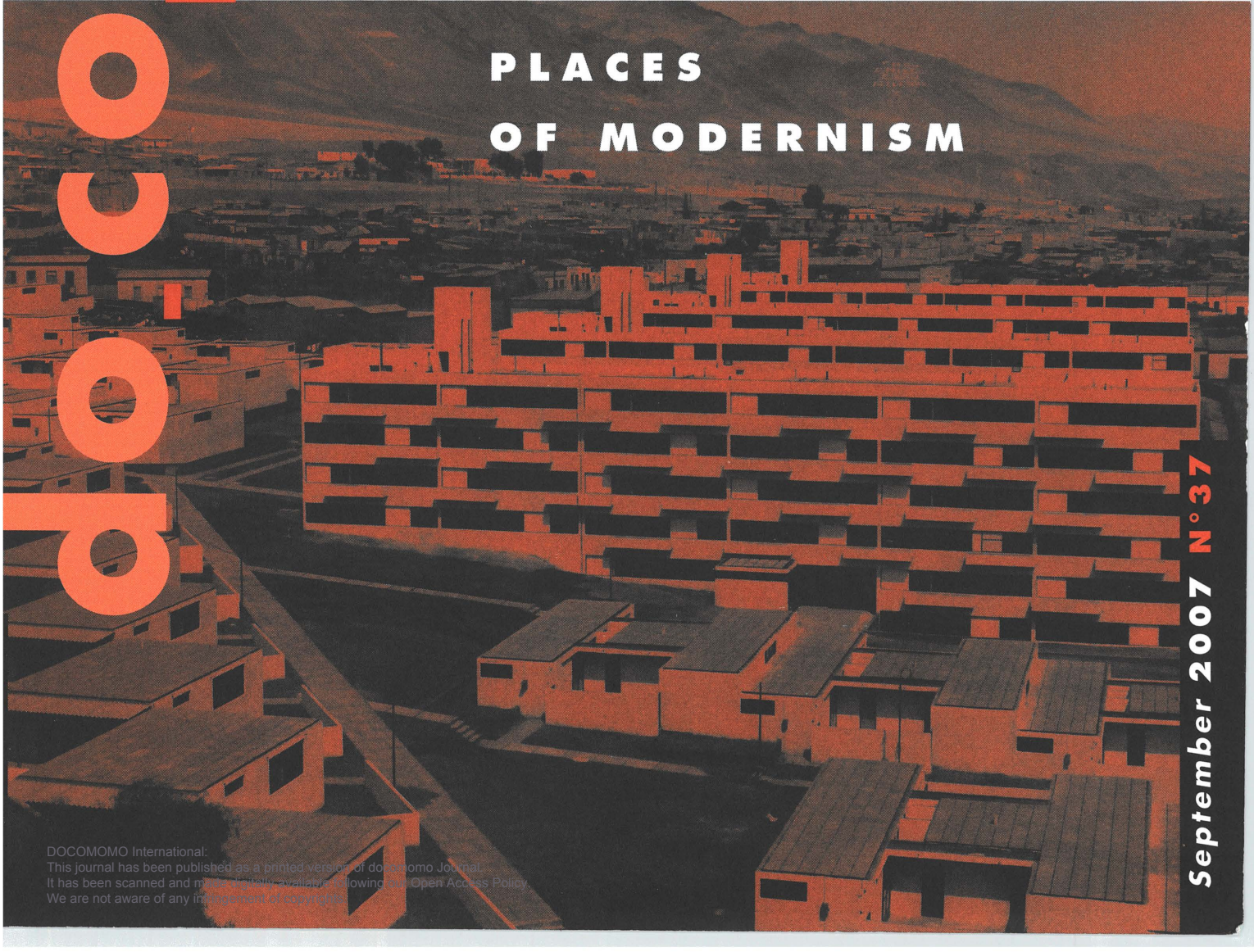
docomo

International committee for
documentation and conservation
of buildings, sites and neighborhoods of the
modern movement

MoMo Bookshelf

Corbusiana Section

PLACES OF MODERNISM



September 2007 N°37

TABLE OF CONTENTS

DOCOMOMO NEWS

ARTICLES

Places of Modernism

BOOK REVIEWS

CORBUSIANA SECTION

APPENDIX

Cover: **Corporación de la Vivienda (CORVI)**,
Housing Blocks Colonel Emilio Sotomayor,
also know as Villa Florida, Antofagasta (Chile), 1963–1964

editorial

The *Docomomo Journal* continues to unravel the many implications related to the real differences between societies and cultures, explicitly expressed in architectural practices. Searching for the continuity with themes and issues that have precedents in Docomomo history herein moves us to consider the notion of "otherness" as but a tool to understand twentieth century heritage around the world. Accordingly, the construction of "intertwined histories" represents the major new challenge of Docomomo International's coming years.

Our goal, calling for new geographies and new morphologies, remains the mapping of "otherness." Introducing other modern trajectories to the mainstream of twentieth century architectural histories, the articles included in this issue of the *Docomomo Journal* are relevant contributions to this undertaking.

We wish to thank all our members—young scholars, historians and architects—, who pertinently support this project with their valuable input.

MARISTELLA CASCIATO

Ce numéro du Docomomo Journal *s'attache à décoder les nombreuses implications liées aux différences entre sociétés et cultures telles qu'elles se sont exprimées dans la pratique architecturale moderne. En continuité avec les thèmes et les auteurs déjà étudiés dans notre revue, nous en sommes arrivés à considérer la notion d'« altérité » comme un outil à part entière pour mieux appréhender la complexité du patrimoine moderne dans le monde. Le tissage subtil d'une trame commune faite d'« histoires particulières » représente le défi majeur des années à venir pour Docomomo International.*

Notre objectif est de « cartographier l'altérité », en empruntant de nouvelles géographies et en puisant dans un répertoire de formes non-canoniques. Les articles présentés dans ce numéro illustrent des trajectoires modernes uniques au sein des multiples histoires de l'architecture du XX^{ème} siècle.

Nous remercions aujourd'hui tous nos membres – jeunes chercheurs, historiens et architectes – dont les riches contributions soutiennent pleinement cette mission.

MARISTELLA CASCIATO

BRNO 2007, ANNUAL DOCOMOMO ISC/REGISTERS MEETING

The annual Docomomo ISC/Registers 2007 met in Brno, Czech Republic from July 19 to July 22, 2007.

The meeting was hosted by Jakub Kyncl, Docomomo Czech Republic, and the Brno Faculty of Architecture. The first day, the ISC/Registers meeting took place in Mies van der Rohe's masterpiece, Villa Tugendhat, a Unesco World Heritage Site. The second day the group moved to the new offices of knesl+kyncl architects. Two new members, Natasa Koselj (Slovenia) and Kenji Watanabe (Japan), were welcomed as well as two guests, Henrieta Moravcikova (Slovakia) and Matthew Wickens (UK). Matthew was also accepted as a new candidate member of Docomomo ISC/Registers. After the meeting the group visited The Brno Exhibition Center (1926–1928) by various architects, and two exhibitions in the Brno City Museum: "For a new Brno. Architecture in Brno in the period between 1919–1939" and "Jiři Kroha (1893–1974). Architect, Artist, Designer, Theoretician, a 20th Century Metamorphosis."

