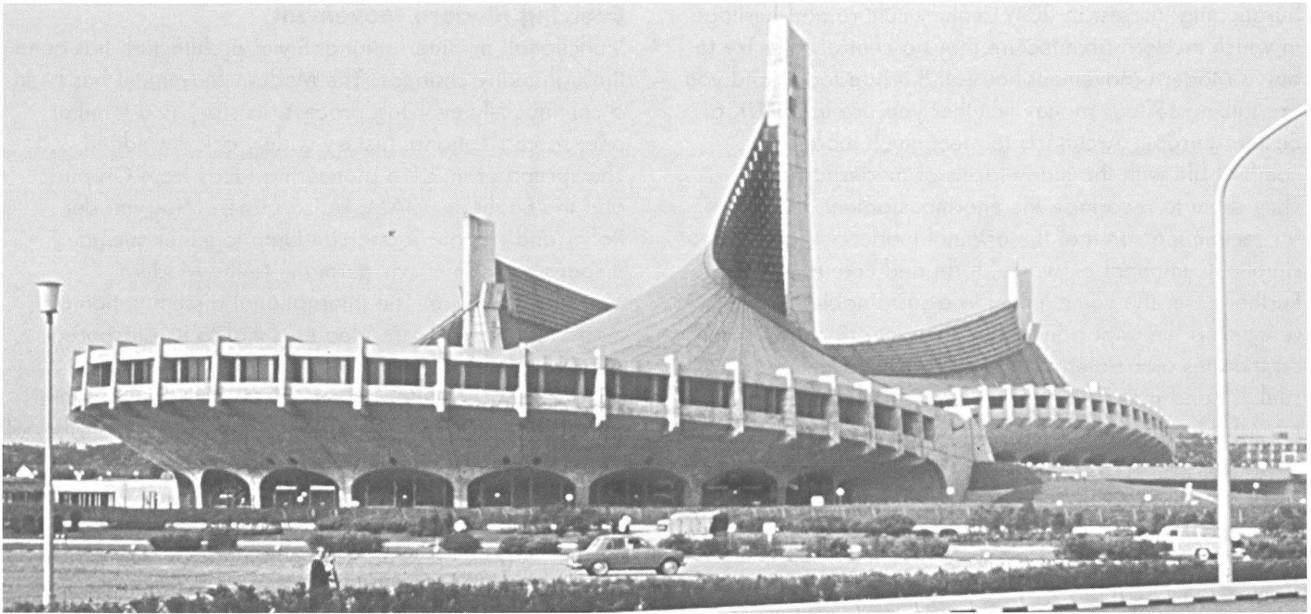
burgeoning interest in 20th Century culture and heritage in which modern architecture plays a central role. Try to buy a Modern Movement house in Europe today and you are talking serious money whether you are in the UK or Eastern Europe. Architects too feel much more comfortable with the many facets of modernism. They seem to recognise the enormous potential there is for reclaiming some of the original modernist ideas about simplicity, minimal existence, form and colour. Furthermore, the commitment to a sustainable future recognises the importance of modernist principles based on theories associated with energy, air movement, sunlight and industrial fabrication. But the new interest in mainstream modern architecture is due to other factors as well. The first concerns objections to the sheer moronic crudity of much of recent development, particularly that perpetuated by volume house builders and the Build without Design brigade whose dominance of the commercial marketplace has yet to find an acceptable replacement architectural language to that of the modernists, let alone a meaningful vocabulary. The resulting babble (take a look at the Thames embankments or Potsdammer Platz in Berlin) inevitably leads to incoherence. What stands out is the distinctive nature of earlier modern buildings which in the case of Berlin includes work by Taut, Mies, Sharoun, the Hansa Viertel and with a twist of the imagination the sheer urban quality of Schinkel's 19th Century civic structures that were fundamental to the shaping of the modern city.

Evolving Modern Movement

'Functional' or 'International Style' architecture has gone through many changes. The Modern Movement has been a continuously evolving process. Its story is a familiar one; its conventional history widely acknowledged. The spread of modern pioneering ideas from Gropius and the Bauhaus, CIAM, Le Corbusier, Mies van der Rohe, and Aalto – if one can lump together such a disparate group – was germane to the Modern Movement's cause. The international dissemination of modernism was a core idea essential to its diaspora. As one critic said: 'it is not international but above nationalities' i.e. it was universal. Modern architecture's spread has probably been wider than that of the tribes of Israel. Modern 'functional' architecture can be found almost everywhere from Cuba to Japan, Argentina to New Zealand. It was to inspire architects, to a lesser or greater degree, in almost every part of the world. From the ideological days of CIAM and the international basis of the Werkbund exhibition at the Stuttgart Weissenhofsiedlung (1927) Modern Movement propaganda spread out inexorably, mainly as an urban phenomenon but not exclusively so. It may have momentarily faltered in Holland for a short time in the mid-1930s when vernacularism took over but it soon found a place in England. There a tide of expatriate 'modern' architects hit London producing a lightning change in architectural thought in the late 1930s. Sigfried Giedon recalled in a CIAM survey that during



Massey House by Ernst Plischke of 1952-57, New Zealand. Photo courtesy DOCOMOMO New Zealand.



Kenzo Tange's expressive 1964 National Olympic Stadiums, Japan. Photo: L. de Jonge.

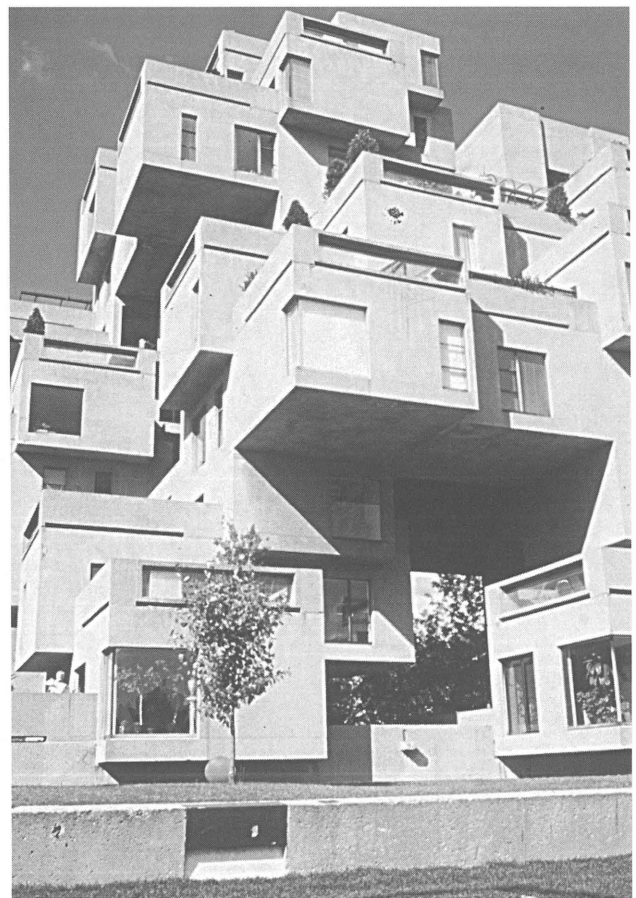
1937-47 the 'Contemporary movement spread out, during this difficult decade ... to the very fringes of our civilisation in the north and the south'.

Registering the spread

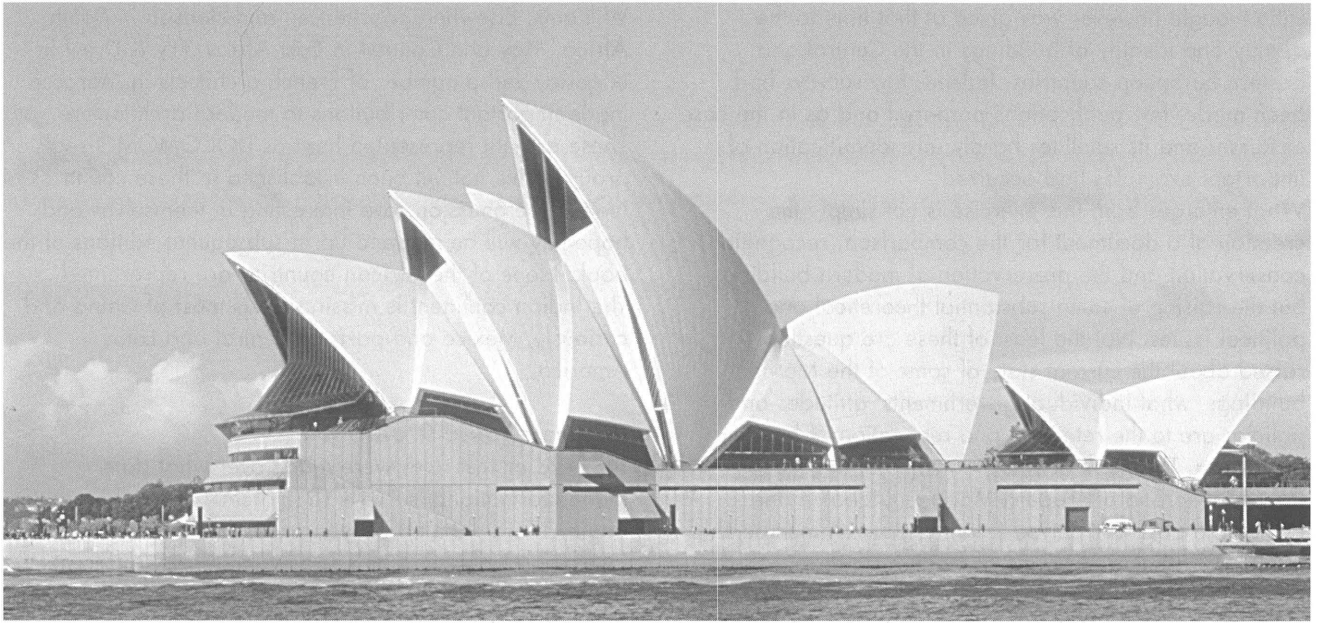
It is this diaspora that is the subject of a unique new survey that the international modern architecture organisation DOCOMOMO has been engaged in for the past ten years. A selection of over 600 examples of modern architecture has been drawn up by 32 national DOCOMOMO working parties. This extensive recording and listing process has resulted in the creation of a book out in September 2000. It presents a welcome and overdue panorama of the Modern Movement in architecture.

The selections of course vary, as does design quality and the book brings together the more obvious iconic examples as well as some curious choices. There are omissions as well. It also introduces a range of less familiar projects and building types such as spa resorts and sanatoria in countries like Bulgaria, Latvia and Slovakia and housing estates in Iceland. It includes examples that have not appeared in western publications, and sometimes not even in journals in their country of origin. It considerably enriches our knowledge of modernism's diaspora from the 1920s. Almost every aspect of modern architecture over the past 70 or so years was, it would seem, pre-figured in the experiments of this period. There were a number of Modern Movements. Some were related to the rationalist tradition drawn from the classical training of the pioneers of modern architecture others emerged from an organic or expressive line. All had common aims: to move away from an eclectic architectural past and to relate to a modern scientific society. Architecture was to respond to people's needs although its formal language was set out alongside art movements like cubism and 'De Stijl'. In Finland Aalto and his followers produced a strong

regional variant to mainstream European modernism and extolled the virtues of another modernist core idea: standardisation. Aalto commented that 'The blossoms of an apple tree are standardised, yet, all are different' just like many aspects of the Modern Movement.



Housing prototype Habitat 67 in Montréal, Canada, by Moshe Safdie et.al., 1963-67. Photo: W.de Jonge.

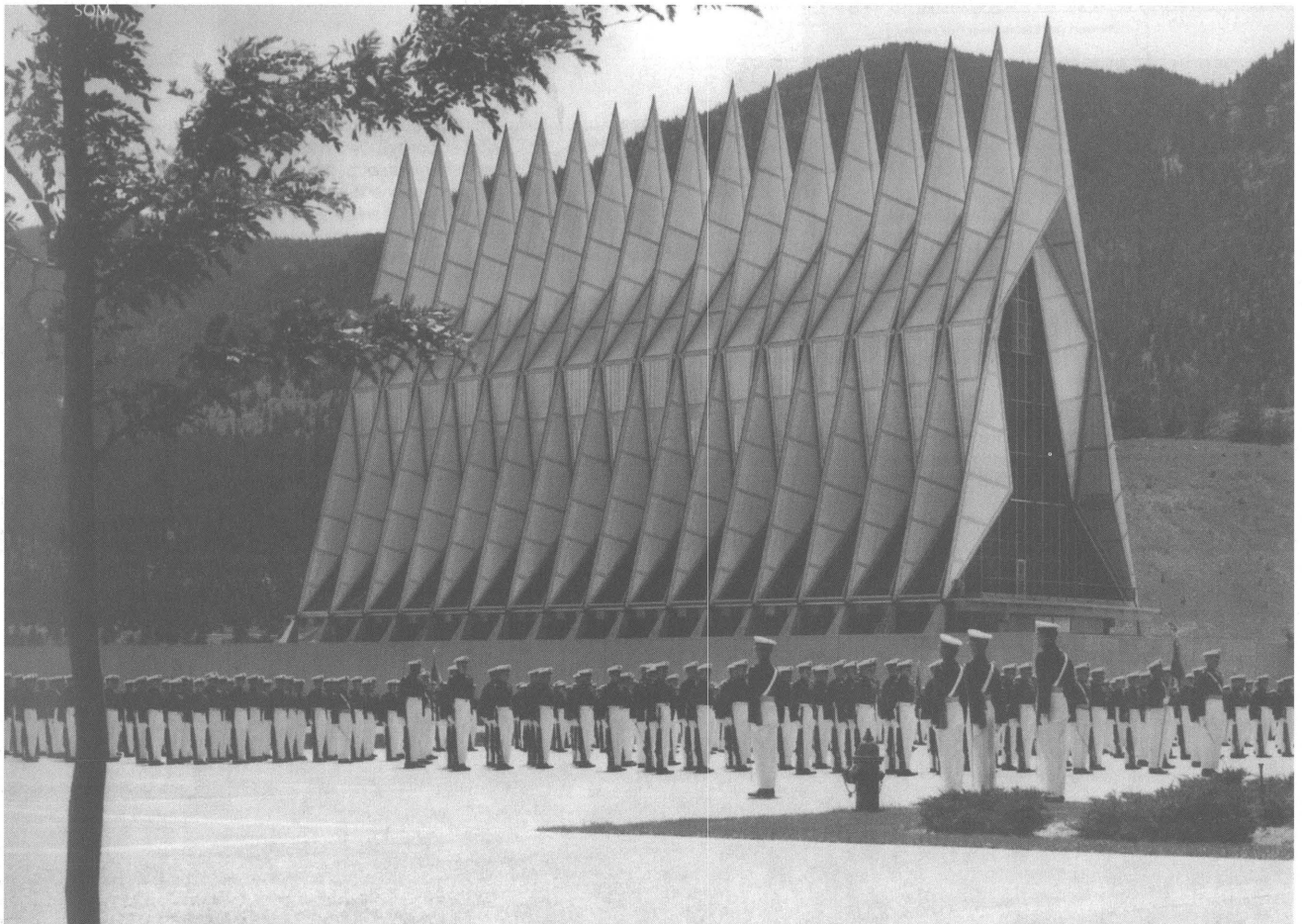


Sydney Opera House, by Jørn Utzon 1957-63, became an icon of modern architecture. Photo: W. de Jonge.

Identification

The DOCOMOMO survey is devoted either to a country or a region and covers a number of countries now released from Soviet Communist domination. This is a useful aspect of the book providing a reservoir of

previously missing and undocumented examples of MoMo buildings, many of which are of considerable interest. DOCOMOMO was originally set up in 1988 to halt the loss of MoMo buildings at a time when many were threatened with demolition or drastic alteration.



The spectacular US Air Force Academy Chapel in Colorado Springs, SOM 1963. Photo: SOM.

Little thought however was given at that time to the quality and identity of buildings in the Central and Eastern European countries. Indeed, few surveys had been made, few publications prepared and as in the case of Russia and its satellites hardly any identification of important examples had occurred.

What emerges from this exercise is not simply the creation of a document for the comparison, recognition, conservation and the preservation of modern buildings but the raising of some substantial theoretical and political issues. Not the least of these are questions raised about the current state of some of the MoMo buildings, what individual governments' attitudes and policies are to the retention and renovation of buildings of this era. The book outlines too some of the reasons for the rapid spread of Modern Movement ideas in the immediate post-war period (often to do with membership of CIAM) and the relevance of modernism today. These questions inevitably lead into a discussion about the continuities, interpretations and assimilations of Modern Movement ideas.

In some countries modernism started late. The examples from Australasia and Latin America indicate this. Ideological and propagandist modernism it is often noted as following closely in the footsteps of Le Corbusier, Gropius and Mies van der Rohe as their journeys took them from country to country. Corbusian modernism was reinforced in Brazil through the immensely talented Oscar Niemeyer and in Argentina through Amancio

Williams. Elsewhere Martiensen and Hanson in South Africa, May and Connell in East Africa, Fry & Drew in Nigeria, and a number of French architects in Morocco made important contributions to modern architecture. These are not represented here as DOCOMOMO register groups have not yet been established in these countries. Indeed the omissions are interesting in themselves and hopefully will be mopped up in subsequent editions of the book. None of the African countries are represented. The Indian continent is missing, so is most of China and, curiously, Mexico and parts of Central and Latin America.

Where should it all end?

No hard or fast rules were made over what date individual national surveys should end, or for that matter begin. There were no 30-year rules to obey and the interesting sidelight to this survey is the way different nations exercised this freedom. The Japanese concentrated on the inter-war period and largely chose examples by Japanese architects influenced by Western designers. Australia has a more recent past. Most countries initially depict modernism as the characteristic flat roofed, plain (often white) ribbon windowed mode of the 1920s followed by a period of more complex structures in the post-war period. We may well ask where should such a selection process end? In what way are the later buildings deemed to be part of the Modern Movement? The interpretation of the



RMJM's Royal Commonwealth Pool in Edinburgh of 1967-70. Photo: Henk Snoek.

sections is interesting on this point. Some countries - Japan for example - kept rigidly to the selection of examples from the 1920-30 period, excluding examples such as Kurokawa's Nakagin Towers in Tokyo and Osaka nominated for the UNESCO World Heritage selection by DOCOMOMO International. DOCOMOMO UK came up to the 1960s with the Smithsons' Economist Building, Denys Lasdun's College of Physicians, Arne Jacobsen's St Catherine's College, Oxford and Stirling and Gowan's Leicester Engineering block.

It was the French who included the youngest building in the survey: Piano and Rogers's Centre Beaubourg (1977) which represented at the time it was designed a significant shift in modernism's gearbox in relation to aspects of public communication and ideas of prefabrication, flexibility and colour.

Scotland - never to be outdone - decided that their most recent example should be a North Sea oilrig (1978) and I do have some problems with that! But this return to a technologically advanced engineering structure it could be argued is relevant. Was it not propagandists like Giedion, Richards, Behne and Pevsner who recognised an indelible link between the technological and scientific nature of the new building and the experimental structures of the 19th Century engineers?

We have, it would seem, now come full circle and modern architecture's continuous flirtation with the 'Machine Aesthetic' remains entirely relevant. It suggests too that the functional and international nature of the Modern Movement in architecture is alive and well but much better documented than ever before.

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Dennis Sharp is an architect in London and Hertford, and a member of the DOCOMOMO ISC/Registers. He is the editor of The Modern Movement in Architecture. Selections from the DOCOMOMO Registers. This article has previously been published in the October edition of the RIBA Journal. Reprint by courtesy of the RIBA Journal and the author.

The Modern Movement in Architecture. Selections from the DOCOMOMO Registers, 010 Publishers Rotterdam 2000, edited by Dennis Sharp and Catherine Cooke, for the DOCOMOMO International Specialist Committee on Registers, 280 pages, paperback, EURO 29.50/DFL 65.00 (20% discount for DOCOMOMO International members), ISBN 90-6450-405-9.

Long live the Modernists

Letters from the RIBA Journal, November 2000, responding to Dennis Sharp's presentation of the DOCOMOMO Register publication in their October edition. Some references to local debates about specific buildings have been omitted.

Public support

We welcome DOCOMOMO's international survey of Modernism (RIBA October) - indeed we have robust evidence of strong public support for modern buildings. A recent MORI poll commissioned by English Heritage reveals that public support for modern architecture has risen an astonishing 10 per cent to 76 per cent since the last EH/MORI poll on the subject three years ago. Most people disagreed with the statement that anything after 1950 does not count as heritage and agreed that it is important to preserve modern buildings. English Heritage has worked closely with DOCOMOMO and has benefited from its scholarship and expertise. (...) It is interesting to note that all English buildings in the RIBA article are protected by high-grade listing.