Registers homework and new projects

In 2007 the homework theme was dedicated to "Education." The theme was not strictly limited to school buildings, but also included the documentation of university campuses, research laboratories, teachers' housing, academic auditoriums, and all other building typologies that suit such programs. At present, ten Docomomo chapters (Argentina, Belgium, Germany, Greece, Iberia, Japan, Mexico, Slovakia, Slovenia and the United Kingdom) have partly or completely submitted their 2007 homework, another ten chapters have announced the submission of their homework by the end of September 2007 (Brazil, Colombia, Cyprus, Czech Republic, Finland, Norway, Puerto Rico, The Netherlands, Turkey and USA/West). ISC/Registers would like to encourage those chapters that have not yet started their 2007 homework to get in contact with ISC/Registers secretary (inge.bertels@ua.ac.be) to discuss future submissions.
While the publication of the 'education homework' in the *Docomomo Journal* is under discussion (issue 38, March 2008), all material is also stored at the NAi (Netherlands Architecture Institute at Rotterdam), where it can be consulted upon request at any time.
In addition, after editing and formatting, the homework will be made available through the MoMo-registers website (www.docomomo-registers.com) in spring 2008.
Chapters who have submitted their 2007 homework are invited to participate in the poster-exhibition during the Tenth International Docomomo Conference in

ISC/R meeting at Tugendhat

© Panayotis Tournikiotis

Villa Tugendhat

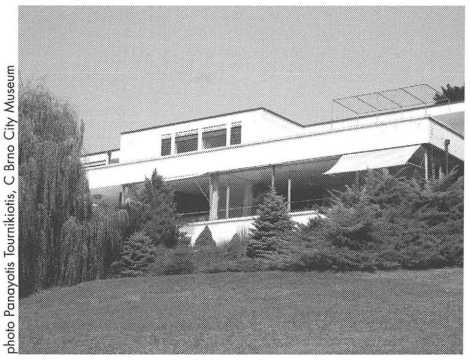


photo Panayotis Tournikiotis, C Brno City Museum


© Inge Bertels

Brno Exhibition Centre


© Inge Bertels

Brno Exhibition Centre, interior of pavilion A

September 2008 in Rotterdam. The posters should contain a short written explanation of the presented selection of educational buildings, images of the five selected buildings and of course an indication of the chapter presenting the poster. The poster should be A1-size.

Looking to the future, a third ISC/Registers seminar is planned to be organized by Susana Landrove (Iberia) and Celestino Garcia Braña (Iberia) in the course of 2009.

The concept of the seminar is under development but will be related to 'The Machine and Industry.' Hence, the theme of the homework of 2009 will be defined as 'Industrial buildings/sites and the challenge of change,' a combination of the theme of the third ISC/Registers seminar and of the Rotterdam Conference.

More information on the 2008 call for homework will follow by the end of November 2007.

Finally, ISC/Registers' next official meeting will be hosted by Docomomo International in Paris at the beginning of July 2008.

ISC/Registers, report by **INGE BERTELS** *(Belgium) and* **NATASA KOSELJ** *(Slovenia)*

CALL FOR CO-OPERATION

The Docomomo Register is a work in progress... The ISC/Registers is looking for new volunteer MoMo specialists who are willing to co-operate actively in our current projects and initiate new proposals.

In 1992, Docomomo Council decided upon the establishment of a register "of the most important buildings in each participating country to be composed by the national chapter, which by definition, operated from first-hand knowledge" to document the modern movement. Hence, ISC/Registers, in collaboration with the Docomomo chapters and Docomomo International, tries to realize this goal with both short and long term activities such as:

The MoMo-archives at the NAi, the online MoMo-registers, seminars and publications (*The Modern Movement in Architecture: Selections from the Docomomo Register* (2000), *The Body, Sports and Modern Architecture* (2006) or issue 36 of the *Docomomo Journal* which presented worldwide 'Other Modernisms' based on the homework of 36 chapters). Docomomo members who are interested in co-operating in these projects are invited to put themselves forward. Specifically, we are searching for persons who would master our registers website (a priority!), and have high editorial or organizational skills. Please note that ISC/Registers' ambition is not to build up a team of institutional or national representatives, but instead is searching for motivated and dynamic team players who want to be actively involved in the registers project.
Applications, including a curriculum vitae and motivation text can be e-mailed to ISC/Registers chair Panayotis Tournikiotis (tourni@central.ntua.gr) before February 1, 2008. A selection of candidates will be invited to our next ISC/Registers meeting in Paris at the beginning of July 2008.

OTHER MODERNISMS
NINTH INTERNATIONAL DOCOMOMO CONFERENCE

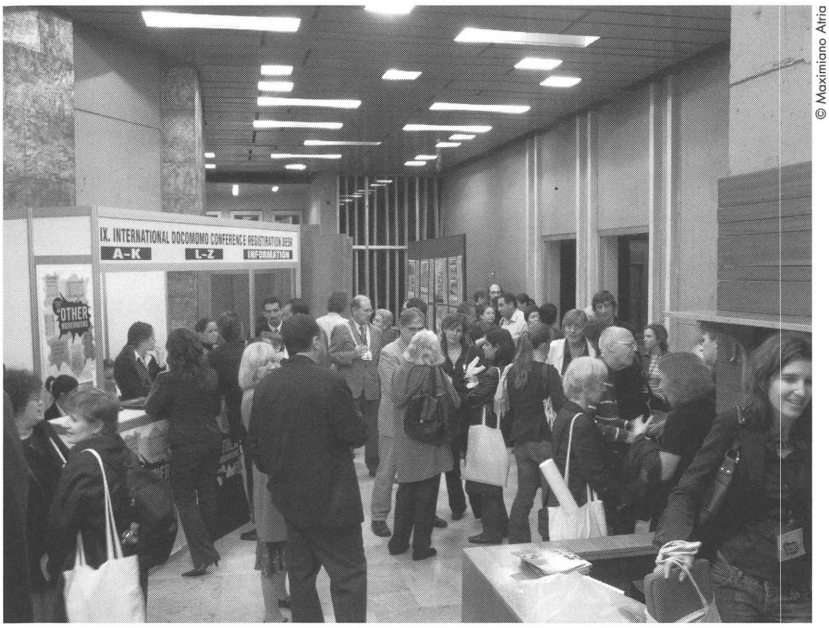

© Docomomo

In autumn 2006 the Ninth International Docomomo conference was held in Turkey with the theme of "Other Modernisms." The place chosen, a country that was and continues to be in the front line of the conflict of modernism, was more than appropriate. In Istanbul and Ankara, straddling the Western and Asian worlds, Docomomo called together architects and historians to discuss the impact of modernity within non-Western cultures.

"What a dreadful calamity, the inevitable catastrophe that will destroy Istanbul, the advent of modern times. This year I have seen the case of Constantinople," are the words of Le Corbusier, in 1911, at the apex of his Oriental Grand Tour. Although this may seem contradictory coming from the future herald of the modern movement, it is also something of a premonition. Twelve years later, in 1923, Atatürk's secular republic would pervade the Turk-ottoman idiosyncrasy with the stamp of Western modernism. Why was young Jeanneret more concerned by the modern invasion than by the destruction caused by fires? If today Le Corbusier were to walk along Istiklal Caddesi, the pedestrian street at the heart of Istanbul's Western center, he would find a cosmopolitan and modern city aspiring to belong to the European Union.
But he would also observe the poverty and neglect of the more remote streets, or a skyline of mosques, minarets and women with headscarves. The resentment and disillusion caused by this imposed modernity—brilliantly described by Nobel Prize Orhan Pamuk—emphasizes the difficulties and disorders of this process and vindicates, more broadly, the topicality and interest of the conference theme. Modern architecture, narcissist and destructive, was meant to reflect itself in the Other's mirror, and to confess its sins. Wearing through the modern movement's unilateral, totalitarian and interpretations, that made it exclusive, its hypothetical integrity yields, definitely, to its internal and kaleidoscopic heterogeneity and outward influence. The Docomomo conference, as Sibel Bozdogan pointed out during her inauguration speech, was destined to examine if these "other" modernisms amount to something different, on the fringe of the modern movement, or if they merely constitute geographic extensions or morphological variations of the canon.
The question posed by the conference challenged yet again the concept of modernity itself.


© Maximiano Atria

The participants opened the way to the renewed debate, currently discussed in the fields of social sciences, whose narration transcends and is stirring the architectural critique, endogamous and in certain cases, barren.
Was architecture, sometimes, not merely an additional tool for the universalization process of modernity? Anthropological and postcolonial theories such as the "alternative modernities" formulated in 2001 by Dilip Gaonkar (who attended a session of the conference)—welcoming differences and claiming to break, in a political-cultural perspective, with the hegemonic dialectic between dominant and non dominant forms—also contribute to the shaping of modern architecture's new critical interpretation. From this point of view, the atomized analysis of modern architecture leaves its more unexplored zones exposed.



© Maximiano Afinia


© Docomomo

To talk of "another" modernity is unsustainable because it implies the existence of an authentic and uncontaminated modernity. Faced with the dialectic construction and victimized view of the "other," the conference proclaimed the possibility of a symmetric position, one might even say opposite: the modern paradigm of the "other's" "other." The invasive appropriation of the international style by non Western countries in many cases stigmatized the validity of parallel architectural shapes, sensitive to the different cultural and national identities. Facing the European and North American canon, there nonetheless existed "another modernity." But, confronted with this "large clutter" of architecture, what is the scale allowing the quality of its alternative modernity to be measured?

Should this alternative modernity's value be reappraised for the aspirations it encourages or for the shapes it produces? Are there local modernisms, or does something like a regional international style exist? The conference strived to find unequivocal answers to these issues, addressing also questions of terminology such as the ambiguities and subtleties of the concepts of modernity, modernism, or modern. Concurrently, academic accounts from the world over were organized in five sub-themes: "Definitions, Boundaries, Paradigms," "Mobilization and Exchange," "Identities and Subjectivities," "Technologies, Processes, Practices" and "Everyday Modernisms and Urban Environment." Many of these points of view, drawing from case studies, show how modernity grew at the same time as its antidote: this stance emerged in a critical way in the 1960s, by singing the praises of the ordinary and of anonymous architectures, regional or vernacular, that concealed strategies and concepts essentially modern and heretofore left unnoticed compared to the stylistic hegemony of modern architecture.

The conference unveiled the varying geographic scopes of what is modern, through the case of countries such as India, South Africa, Japan, Australia, Libya, Israel and, naturally, Turkey. Ultimately, and facing the blandness of a facile modern architecture, the very plurality of this other modernity precludes the possibility of clarifying the notion itself. For this reason, there still remains to ascertain this ambivalence: modernity and its differences.

In 2008 the Docomomo conference will be held in Holland with the theme "The Challenge of Change," so as to celebrate twenty years of the organization's work in favor of modern architecture's legacy.

Report by **IÑAKI BERGERA**, *Ph.D, is professor of architecture and practicing architect in Pamplona, Spain*

ERRATUM TO DOCOMOMO JOURNAL 36

Docomomo's editing staff would like to apologise to the Slovenian entry's author concerning the following misunderstanding: The sentence: "The phenomenon of Slovenian postwar modernism, which could be well defined as "Other Modernism," is based on the critical synthesis and personal interpretations of the two major figures that were Plecnik and Ravnikar." should read: "The phenomenon of Slovenian postwar modernism, which could be well defined as "Other Modernism," is based on Ravnikar's critical synthesis and personal interpretation of the work of the two major figures that were Le Corbusier and Plecnik."

DOCOMOMO JAPAN
EXPANDING ITS REGISTER LISTINGS

In 2004, Docomomo Japan selected eighty extant MoMo buildings and sites in Japan, enlarging the original millennium selection of twenty buildings related to the publication *The Modern Movement in Architecture. Selections from the Docomomo Registers* (Dennis Sharp & Catherine Cooke (eds.), 010 Publishers, 2000) to one hundred.

The principles behind the selection of buildings resembled those applied for the former selection, four years prior. The 2004 selection principles were as follows:

Firstly, the buildings and sites selected were chosen from the period between 1920 and 1970, with the modern movement defined as characterized by ideological rationalism, aesthetics of pure lines, planes, and volumes and a commitment to the betterment of society. The reasoning behind the selection of the above time period was that the modern movement's ideology (as defined above) was openly advocated for and applied to a number of works by some of Japan's forerunner architects in the 1920s, yet was superseded in the 1970s by a new set of principles and aesthetics that gained the attention of many architects.

Secondly, in their register selection, Docomomo Japan attempted to present "the modern movement in Japan," illustrating the extent to which the modern movement in Japan was realized, how Japan's architects viewed the movement and what they tried to express in their designs by applying the movement's principles. Interest in such topics was derived from the belief that to examine what the modern movement meant to a country is more important than to study how rapidly and to what extent architects in the said country followed the 'pure' modern movement from Europe. These beliefs are not based on a nationalistic attitude, but rather on a suggestion to improve the understanding of the modern movement, whose influence prevailed the world over. Based on such thoughts, some pieces of 'traditional Japanese architecture' carried out by modern architects were included in the register selection, as they were designed with the reinterpretation of Japanese architectural tradition through modernist eyes and aesthetics.

Thirdly, in keeping with the principles discussed above, including a wide variety of building types was considered important in the selection process, insofar as it shows the influence of the modern movement in Japan.

Fourthly, with regards to technology, 'low-tech' along with 'high-tech' buildings were selected for the register, particularly those built of wood. Throughout their research, Docomomo Japan members realized that modern movement thinking affected even seemingly conventional technology, such as wooden structures, with many Japanese architects applying modernist design and structural principles to their works in wood.

Lastly, to show that the movement stretched throughout Japan, the chapter considered examples not only from the well-developed urban areas such as Tokyo and Osaka, but also from other regions of Japan.