Neil Cossons, English Heritage

Philippines

(...) To an elderly architect like myself it is truly heartening that modern architecture is alive and well, according to Dennis Sharp's article on the Modern Movement. (...) Which nations are represented by the 32 national DOCOMOMO working parties? From personal experience, I would be very disappointed if the Philippine archipelago is not included. We all know about the work of Oscar Niemeyer, Walter Gropius, Alvar Aalto, Denys Lasdun, et. al., but who in the UK has heard of Gabriel Formoso or Leandro Loesin, whose post-1945 work in Manilla equals in quality and integrity the work by the former names. Let DOCOMOMO flourish, and extend the invaluable work of finding and preserving the world's best examples of Modernism. The movement was founded by architects who were strongly influenced by the past, but who created images for the future.

Ramsay Manners Dewar, Glenfinnan, Scotland

It's history now

So shouldn't modernism be preserved, too?

DOCOMOMO-US, with chapters in New York, New England, Chicago, and Northern California, is increasingly successful in advocating our common cause. In preparation of its candidacy for the 8th International Conference in 2004, the American branch actively campaigns for wider public recognition of the constructive role that modern heritage could play in the future of the contemporary city. The following is an article published on Sunday, December 17 last year, in The New York Times' *Arts & Leisure* section.

by Herbert Muschamp

Got solidarity? It can be useful. For example, you can prepare mailing lists. Meet interesting people. Enjoy scintillating conversations. Go on crusades. Wage wars. Offer hope to the despairing. Leave the world a better place. Build a Golden Age. And you will never feel lonesome again.

Many American architects yearn for a sense of common purpose beyond competing with one another for the next job. Or so they say. Many profess fatigue with spinning in isolation within their solipsistic spheres. Do they mean it, or are they just being sentimental? Quite a few look back with longing to the mid-20th Century as a blissful time of shared conviction and optimism. But was the optimism of the Modern Movement soundly based? Is a return to shared conviction at all desirable?

An opportunity has arisen to examine the issue of solidarity among architects today. It is my pleasure to report on DOCOMOMO, an international group of architects dedicated to conserving modern buildings and studying the ideas embodied by them. That description sounds innocent enough. Who's against preserving buildings and studying history? But in fact DOCOMOMO is beginning to change the landscape of American architecture. It is forging a bond between two groups that up to now have been opposed: historic preservationists and enthusiasts of modernism.

Founded in 1990 in the Netherlands, DOCOMOMO now has chapters in 40 nations. The name derives from Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement. In the US, there are chapters in New York, Chicago and San Francisco. Activities vary from chapter to chapter.

Early on, DOCOMOMO was mainly concerned with preservation techniques. Modern buildings use innovative technology. Things break. Parts wear out. Materials age. Mechanical systems become obsolete. Ideas wear out, too. The poor condition of modern buildings was not solely due to physical obsolescence. It also reflected the disarray of modernism as a culturally progressive international movement. Should this be repaired as well? Is it possible to preserve individual buildings and ignore the

ideas behind them?

It was a short step, in other words, from technology to ideology. DOCOMOMO could not avoid taking it. Hubert-Jan Henket and other founding members of the group regard modern architecture as a living tradition within which they themselves practice. For them, modernism does not represent a style, a period or a formalist proposition. It represents the belief that buildings have an active role to play in shaping the cultural values of their time.

DOCOMOMO is a grass-roots organization. It is mercifully untainted by formal affiliations with the schools, museums and other cultural institutions that in recent years have frozen the life out of architecture in the United States. The New York chapter, or Working party, meets monthly at various locations. The chapter puts out a newsletter four times a year, alerting members to endangered sites and reporting on new books, lectures, conferences, exhibitions and other events. Members lobby building owners and public officials and are frustratingly unaggressive in seeking media coverage.

The group's international dimension is critical. In the last decade, DOCOMOMO has sponsored international conferences every two years. The locations have included Stockholm, Brasília and the Bauhaus in Dessau, Germany. For these events, members prepare and discuss papers on technical, aesthetic, social and ideological issues. The next international conference will be in Paris in 2002. The group maintains a register of landmark sites throughout the world. ('The Modern Movement in Architecture. Selections from the DOCOMOMO Registers, edited by Dennis Sharp and Catherine Cooke, has just been published, in English, by 010 Publishers in Rotterdam.)

The main challenge facing DOCOMOMO is public education. The group is not seeking to resurrect modern shapes, urban concepts or the modern infatuation with machines. It intends, rather, to restore the modern attitude that architecture is an art of saying serious things to thoughtful people: an art of relating the history of places to the history of ideas from a contemporary perspective. In no other country does DOCOMOMO face greater ideological obstacles than in the United States. This should not

be surprising. In no other country has modern architecture been so thoroughly reviled as the enemy of history. At the same time, no other country holds history itself in greater contempt. There's a conflict here.

Never was the conflict more apparent than in the years when the United States skyline was dominated by postmodern architecture, preservation's wanton, illegitimate child. In the name of history, postmodern architects threw history out the window. In the name of tradition, postmodern architects shredded that, too. With what glee they toasted the demolition of the Pruitt-Igoe housing complex in St. Louis as the unofficial end of the Modern Movement. What the postmodernists were celebrating was not the failure of a particular project. They were proclaiming victory over history itself.

DOCOMOMO is calling these folks to account. Across the country, American cities are beginning to reckon with the destructive consequences of the postmodern spree: The detachment of architecture from the realm of ideas. The subordination of architectural to commercial values. The transformation of cities into theme park versions of themselves. The good buildings that have gone unbuilt because preservation has absorbed much of the energy that once supported the idea of architecture.

Yet it is thanks to preservation that the moment of reckoning has arrived. Many modern buildings have become eligible for landmark status in recent years. Their eligibility is compelling preservationists to open their minds to modern architectural values. In New York, the group of buildings singled out for additions, alterations or possible demolition includes the theaters and public spaces of Lincoln Center; the United Nations Headquarters; 2 Columbus Circle; the Hall of Science in Flushing Meadows-Corona Park; the Corning Glass Building on Fifth Avenue; Chatham Towers on the Lower East Side; and the Summit Hotel on Lexington Avenue at 51st Street. These buildings all fall within DOCOMOMO's radar.

Informed decisions about their fate will require more than the usual factors considered in assessing buildings for landmark designation, like style, aesthetic merit or historical significance. They will have to be based in part on a fundamental rethinking of preservation itself. Preservationists will no longer be able to regard modern architecture as the enemy, the wrecking ball of all things lovely. Nor will they be able to regard their task as the conservation of objects and ideas distant from themselves.

DOCOMOMO, itself a preservation group, seeks not only to protect modern buildings from being wrecked but to understand why these buildings were created. They ask us to reckon with the impact of the preservation movement, itself now an integral part of our history. And they invite us to consider how our relationship to the past has clouded our view of the present. Don't trust anyone who tries to tell you we're not entering new territory.

In October, I went to Chicago to speak on a panel organized by the local chapter of the American Institute of Architects.



Chicago's Reliance Building, today the Burnham Hotel, has been carefully restored by DOCOMOMO-US vice president Gunny Harboe. Photo: Jon Miller of Hedrich Blessing.

The event was called 'Where in the World Is Chicago?' The subject was the state of architecture in a city beloved by all who care about that art form. I suspect that some A.I.A. members were counting on me to come in and make trouble-belt out the famous Things Are Awful moan. But I couldn't get my heart into it. There are some terrific projects under way in Chicago, buildings by Gehry, Piano and Koolhaas. On top of that, I was staying at the most marvelous hotel.

You'll lose the blues at the Burnham. The hotel is in the old Reliance Building, across from Marshall Field's in the heart of the Loop. Designed by Daniel H. Burnham* and completed in 1895, the Reliance is sometimes described as the world's first steel and glass skyscraper. The building's white terra-cotta facade set to rhythm by bay windows, stares out from the pages of many books on architectural history. The windows are immense. On the ground floor, the reflections from glass panels two stories high put you into the picture.

Gunny Harboe, chairman of the A.I.A. chapter and vice president of DOCOMOMO-US, supervised the restoration of the Reliance, which was completed two years ago. Harboe is an architect with McClier, a Chicago firm specializing in the restoration of historic buildings. He'd suggested I stay at the

Burnham but neglected to mention the landmark location. When my taxi pulled up, surprise, surprise. It is awesome to check into a textbook illustration. This was the second Harboe restoration I've been privileged to see. Eight years ago, he completed work on the Rookery, an extraordinary office building designed in 1888 by Burnham's partner, John Wellborn Root. From the bay window of my eighth-floor room, I could see Louis Sullivan's Carson Pirie Scott department store, a block away. When a train rushed by on the elevated loop, it felt as if Chicago was running in my veins.

On a clear day, you can see modernity - or much of it - in quick flashes of time and space. The Burnham looks out on history, not just streets. The panorama sweeps from Joseph Paxton's Crystal Palace, built in London in 1851, to Toyo Ito's Mediatheque in Sendai, Japan, due for completion early next year. That's 150 tasty years. In London, the public eagerly embraces Paxton's industrial solution to the task of showcasing an industrial nation. In Japan, the public awaits Ito's showcase for the age of digital information.

If I were running this hotel, I'd put out a promotional brochure touting the modern views from the Burnham's windows, keeping in mind the contraction of distance and the acceleration of speed that modernity has brought about.

They would include:

PARIS. As the art historian Linda Nochlin has observed, the aesthetic of modern architecture and design originated in the principles of 19th Century French Realist painting. Honesty, contemporaneity, truth, directness and authenticity: these are what Nochlin termed the Realist virtues. In 19th Century building, they appeared mainly in the form of engineering. They remain the core ideas for most architects throughout the world today.

VIENNA. The encircling Ringstrasse, a dazzling necklace of historicist paste, produced its own reaction. If ancient Greece, medieval Germany and Renaissance Italy had produced their own distinctive styles, shouldn't the modern era fashion one for itself? Vienna issued its version with the rational city plans of Otto Wagner, the dressed-down buildings of Adolf Loos.

BERLIN. The consolidation of the Realist virtues as an architectural aesthetic takes place here during the Weimar years. The aesthetic crystallizes within the walls of the Bauhaus in nearby Dessau, in a building designed by Walter Gropius and completed in 1926.

CHICAGO. Burnham did a bad, bad thing. After John Root's death in 1891, he turned his back on the native Chicago School and remade the city into a sweet shop for Beaux Arts candy. Louis Sullivan predicted that the 1893 Chicago World's Fair would set American architecture back by 50 years. If you buy this view, then salvation arrived in the person of Mies van der Rohe, who relocated to Chicago in 1938.

BRASÍLIA. Designed by Lúcio Costa and Oscar Niemeyer and begun in 1956, Brazil's new capital city signified the triumphalist phase of the Modern Movement, the era that also produced such civic spectaculars as Chandigarh, India, and the United Nations headquarters. The exaggerated scale of these works enjoyed wide support through the influence of the *Congres Internationaux d'Architecture Moderne* (or C.I.A.M.), an organization founded in 1928 by Le Corbusier and others.

This heroic phase helped precipitate the collapse of the Modern Movement by detaching architecture from the history of places and isolating its practitioners within the world of ideas. An exciting variety of delightful excursions are available, including: Futurist Milan, Expressionist Berlin, Constructivist Moscow, Cubist Prague, Brutalist London and International Style Tel Aviv, Buenos Aires and Los Angeles. Inquire of the concierge.

This is DOCOMOMO's map. It was initially charted by the architectural historian Nikolaus Pevsner, who first popularized the term Modern Movement in his 1936 book 'Pioneers of Modern Design'. The term gained even wider currency with two revised postwar editions.

Today, many academics and historians reject Pevsner's Route 66. They deride it as the master narrative of modern architecture, a history told by the victors. This is fair. The map shows how a victorious Modern Movement saw its place in history in the middle of the last century. Much is left out of the picture: vernacular building, residential interiors, military fortifications, prisons and other designs that create, perpetuate or mask hierarchical power relations.

In the United States, however, it is no longer possible to view modern architecture as victorious. Not with all those clouds of publicity stirred up over Celebration, Fla., and other suburban neotraditional towns. The master narrative thus has a new status. It is now a history of the losers. This is a more fascinating and even a more accurate way to look at the modern story. Each spot on the map can be seen as the site of a battle won by the side that lost the war.

Shift to immediate foreground. Time: the present day. A block away from the Reliance Building, someone has just put up a Disney replica of it, bay windows and all. Designed by the Chicago firm Booth Hansen, the building will serve as a dormitory for students at the nearby Art Institute.

The fake Reliance has a lineage, too, of sorts. It is neither long nor distinguished. In 1978, the Chicago architect Stanley Tigerman made a photo-collage that depicted Crown Hall, a Chicago masterwork by Mies van der Rohe, sinking beneath the waters of Lake Michigan. The collage was called Titanic. Crown Hall houses the School of Architecture at the Illinois Institute of Technology, where Mies taught after emigrating to Chicago. Mies regarded the steel and glass structure as the supreme embodiment of his aesthetic. For Tigerman, it was 'Down With the Old Canoe!'

You had to laugh. At least Tigerman was up-front about his Oedipal ambitions. Alas, in the years that followed, Chicago architects treated their entire heritage as an old canoe. Period pastiche buildings cropped up all over town. The ill-conceived Harold Washington Library Center, for example, designed by Hammond Beeby & Babka, remains the great monument to Chicago's architectural suicide. With the library's completion in 1991, a great city sank.

The fake Reliance is a sign of Chicago's continuing disbelief in its tradition of creative regeneration. It represents an architecture that has been detached from the history of ideas and consigned to the history of commodities. There are many ways to relate the histories of places and ideas, but the fake Reliance happens not to be one of them.

The good news is this: Thanks to a preservation architect, we can appreciate the difference. The vice president of DOCOMOMO-US made my modern panorama possible. Thanks to Harboe's intervention, I was able to stand inside my own history, a loser's or a winner's history as the case may be. Thanks to DOCOMOMO, preservation is now nullifying the disconnect between past and present that it formerly reinforced.

This will change the context in which contemporary architecture will be seen. It will lend greater weight to the work of architects still working in the Realist tradition: Piano, Richard Meier, Claude Perrault, Rafael Vinoly, Richard Rogers and David Chipperfield, among them. More important, the change in context will shed light on work by those who challenge that tradition in creative ways: Gehry, Peter Eisenman, Philippe Starck, Koolhaas, Diller & Scofidio, Zaha Hadid, Winka Dubbeldam, Bruce Mau and Greg Lynn. We will not have to trash history to clear the way for the Next Thing. History is rising to support today's risk-takers.

Above all, DOCOMOMO has the potential to raise the public reception of architecture from the economic and political to the cultural plane. This is one of the major challenges now confronting American architecture. We live in relativistic times. And architecture is a deeply subjective matter. One of its glories is that even stupid people get to have an opinion about it. Nowhere is it written, however, that architecture must appeal to the lowest common denominator of taste. Or that there's no difference between an opinion and an informed opinion, educated and uneducated taste, a prejudice and an idea.

Preservation is now being called upon to assert the value of such distinctions. The past cannot provide criteria for judging the future. It does provide ample evidence that architecture is as much about ideas as it is about places, and that places exist in time as well as space. Until I began to learn about DOCOMOMO, I could not have imagined that architectural preservation still had a constructive role to play in the future of the contemporary city. I've changed my mind about that.

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*** Correction: January 14, 2001, Sunday**

An article on Dec. 17, 2000 about the preservation of modern architecture misattributed the design of the Reliance Building in Chicago. It was begun by John Wellborn Root of Burnham & Root and completed after Root's death by Charles B. Atwood for D. H. Burnham & Company; Daniel H. Burnham, Root's partner, was not the designer.

Modernity in the pampa

Francisco Salamone's 1930s slaughterhouses

Between 1936 and 1940, Francisco Salamone designed and built an important amount of municipal buildings in the 19th and 20th Century towns of the Buenos Aires' pampa. These buildings were the first manifestations of modern architecture in the inland of Argentina. Many of his projects represented a highly personal view on the changes that were taking place in contemporary Argentine society. In planning municipal slaughterhouses - an entirely new building type - Salamone found an opportunity to depart from the academic tradition in architecture. Today, most of the abattoirs are abandoned and subject to a ongoing devastation - with one exception.

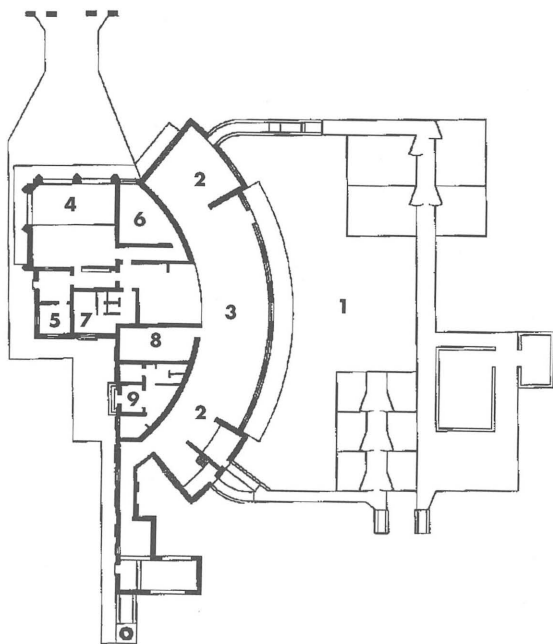
by René Longoni and Luis Traversa

The introduction of 'modernity' to the inland of the province of Buenos Aires surely received an impulse from the Plan of Public Works, established by the controversial governor Manuel Fresco between 1936 and 1940. The large-scale construction of roads, bridges, canals, and airports, as well as schools and other public buildings throughout the province, undoubtedly provided a better quality-of-life to the people in Buenos Aires. Together with the creation of new jobs and economic reactivation campaigns, this ambitious building program was intended to discourage the increasing migration to the metropolis, that was the consequence of the economic crisis of the 1930s.

In order to realise such an unusual amount of planned work, Fresco decentralised the execution of the works,

assigning to each municipal government the task of satisfying their own building needs. The Law of Municipal Public Work Bonds of 1928 was the instrument that made this boarding out possible. It allowed each municipal government, which may not have its own technical department, to hire, by means of a public tender, the professionals and building companies that were needed for the execution of the building programs.

In this context, the engineer Francisco Salamone appeared, like other independent professionals, projecting and building town halls, markets, slaughterhouses, hospitals, cemeteries, squares and parks. All of this in medium and small towns, mainly located in the south-west of the province, within a radius of about 300 and 500 km around the capital.



Plan of the Coronel Pringles abattoir. Key: 1. Corrals, 2. Slaughter hall, 3. Processing room, 4. Freight and switching yard, 5. Veterinary laboratory, 6. Manager's office, 7. Changing room, 8. Intestine wash, 9. Caretaker's house.



The Coronel Pringles slaughterhouse is today a designated landmark and used as a training centre. All illustrations courtesy of the authors.

Appreciation

Though extraordinary, the dimension of Salamone's production - 65 works in less than four years - is not its most outstanding aspect. Even more striking is the theoretical originality of his projects, the boldness and power of the applied forms and technologies - reinforced concrete, for instance - and of the design of the details and appliances, all of them clearly showing his personal way of understanding and expressing modernity. In some towns, the presence of three or more of his buildings - for instance in Coronel Pringles, Laprida, Azul, Saldungaray, Guamini - grants a very particular impression to the urban area, reflected even in the private buildings, lending a particular identity to each of them.

This has not escaped the perception of the inhabitants, who - in general - keep a thankful relationship to Salamone, taking care to maintain his works and to preserve their similarity to the original as much as possible, notwithstanding that more than sixty years have passed.

The appreciation for Salamone was different in the academic ambit, or in cultural circles, where his works remained obscure as if they had never existed. In recent years, some researchers and authors - such as those at the universities, professional associations or those of the professional press - have started to unveil his works and to open forbidden doors. Yet, a final step is lacking: The recognition and revaluation by the national and provincial authorities of the historical and cultural value of the urbanist, architectural and sculptural legacy represented by a large part of Salamone's works.

We must take into account that at the moment an archive of his work does not exist. That is why we have been obliged to carefully investigate, starting from the data in already

existing bibliographies, discarding from some works and adding many others. This process has not yet ended, though it is very close to finish.

Biography

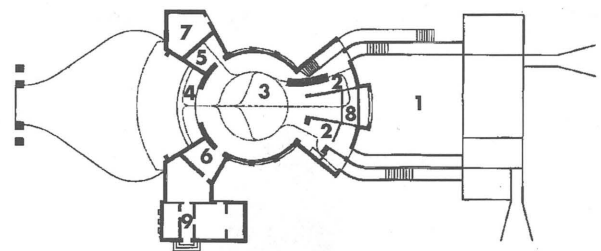
Francisco Salamone (1897-1959) was born in Castelforte, an arid village in the Sicilian mountains near Nicosia. In his childhood, he migrated to Argentina with his family. His father and brothers were builders and Francisco went to secondary school at the National Technical School Otto Krause. When he graduated, he moved to Córdoba with his brother Ángel, where they started a paving company, building roads and streets. After graduating in Architectural Engineering in 1919 he got his degree in Civil Engineering just two years later. He settled at Valle de Punilla, where he built in a 'neo-colonial' style and took part in a number of competitions, winning several awards with his projects. Salamone also took part in party politics and became candidate for provincial senator.

In 1934 he made his latest work in the province of Córdoba, the square of Villa María city, a project that heralded his successful architectural period in Buenos Aires. He returned to the capital, from where he made great efforts to satisfy various municipal construction programs, mostly between 1937 and 1938.

As appears from our analysis of the various plans recovered from the city archives, his complete professional office was actually not much more than he himself. Though he was a skilful draftsman - as some of his perspectives and 'archi-caricatures' show - his construction schemes were developed by means of schematic pencil drawings. He performed his task as a director of the works by aeroplane, flying from town to town.



Left: Salamone's slaughterhouse at Laprida.



Right: Plan of the Laprida abattoir.

Key: 1. Corrals, 2. Slaughter hall, 3. Processing room, 4. Freight and switching yard, 5. Veterinary Laboratory, 6. Manager's office, 7. Changing room, 8. Intestine wash, 9. Caretaker's house, - Production line.

During the 1943 military revolution, Salamone was prosecuted and exiled to nearby Uruguay for two years. Judicially free from all charges he returned to Buenos Aires and, in addition, he received an indemnity from the state. Though, if his later works are analysed by their size, design or innovative nature, their characteristics indicate that this temperamental, self-sufficient, and charismatic man - with as many fans as adversaries - had lost his strength and enthusiasm. Through a familiar company, SAFRRA, he got the opportunity to build a couple of apartment blocks that were similar to the ones built in the city in the two preceding decades.

By then, he was a diabetic and suffered from a heart condition, which in the end undermined his vitality and physical strength - the same that allowed him to make a tremendous effort to colour the large expanse of the Buenos Aires' pampa with his architecture.

Salamone's architecture

Salamone's academic background is witnessed in all of his projects. The symmetry and the axiality of the floor plans and the careful proportioning of volumes were constant factors in his designs, as well as the utilisation of various traditional typologies, that had been successfully used in institutional buildings and public spaces from the 19th Century on. The innovative character of his architecture can be understood from the search for a formal expression of the new age, that link his works to contemporary developments. In formal terms, his architecture develops from works which may be related to the Art Deco of Mallet-Stevens' scenographies, towards a kind of Mendelsohnian expressionism, particularly characterised by the latter's paradigmatic Einstein tower.

Industrial methodology

Nevertheless, this quick analysis is contradicted by Salamone's designs for the so-called 'model slaughterhouses', abattoirs under municipal control, providing the meat intended for daily consumption by the population. The need for such buildings arose as a consequence of the modernisation in the meat markets, that included a more hygienic processing of the products, the

sanitary control of the animals and the proper treatment of the effluents.

In the fifteen abattoirs that Salamone designed, he implemented concepts that were based on industrial methodology, a kind of 'taylorization' of the different phases in the slaughtering process.

Some typical examples are presented here, following the two basic typologies that Salamone defined, according to the foreseen production: 'Small' and 'large' slaughterhouses, based on the number of animals to be processed, in relation to the number of the local inhabitants. Programmatically we have to do with a linear space, the slaughter hall, where the entire processing of the cattle takes place. Cow, pig or sheep enter at one end, and after the various phases of the process they are loaded in conditioned vehicles at the other end, properly controlled sanitarily and administratively, to be delivered to the retailers. The actual slaughter hall is complemented by various additional spaces such as corrals, laboratories, changing rooms, a tax office, a crematorium for ill animals, a caretaker's house and, finally, a large water reservoir, that was necessary to maintain hygienic standards.

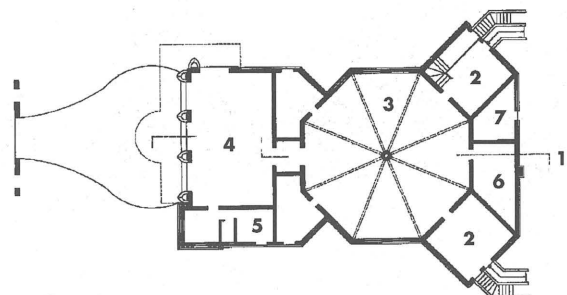
These slaughterhouses were built in only two or three years time and though we do not have a precise chronological order, if we compare the examples it is possible to identify an evolution, a kind of typological search for a new architectonic program. This is focused on the definition of the most appropriate form (the accommodating space) for the functional necessities (the accommodated activity) and on the articulation of the various spaces, categorised as main or secondary spaces. Through this conceptualisation, a kind of project theory, Salamone's works get closer to a line of contemporary and even posterior avant-garde ideas on the interaction between form and function, and the interrelation between 'served' and 'serving' spaces.

Typologies

The series of small slaughterhouses starts in the town of Alem with a modest building, with a square slaughter hall and the additional facilities attached and articulated volumetrically by means of the water reservoir. In his later designs, rounded forms and circular floor plans typically predominate



The 1937 Balcarce slaughterhouse



Plan of the Balcarce abattoir. Key: 1. Corrals, 2. Slaughter hall, 3. Processing room, 4. Freight and switching yard, 5. Veterinary laboratory, 6. Boiler and incinerator, 7. Changing room.

the composition, marking an operational change in the set up of the production line.

The main volume is clearly distinguished from the secondary one, with no formal expression except for the water tower, where Salamone showed his rich and inexhaustible imagination. No less innovative were some of the technological aspects of his designs, especially with the implementation of new structural forms, such as bowl-shaped concrete roofs with a central support, or through the introduction of new materials.

Also in formal terms an evolution can be noticed when looking at the water towers of these buildings. Here, Salamone's architecture develops its full expression: from a clear-cut volume to more and more complex forms. The slaughterhouse in Guamani is a good example of involving a futurist imagination that can be related to science fiction stories.

The basic difference between the large abattoirs and the former ones is their size, so as to make space for six to eight slaughtering stations. Except for the slaughterhouse in Balcarce (1937), with an octagonal plan, Salamone adopted a circular plan for the other ones. The animals enter at the ends and, after slaughtering, leave again through a central exit, where additional functions are located. The abattoirs of Azul and Carhué represent the most pure examples of this typology.

Nevertheless, next to the elaborated details of his buildings, the most challenging display of structural innovation is found in the Balcarce slaughterhouse, featuring floor slabs supported by tensioned beams, and a hollow central column that serves as a down pipe for collected rainwater.

Preservation and account

From the 1960s on, most of Salamone's municipal slaughterhouses lost their original function when the meat markets changed and the cold-store systems were introduced to replace the old abattoirs. Some of the fourteen abattoirs that were actually constructed have been converted into cold-store warehouses by adding cooling rooms, or were enlarged by inappropriate, if not intrusive, interventions, others are abandoned or about to be pulled down, looted and subject to a ongoing devastation and, finally, just a few

were preserved and assigned to other functions.

Fortunately, there is one exception. In Coronel Pringles all of Salamone's works are protected by a municipal law from 1985, which includes the local slaughterhouse. It is well kept, and today, it serves as a training centre for rural work. This may be a good way of saving these unusual structures - that today resemble ships that were run aground on the green sea of the Argentine pampa.

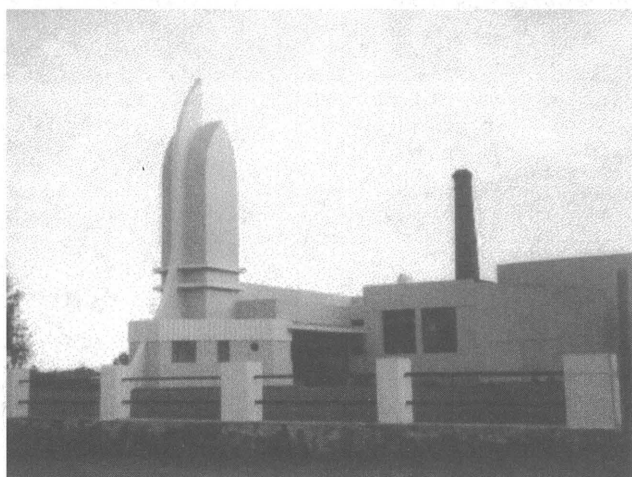
Luis P. Traversa is an engineer and the Chief Scientist at the Comisión de Investigaciones Científicas de la Provincia de Buenos Aires and Manager of the Laboratorio de Entrenamiento Multidisciplinario para la Investigación Tecnológica - LEMIT.

René Longoni is an architect and a researcher at the Universidad Nacional de La Plata and the Manager of Unit 10 Habitat Institute, Facultad de Arquitectura y Urbanismo.

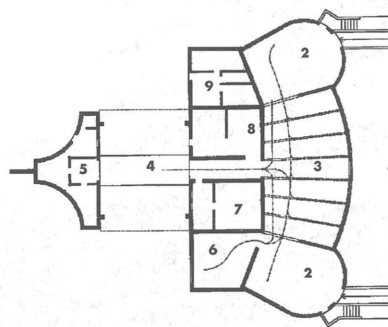
The editor thanks Dr. Jan Molema of the Delft University of Technology for his help in editing this paper.

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The Azul slaughterhouse.



Plan of the Azul abattoir. Key: 1. Corrals, 2. Slaughter hall, 3. Processing room, 4. Freight and switching yard, 5. Veterinary laboratory, 6. Boiler and incinerator, 7. Changing room, 8. Intestine wash, 9. Caretaker's house, - . Production line.

A rehabilitation approach

Post-war apartment blocks in Greek cities

With the introduction of new housing typologies in the post-war period, the face of Greek cities changed rapidly. Now, most of the post-war apartment blocks are approaching the end of their lifecycle, and will be in need of extensive maintenance soon. Also, they do no longer respond to the needs of a society that is moving away from the nuclear family model. This article explores a way out of this dilemma and presents an idea for the integration of conservation practices for modern heritage and large-scale refurbishment planning for outdated apartment buildings.

by *Nondas Kitsos*

During the 1950-60s, the period known locally as the Great Rebuilding, the face of the major Greek cities was transformed rapidly and to a great extent. Instead of the two to three-story high buildings with courtyards and small city gardens that traditionally occupied the centres of Greek cities, apartment blocks of up to eight floors were introduced. Due to a number of reasons the pace of these changes was rapid, and some key questions of planning, such as the role of the existing public spaces, the accommodation of traffic and parking spaces, remained insufficiently addressed. A lot of problems were also caused by the extension of the public utilities networks, which was necessitated by the increasing density of the built environment.

The result to the quality-of-life has been significant. The new situation still haunts everyone interested in the quality of the built environment to the present day. The issue is especially challenging now that most of the post-war apartment blocks

are rapidly approaching the end of their lifecycle, and will be in need of large-scale maintenance soon. This article presents some procedures for the integration of conservation practices and the eventual refurbishment planning for such buildings.

Construction

The buildings in question were constructed using a reinforced concrete frame, with infills of brick. The structural system of the post-war blocks may appear similar to those proposed according to present design standards. Although generally built with good-quality materials, in a seismically active region like Greece these buildings do not comply with the current Earthquake Codes or Building Standards. Seismic retrofit of all of them is unattainable, as the cost would be prohibitive. Moreover, during many recent earthquakes, they have generally behaved far better than may be expected according to the present-day codes.



Difference between the pre-existing height of buildings and the situation after the Great Rebuilding. All photos by the author.



The misbalance between quality-of-life, vehicle accommodation and parking space.



Typical examples of eight-story apartment blocks.



Typical apartment block entrance with the characteristic finishing materials like wood siding and marble flooring.

Due to the planning legislature existing at the time, the facades show a characteristic and unpleasant uniformity. Slight variations in the appearance of the blocks occurred as a result of developments in planning from decade to decade. Still, the general appearance of these buildings is characterised by their height, the continuous balconies around each floor and, often, a tapered profile at the upper one to three floors, as a result of zoning and setback regulations.

Usually no thermal or sound insulation was added, and neither was any special care given to the waterproofing of the roofs, typically resulting in water infiltration through the flat roofs.

In the early examples the windows are made of wood, while aluminium or PVC window frames are found in the later ones. Typical interior finishings of the earlier examples involve wood and mosaic; later and more upscale ones feature wood and marble.

Dwelling conditions

Originally, the service systems were typically limited and most buildings did not have central heating or air-conditioning facilities. These circumstances resulted in a vicious circle. If central heating exists, someone should be responsible for it, which creates a constant source of problems within the resident community. If not, every household implements its own solution, in many cases involving individual heaters and air-conditioning units that disfigure the facade.

The dimensions of living rooms, kitchens, and bathrooms

have originally been designed according to conditions of the period, that are quite different from present standards. This means that they are small and do not respond to the needs of a society that is moving away from the nuclear family model. Sometimes, building up and enclosing the balconies created extra space for families. On the other hand, the ageing population usually prefers living in the city centres with easy pedestrian access to facilities, shops and markets. Older dwellers require different housing typologies. A changed social condition calls for new ways of expression. Although these requirements are difficult to address within the limits imposed on listed buildings, they can be taken into account when constructing new buildings or when refurbishing existing ones. Larger and more modern kitchens, second bathrooms, and larger rooms are some of the needs of the occupants of these buildings today.

Consulting role

The problems presented by the post-war apartment buildings are many and difficult to tackle. Remarkably, similar problems occur with many Modern Movement buildings that are now listed as architectural heritage, and are brought under the protection and care of the government agencies responsible for cultural heritage.

In that light, a consulting role in rehabilitation programmes for post-war social housing can be considered for such agencies. This would allow them to make better use of their experience, to help facilitate the sustainable development of the built environment and to withstand the pressure for untimely demolition. The sheer number of those apartment



Characteristic interventions and problems: air-conditioning units, closed-in balconies, mechanised sunscreens, and damage through water infiltration and lack of painting.

blocks and the thorny question of multiple ownership makes certain that any thought of massive demolition and rebuilding will be very costly and unwieldy. Thus, the idea of their rehabilitation and re-use sounds more exciting and realistic.

This does not mean that those agencies should undertake the rehabilitation of those buildings themselves, as this is beyond their scope and financial means. Such a procedure can be addressed better by private technical firms.

Relevant local, national and international conservation organisations can provide policies, ideas, and technical information, and may assist in educating the public. This must ensure that the undertaken procedures will not result in expensive or unsympathetic interventions that may lead to the eventual destruction of these buildings. To use a parallel, one can exchange information about the use of hard mortars instead of soft ones during the early years of the 20th Century and the well-documented problems that this approach has caused.

Training firms

A technical firm is a private company, which means that its primary responsibility is towards its shareholders and its profitability. To provide guidance to the actions of private companies, conservation agencies can create a plan of action that responds to the long-term needs of society-at-large and the buildings themselves, regardless of the current stylistic or financial particularities. In that way, a balance can be reached that would be beneficiary for all parties involved. Given the existing climate of limited financial resources, such procedures must be self-financed in order to succeed. This should not be done in a way that will inhibit the protection of the buildings by adding enormous financial restraints on the private technical firms. The basic guidelines could and should be free and widely disseminated to the owners of such buildings and the relevant technical firms.

The Council of Europe - an organisation that is involved in the protection of Cultural Heritage in Europe - can help through its extensive technical programmes and its experience with introducing the cultural heritage to the general public. Local governmental or semi-governmental organisations can provide the required information.

For those firms interested in such a project, a one-month training programme can be set up - at a reasonable fee - that will lead to their certification to undertake the rehabilitation of these buildings.

Although a participating firm would be allowed to opt out of the training programme, high educational and professional standards may compel such participants to continue the course, rather than taking the risk of being disqualified and lose on a lucrative business.

Cross-border approach

This whole idea must lead to the establishment of consulting firms, also involving employees of the Ministry of Culture, conservationists, local DOCOMOMO members and other specialists, that can help to address specific problems. Such consulting firms can provide useful services to the community. At the same time it provides an additional source of income to the participants.

The consulting firms will offer assistance to technical consultants and construction companies in a way similar to that provided by the National Department for Conservation in The Netherlands (RdMz) for the conservation of listed buildings.

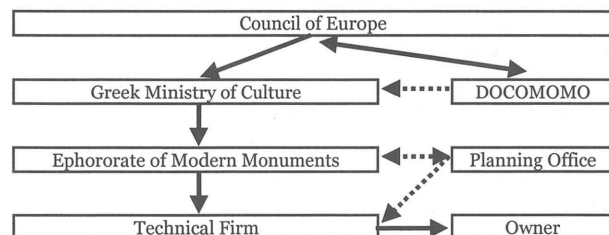
The Dutch Department for Conservation offers owners of listed buildings a possibility to subscribe to a programme that entitles to regular checks, maintenance advice and small repairs of their property by employees of a subsidiary agency, by paying a fixed annual fee.

As Modern Movement buildings were constructed with similar materials and building methods in many different countries, a cross-border task force consisting of such experts can be used to solve common problems. This continent-wide approach will lead to European integration and thus, possibly, access to more funds than those usually available for conservation projects.

Organisational model

Among the possible interventions, the following ones must be counted:

1. Thermal insulation, soundproofing, and measures to master moisture problems.
2. Rearrangement of interior rooms to improve and increase the necessary space, taking into account changing social conditions.
3. New elevators or replacement of existing ones.



Schematic chart of the inter-relationship between different national and international organisations. Diagram by the author.

4. Central heating.
5. Conduits for originally unavailable services, such as data and telephone lines, cable-TV systems etc.
6. Aesthetic upgrading of the facade by unified colour schemes; introduction of art projects by young artists to make the buildings more presentable and add to their limited architectural character.

Under such a programme, the following sequence of events may follow:

1. Owners of apartment blocks may decide to refurbish their building.
2. Local agencies for modern heritage will provide them with a brochure delineating the necessary procedures to be followed (and assisting in avoiding those unnecessary), a list of certified technical firms and information to introduce the Council of Europe and DOCOMOMO's conservation approach.
3. The technical firm starts the works, if necessary after consulting specialists within the international expert network, through consultants of the Ministry of Culture.
4. The works are placed under the scrutiny of the Planning Department whose personnel have previously followed the same training programme that is available for the technical firms.
5. Artists take over during the last stages of the project introducing elements of their liking, after consultation with the residents.

The advantages of involving conservation agencies in a refurbishment scheme are the following:

1. Limited cost and very limited extra effort on their part while at the same time utilising existing information.
2. An opportunity for work of high standard, reduction of future problems and a service to the general public that may lead to a wider appreciation of modern heritage.
3. Owners will likely appear ready to accept help in a subject that up to now was left completely to them.
4. Technical firms will obtain access to the know-how of specialists that are so far beyond their means. Working under the auspices of government agencies will add the necessary clout, especially if the firm is certified under the proposed scheme.
5. Government agencies will get access to more funds and will move closer to the mainstream of economic activity. This will assist their position as a partner of the technical firms and economic development agencies.
6. Lease-for-life systems will entail the necessary care and protection for buildings, in order to continue to serve their owners best, according to the original design intent.
7. Improvement of living conditions for the owners and/or inhabitants.
8. Advanced sustainability.

Other countries

Although the Greek cities have been taken as a starting point for this discussion, this working method can be used as a guideline for the rehabilitation of other apartment buildings, which present similar social and technical shortcomings. Examples may be the housing estates in Western Europe and

North America, apartment blocks in the Mediterranean Basin and the prefabricated apartment towers in Eastern Europe. Through a continent-wide approach towards their rehabilitation, all the parties concerned can learn from each other. At a later date, such expertise can be introduced to other continents.

Conclusions

To conclude, it is useful to consider what might happen if these buildings are demolished. It would lead to an enormous financial burden to the owners, a severe disruption of urban life and that of the owner (moving to another residence either forever or until moving back in the renewed apartment), and a waste of resources used to construct them, that sharply contrasts the ideals of sustainability.

Most of all, in a period when the construction, aesthetic and technical innovations are not that different from those pursued in the 1950-60s, it seems almost impertinent to destroy something just to rebuild it in a similar way, using the same materials and similar construction techniques. The differences between the post-war period and our time are not big enough to necessitate such an action.

Instead, the rehabilitation of those buildings in the context of a scientifically sound procedure will lead to a better management of limited resources, less disturbance in the socio-economic fabric of the cities and increased opportunities for the certified technical firms to undertake such projects in other countries or continents. The owners might be able to continue to live in their apartment while refurbishment takes place, or move out for a much shorter period, for example during the summer vacations. The owners of such apartments would most likely prefer to keep their properties, as they have all gained up in value (viewed in PPP terms).