In 2005, Docomomo Japan held an exhibition (see *Docomomo Electronic Newsletter* 1: *www.archi.fr/DOCOMOMO/docomomo_electronic_newsletter1.htm*) to showcase the selection of 100 the newly collected listings, aimed at drawing more public attention to the modern architectural heritage. Together with the exhibition, Docomomo Japan published a catalogue *do.co.mo.mo. Japan. The 100 Selection* (The Japan Architect & Ltd., 2005) with photos of the listed buildings and sites, and texts in Japanese and English to explain their architectural significance. It is still available, now entitled *The Japan Architect 57*, Spring 2005. To obtain a copy, contact the publisher via the internet at *http://www.japan-architect.co.jp/english/1all/top_frame.html*.

Docomomo Japan's work to increase the number of buildings on its register has continued beyond the 2004 selection. In 2006 fifteen more buildings were added to the register, bringing the total number of listed buildings in Japan up to 115. Furthermore, the chapter will annually select a further fifteen to twenty extant buildings and sites, noted as good examples of the modern movement in Japan.

HIROYASU FUJIOKA *is secretary of Docomomo Japan*

© Mark Raymond

CHRISTIAN GALPIN (1958–2007)

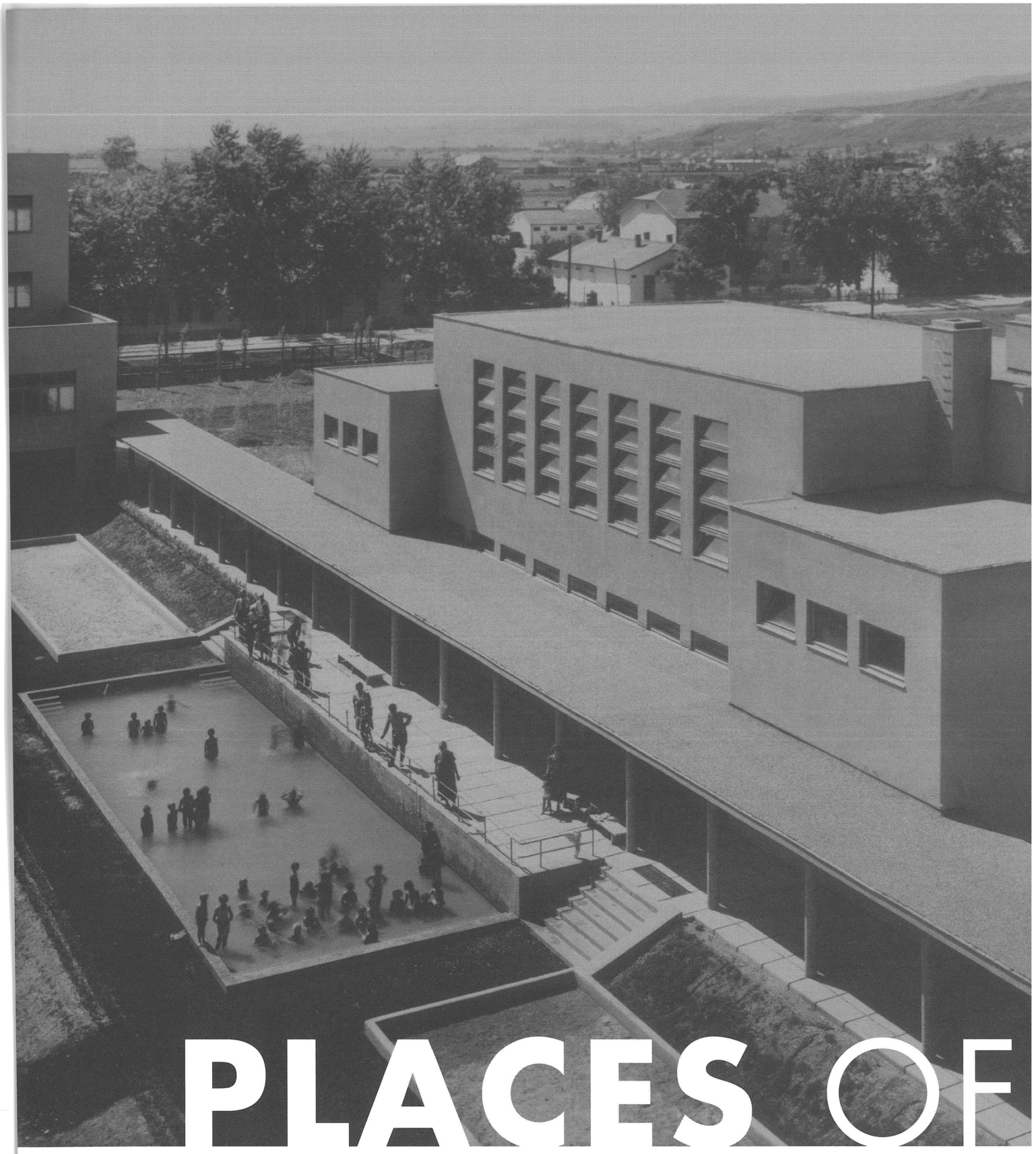
On March 26, 2007 Christian Galpin, president of the Guadeloupe Order of Architects, a practising architect, member of Docomomo International, and a faithful advocate of modern architecture in the Caribbean, died of a heart attack at the age of 49 in his Pointe-à-Pitre studio.

I last saw Christian in Paris on December 7, 2006. We had agreed on having a quick lunch near Montparnasse, to discuss the founding of Docomomo Guadeloupe's chapter that he wanted to host in the Maison du Patrimoine in Pointe-à-Pitre, an institution for which he had been in charge of the museographic conception. Leapfrogging from the future plan of actions of his Docomomo chapter to his work as director of the Maison de l'Architecture and the Order of Architects, for which he had just been nominated "Chevalier des Arts et des Lettres" by the French Ministry of Culture, our "quick lunch" turned out into the most relaxed and chatty afternoon I experienced in the midst of our grey Parisian winter. Christian was much more than a brilliant civil servant, he also was the most convinced—and warmly convincing—advocate of the architectural legacy of his island, from the first years of colonization to the twentieth century, which he envisioned as "a powerful and unique hydridization borne out of a chaotic history." After having graduated from the architecture school of Paris-La Défense in the late 1980s, Christian moved back to Guadeloupe where he started, step by step, to document, rehabilitate and shed light on its still rather unknown architectural heritage. Although his most important contribution remains on the urban and architectural reconstruction program led by Ali Tur after the devastating cyclone of 1928 (Galpin Ch., Hubbin A., "A tradition in Transition, Ali Tur 1929–1937," *Traditional Dwelling and Settlements Review*, 1998), he also intensively searched through the archives of the 1950–1960s, and published little known projects by Guadeloupean firms such as the one run by Gérard Michel Corbin, whom he considered as a major figure of the modern movement in the French West Indies (see *Docomomo Journal* 33 (2003), "Guadeloupe, the Modern Transition," 80–85). Focusing on a better understanding of the concept of "vernacular modernism" in the Caribbean context, he was keen on sharing his research with colleagues from the Caribbean schools of architecture.