The third option for these buildings is to be left to ruin, neither being demolished nor renovated. In that case, these extensive areas will lose their present appeal. The owners will move out to occupy newly constructed houses, most likely in greenfield areas or suburban plots, or move to similar apartment blocks in other parts of the city, replicating all the problems associated with this way of living in a process, that is already the present tendency. In their place, people with limited resources will move in, who are likely to be more willing to withstand unfavourable conditions with regards to space and services. The spectre of entire neighbourhoods occupied by the underprivileged and the introduction of all these problems already present in other countries is especially daunting for Greece, a country with a very inclusive and well integrated society.

Today, the question of what to do with these apartment buildings is urgent. In a few years' time it may be pressing.

Nondas Kitsos is a conservation engineer. He studied civil engineering in the Aristotle University of Thessaloniki, Greece and received an MA in Conservation Studies from the University of York, UK, where his dissertation was about international policies for the conservation of Modern Movement heritage. Text edited by DOCOMOMO International.

Relighting the Four Seasons Restaurant

Glass fibre optics suitable for modernist venue

Philip Johnson's famed Four Seasons Restaurant has always occupied the ground floor of Mies van der Rohe's 1957 Seagram Building, today a National Historic Landmark. This historic modernist venue remains one of the New York's most elegant eating places. By 1996, in the Pool Room, the underwater fixtures and the uplights for the trees that lend the restaurant its name failed. Replacing fixtures had to look exactly like the original. A new illumination by means of glass fibre optics now does the same job as the original incandescent fixtures did, only with improvement, not change.

by Gersil N. Kay

There is increasing interest in preserving the recent past. The following is an account of such an undertaking: Modernist architect Mies van der Rohe's Seagram Building in New York City, now designated a National Historic Landmark, was erected in 1957. From that time, the famed Four Seasons Restaurant, designed by Philip Johnson in 1959¹, has occupied the ground floor. Today, this elegant facility, home of the 'power lunch' remains one of New York's most popular eating places. Upon entering the lobby, the visitor comes upon a 12' high theatrical hanging done by Picasso in 1912. To the right is the Grill Room, containing a central bar. To the left is the Pool Room, with a white marble surface pool in the center,

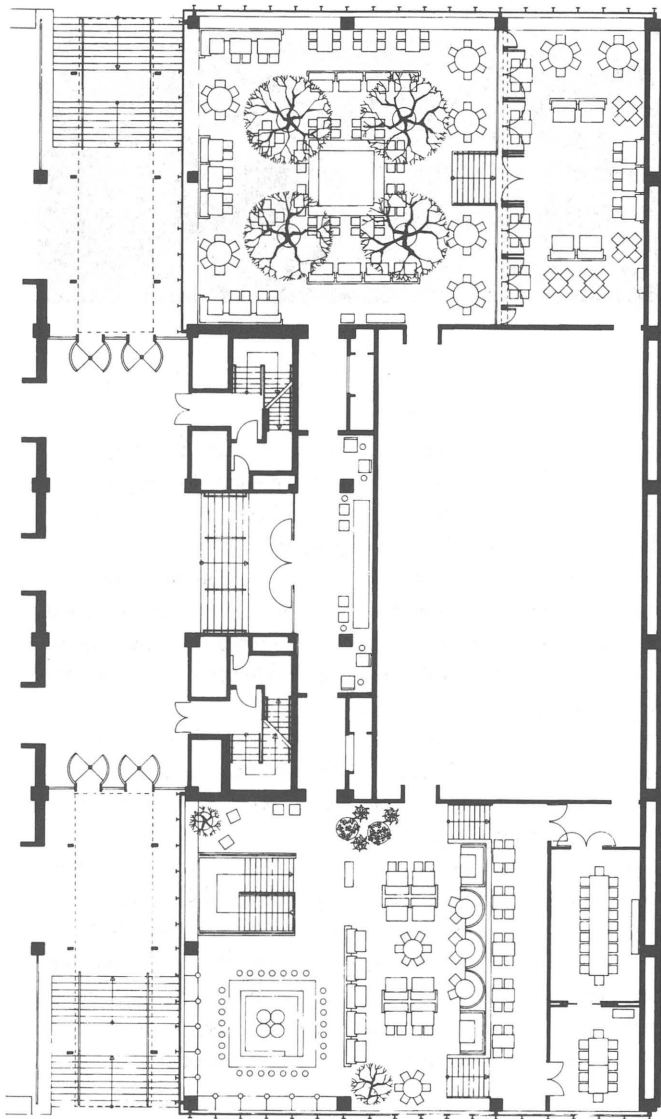
surrounded by four life-sized trees which are changed with the seasons, hence the name, *Four Seasons*. At the windows, the metal beaded swag 'curtains' which gently move with the breeze, and the thin metal 'stalactites' over the bar, are other distinctive features.

Scope of work

By 1996, in the Pool Room, the large openings for the uplights in the 5-foot diameter tree planters had become receptacles for debris, and the underwater fixtures were corroded and barely provided light. For this reason, although all other original illumination was to remain, lighting for the pool and trees had



The Pool Room at the famed Four Seasons Restaurant, showing signature trees and the white marble pool with the original lighting by Edison Price Lighting. Photography by Ezra Stoller. Photo courtesy of Edison Price Lighting.

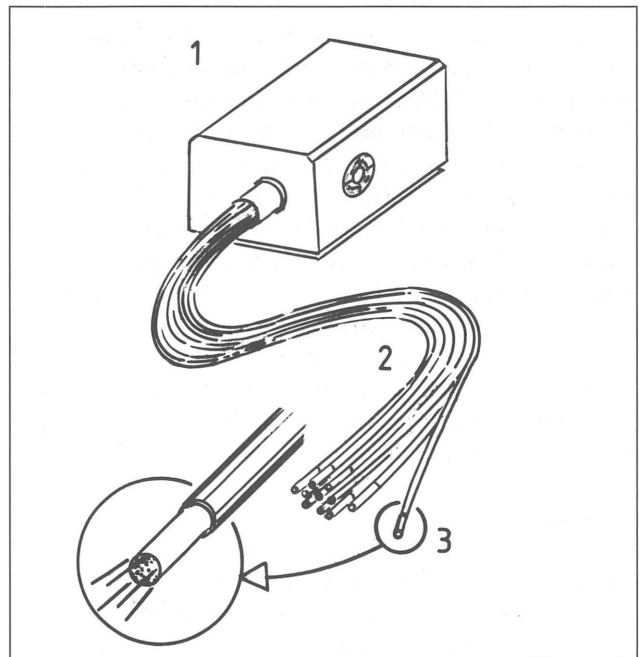


Plan of the Four Seasons Restaurant with the Pool Room (top) and the Grill Room (bottom). Drawing taken from: Peter Blake, *Philip Johnson*, Basel 1996.

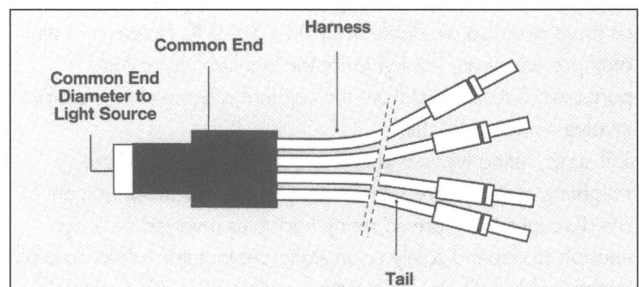
to be replaced. In the spring of 1996, the lighting designer suggested using a glass fibre optics system and this technology appeared to be eminently suited for this historic venue. Deciding the scope of work and designing went on until the following October.

Initially the Pool Room commission appeared very simple – just upgrade the obsolete lighting in the central water feature and the trees surrounding it. Gradually, however, it evolved from 'plain vanilla' to a *croquebouche* (an elaborate pyramid of cakes covered in caramel). Subsequent changes required 22 separate lighting quotations. In addition to the pool and tree lighting, the final scope of work included installing a new US \$ 2 million professional kitchen; new electric service; installing improved pool plumbing controls; and adding new marble pool cladding. All had to be completed within two weeks.

A first demonstration with actual equipment in the pool was for the lighting designer alone. The second was in front of the architect and client, resulting in the decision that glass fibre



A sketch of the fibre optics lighting system. The light source or projector (1) contains a metal halide lamp, electronic ballast and silent exhaust fan. The harness of tails (2) secured with a common end that is inserted into the light source. The threaded metal ferrules at the tail ends (3), out of which the light emerges. Various types of fittings can be easily screwed onto these ferrules so as to control or change the light as needed. Drawing by the author.



The harness construction principle. Drawing courtesy of Schott / Q-CAT Trading, Schiedam, The Netherlands.

optics was the only illumination that could satisfy all of the client's practical and conservation requirements. They included preservation of the original design, longevity of service, freedom from glare and heat, energy conservation, and ease of maintenance. The client expected the new lighting to last at least another forty years. So it was that on New Year's Day, 1997, the Four Seasons closed for two weeks.

Glass fibre lighting

There are only three components involved in glass fibre optics functional architectural lighting – the shoebox-sized *illuminator* or *projector*, with a special 6,000-hour metal halide lamp², powers multiple points of light; the *harness* of very thin, flexible glass light guides or *tails* that are end-emitting; and a great variety of optical glass lenses and metal *fittings* to control or change the light. Side-emitting tails are like neon and for decorative use only. Tails sizes range from 1,3 mm diameter (for realistic candlelight) to 12 mm. No electricity flows through

the tails, only light rays. Selecting the proper bill of material is all a matter of determining the suitable tail size, fitting and color for each individual usage. One size does not fit all. Glass fibre optics can be employed for all usual light techniques, except for wholesale facade floodlighting. Although a completely different lighting tool, it can achieve the same effects as conventional bulbs and lamps. Historic light levels and colors can be replicated. It is safe, long lasting and very energy efficient. Miniaturized, it does not impact on any period décor and gives excellent color rendition. High light levels and long throw distances are possible. Cool to the touch, it does not increase the air-conditioning load, as does traditional lighting. Not glaring, it can be retrofit into many historic chandeliers, wall sconces and floor lamps.

Characteristics

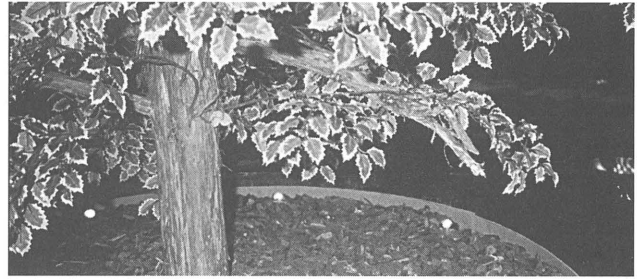
The main feature of fibre optics is that light can be delivered to exactly where needed, while relamping is done in a convenient remote location. Displays or trafficked areas do not have to be disturbed for maintenance. Individual burned-out or misfocused lamps are eliminated completely. Task, display, architectural contours and even ambient illumination are possible. Historic, commercial, institutional, industrial, water features and residential venues make use of this revolutionary *total internal reflection* system, which gives either general or directional light. Traditional incandescent bulbs are characterized by their 2800 K light color. In replacing such original light sources, for instance with more energy-efficient conventional compact fluorescent lamps, the resulting light color may even be close, as these are also available in 2800 - 3000 K. However, it will only provide even, flat light, not for highlighting or task purposes. Substitutions from the original scheme may therefore involve some trade-offs.

Tail sizes, fitting types and color filters for the Pool Room relighting system were selected during the two mock-ups on site. Because there are so many variables involved, it is not enough to depend solely upon static photometric tables created under highly artificial laboratory conditions. In this project, advance historic research, normally needed to replicate or retrofit period lighting fixtures, was not required because all of the new illumination hardware was miniaturized and concealed.

Execution

The 'fast-track' method of construction is not suitable for historic buildings. As many details as possible should be in place *before* the first nail is hit, in order to complete the job on time, on budget and still retain period features.

This project was a textbook case of the need for extremely close coordination to compress the construction efficiently into the time allotted, while retaining architectural integrity. All the adjacent trades - floor, marble, plumber, carpenter, electrician - had to work simultaneously to conceal the glass light guides as they ran from the four planters, under the channeled floor and up through the new double marble pool facing. Both the manufacturer's managing director and two representatives from the fibre optics consultant were on site the first days, guiding the first-time users over the learning curve. Several meetings with all participants were called for by the fibre optics consultant to acquaint them with the system in advance.



One of the signature trees in a planter. Note the eight miniaturized adjustable fittings, which took the place of the original large holes in the earth for incandescent lights. Photo: G.N. Kay.

The first step was to count the components and check them for breakage. When ready to install is not the time to discover missing or broken parts. The power and control wiring was done independent of fishing the glass tails.

The contractor's sub-foreman cleverly figured out many of the design problems in advance, while others could often be solved on site by the craftsmen. Many locations were suggested where to put the lighting controls, until right inside the kitchen entrance was found most the convenient.

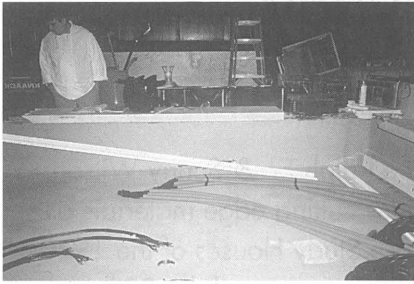
Much of the Four Seasons' historic décor, including furnishings, had to be left in place because there was no available storage space. Because the participants were used to new construction only, although the Seagram Building is a National Historic Landmark, in the beginning, there was little done to protect the walls, ceilings, floors and furnishings, such as the original Italian leather chairs from damage. Even the priceless 1912 Picasso theatre curtain in the lobby between the Pool Room and Grill Room was left uncovered. Once on the job, the fibre optics consultant insisted on the addition of dust covers and plywood, and prohibition of workers standing on the period furniture instead of on ladders.

Planters

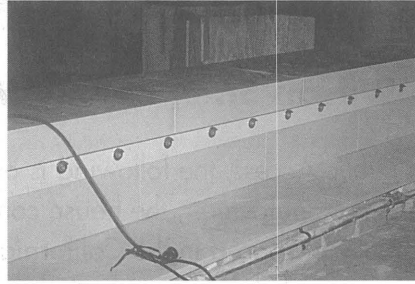
Originally there were four 9" diameter holes for the hot incandescent tree lights in each of the four planters. Once the large tubs were emptied of debris, four wooden partitions were inserted within them to allow removal of the realistic seasonal plantings, without disturbing the light sources in the side portions of the same containers. Slotted metal supports were assembled to keep the illuminators at a convenient height for relamping beneath the planter cover.

Concealed in each of the four large planters around the pool are two light sources, one for one quarter of the pool, and one for each tree. Trenches were created from each planter to the pool to hide the tails coming from the bottom of the planter. For protection, sets of tails were fished through short pieces of flexible plastic conduit. The four corners of the original marble poolsides were cut to make room for the light guides, to be reclad later.

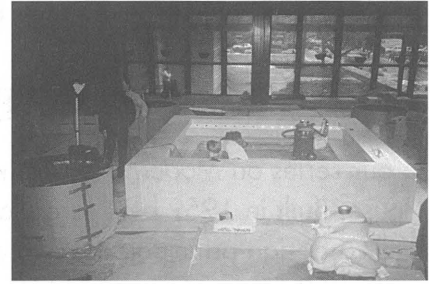
The planter's removable top, covered in wood chips to look like it held a live tree, had to be in small enough pieces to be handled easily. To keep the wood chips from falling down on the projectors and creating a fire hazard, a fine metal mesh screen was put under them. Adequate space to dissipate the heat from the light sources within the planters also had to be allowed. This is essential for all types of lighting. There were eight adjustable miniaturized bronze fittings at the outer edge of each planter.



The interior of the white marble pool showing groups of three glass tails enclosed in flexible conduit. Photo: G.N. Kay.



The stainless steel band with 68 holes for the glass tails to illuminate the pool. Photo: G.N. Kay.



The pool with one side lit with glass fibre optics. Photo: G.N. Kay.

Alternate tails were aimed at the lower tree; the others at the top. Final focusing was done by the lighting designer.

Pool

Once the installation started, the safest storage space for the harnesses, now partially encased in flexible conduit, was in the empty pool. Contrary to what is commonly expected, the glass fibre is very sturdy and survived the handling and constant moving about. Twisting is actually the most harmful treatment to the fibres.

The tail covers were hooded to keep the light from bouncing out of the pool into the nearby diners' eyes. An electrician's helper assembled the hooded covers ready for installation, on a production-line basis. This saved much labor for the electrical contractor. He did not have to cut, polish and splice on the job, because the glass harnesses came fully assembled, ready to be inserted into the projectors.

Adhesives were ruled out to attach the underwater light guides to the marble, because they would leech through and discolor the white stone. After many conversations with the marble people and the architect, the solution was a custom stainless steel metal band, drilled with 68 holes. The marble setters worked alongside the electricians so that as each end of the pool was fitted with the fibres, they inserted the new slabs. As soon as one side of the pool lighting was ready, it was energized. That showed the crew, who had been working under the deadline almost around the clock, that the fibre optics really worked, and gave them renewed energy to carry on this pioneer project.

Systems

The total equipment used included eight metal halide projectors (two in each planter); glass harnesses containing 72 light guides for the pool (four were spares), and eight for each planter. A six-color wheel was added to each projector, which then required all eight to be synchronized in order to act in unison. Originally, a 3000 K lamp was called for, but was wrong for the dichroic glass color filters, which are calibrated for 3200 K. A 4000 K white light 6,000-hour metal halide lamp was substituted. The specified dimming wheels were removed when it was pointed out that light passing through three media (air/water/air) would be automatically dimmed. Now modern plumbing empties and refills the pool automatically, instead of the primitive garden hose and buckets previously used. With a flick of a switch, there are colorful lighting effects, along with the vastly improved cool white illumination for every day.

Result

This fascinating project was the first major commercial use of glass fibre optics functional architectural lighting in New York City. It illustrates how this discreet 'space-age' technology can be sympathetically introduced into an existing building to provide modern services which leave the original architectural 'look' the same as before. It also indicates that improved education for everyone from building owner to design professionals and contractors, enables the design and construction team to work on any age historic property on time, on budget, yet still sensitive to original design and fabric. With well-rounded training in both new and traditional construction techniques and crafts, this type of continuing, recession-proof undertaking can become a usual business practice, with profit for practitioners, plus retention of the public's cultural heritage.

At the end of the project, the entire team realized that this has just been another lighting job, not foreign from what they had always been doing. It was a challenge that gave them great satisfaction to address.

The owners were so pleased, they featured the new lighting in their half-page quarterly advertisement in *The New York Times*, and have continued the practice ever since. Regular patrons found the lighting brighter and more comfortable, but did not notice a change from the original design. That, perhaps is the sign of a good restoration job, when the structure looks like it did when first built.

Gersil N. Kay is the founder and chairman of Building Conservation International, a technical non-profit educational organization in Philadelphia, USA. She lectures regularly on construction history for senior architectural students. This paper is excerpted from her book Fiber Optics in Architectural Lighting, McGraw-Hill, 1999.

Notes:

1. Associate interior architect: William Pahlmann; landscape architect: Karl Linn; original lighting design by Richard Kelly.
2. The light source can also be a tungsten halogen lamp. However, it only has a 1,000 hour life, and consumes 75 % more energy. It is asked for by many interior designers who may have had bad experiences with early metal halide lamps. It is mainly used where instant 'on' is required, or where constant dimming is wanted. However, most projects use the now-dependable and very efficient metal halide 6,000 hour lamp made especially for glass fibre optics.