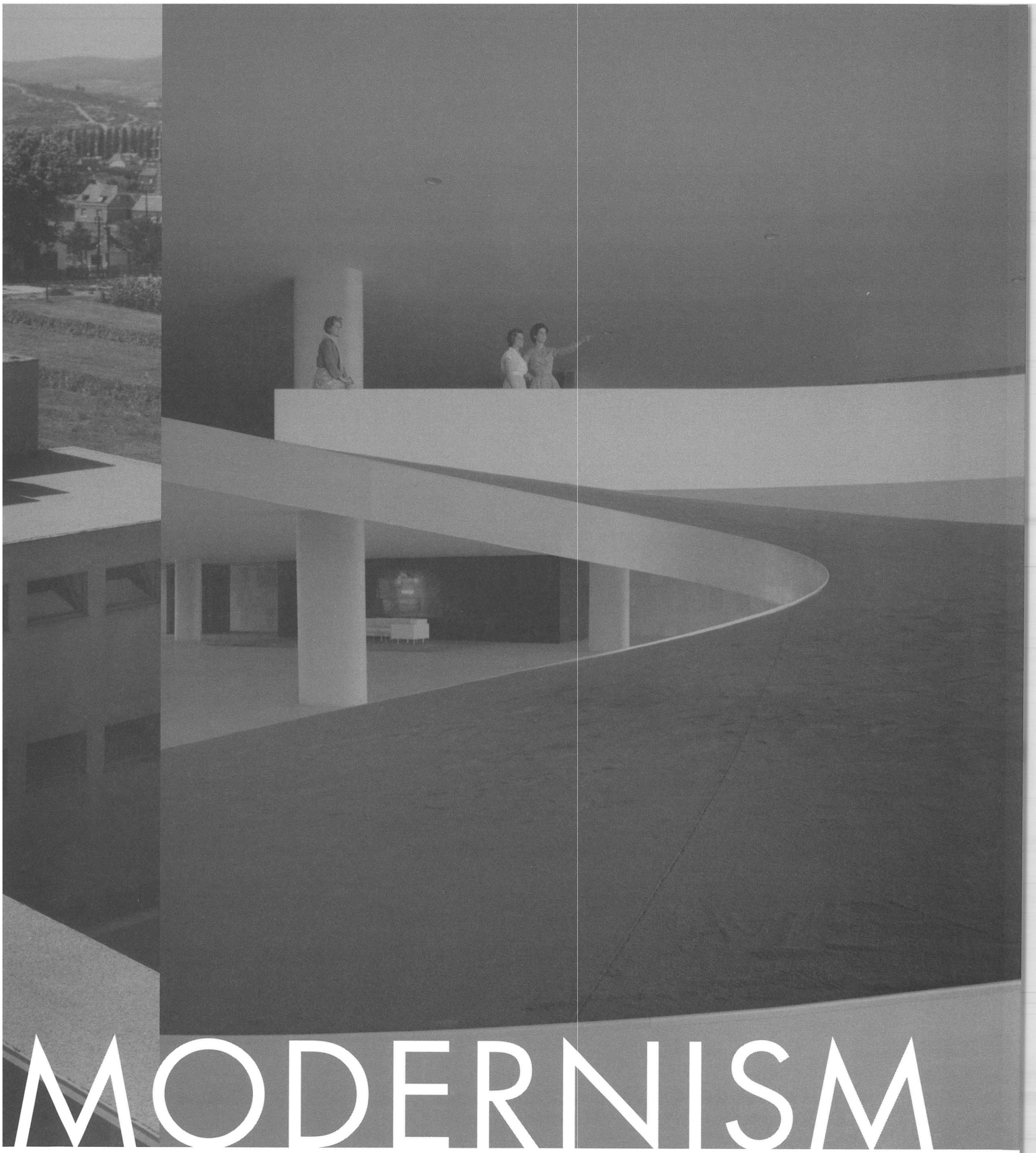
Always active as a practising architect, Christian also developed a very fine mastery of tropical building techniques, whose subtlety is admirably demonstrated in one of his last projects, in the small town of Pointe-Noire, the "house of wood," a tiny house-museum devoted to the history and identification of wood essences and handcrafted furniture in the island. Designed "so that space can talk" as he liked to say, the pristine showroom for wooden furniture is open, luminous and fluid, perfectly enhancing the collection he had carefully chosen to exhibit.

Remembering Christian's 2007 New Year card in which he quoted Niemeyer: "And I look for a new path choosing freedom as a starting point and beauty as an essential objective," let us hope it is the beautiful world he has reached in his everlasting rest.

ÉMILIE D'ORGEIX, *secretary general, Docomomo International*



PLACES OF



MODERNISM

Peter **Scheier**

A MODERN PHOTOGRAPHER AND THE IDEA OF THE CITY

ANAT **FALBEL**

According to the research and reassessment of photographic archives, as well as the testimonials provided by the photographers who worked mainly between the 1930s and the 1960s, it was in the first decades of the twentieth century that the relation between modern architecture and photography became so intricate that the latter became a paradigm of architectural modernity's representation. This was shown for example by Reyner Banham's revisionist approach (Whitely, 2002) when tracing back the importation and appropriation of the American industrial building model to Europe through photographic images (Banham, 1986).

PLUS QU'UN OUTIL DOCUMENTAIRE POUR SERVIR L'HISTOIRE DE L'ARCHITECTURE ET DE L'URBANISME, LA PHOTOGRAPHIE FAIT PARTIE INTÉGRANTE DU DISCOURS ET DES OUTILS UTILISÉS PAR LES HISTORIENS POUR EXPRIMER LEURS IDÉES SUR L'ARCHITECTURE ET LA VILLE.
L'EXEMPLE DE PETER SCHEIER (1908-1979), OUVRIER JUIF ALLEMAND ÉMIGRÉ EN 1937, QUI DEVIENT REPORTER POUR PLUSIEURS MAGAZINES ILLUSTRÉS AVANT DE S'ORIENTER VERS LA PHOTOGRAPHIE D'ARCHITECTURE, EST PARTICULIÈREMENT ÉCLAIRANT POUR L'HISTOIRE DE CE MÉDIUM ENTRE LES ANNÉES QUARANTE ET SOIXANTE-DIX.
SON ŒUVRE MET PARFAITEMENT EN VALEUR LA RELATION INTIME QUI UNIT PHOTOGRAPHES ET ARCHITECTES DEPUIS LE DÉBUT DU XX^{ÈME} SIÈCLE AU BRÉSIL.

MORE THAN JUST DOCUMENTATION to serve the history of architecture and of the built environment, photography has become part of the discourse and a tool with which modern architects and architecture historians can communicate their ideas about architecture and the city. This was suggested not just by a number of architecture historians such as Kenneth Frampton (Frampton, 1985) and Beatriz Colomina (Colomina, 1996) but also by architectural photography historians like Cervin Robinson (Robinson, 1975; Robinson and Herschman, 1987), and more recent researches carried out for example by Robert Elwall (Ewall, 1994) and others (Borden, 2007), which followed Walter Benjamin's intuitions formulated in the 1930s in *A Small History of Photography* (1931), and *The Work of Art in the Age of Mechanical Reproduction* (1935).

Identified in North America, this symbiosis between photographers and modern architects such as Julius Shulman and Richard Neutra (Niedenthal, 1993; Gossel, 1998), or Ezra Stoller (Stoller, 1963) and his clients, among which the architects Frank Lloyd Wright (1867–1959), Mies van der Rohe (1886–1969), Marcel Breuer (1902–1981), Louis Kahn (1901–1974), Richard Meier (1934) and Eero Saarinen (1910–1961), may be observed in Brazil between the French photographer Marcel Gautherot (1910–1996), the landscape designer Burle Marx (Motta, 1984; Bardi, 1964) and the architect Oscar Niemeyer (1907) (Gautherot, 1972; Niemeyer, 1985). In the city of Sao Paulo, architecture professionals such as Rino Levi (1901–1965) and Gregori Warchavchik (1896–1972)—the latter also a photographer—had already recognized the importance of the image as a mediator of the architectural subject, controlling its production and reproduction.

All photos © AHJB/ Acervo Peter Scheier

Fig. 1. **Peter Scheier** (1908–1979): the photographer

DRAWING FROM A VARIETY of images chosen from the Peter Scheier archives, which belong to the Arquivo Histórico Judaico Brasileiro/AHJB (Jewish-Brazilian Historical Archive), images that were produced by the immigrant photographer Peter Scheier (1908–1979) during the 1940s–1950s in Sao Paulo, Rio de Janeiro and Brasilia, as well as New York, the present article intends to put forward some hypothesis to analyze the deep relationship that brought together photographers and modern architects in Brazil, starting in the first half of the twentieth century.

THE TRAJECTORY

Peter Scheier arrived in Brazil in 1937, as a refugee from nazi Germany where he was born in 1908 in a Jewish family, in the city of Glogau (Silesia). His father Julius Scheier, a German army officer during World War I, and his mother Hedwig Strakosch of Austrian origin, owned a department store in Glogau, where Scheier, a Business School graduate, worked until the rise of nazism in 1933. In this same year he moved to Hohenau in Austria where he stayed until 1937, working in a sugar factory that belonged to his mother's relatives. His first experiments with photography were made when still in Europe, and it was from the years spent in Hohenau that emerged his first and particular vision of a city shrouded in mist, precious evidence of the future photographer's sensitive and aesthetic approach.

IN 1937, on the eve of Austria's annexation by Germany (1938), Scheier arrived in Brazil with a letter of recommendation to work in the butchery and cold-storage company Armour, which at that time had a policy of hiring employees from East and Central Europe. In order to complement his resources, Scheier sold lampshades during his free time. The difficulties in carrying the

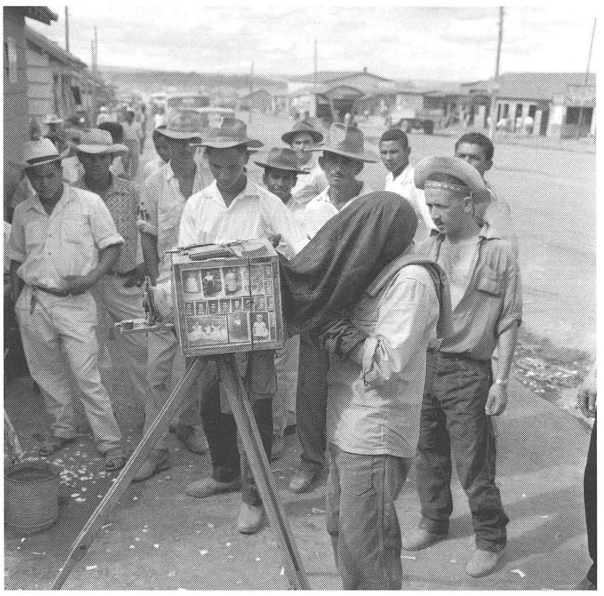
lampshades around at all times prompted him to take pictures of them, constituting a catalog that fate would turn into his first initiative in a career that, rather than being chosen by him, had actually chosen him.

NEVERTHELESS, the great opportunity for the development and maturing of this true inclination was his job as a photo reporter for *O Cruzeiro* magazine, which belonged to the group Diários Associados run by the journalist Francisco de Assis Chateaubriand. Created in 1928 and the most important illustrated magazine until the 1960s, *O Cruzeiro* was responsible for the introduction of photojournalism as an editorial trend in Brazil, an innovation that was coupled with a new aesthetic language. This new language, boasting improved graphic definition allied to the use of rotogravure, allowed for the association between image and text. Scheier worked in the magazine for almost a decade, paired up with journalist Nelson Candido Motta, and his attention to graphic accuracy and the power of image as a discourse—as confirmed by the numerous albums that he produced as a repository of his own production—seem to stem in part from this experience in the publishing environment.

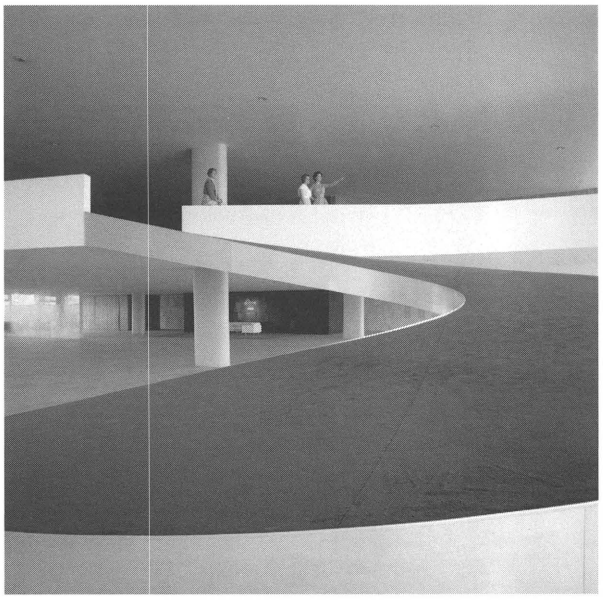
AT THE SAME TIME, working in the Diários Associados group opened the way for a second important professional experience as the official photographer of the newly opened Museu de Arte de São Paulo (Sao Paulo Art Museum, MASP, 1947), also an endeavor of Assis Chateaubriand, who had invited the journalist and owner of the Studio d'Arte Palma Gallery, of Rome, Pietro Maria Bardi (1900–1999) to head the museum. A prominent character in the diffusion of the rationalist vanguard in Italy, Bardi was influential in developing the project for Sao Paulo's new museum that, thanks to its didactic activities and its courses in the most diverse fields of artistic expression, turned into a glowing center of modern and cosmopolitan culture in the city of Sao Paulo, especially in the 1940s–1950s (Bardi, 1992).

THE PRACTICE at *O Cruzeiro* permitted the reporter's outlook to develop—the approach that "tells a story"—but most likely it was the work with Bardi and his wife, Lina Bo, that refined the photographer's cultural perspective on art and architecture. Scheier not only recorded the museum's activities and the constitution of its collection, but also performed some work for *Habitat*, the arts and architecture magazine run by the couple in Sao Paulo, and documented the design production of Studio de Arte Palma and Fábrica de Móveis Pau Brasil Ltda (Pau Brasil Furniture Factory)—a joint-venture of the Bardis and Italian architect Giancarlo Palanti (1906–1977), sharing the knowledge and editorial experience accumulated by Bardi as the editor of the Italian magazine *Quadrante*, where the Italian journalist exercised photo composition possibilities on a wider range, or even Lina Bo's experience with *Stile, A* and *Domus* magazines (Mariani, 1989; Tentori, 2000; Bo Bardi, 1993).