Preserving the origin of the everyday

The Wilson House (Ralph Wilson Sr. & Bonnie McIninch, 1959)

In our series on *Modern Houses with Public Access*, the following is on the Ralph Sr. & Sunny Wilson House. Built in 1959 by a large laminate manufacturer, the house combines cutting edge materials as well as design principals that were initially proposed in the California Case Study Houses of the 1940s and 1950s. Its extensive and pioneering use of decorative plastic laminates, now one of the 20th Century's most commonly used surfacing materials, is believed to have had a significant influence on how laminate was used throughout future houses. Today, the restored Wilson House is open to the public as the first historic house museum dedicated to preserving mid-20th Century vernacular design in the US.

by Grace Jeffers

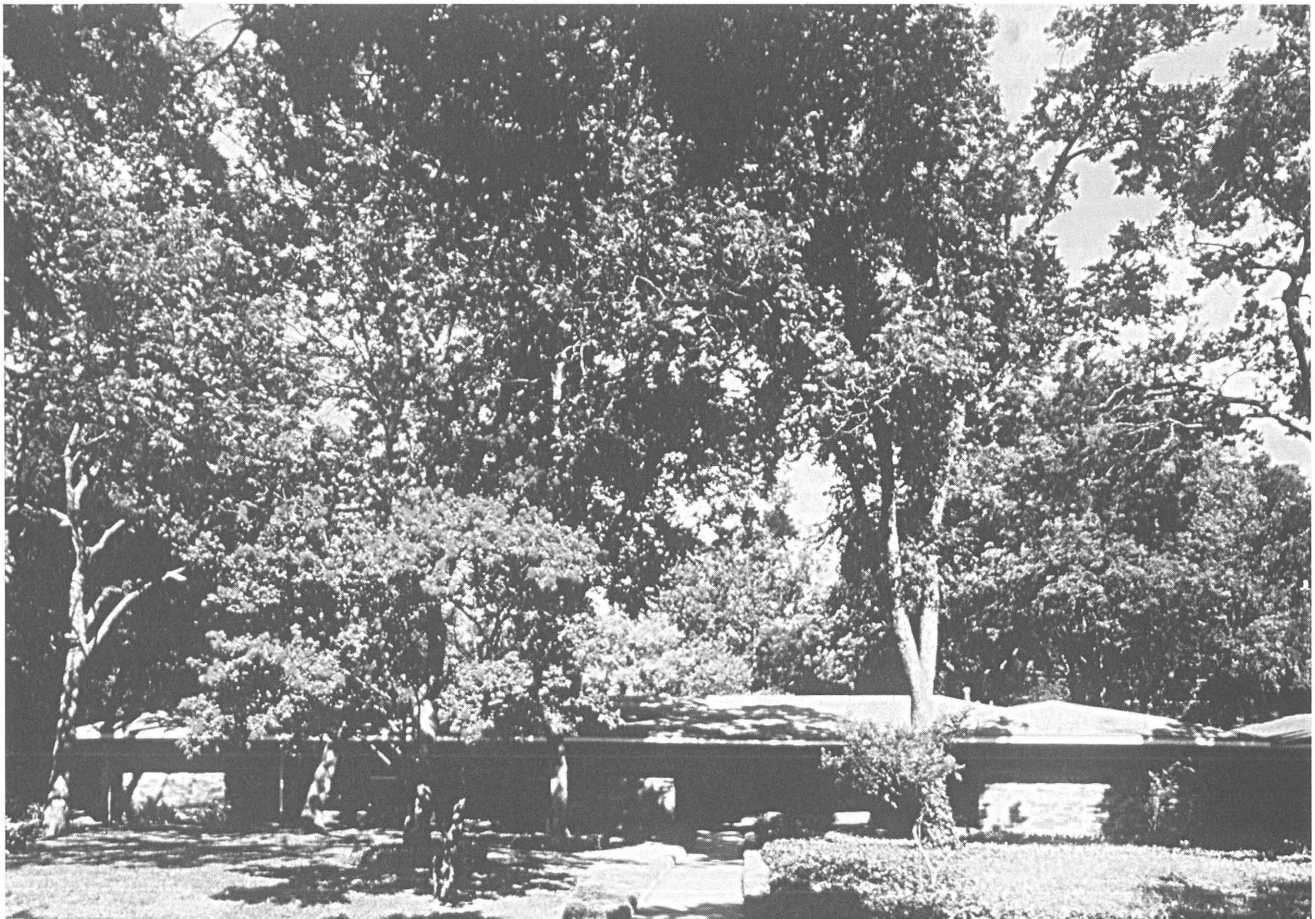
You are probably smiling as you read this. You have been looking at the pictures of the Wilson House and are smiling because you are remembering your parents' kitchen, the bathrooms in your grandparents' house, or may be the place where you and your best childhood friend met to play. There are so many details in this house that are so familiar to us, that we hardly think of any of them are notable. But there is much here that is momentous.

The Ralph Sr. & Sunny Wilson House represents two important moments in the history of recent architectural heritage. The first was when the house was first completed in

1959. The second occurred when it was awarded National Landmark status in 1998, and the *Wilsonart International* company decided to preserve the house and take a stand, validating not only their role in history, but the modest story of a material and its impact on everyday life.

Ordinary prototype

In the 1950s laminate was a commonly used household material that, while prized for its durability and decorative qualities, was applied only on tabletops and counters. The Wilson House was finished by the summer of 1959, at a



The Wilson House in its landscape surroundings. All photos: Paul Bardagiy.

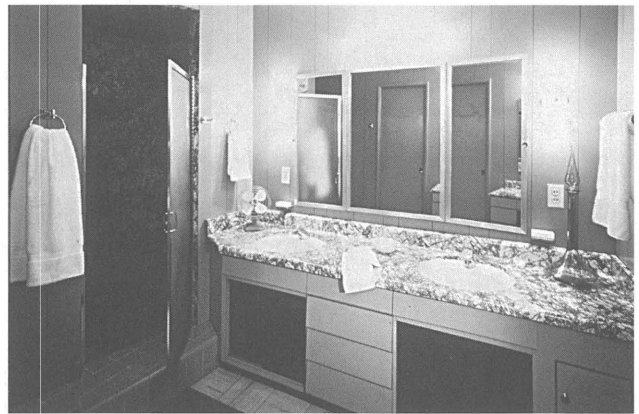
time when people were beginning to view laminate as a material that could have more extensive application in the home. The house was designed by Ralph Wilson Sr., the founder and owner of Wilson Plastics, today known as the large laminate manufacturer *Wilsonart International*, together with his daughter Bonnie McInich.

Wilson built his house to serve three purposes. First, the house was his private residence, where he lived from 1959 until his death in 1972. In addition, it served as a model home for his then-fledgling laminate company, as well as a laboratory of sorts where Ralph Wilson could personally test the quality and durability of the different grades of laminate and experimental applications of the products his company manufactured, many of which have become commonplace today.

The Ralph Sr. and Sunny Wilson House, which measures 2,627 sq. ft., appears to be a hybrid of a ranch and modern-style home architecture. The open interiors and U-shaped plan reflect the influence of the California Case Study Houses - a series of architectural experiments from the early 1940s and 1950s that were offered as better solutions for residential living. It was the first mid-20th Century modern house ever built in Temple, Texas, a town located about 120 miles south of Dallas.

Laminate applications

The interiors of the Wilson House feature extensive use of decorative plastic laminates in innovative applications, most of which had not been seen before. The kitchen countertops



One of the bathrooms, featuring innovative all-laminate shower surrounds, after restoration.

reveal some of the earliest work in post-forming, a process where laminate is bent to form continuous curves from the top to the side edge of the counter. Laminate-clad built-in cabinetry in the kitchen, laundry and bathrooms, as well as all-laminate shower surrounds are other applications that were highly innovative. While installations such as these that are common today, they were unheard of in the late 1950s. Perhaps most unusual, unlike other structures of the period, the Wilson House was constructed with very little dry-wall. Instead, most of the walls were made by applying panels of special-grade laminates directly onto the 2" x 4" posts. For further experimentation, Ralph Wilson covered the walls of the garage in various grades of wood-grained laminates.



The living area, showing the U-shaped arrangement with glazed sliding doors to the enclosed terrace, after restoration.



The living room still features a colorful decoration of custom inlaid laminates that covers one entire wall.

The living room is colorfully decorated with a whimsical geometric pattern of custom inlaid laminates that covers one entire wall. Even the exciting colors of laminate used throughout the house are reflective of popular 1950s period fashion, such as lemon yellow, pumpkin orange, aqua, black, white, gold flecks, flat cut cherry and bright carnation pink.

House and landscape

The Wilson House was featured in Ralph Wilson Plastics Company advertisements as well as in the editorial pages of the nation's top trade magazines. It represented an ideal design for affordable and fashionable residential housing and had a profound influence on the future uses of laminate. Today, the house stands as one of the best residential examples of the mid 20th Century modern style in the state of Texas.

Wilsonart International purchased the house from Ralph Wilson's widow in 1997, and the company has since sponsored the careful restoration of the house and its surrounding landscape to its essential appearance in 1959. The restoration has been guided by curator Grace Jeffers. A striking commentary on the durability of laminate, nearly all of the original laminate remains in excellent condition, preserving this moment in interior design history - a moment which has, in large part, been deleted by over-zealous remodeling.

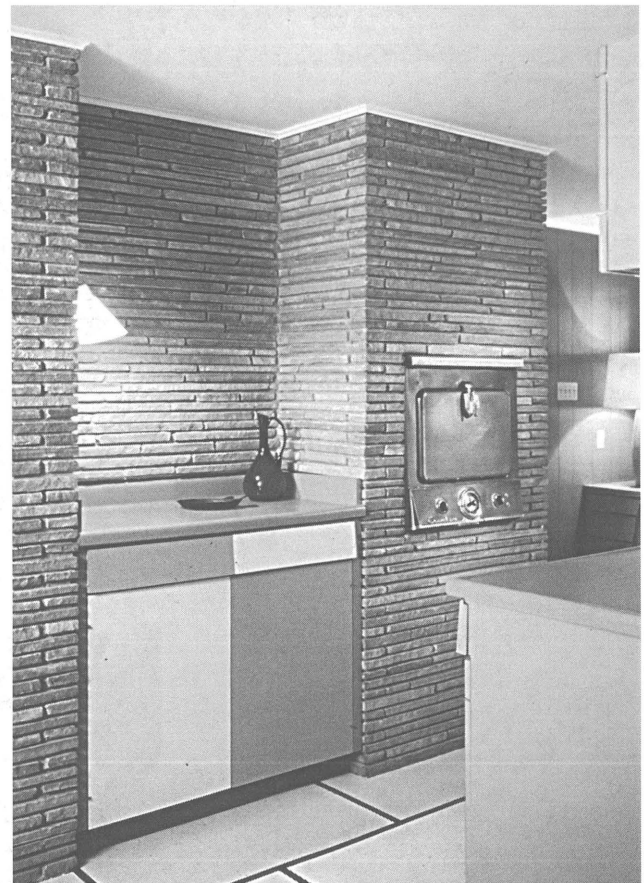
Also the grounds surrounding the Wilson House have been restored to how it was in 1959. The landscaping reflects

popular horticultural specimens such as pampas grass, yucca, Chinese holly, ivy, liriope (monkey grass), mimosa, pecan trees, irises and roses. The textures created by certain plants were mirrored in interior materials such as the deep pile area rug and fur pillows found in the house.

Listing the vernacular

When in 1998 the Wilson House was up for consideration for National Landmark status, the committee was giggling uncontrollably. Initially, they did not see what was so important that it needed preserving. Everyone was familiar with laminate cabinets, countertops and paneling. But the truth is, the things that are commonplace to us today had incredible beginnings and the Wilson House represents that origins of the everyday. Think of all the factors that merged in the formation of the Wilson House; plastics technology, cabinet craftsmanship, the California Case Study houses and the determination of a visionary businessman. And to think that this house, this humble, unassuming structure, was to affect the design of the interior world as we know it. This house is a spark of innovation that is reflected in the memories of our lives.

In July 1998, the Wilson House was awarded National Landmark status by the Texas Historical Commission and was listed on the National Register of Historic Places as a significant architectural structure. On the national level, it was recognized for the extraordinary design of the interior which had an impact on the design of subsequent structures; and the employment of cutting edge laminate technology.



Details of the laminate-clad built-in cabinetry in the kitchen, after restoration.



The all-laminate kitchen and dining area, after restoration.

Also, on a local level, it was cited as an excellent example of a ranch-style house.

The Wilson House is of particular importance as it is one of the few 20th Century vernacular residential structures less than 50 years old to have been nominated. Listing of the house therefore marked a significant moment in architectural preservation. Previously, houses that looked like this were considered a kirchy anomaly and not appreciated for their intrinsic architectural value. There are so many moments in history that had a tremendous impact, but due to academic bias they go unnoticed. Furthermore, the story of the vernacular is that what is most often ignored. This house would have slipped into nonexistence if it were not for the partnership between a soulful company and a visionary academic. By preserving a historical moment, especially one that had previously been ignored, we feel we are, in essence, making history.

Public access

Two important motivators for preserving the house surpass even its architectural significance in the collective eyes of *Wilsonart International*. Since its founding 42 years ago, *Wilsonart* has carried a strong culture of corporate pride. No single structure or artifact symbolizes this corporate pride so much as the Wilson House, which is a statement of the many founding principals that remain intact even today - innovation, design excellence and a commitment to the continuous development of interior surfacing products that,

literally, become the fabric of our everyday lives. In light of this, the house also provides a repository for *Wilsonart* history. Two of the bedrooms are being converted to archival filing not only for corporate history, but also for documentation of the surfacing industry since 1956.

Wilsonart plans to open the house to students and members of the interior design trade, as well as architectural historians, for private tours. Additionally, the house will be used for corporate entertaining - the main purpose for which it was originally built.

The house can now be enjoyed by a larger audience and is intended for the public's delight and edification. If you will ever visit the house, I promise you that you will never look at a laminate countertop the same way again.

Grace Jeffers is an expert in the laminate field and the curator of the Ralph Sr. & Sunny Wilson House. She holds an M.A. in History of Decorative Arts from Bard Graduate Center in New York, where her thesis was on laminate.

The Wilson House can be toured by appointment only. The Ralph Sr. & Sunny Wilson Historic House Museum is located at 1714 South 61st Street, Temple, Texas 76503, USA, Phone +1-2542 072 806.



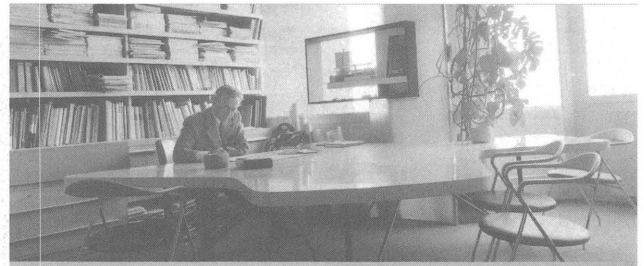
Commercial buildings for the city centre

The works of Marc Saugey (1908-1971)

Marc J. Saugey has been a key figure in 1950s and 60s architecture in Switzerland. With most of his buildings designed for Geneva's city centre, he became the inventor of a new architectural typology: the multi-purpose commercial building. On closer inspection, his work reveals an experimental use of new materials such as aluminium and innovative structural solutions. When three of his main buildings came under threat in the 1980s, the works of Saugey, who was formerly seen as a servant of the real estate market, have been revaluated and appreciated at their true value.

by Catherine Dumont d'Ayot and Franz Graf

Nocturnal image of the Mont-Blanc Centre in Geneva. Photography: Max Kettell, courtesy Archives Saugey, IAUG.



Saugey in his studio, in 1959. Photo taken from *Hommage à Saugey*. Photo: G. Klemm, Geneva.

Marc Saugey

Marc J. Saugey (1908-1971) was a key figure in Swiss architecture in the 1950s and 60s. Before that, from 1933 to 1940, he was one of the members of the *Atelier d'Architectes*, together with Louis Vincent, René Schwertz and Henri Lesemann. Despite the fact that the Second World War was in full spate, he then founded his own office. The Hôtel du Rhône and the Malagnou-Parc housing scheme, built in Geneva between 1948 and 1950, marked the start of the most productive decades of his career. Active as an architect, promoter, financier, and a member of the Commission for Urbanism, his works ranged from hotels, cinemas and commercial centres to housing. The number of his projects multiplied rapidly until the crisis that followed the 1964 *Exposition Nationale* in Lausanne put an end to that. Saugey then concentrated on large urban projects, including the planning of neighbourhoods and new towns near Geneva, as well as tourist infrastructures and hotels - mainly in Spain, but also in areas where tourism was just starting.

His ability to operate in many different areas, notably architecture, construction and finance, and his faith in progress drove him on an absolutist quest for new forms which reflected the 'new way of life'. His *Le Paris Cinema* (today the Arditi-Wilsdorf auditorium), and the *Mont-Blanc Centre* including shops, offices and the Plaza Cinema and the *Miremont-le-Crêt* apartments are quintessential examples of the spatiality of 1950s architecture.

The destruction of two of his most important buildings, the *Cité-Confédération* in 1977 and the *Gare-Centre* commercial centre in 1987, the latter a masterpiece of light-metal frame construction, and the threat of demolition of his cinema *Le Paris* in the 1980s called for a critical reassessment of his oeuvre. Since then, the works of Saugey, who was formerly seen as a servant of the real estate market, has been appreciated at its true value. - *Catherine Dumont d'Ayot*

Readings:

- Various authors, *Faces* (21) 1991, special issue on Marc Saugey.
- Sartoris, Alberto, *Hommage à Saugey* (1908-1971). *L'Architecture Retrouvée*, Geneva 1991.
- Various authors, *Le cinéma Manhattan à Genève. Révélation d'un espace*, Association pour la sauvegarde du cinéma Manhattan, Genève 1992.
- Various authors, *Miramont-le-Crêt (1956-1957)*. *Patrimoine architectural du XXe siècle*, special edition Patrimoine et Architecture (9) 2000.

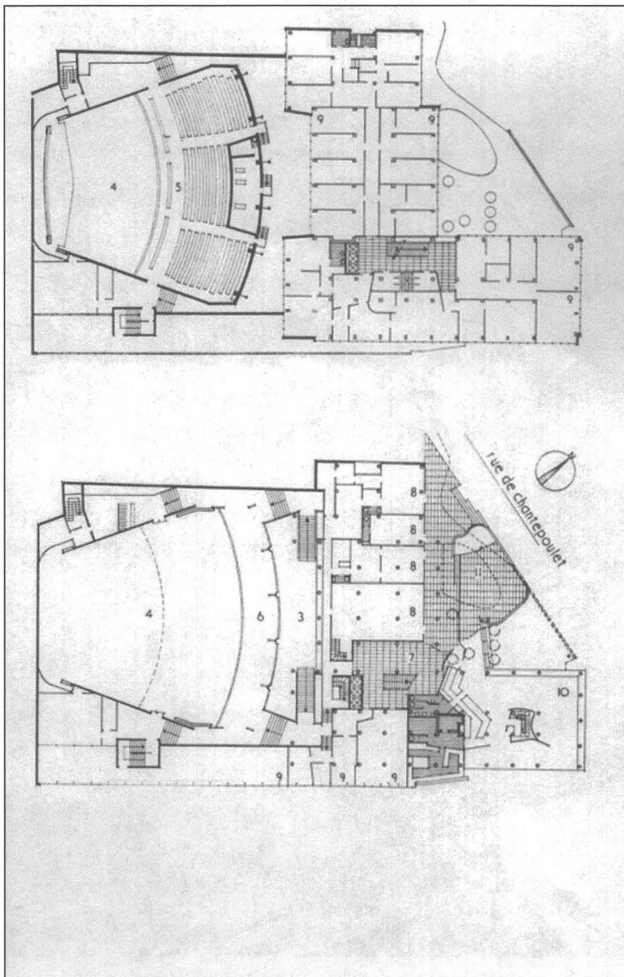
Marc Saugey built most of his buildings in the heart of Geneva. Indeed, he is one of those architects who - within the sphere of influence of the post-war CIAM and yet slightly more fluid in their design - gave town centres a new face. In Geneva, which had remained untouched by the war, it was a curious alliance of hygienic urbanism and commercial building promotion that led to the reconstruction of large parts of the heart of the town. Saugey was one of the key players in this field, managing to complete several large projects where others had failed. First, between 1948 and 1950 he built the Hôtel du Rhône - a hotel with 230 rooms linked to an office wing and a residential wing - near the Quai Terretini on some wasteland which had lain undeveloped following the demolition of the old Seujet neighbourhood. Between 1949-50 he constructed a



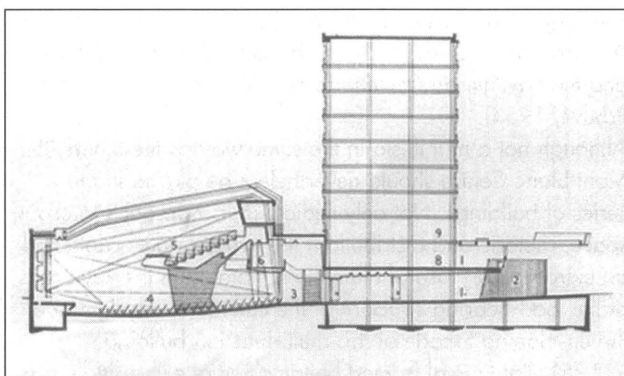
The generous lobby of the cinema, with its drop-shaped columns. Photography: Max Kettell, courtesy Archives Zwahlen & Mayr.

residential block in prefabricated concrete, Malagnou-Parc, on the outskirts of Geneva. After that, between 1951-54, he shifted his attention to the heart of the city when he got involved in three projects for Geneva's central area: Terreaux-Cornavin, Mont-Blanc Centre and Cité Confédération. It was in these three buildings that he was to develop a totally new architectural typology: the multi-purpose commercial building. This new agenda stemmed

directly from the economic and social upheavals of the post-war period and represented the concrete expression of the aspirations of people who not only desired a new life-style but who were also confident in progress. In order to get his architectural concept built, Saugy had to wear many different hats, notably those of architect, promoter, financier, politician, member of the Geneva Commission for Urbanism and many other professional groups such as the CIAM and the UIA, of



Plan of the upper ground-floor level, foyer level and section of the Mont-Blanc Centre. Key: 1. Public access, 2. Café, 3. Entrance hall to cinema, 4. Stalls, 5. Balcony, 6. Foyer, 7. Entrance to offices, 8. Shops, 9. Offices, 10. Restaurant, 11. Terrace.



author of texts promoting his vision for the town and the place of the people who lived in it, and, finally, of professor at the School of Architecture of the University of Geneva.

Innovation

Today Saugey's buildings interest us for two principal reasons: their spatial inventiveness and their technical innovation, two areas in fact intimately connected. This paper

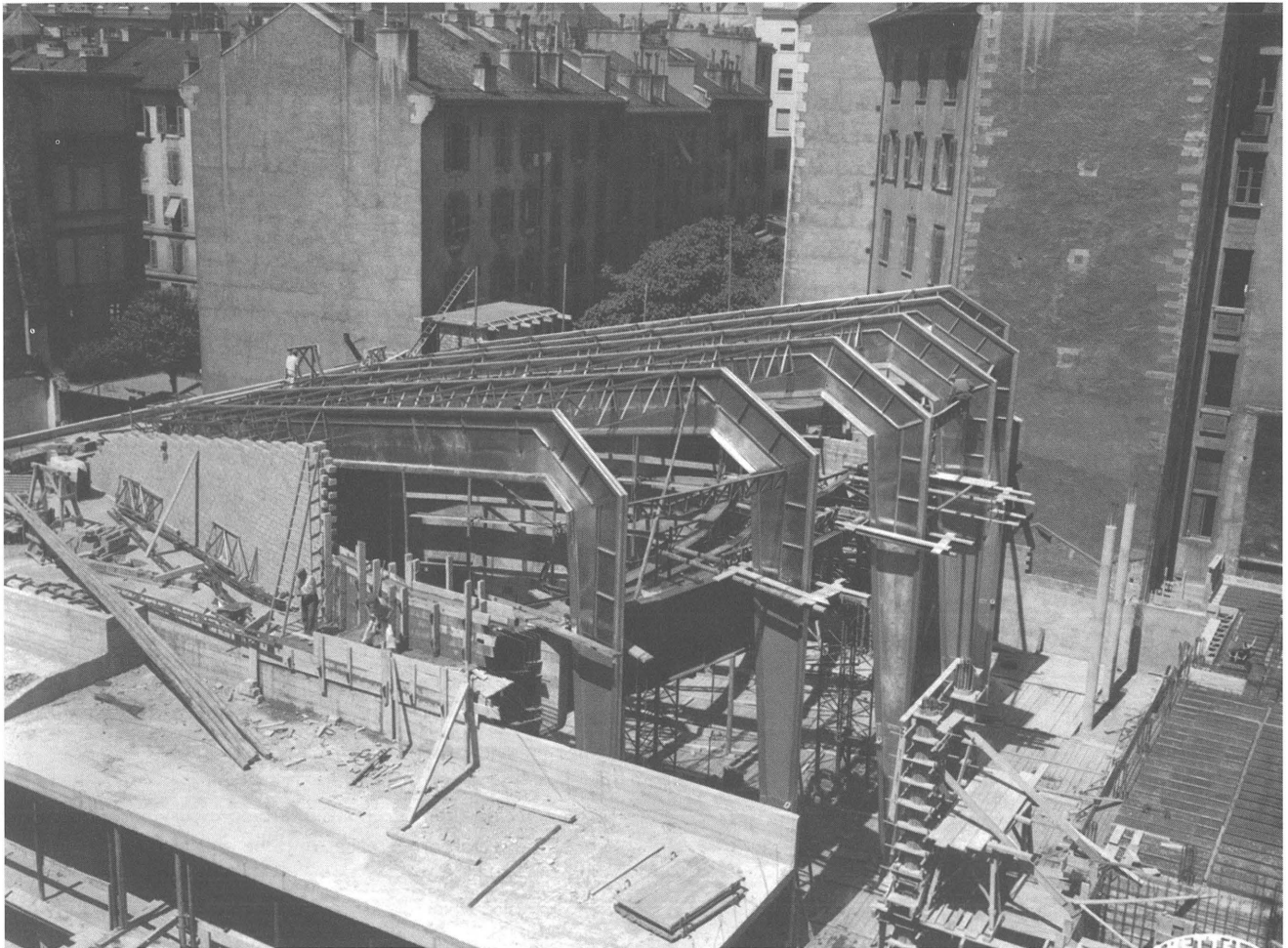
demonstrates some of the key features of Saugey's work, using as illustrations the Mont-Blanc Centre and the Plaza Cinema. These projects were run at a time when financial backing was hard to find and where success could only be based on the maximum profitability of the constructed and rented floor areas. In other words, space had to be rented or sold as much as possible and for the highest price. City blocks of the 19th Century usually had apartments above the commercial premises that occupied the ground level and sometime also the first floor. Saugey and his colleagues concentrated all their skill into enlarging the commercial premises, making the shops on the first floor equally as attractive as those on the ground floor.

In the Cité Confédération, a large helical ramp from the ground level connected with the first floor and a bar on the first underground level, an arrangement derived directly from certain department stores where the central void links different levels - though only visually. This can be seen mirrored even more closely on the Morris store designed by Frank Lloyd Wright for San Francisco in 1949. For the Terreaux-Cornavin block, diagonally aligned glazed rooflights were added underneath the structural frame of the building.

As for the Mont-Blanc Centre, it is almost a city passage which opens on the ground floor, emerging out onto the pavement and running up a slope before curving to access one of the restaurant terraces and the entrance to the building, a whole storey higher up. This slightly sloping walkway also gives access to the cinema where the lobby is a seamless continuation of the pavement. In fact, the architecture blurs of the distinction between the commercial (private) and the public (of collective use). All the different elements - that is, the passage, the plate glass windows, the lighting, the signage, the advertisements and the fonts used - are integrated into a coherent and continuous whole. They become the key players in the definition of the public space. This method of borrowing elements from the commercial world had many antecedents, notably from Oscar Nitzschke to the Luckhardt brothers, but in Saugey's buildings it acquired a particular coherence.

Efficiency

The fluidity and the absence of thresholds were developed into a leitmotiv for the Mont-Blanc project, with the stairwells becoming a key element. Many architects had engaged in *virtuoso* attempts to transform the stair into an object to be viewed, almost floating in space, a feature which was to become the trade mark of the corporate identity of the 1950s. Saugey, on the other hand, made his stairwells simple, though at the landings a play with spatial constriction and dilatation at the different floor levels provided a rich diversity of space. He thus brought about an organic sense to the access routes in the building that avoids both monotony and repetitiveness. The stairwell became a sculpture in negative, cut out of the body of the structure. The construction serves this spatial logic. Each element is optimised so as to become like a piece from a giant Meccano set, and yet, at the same time, each element is allotted such a specific form and material that it fits perfectly in place next to its neighbour, thus effacing itself completely.



Six double-articulated aluminium frames form the load-bearing structure of the cinema hall. Photography: Max Kettell, courtesy Archives Zwahlen & Mayr.

There is a continual oscillation between perception of the whole on the one hand and the individual parts on the other, which renders the building almost without substance. In addition to the virtuosity of form, the construction is also interesting in its technical ingenuity. As a real estate promoter, Saugey could not afford to let the site time run over and thus pay extra interest on his bank loans. This drove him to try new, labour saving technologies. On site at Malagnou-Parc, he built the first housing structure made entirely of prefabricated concrete in Switzerland. Realising that for such limited floor areas this technique was not profitable, on site at the Mont-Blanc Centre he adopted other procedures for building with concrete: notably the Vacuum Concrete method, where the water needed for the concrete was sucked up by a vacuum pump. This meant that the shuttering on the concrete pillars and slabs could be dismantled much earlier, leading to an article on the site in the magazine *Sciences et Vie* entitled 'Nine storeys in eight weeks!' His other most significant innovation was the use of aluminium for the structure of a cinema and for curtain walls.

Aluminium

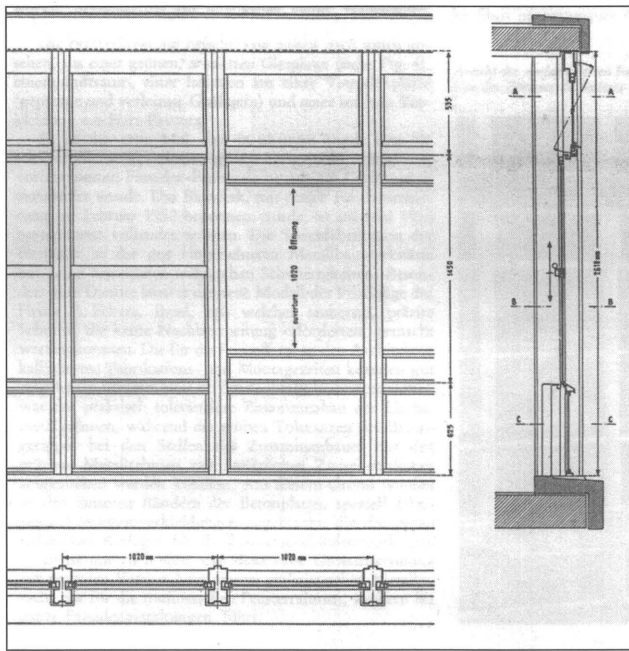
There are some types of architecture which in their image, construction, expression and even their *raison d'être* are indissolubly linked to one specific material. Glass, for example, in the St Gobain exhibition hall built for the *Exposition Internationale* in Paris in 1937, and concrete,

used for the whole town of Le Havre. Aluminium on the other hand, burst onto the building industry scene in the second half of the last century, and in celebration of this new material some remarkable, demonstrative buildings were constructed by signature companies: The ALCOA Building in Pittsburgh (Harrison and Abramovitz, 1951-1953), the Aluisse head office in Zürich (Hans Hoffmann, 1955-1956) and the *Pavillon du Centenaire de l'Aluminium* in Paris (Jean Prouvé, 1954).

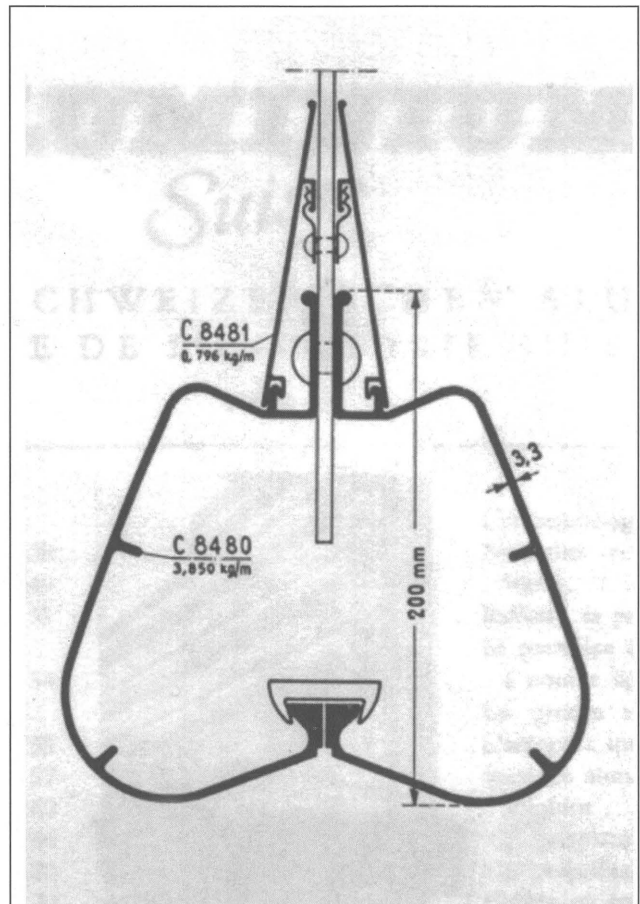
Although not a manifesto in the same way as the others, the Mont-Blanc Centre should nevertheless be placed in this series of buildings. Not only radical in its approach to urban space, rhetoric and distribution, the structure also contained an extraordinary use of aluminium, notably in the key areas of the load-bearing structure of the cinema auditorium and the enveloping facade of this multi-function building.

In 1951, light-metal framed buildings were exceedingly rare. The technique had been used for some military bridges, but its first real appearance had been in the beautiful trusses of certain hangars in London - with a 46-metre span - built to house that quintessentially aluminium object, the aeroplane. Furthermore, the cost, its poor workability, the high coefficient of thermal dilation and the difficulty of use on site were rapidly to preclude any widespread adoption of the technique in building.

The load-bearing frame of the Cinema Plaza, the first of its type in Switzerland (even perhaps Europe), was already



Typical sections of the facade with aluminium details. Key: 1. Wired glass spandrel panel, 2. Precast concrete sill, 3. Aluminium fascia, 4. Insulated apron, 11. Aluminium mullions. Drawing courtesy Archives Saugey, IAUG.



Section through the vertical columns in the lobby, with their typical droplet form. Drawing courtesy Archives Saugey, IAUG.

precocious and rare without considering its use of aluminium. The metal's rigid qualities engendered certain precautions: the six double-articulated porticoes forming the principal load-bearing elements of the frame were to be built completely independent of other elements in the building, the facades, and most notably the principal balcony, constructed as if they were a gigantic piece of ferro-concrete furniture inserted into the structure. The form of the portico was to be altered to fit with a town-planning regulation - the angle between the vertical and the horizontal was broken - the frame being flat and smooth when viewed but perforated and reinforced when received into the thickness of the roof. The roof does not cover the structure but is inserted in-between the load-bearing elements. The fanned braces on the outside project outwards.

Experiment

On the interior of the auditorium, the visible frame and the lower parts of the trusses are lit on the flanks by indirect lighting which picks out the contours and gives a reflective effect. For all of the structural elements, the natural colour of the aluminium was preserved and fixed using a polishing and anodising process. In the lobby, the vertical elements in the porticoes, that is, the columns, have a variable inertia core which increases towards the ceiling. The wings are not laminated steel 'H' columns but rather composite elements, which are extruded and riveted to the core. Profiled

aluminium elements produced using this process can be curved or complex, and Marc Saugey took advantage of this to give his structure a profile which had no precedent (or any widely diffuse descendants, it must be said). Here again, the viewer is presented with the experimental nature of the work, not only in the use of a new material but also in the possible forms which he suggested. The rounded forms of the two half-shells gradually develop through other shapes to culminate in a sort of droplet feature, much closer to the aerodynamic form of an aeroplane fuselage than to the metal-framed factories typical of the pre-war period. The rounded forms are riveted to the core, but this mechanical link is finished with a joint cover, again in aluminium but coloured grey blue, making the column smooth and fluid. Indeed, fluidity and spatial openness are the characteristic features of this structural arrangement, and they link 'en filade' the cinema spaces - the screen, stalls, foyer and entrance - to the public walkway and, further out, the Rue Chantepoulet.

Curtain wall

What sort of face should be given to a post-war contemporary town as a replacement to the historical framework? During the year in which the project was finalised (1951), the facades of the Mont-Blanc Centre transformed from a version which was relatively close to what Saugey had built at Malagnou-Parc - a subframe with



Left: The *Fédération du Bâtiment* in Paris (Prouvé, 1949), that involved floor-to-ceiling aluminium elements with vertical sash windows and a sophisticated ventilation system, has been key in the development of light aluminium facades. Photo taken from Jean Prouvé, *Centre Pompidou*, Paris 1990.

a cladding that involved vision-panel glazing over opaque glass spandrel panels - to an arrangement of large sections of aluminium and glass between stone-faced masonry sections.

The choice of a curtain wall as an envelope for the facade of a multipurpose building was not an obvious one. It reveals once again the experimental nature of the project and the will and innovative capacity of the principal actors, namely the architect, the engineers, the contractor and the producers of the materials.

In 1951, the pioneering work of the pre-war period looked technically very rudimentary and the American curtain walls such as those in Lake Shore Drive, at the Alcoa Building and the Lever House were under construction. In Paris, the facades of the head office of the *Fédération Nationale du Bâtiment* (FNB) built by Jean Prouvé with aluminium and glass panels were the subject of many publications. And indeed, that building was not unimportant on the Mont-Blanc Centre.

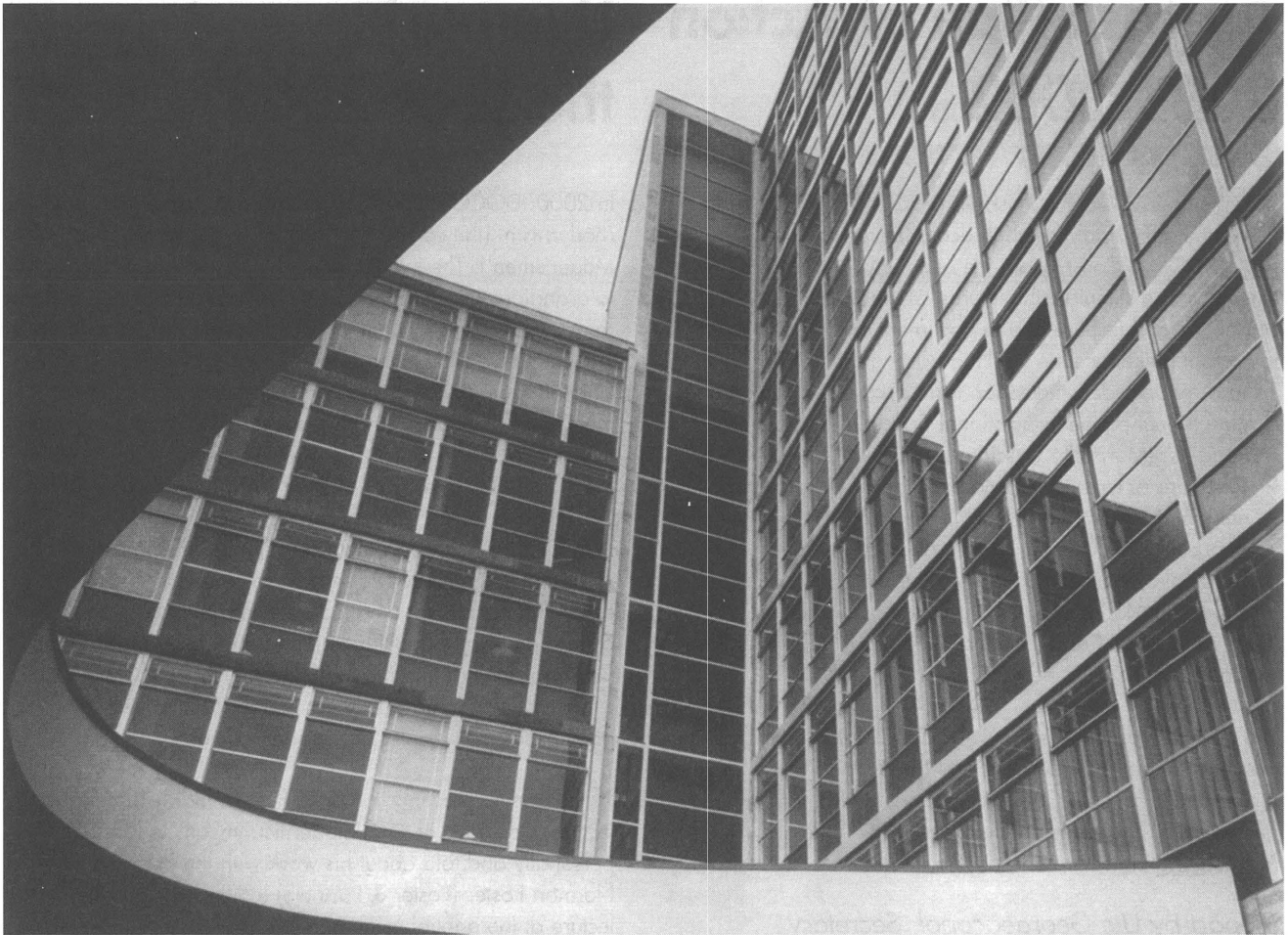
The design which reused the materials, the dimensions, the openings, the position between the horizontal slabs and the building method on site and which appeared on the office plans of 1951, was to be reused on Rue Chantepoulet in Geneva. This edifice composed of 1000 prefabricated pieces of light metal made by the firm Zwahlen and Mayr was thus a first of its kind in Switzerland, and the new process considerably reduced construction time. The whole construction took 15 months, from February 1952 to May 1953.