BY THE 1940s, after spending almost a year in New York, the photographer established his own studio in Sao Paulo, the Foto Studio Peter Scheier, which until 1975 operated with clients from various fields, from industries to a television channel, the TV Record, for which Scheier was official photographer between 1958 and 1962.



Figs. 2 & 3. Brasilia 1960: president Juscelino Kubitschek (1902–1976), architecture and photography



Figs. 4 & 5. Brasilia, 1960: ramps

However, it is especially in his production as a photographer of the Brazilian city with its human and building landscapes—it should be pointed out that Scheier worked for the most active architects of the time in Sao Paulo, among whom Gregori Warchavchik (1896–1972), Rino Levi (1901–1965) and Lucjan Korngold (1897–1963), besides the already mentioned Lina Bo Bardi (1914–1992)—that a modern aesthetical conception revealed itself.

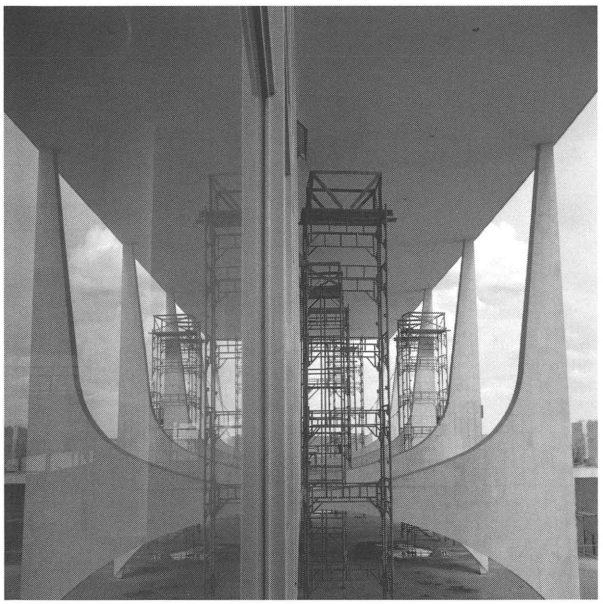
THE PHOTOGRAPHER'S EYE

A first analysis of Scheier's production must necessarily take into account his émigré, or foreigner's condition, whose awareness of different cultures would enable him to transcend his own national limits and thus to reconcile the universal and the particular (Falbel, 2006). Scheier immersed himself in the Brazilian city landscape, and the photographer's consciousness—or the photo reporter's—recognized the specificities of the city whose images he collected with passion. But, from his double position he was also in search of an "idea of the city" as a fundamental model, whose essence could be in the reconciliation of the exiled photographer with his own destiny (Rykwert, 1988).

AND, IN THIS CASE, the assemblage of urban images confirm Scheier's attraction to modernity and the modern project which for him, as well as for other thousands of European exiles in the Americas, carried the double meaning of renovation and utopia for a society freed from national and social differences.

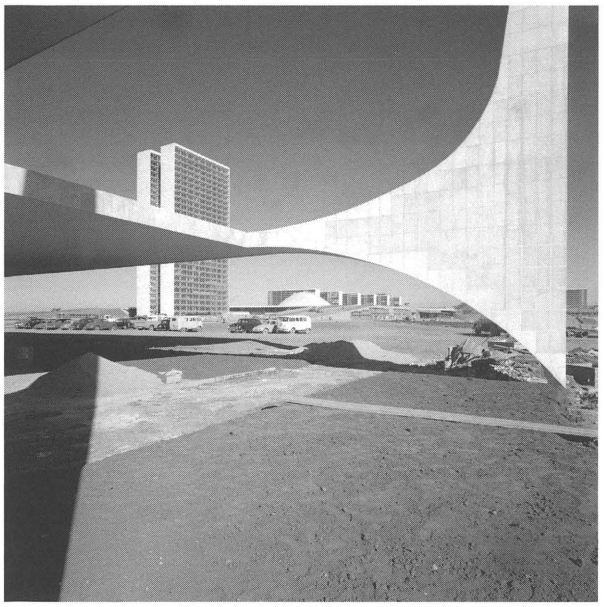
Perhaps this is the key to understand the essential character of the architectonic and urban images captured by Scheier. The photographer reasserts modernity

Figs. 6 & 7. Brasilia, 1960: transparencies



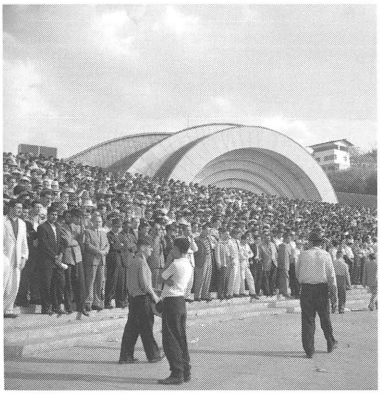
through the notion of transparency that enables or creates plays of light and shadow, and mirror effects. Glass architecture, an idea precious to the modernists and imagined or foreseen by architects such as Bruno Taut (1880–1938) or Mies van der Rohe (1886–1969), represented not only the symbol of a future technologically-oriented society, but also a moral feature and the representation of a new social and spatial order, as acknowledged by Walter Benjamin (1892–1940). Peter Scheier's cities are not just literally transparent, but condense all the experiences and meanings attributed to the concept by the first modern architecture historians such as Siegfried Giedion (1888–1968). Simultaneity, inter-penetrability, overlaying and ambivalence are the features of the spatiality found in Scheier's cities that, as in the experiments of László Moholy-Nagy's (1895–1946), allow for a simultaneous perception of different dimensions and contexts that do not necessarily have the quality of the concrete substance, but are

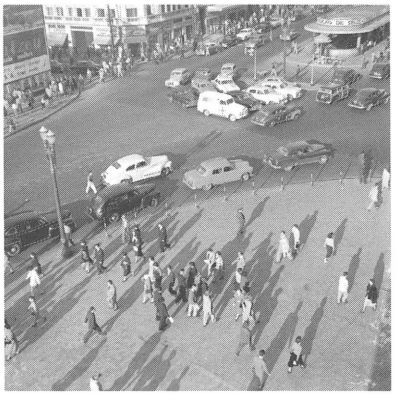
Figs. 8 to 11. Brasilia, 1960: inter-penetrabilities and ambivalences



responsible for a phenomenological transparency—as proposed by Colin Rowe (1920–1999) (Rowe, Slutzky, 1992; Rowe, 1996)—as well as a unique spatial experience. And if the concept of transparency interferes with the autonomy of architecture as a discipline that identifies urban realities through its inter-relations with many other fields, and suggests metaphorical meanings of different kinds, the same concept can also be instrumental in recognizing the sensitive eye of the photographer who captured the fabric of the urban tissue as a palimpsest that reassembles and perpetuates other times, and fixes its inhabitants as characters whose memories reach out to other men from other times and places.