Right: Overview of the Mont-Blanc Centre in Geneva. Photography: Max Kettell, courtesy Archives Saugy, IAUG.

Prototype

The sections of the facade are standard 2610 mm high and 1020 mm wide elements that comprise an opening impost, sash panes and a spandrel panel. About 24 kg of pressure-moulded aluminium alloy was used per element. The elements possess a particularly clean and smooth colourlessly anodised surface which was not machine-tooled. All the windows have a single pane. The frame is composed of hollow-core aluminium profiles. The double-hung sash windows – one moving up and the other going down – are connected using steel wire run over a pulley which makes it possible to operate the sash without much effort. The jambs involve a 170 mm profile, which also contains the groove for the sliding windows. Once mounted up against the two top profiles and the jamb of the neighbouring window, this combination of profiles forms a slender and stable column. The four profiles which make up this column are insulated from each other along their length by an insulation band. Passing then from the exterior to the interior, the spandrel panel comprises a plate of green wired glass, a cushion of air, an insulating cavity of compressed glass fibre and an interior lining in hard wood fibre. The practically perfect fit of these light metal cladding panels was especially appreciated during construction. The wide tolerance of the reinforced concrete skeleton is cancelled out by the precise arrangement of the artificial stone facing covering the outer edge of the slabs. The mounts of the aluminium panels are supported and fixed on these facings.¹

Though, it must be said that despite all this, such a



construction procedure has its limitations in terms of mounting: namely, the fixing of the panels to the artificial stone facings has to be done using mortar. In addition, there are design problems: The movement of the hinge impost hinders the opening of the upper sash. Furthermore, the panels here do not possess the extreme sophistication of those of the FNB which were bolted both to the aluminium girders and the flooring and whose ventilation at the top was provided by ventilators which sealed automatically as they slid one onto the other. But given that it was the first curtain wall entirely made of aluminium, designed and built in close collaboration with Alusuisse, the Mont-Blanc Centre should be considered as the prototype, with all the imperfections which that entails, of many facades which were to be built throughout the 1950s and 60s.

The extraordinary mechanical precision of the panels on the FNB did not impress those who demolished it. Prouvé's curtain wall was replaced with a pale imitation designed to make the viewer believe (by means of a peculiar shorthand) that a mere image is sufficient to preserve the memory of a particular technology. The Mont-Blanc Centre deserves a better fate.

Catherine Dumont d'Ayot graduated from the École d'Architecture of Geneva University in 1990. She is assistant at the postgraduate course on modern conservation at the UIAG, and involved in a research on Marc Saugey with Bruno Reichlin at the same institute.

Franz Graf is a practising architect in Geneva (CH) and Annecy (F). For the postgraduate program on modern conservation at the Institut d'Architecture de l'Université de Genève (UIAG), he is responsible for the course on 20th Century Construction systems and their preservation. This paper is the result of a study undertaken as part of the research project Marc J. Saugey: spacialité, urbanisme et nouveaux programmes de l'après guerre, (Marc J. Saugey: spatiality, urbanism and new projects for the post-war period) funded by the FNSRS, and as part of work performed in parallel by the 3e cycle Sauvegarde du patrimoine bâti moderne et contemporain (Preservation of modern and contemporary architectural heritage) at the Institut d'architecture of Geneva University, supervised by professor Bruno Reichlin.

Note:

1 From: *Aluminium Suisse* (3) 1953.

Austria: Plan of Action 2001-2002

In September 2000, the Austrian DOCOMOMO Working party has been established. In accordance with the DOCOMOMO Constitution, the aims of DOCOMOMO Austria are to stimulate the interest of the public in Modern Movement architecture and to document and preserve important buildings. The working party gives priority:

1. To develop a documentation form according to the model worked out by the International Specialist Committee on Registers (Maristella Casciato / Marieke Kuipers);
2. To record at least 20 MoMo well-known buildings or neighbourhoods and 3 new unpublished monuments, and to produce documentation files on each of them;
3. To initiate public campaigns for the preservation of important Modern Movement buildings in danger;
4. To write papers about MoMo buildings for publication in the DOCOMOMO periodicals.

The members of the Austrian DOCOMOMO Working party are glad to join DOCOMOMO International. We are looking forward to meet DOCOMOMO members of other countries and to exchange ideas and know how in the field of Modern Movement architecture and design.

*(Report by Ute Georgeacopol, Secretary
DOCOMOMO Austria)*

Dominican Republic: progress

Our chapter is progressing slowly but strongly. Our working party has been involved in publishing a biannual magazine called Archivos de Arquitectura Antillana (Caribbean Architectural Records), with a section devoted to DOCOMOMO Dominicano. Some time ago our chairman was invited to Puerto Rico, where he delivered a lecture on Dominican modern architecture, and tried to get some important colleagues from that island to become interested in forming a Puertorican chapter.

Our modern patrimony is disappearing rapidly. Both by the effect of the Caribbean Sea and by man, predominantly, it is going away in front of our eyes, no matter how much we publish, talk and appeal to the government trying to build some conscience towards its importance. At least we are gathering a substantial record of these buildings for our files and for the chapter.

*(Report by Gustavo Luis Moré, Chairman
DOCOMOMO Dominicano)*

Denmark: the year 2000

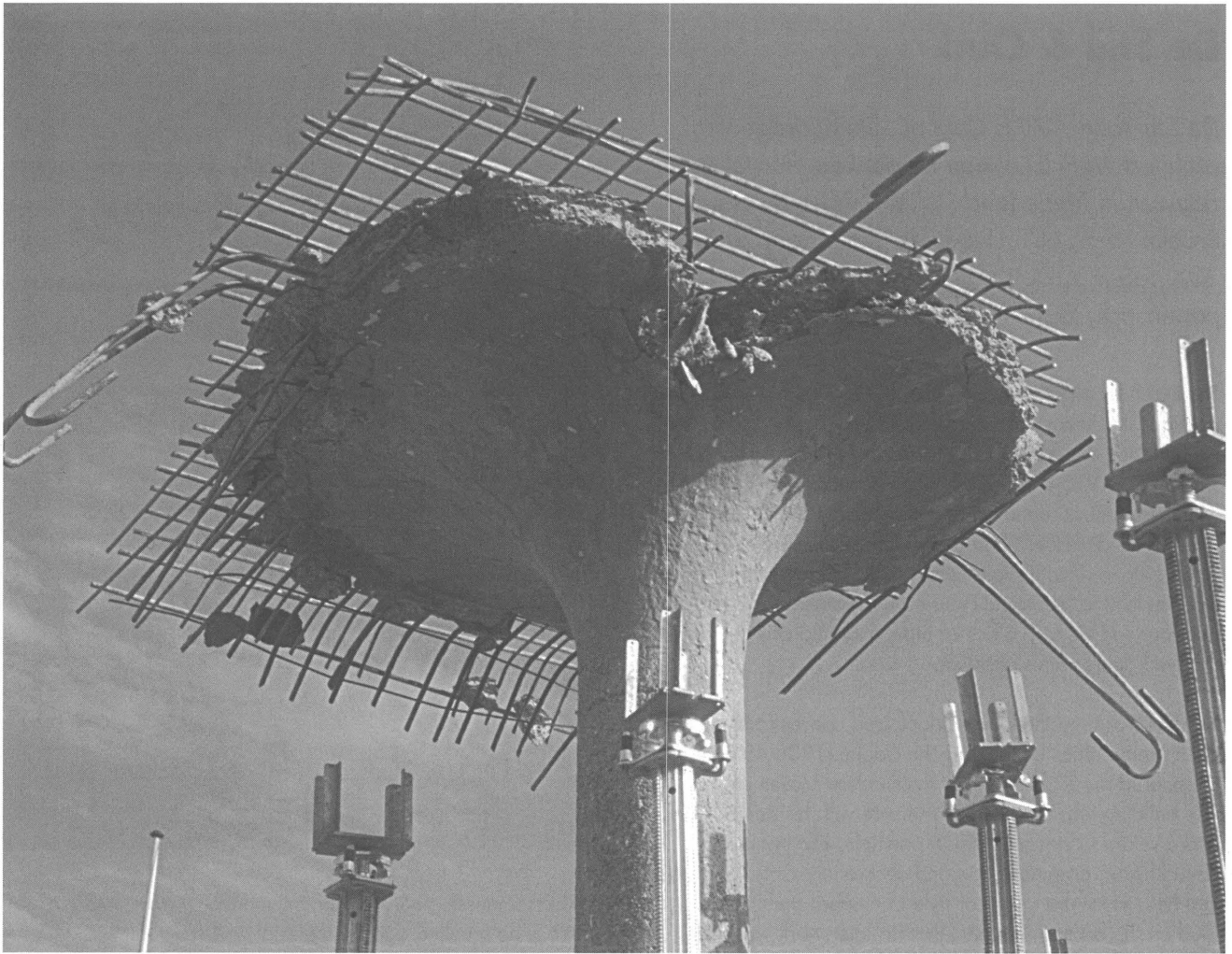
In 2000, DOCOMOMO-DK launched the exhibition 'Around Modernism' (the correct title in Danish: 'Rundt om Modernismen'). The exhibition has been made possible thanks to grandiose grants from a group of foundations and support from private firms in Denmark. The opening of the exhibition was in the Danish Center for Architecture, Gammel Dok, in Copenhagen, and was planned together with the annual meeting of DOCOMOMO-DK on March 25th. Subsequently it was also shown at the Esbjerg Artmuseum in July and in the Aarhus Townhall in the fall of 2000. The purpose of the exhibition is of course to inform about the goal of DOCOMOMO and hopefully to get more members. The latter has not been as fruitful as expected. Terms for exhibiting our 'Rundt om modernismen' is that it is free of charge, but any exhibition hall must pay for transportation and insurance during the period of the show. The exhibition is naturally in Danish, however the board is investigating possibilities for working out another edition in English.

At the annual meeting, the artist Per Arnoldi held the gala lecture. He spoke of what modernism means to himself personally and told about his work with the architect Sir Norman Foster (Foster & Partners) in London. The gala lecture at the annual meeting is now a tradition in the work of DOCOMOMO-DK and we have had the pleasure of hearing well known Danish architects and artists like Tobias Faber and Bjoern Noergaard amongst others. We hope to consolidate this tradition as an annual event in the years to come.

In the year of 2000 members of the board have been contributing to more publications, namely the Danish books 'Modernismens bygninger - idégrundlag og bevaringssynspunkter' and 'Modernismens bygninger - anvendt Byggeteknik'. Publication of the latter has been delayed, but it will be available from January, 2001. Both books contain a summary in English. The Danish working party has also contributed to 'The Modern Movement in Architecture', edited by Dennis Sharp and Catherine Cook, Rotterdam 2000.

The following buildings are among those that the board has followed in the past year. The Copenhagen Airport by Vilhelm Lauritzen (1939) is now fully restored on its new site. It was literally put on wheels and moved in August 1999. The owner of the building intends to use it as a VIP lounge and for educational purposes. The Arne Jacobsen Petrol station (1939) is now undergoing highly needed repairs. And the Townhall of Aarhus has had its ramp in front of the main entrance refurbished.

The home page with the interactive database has now had more than 25.000 visitors in a two-year period. It is very useful for information purposes, but we did not get much



The Arne Jacobsen Petrol station (1939) is now undergoing highly needed repairs. Photo: Ola Wedebrunn.

response in 2000 in the sense that it is possible to suggest more buildings for registration. The board is planning further press releases upon the interactive possibility in 2001. Even though it is Danish it may be worthwhile visiting: www.docomomo-dk.dk

*(Report by Mich. Ottosen, Vice-Chairman
DOCOMOMO Denmark)*

The Netherlands: rejuvenation

In December last year five young enthusiasts were asked to join the Netherlands DOCOMOMO Working party. After a long period of relative silence, it is their job to put DOCOMOMO-NL back on the MoMo-map. With a combination of well-tried methods and fresh ideas they will continue the battle that was started by their predecessors.

During our relatively brief professional careers we have all been actively involved in the preservation of buildings of the Modern Movement. As students some of us worked at the restoration of the servants' house at *Zonnestraal* sanatorium by Duiker and Bijvoet. Others worked on the research for the restoration of the *Collège Néerlandais* by Dudok in Paris. When we were asked to join the Netherlands Working party, we thought this would be a great opportunity to express our engagement. We will be facing the challenges ahead with the support of our chairman Hubert-Jan Henket.

One of the main goals for the near future will be the elaboration of the Netherlands DOCOMOMO Register with buildings and sites of the post-war period. Another target we have set is to reach a wider public by upgrading our national DOCOMOMO newsletter. And, last but not least, we continue the fight against demolition plans.

Any idea or suggestion to reach our goals are more than welcome. You can contact us through the following e-mail address: docomomo-nl@hetnet.nl.

*(Report by: Aimée de Back, Camiel Berns, Pauline van Dijk, Mariël Polman and Lucas van Zuijlen,
new members of DOCOMOMO-NL)*

De Stijl & Oud

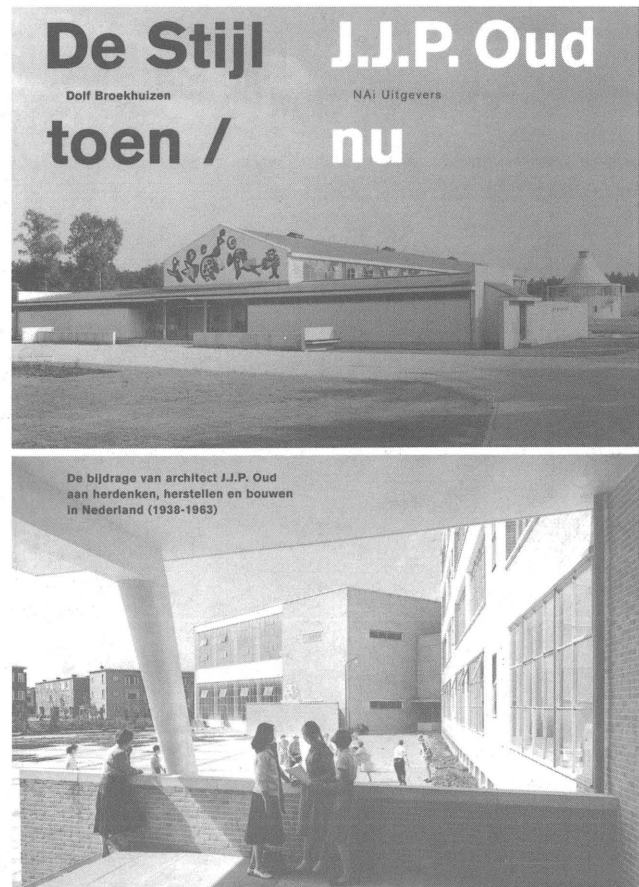
De Stijl toen / J.J.P. Oud nu. De bijdrage van architect J.J.P. Oud aan herdenken, herstellen en bouwen in Nederland (1938-1963), by Dolf Broekhuizen, NAI Uitgevers, Rotterdam 2000, 384 pages in Dutch, illustrations in bw, paperback, ISBN 90-5662-193-9, NLG 65,-.

The Dutch architect J.J.P. Oud (1890-1963) plays an important role in 20th Century architecture and urban planning in The Netherlands. Most historical studies concentrate on his earlier work (from 1913 until 1933), when he was in close contact with the avant-garde in art and architecture, particularly with the artists that gathered around the magazine *De Stijl* (1917-1932). Up to now, his later work, in the period from 1933 on, after he left the Municipal Housing Department in Rotterdam and founded his own office as independent architect, only received depreciative attention.

Much criticism on the later work of Oud concentrates on the Shell's main office building in The Hague (1938-48), being considered his departure from the Modern Movement. This building was considered a seizure with his earlier work, and a return to classical design principles like symmetry, closed forms, ornamentation and decoration. Critics suggested that he had lost the purity of style of modern architecture. Oud on the contrary claimed that his later work was the logical consequence of his ideas and designs from the *De Stijl* period. For Oud, the search for a new, contemporary architecture didn't mean disregarding classical rules of design and composition. He saw this as a professional approach to reach the goals of modernism. According to Broekhuizen, his true architectural motive - to reach a non-historical classicism - has always been overlooked.

The book aims to revalue Oud's work, through a detailed analysis of eleven projects in the period 1938-1963, treating a broad range of subjects and conditions. They include an urban design for the Hofplein (Rotterdam 1942-44), the Savings Bank, (Rotterdam 1942-57), a design for the restoration and rebuilding of the Laurenskerk, (Rotterdam 1950), three monuments (in The Hague 1943-45, on the Grebbeberg, Rhenen 1948-56, and on the Dam, Amsterdam 1949-56), Esveha office building (Rotterdam 1947-50), Utrecht building (Rotterdam 1954-61), Presikhaaf residential area (Arnhem 1951-53), a secondary school (The Hague, 1949-56) and a convalescent home for children (Arnhem, 1952-60).

The book not only presents the plans, but it also illustrates the ideas of Oud, as reflected in his many polemic publications. This gives an insight in other themes and ideas in Oud's work. First, Oud strongly disapproved teamwork in the building process. In his opinion, to reach unity in the architectural design, the architect should be the sole supervisor of the project. Second, being a member of the Government Committee for Preservation of Monuments



(Rijkscommissie voor de Monumentenzorg) from 1935 to 1963, he revolted against material and spiritual reconstruction of buildings. In the postwar reconstruction period, restoration not seldom went at the cost of architectural meaning. Oud considered this a fake consciousness of tradition, which denies the technical and economic consequences of modern times.

Summaries in English and French, notes, bibliography, and registers of consulted archives, names and illustrations, all provide an easy access to the book, and thus to a period in the work of Oud that is probably never before studied so thoroughly. By showing Oud's contribution to the postwar rebuilding of The Netherlands, the book is able to put both the architecture and ideology of Oud into a new perspective. In addition, it gives an insight in the work of one of the first architects truly thinking about the future of modernism. -EF

Havana and Miami

Parallel cities

Archivos de Arquitectura Antilliana, (Caribbean Architectural Records), Gustavo Luis Moré (ed.), Roberto Segre and Omar Rancier (co-ed.), Santo Domingo, Volume 5, (10) 2000, 226 pages in Spanish and partly in English, richly illustrated in color, ISSN 1028-3072.

'Innumerable contacts have taken place over time between Florida and Cuba, mainly as a result of their proximity, that without any doubt unveil influences shared on a two-way basis. Such influences leave a trail of concrete manifestations on both enclaves.' In those words, the editorial sets off a fascinating journey showing the close interference between Havana and Miami. This double issue of AAA is dedicated to these parallel cities, and the scope is limited to the mutual influences between those two. 'To reach fraternity and mutual understanding' is one of the main prophecies for this issue.

Starting the investigation, the AAA presents a bibliography with reviews of recent books that throw light upon the manifestation of mutual interaction in architecture and urbanism of Havana and Miami. After that, it investigates into the context of Havana. Then a broad and original choice of buildings in Havana is presented. The same research procedure is followed for Miami: context and examples.

'Perhaps more than any other city in the United States, Miami has come to be a melting pot of multiple manifestations of Latin culture - Antillian in particular - that are progressively establishing a symbiotic link with American culture of Anglo-Saxon origin. The constant interaction between Havana and Miami takes the form of constant creative interaction that is strange to statements of subdue and suppression, penetration or mimesis, so manipulated by cultural and ideological schematism', as is promised in the editorial page that opens this special edition. The parallel approach is unique in giving the reader this dazzling insight.

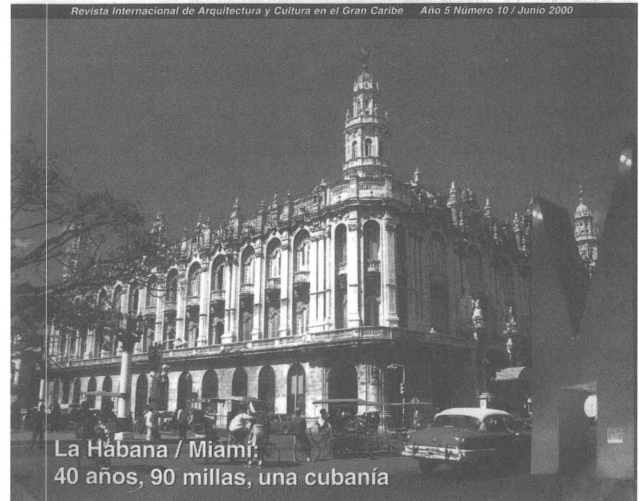
The inspiration and joy with which this magazine must have been made, is instantly clear. It is reflected in the unconventional and inspiring choice of documented projects, reports and other presented material. The standard languages of AAA are Spanish and English, contributions in other languages are also translated. The fact that not all the texts are available in English is the only major drawback of this magazine. Looking at the works not documented in English, leaves behind an unstilled curiosity. But maybe to encourage curiosity was just exactly what Roberto Segre and Gustavo Luis Moré aimed at with this study. -EF

AAA

EDICIÓN DOBLE
NUEVA SERIE

ARCHIVOS DE ARQUITECTURA ANTILLANA

Revista Internacional de Arquitectura y Cultura en el Gran Caribe Año 5 Número 10 / Junio 2000



For more information, editorial address: Calle Benigno Filomeno Rojas #6, Penthouse Norte, Torre San Francisco, Santo Domingo, Republica Dominicana, T +809-687-8073, F +809-627-2686, glmore@tricom.net

Slavko Löwy

Croatian modernist

Slavko Löwy - sustvaratelj hrvatske moderne arhitekture tridesetih godina by Darja Radović Mahečić, Institut za povijest umjetnosti, Zagreb 1999, 200 pages in Croatian, English summary, 200 illustrations in bw, paperback, ISBN 953-6106-26-4.

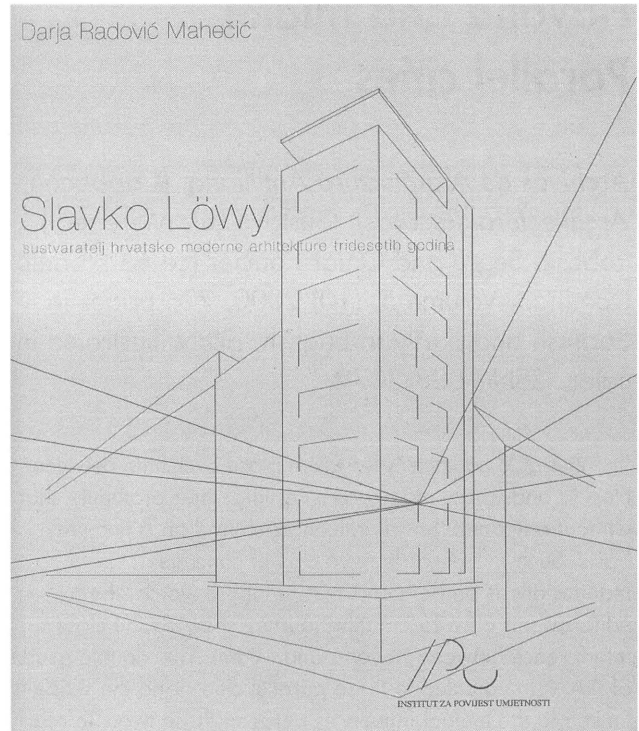
by Ivana Lazanja

The oeuvre of the Croatian architect Slavko Löwy has been well known only to great connoisseurs of the Croatian Modern Movement. Löwy's name has always been referred to in rare editions on the architecture of the period, but his work has never been sufficiently analysed and appreciated.

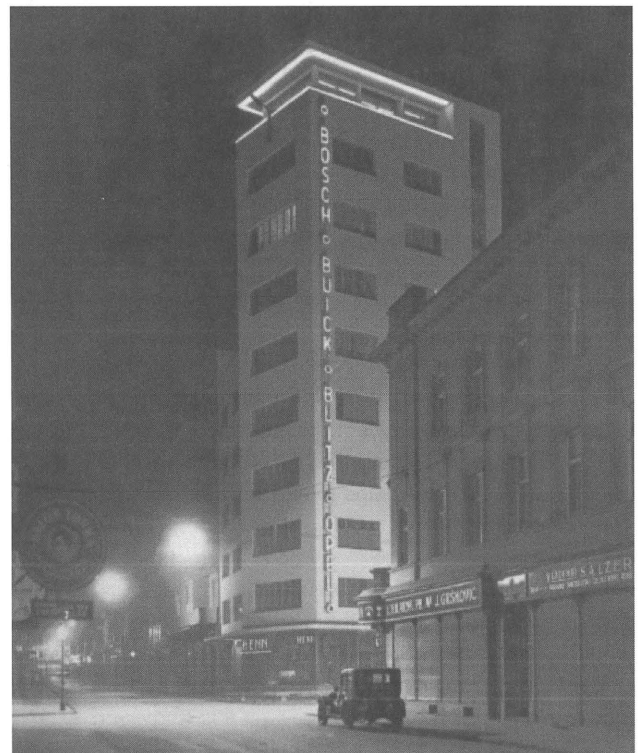
Darja Radović Mahečić PhD, the young author of the monograph, art historian, researcher at the Institute of History of Art in Zagreb, Croatia, and active member of the Croatian DOCOMOMO Working party, has succeeded in amending for this injustice by including Löwy and his work in the same group as the well known Croatian Modernists, such as Ibler, Planić, Pićman, Strižić, Neumann, Denzler, and Zemljak. For two years, the author was in contact with the architect and members of his family, which provided an abundant source of information and accurate data that influenced the creation of the book. The monograph is the result of four years of research (1994-1998) at the Institute of History of Art.

Slavko Löwy (Koprivnica, 1904 – Zagreb, 1996) was one of the few Croatian architects who lived to see his research come to fruition. As an introduction to his personality, Darja Radović Mahečić gives a short biography and describes his years of study at the Technische Hochschule in Vienna (1923-25), the Technical College in Zagreb (1925-26) and at the Royal Polytechnic in Dresden (1927-30). Each school made a mark on Löwy's education as an architect but it was in Dresden where he received an excellent professional education (Löwy was a pupil of Martin Dülfer), and where he was introduced to the modernist idea in architecture – the idea that would become the guiding principle in his work until the end of his professional career.

Löwy's work is presented in two main parts: the period between the Wars – the 'golden years' of Croatian Modern Movement architecture – and the period after WW II. This division appears logical when comparing the work of young Löwy with that of the mature architect who lived under different working and living conditions created by an altered social system, and who mostly worked according to directives. Unfortunately, WW II weakened Croatian modernism and, in fact, Croatian architecture has never completely regained the potential of its 'golden period'. From the beginning, Löwy applied to his architecture the principle of functionalism, involving elegant and simple forms. Apart from the numerous apartment buildings that were characterised by outstanding, 'maximum comfort' plans,



smoothly plastered facades and harmonious simple forms, we can outline two extraordinary projects from the period between the Wars. The first was the construction of two apartment buildings, between 1932-1934, (reinforced concrete was used here for the first time in Zagreb) within a large downtown complex, the 'Zakladni blok', where the architect reached out for an urban solution by building a large passage through the complex. The second remarkable project was the first Zagreb 'skyscraper', the Radovan building, between 1933-1934. The architecture of this building was imposed upon the 19th Century urban tissue.



In order to promote evolution of the city into a metropolis, it was 'caught' on camera by Zagreb photographer Donegani in 1934, shortly after the construction was accomplished. This extraordinary modernist impression of the illuminated 'skyscraper', by night, has been published on the back cover of the exhibition catalogue, 'Shaping the Great City - Modern Architecture in Central Europe 1890-1937'. This exhibition has had world-wide exposure, 1999-2001.

After WW II, according to the socialist five-year plan, Löwy was sent to Macedonia but he accomplished his tasks within three years and returned to Zagreb. Although working under directives and mostly for anonymous users, Löwy tried not to abandon his principles during his various projects (apartment

buildings, family houses, an old people's home, a home for disabled persons, a bank, administrative buildings, a hotel, restaurants, schools and university campuses). Until his retirement in 1966, the architect remained a designer of modern architecture.

Löwy's oeuvre includes 100 projects that are very well documented in this monograph, both in text and illustrations. Good presentation and fluent language makes this book extremely valuable for professionals and an interesting read for a wider audience. The monograph has a special value of supplying new information on Croatian architecture after WWII, a period that has not yet been studied in great detail.

Creative re-use

Creative Re-use of Buildings, by Derek Latham, Donhead Publishing Ltd., Shaftesbury 2000, 512 pages in two hardback volumes, 400 bw and 16 colour illustrations, ISBN 1-873394, set price £ 80,- plus p&p.

At a time when opportunities for the development of both greenfield and brownland sites are under increasing public scrutiny, it is encouraging to see the imaginative approach that is currently being taken by contemporary architects in the re-use of our existing building stock. In two highly illustrated volumes, this book offers numerous case studies and illustrated examples of the innovative work of many different architects in addition to key projects from the author's own practice.

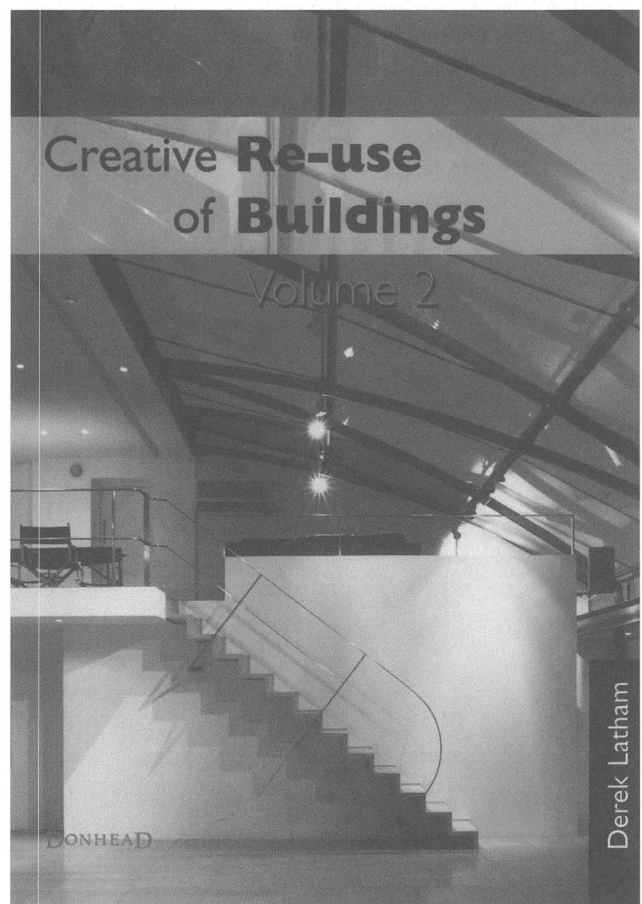
Latham blames those responsible for the 'modern clearances' of cities in the 1960s for the destruction of our built heritage, 'encouraged by government and supported by architects and planners, who presented watercolour images of a sunlit concrete world'. He wonders whether this 'sad episode in our urban history' genuinely resulted from the 'realisation of the Corbusian dream, or just an excuse to change the architectural order'.

His critical approach towards the modernist developments of the post-war period is placed in a wider context in his introduction, when he argues how some 'skilled architects' still managed to produce good developments, to culminate in a new lifestyle in the 'permissive' society where 'people began to feel confident enough to put quality of life before security'. This, he argues, has been the birth of the conservation movement - at least in Britain.

Now, 20 years later, conservation has matured and older heritage organisations have become the very model of respectability, he writes, 'while "fringe" groups, formerly considered only of minority interest, concerned with 1930s architecture and the modern movement, are now represented by societies which public and government alike take increasingly seriously'.

Without mentioning DOCOMOMO, the message still is clear.

Volume I of the book focuses on the challenge of identifying a suitable building, understanding its essential qualities, and selecting an option appropriate for both its setting and the people who will use it. Additional guidance is provided through a wide range of examples, case studies, notes and survey tips. Volume II offers an extensive collection of illustrated examples from across the UK, examining buildings of every shape, size and type separately: country houses, hospitals, industrial buildings, offices, railway stations, farms, churches, schools and many others. It then describes a range of potential re-uses that might be considered, taking account of their size and suitability for the relevant function.



During a period when urban centres are intensifying, greenfield developments are discouraged and numbers of even recent buildings are becoming redundant, Derek Latham introduces 'creative re-use' as a methodology designed to equip the reader with the ability to react positively. He presents it as 'an active force, a worthwhile option, that is more likely to achieve a balance of user needs and wider community responsibility than demolition and redevelopment, or development on a greenfield site', thereby promoting the environmental argument that can be made for creative re-use.

Professional and student readers will equally benefit from the strategic approach that Latham has chosen to analyse the complicated route towards a successful re-use project. He provides assistance in systematically identifying the various arguments to retain existing buildings, which is indeed helpful in convincing owners, authorities and planners to give a building a second chance. Going through the ins and outs of almost every stage of the process he provides a wealth of information, checklists, and examples, addressing such unpopular and complex issues as financing and proper procurement procedures, which are indeed even more essential for re-use projects than for building new. In presenting financial and legislative aspects, the risk of focussing on such issues from a merely British perspective is almost unavoidable. Although this publication is no exception to this rule, Latham has succeeded in addressing these issues in such a way that parallels may be drawn to ones own national perspective, for instance when he inspires us how to evade bureaucratic restrictions in legislation. Another setback is, that the vast majority of examples are pre-20th Century. I would have favoured a more elaborate presentation of Modern Movement structures in this publication, as these will soon make up the larger part of the re-use portfolio. Moreover, their retention and re-use presents some particular challenges which remain largely

unaddressed in this publication, such as the minimalist aesthetics and the accessory technology involved in many MoMo buildings, that allow very little alterations in terms of architectural details, building physics, or construction techniques. Also the theme of harmony and contrast when designing interventions or extensions for existing buildings requires another interpretation when dealing with MoMo structures, as contemporary architectural expressions and techniques are relatively close to those used by the architects of the Modern Movement.

One of the merits of Latham's book is that it actually discusses the choice between design intervention, repair and replication, and when to use new techniques or old skills. It advocates designing with clarity and sensitivity and addresses the issue of recycling buildings by explaining where and how it can actually be achieved. This is essential if we are not only to see our buildings recycled but also to see our towns and cities revitalised creatively. In addition, the author gives key recommendations on how to present a project in order to secure funding without incurring excessive conditions. He offers advice on how to encourage both planners and those funding projects to support re-use proposals in order to ensure long-term value of existing structures and sustainable solutions for our environment. This book will therefore be of interest to all those involved in the debate about our future built environment, particularly architects, surveyors, planners, developers, conservation professionals and students. -WDJ

Creative re-use of Buildings can be ordered through Donhead Publishing Ltd., Lower Coombe, Donhead St.Mary, Shaftesbury, Dorset SP7 9LY, T + 44 - 1747 - 828422, F + 44 - 1747 - 828522, sales@donhead.com, <http://www.donhead.com>. Single volumes at £ 45,- plus £ 7,- p&p ex UK, set price £ 80,- plus £ 14,- p&p ex UK.

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
cascima@uniroma2.it
Maristella Casciato, chairperson

International Specialist Committee on Technology

Ola Wedebrunn, chairman
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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

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

International Specialist Committee on Education + Theory

Allen Cunningham, chairman
49 Speed House, Barbican
London EC2Y 8AT
United Kingdom
p 44-20-73744231
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 54-11-47972514 / 54-11-47823654
f 54-11-47962316
e gazamms@arnet.com.ar

Australia

DOCOMOMO Australia
Scott Robertson, coordinator
GPO Box 161
Sydney NSW 2001
p 61-2-94397779
f 61-2-94397775
e docomomoAustralia@yahoo.com.au

Austria

Austrian DOCOMOMO Working party
c/o Ludwig Boltzmann-DAB-Institut für
Denkmalpflege und archäologische Bauforschung
Ute Georgeacopol, Secretary
Am Heumarkt 19
A 1030 Wien
p 43-1-7132632
f 43-1-7136018
e georgeac@mail.zserv.tuwien.ac.at

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](http://www.asro.kuleuven.ac.be/rlcc/docomomo/rlccg.htm)

Brazil

Brazilian DOCOMOMO Working party
Lucio Gomes Machado, coordinator
Faculdade de Arquitetura e Urbanismo-USP
Rua do Lago, 876
05508-900 São Paulo SP
p 55-11-30626422
f 55-11-30626752
e lgomes@usp.br

periodical: *DOCOMOMO Brasil boletim oculum*

Alexandre Penedo, secretary
Mirthes Baffi, 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 ljube@tusk.icn.bg

Penyo Stolarov, chairman

Canada - British Columbia

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

Canada - Ontario

DOCOMOMO Ontario
James Ashby, coordinator
Suite 403
Tecumseh Road W.
Windsor, Ontario N9C 2B4
Canada
p 591-9776656
e JamesA@hfmvgv.org

periodical: *DOCOMOMO Ontario News*

Canada - Quebec

DOCOMOMO Québec
Michèle Picard, secretary
6, avenue Glencoe
Outremont, Québec H3T 1P9
p 1-514-7387291
f 1-514-7387291
e mpicard@securenet.net

periodical: *DOCOMOMO Québec Bulletin*

France Vanlaethem, coordinator
Alain Laforest, treasurer

Croatia

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

Czech Republic

Czech DOCOMOMO Group
Dr. Jan Sedlák, secretary
Brno University of Technology
Faculty of Architecture
Porčí 5
600 00 Brno
p 420-5-42142554
f 420-5-42142125
e sedlak@ucit.favutbr.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
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/dcomm.html>

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Marcelo Alburquerque, vice-president
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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
Maija Kairamo, chairperson
Alvar Aalto Foundation
Tiilimäki 20
00330 Helsinki
p 358-9-480123
f 358-9-485119
e vkr@alvaraalto.fi

France

DOCOMOMO French Section
Emanuelle Gallo, Secretary
Sorbonne Institut d'Art
3, rue Michelet
75006 Paris
p 33-1-40788278
f 33-1-53737113
e emma@imaginefr.fr

periodical: *DOCOMOMO France Bulletin*

Fabienne Chevallier, chairperson
Gérard Monnier, vice-chairman for publications
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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
l <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. 2^ªB
08037 Barcelona
Spain
p 3493-2151011
f 3493-4883685
e miesbcn@miesbcn.com
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

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@ing.uniroma2.it
i www.as.roma2.infn.it/DOCOMOMO/docomomo.html

periodical: DOCOMOMO Italia Giornale

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Japan

DOCOMOMO Japan
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 zanda.redberga@vkkpai.gov.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
Aimée de Back, secretary
Jericholaan 100
3061 HJ Rotterdam
p 31-10-2120248
f 31-10-2120248
e docomomo-nl@hetnet.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
e nam@norsk-arkitektur.museum.no
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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 48-12-4218744
f 48-12-4218744

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

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Russia

Russian DOCOMOMO Working party
Boris M. Kirikov, chairman
Committee of the State Control
Re-use and Protection of the Historical and Cultural monuments of St.-Petersburg
Lomonosov Sq. 1
191011 St. Petersburg
p 7-812-3122072
f 7-812-1104245
e makogon2000@mail.ru

Ivan Nevzgodine, secretary
Hooikade 11
2627 AB Delft
The Netherlands
p 31-15-2784529
f 31-15-2784291
e i.nevzgodine@bk.tudelft.nl

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

Lyudmilla I. Tokmeninova, vice-chairman
Ural Modern Movement Centre
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 vgafurov@mail.usaaa.ru

Scotland

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

periodical: *DOCOMOMO Scottish National Group Report*

Slovakia

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

Stefan Slachta, chairman
Henrieta H. Moravcikova Dr. Ing., vice chairwoman

Slovenia

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

Spain see: Iberia**Sweden**

Swedish DOCOMOMO Working party
Prof. Claes Caldenby, coordinator
Arkitekturens teori och historia
Chalmers Tekniska Högskola
41296 Göteborg
p 46-31-7722332
f 46-31-7722461
e caldenby@arch.chalmers.se

Switzerland

Swiss DOCOMOMO Working party
Prof. Bruno Reichlin, coordinator
Institut d'Architecture de l'Université de Genève (IAUG)
Sauvegarde du patrimoine bâti moderne et contemporain
Site de Battelle
7, route de Drize
CH 1227 Carouge Genève
p 41-22-7059940
f 41-22-7059950

United Kingdom

DOCOMOMO UK
Catherine Cooke, coordinator
77 Cowcross Street
London EC1M 6EJ
p 44-171-4907243
e cac_cooke@yahoo.co.uk

periodical: *DOCOMOMO UK Newsletter*

Sherban Cantacuzino, chairman
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James Dunnett, honorary editor

United States of America

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

periodical: *DOCOMOMO US Bulletin*

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Laura Culberson, treasurer
Andrew Wolfram, secretary

DOCOMOMO Foundation

Hubert-Jan Henket, chairman
Wessel de Jonge, secretary

DOCOMOMO International

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

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Hubert-Jan Henket, chairman
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docomomo international secretariat

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: <http://www.docomomo.com>

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