The series of images that document the construction and opening of Brasilia, the result of an assignment commissioned by the American agency PIX, is an example of the use of concepts of transparency, inter-penetrability, overlaying and ambivalences, and of the





Figs. 12 to 15. Sao Paulo, 1950s: transparencies

space-time continuum—the fourth dimension that allowed simultaneous spatial experiences through transparency and inter-penetrability. In Scheier's images, the buildings designed by Oscar Niemeyer (1907) and implemented following the sketches of Lucio Costa (1902–1998) seem to float over ground, with inter-penetrating volumes, while the straight and helicoidal ramps of almost Piranesian intensity create unique dynamics that only photography is able to fix and record.

PETER SCHEIER's American urban visions, between Sao Paulo, Rio Janeiro, Brasilia and New York, reveal a man and a professional perfectly in tune with a Zeitgeist that opened the way for a new perception of space in

architecture and in art, as well as for the comprehension of the alliance forged between modernity and the new means of communication represented by the technologies of replication. Like Le Corbusier (1887–1965), who in *L'Esprit Nouveau* (1920–1925) already manipulated photo images with a veritable media skill and whose buildings were frequently reproduced shown in contrast with automobiles, or like Julius Shulman whose photographic compositions were very much responsible for the critical fortune of the Case Study 22, Kaufmann's famous house designed by Richard Neutra in California (1946), Scheier sensed the importance of the dialectic use of images in creating and transmitting content. His urban images are not "the simple reproduction of reality" as suggested by Bertold Brecht (Benjamin, 2005); on the contrary, they are plenty of meaning and, as Octavio Paz wrote, "the forest of meanings is the place of reconciliation." (Paz, 1993)

The author wishes to thank the Brazilian Jewish Historical Archive for the opportunity of working in Collection Peter Scheier and the copyrights of the images that appear in this article. ahjb.peterscheier@uol.com.br

ANAT FALBEL *received her Ph.D in Architecture and Urbanism from the University of Sao Paulo, in 2003, with the thesis* Lucjan Korngold: the trajectory of an immigrant architect. *She presently teaches and is working on her post-doctoral studies at the University of Campinas, where she is in charge of the course on modern and contemporary architecture. A member of Docomomo Brazil, she was awarded in April 2007 the first Docomomo Summer Grant Residence in Paris for her historiographical research on Anatole Kopp (1915–1990).*
anatfalbel@uol.com.br

BIBLIOGRAPHY

BANHAM, REYNER. *Concrete Atlantis. US Industrial Buildings and European Modern Architecture 1900–1925.* Cambridge: MIT, 1986.
BARDI, LINA BO. *Lina Bo Bardi.* Sao Paulo: Instituto Lina Bo e PM Bardi, 1993.
BARDI, PIETRO M. *Historia do Masp.* Sao Paulo: Instituto Quadrante, 1992.
BARDI, PIETRO M. *Tropical Gardens of Burle Marx.* Amsterdam, Rio de Janeiro: Colibris, 1964.
BENJAMIN, WALTER. "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations: Walter Benjamin.* Edited by Hannah Arendt. New York: Schocken, 1969, 217–254.
BENJAMIN, WALTER. "Little History of Photography," in *Walter Benjamin's Selected Writings,* vol. 2. Edited by Michael W. Jennings. Cambridge: Belknap Press, 2005, 507–530.
BORDEN, IAIN. "Imagining Architecture: the uses of photography in the practice of architectural history," in *The Journal of Architecture* (12), 1, 2007, 57–77.
BORDEN, IAIN. "Mais que fait ce pingouin dans le bassin?" in *L'Architecture d'Aujourd'hui* (354), September/October 2004, 44–53.
COLOMINA, BEATRIZ. *Privacy and Publicity. Modern Architecture as Mass Media.* Wobrun: MIT Press, 1996.
FALBEL, ANAT. "Immigrant architects in Brazil: a Historiographical Issue" in *Docomomo Journal* 34, 2006.
FRAMPTON, KENNETH. *Modern History: A Critical History.* New York: Thames and Hudson, 1985.
FRAMPTON, KENNETH. "A Note on Photography and its Influence on Architecture," in *Perspecta* (22), Paradigms of Architecture, 1986, 38–41.
GAUTHEROT, MARCEL. *Brasilia.* Munich, Rio de Janeiro: W. Andermann, Kosmos, 1972.
GOSSEL, PETER, and JULIUS SHULMAN. *Julius Shulman: Architecture and its Photography.* Koln: Taschen, 1998.
INSTITUTO MOREIRA SALLES. *O Brasil de Marcel Gautherot.* Rio de Janeiro, 2001.
MARIANI, RICCARDO. *Razionalismo e Architettura Moderna: Storia di uma Polemica.* Torino: Edizioni Comunita, 1989.
MOTTA, FLAVIO, and MARCEL GAUTHEROT. *Roberto Burle Marx e a Nova Visão da Paisagem.* Sao Paulo: Estúdio Nobel, 1984.
NIEDENTHAL, SIMON. "'Glamourized Houses:' Neutra, Photography, and the Kaufmann House," in *Journal of Architectural Education* (47), 2, 1993, 101–112.
NIEMEYER, OSCAR. *Oscar Niemeyer.* Sao Paulo: Almed, 1985.
PAZ, OCTAVIO. "La Nueva Analogia: Poesía y Tecnología," in *Obras Completas,* vol. 1, Fondo de Cultura Económica, 1993.
ROBINSON, CERVIN, and JOEL HERSCHMAN. *Architecture Transformed.* Cambridge, MIT Press, 1987.
ROBINSON, CERVIN. "Architectural Photography. Complaints about the Standard Product," in *JAE* (29), 2, *Describing Places* 1975, 10–15.
ROWE, COLIN and ROBERT SLUTZKY. "Transparency: Literal and Phenomenal," in *The Mathematics of the Ideal Villa and other Essays.* Cambridge: MIT Press, 1992.
ROWE, COLIN. *As I was saying. Recollections and Miscellaneous Essays.* vol. 1. Cambridge: MIT Press, 1996.
RYKWERT, JOSEPH. *The Idea of Town. The Antropology of a Urban Form in Rome, Italy and the Ancient World.* Cambridge: MIT Press, 1988.
STOLLER, EZRA. "Photography and the Language of Architecture," in *Perspecta* (8), 1963, 43–44.
TENTORI, FRANCESCO. *P.M. Bardi.* Sao Paulo: Instituto Lina Bo e PM Bardi, MESP, 2000.
WHITELEY, NIGEL. *Reyner Banham Historian of the Immediate Future.* Cambridge: MIT Press, 2002.

Figs. 16 & 17. Brasilia, 1960: hats

Healthcare in Brazil 1930–1960

PRESERVING THE MODERN ARCHITECTURAL LEGACY

RENATO **DA GAMA-ROSA COSTA**

In the last decades, preservation actions taken on behalf of the built healthcare and cultural heritage have increased worldwide thanks to entities and institutions concerned with preserving and protecting this kind of architecture. The Ministries of Health in both Brazil and Chile, along with the Pan-American Health Organization and the Latin-American Center of Health Sciences Information, are working to develop a Latin-American network.

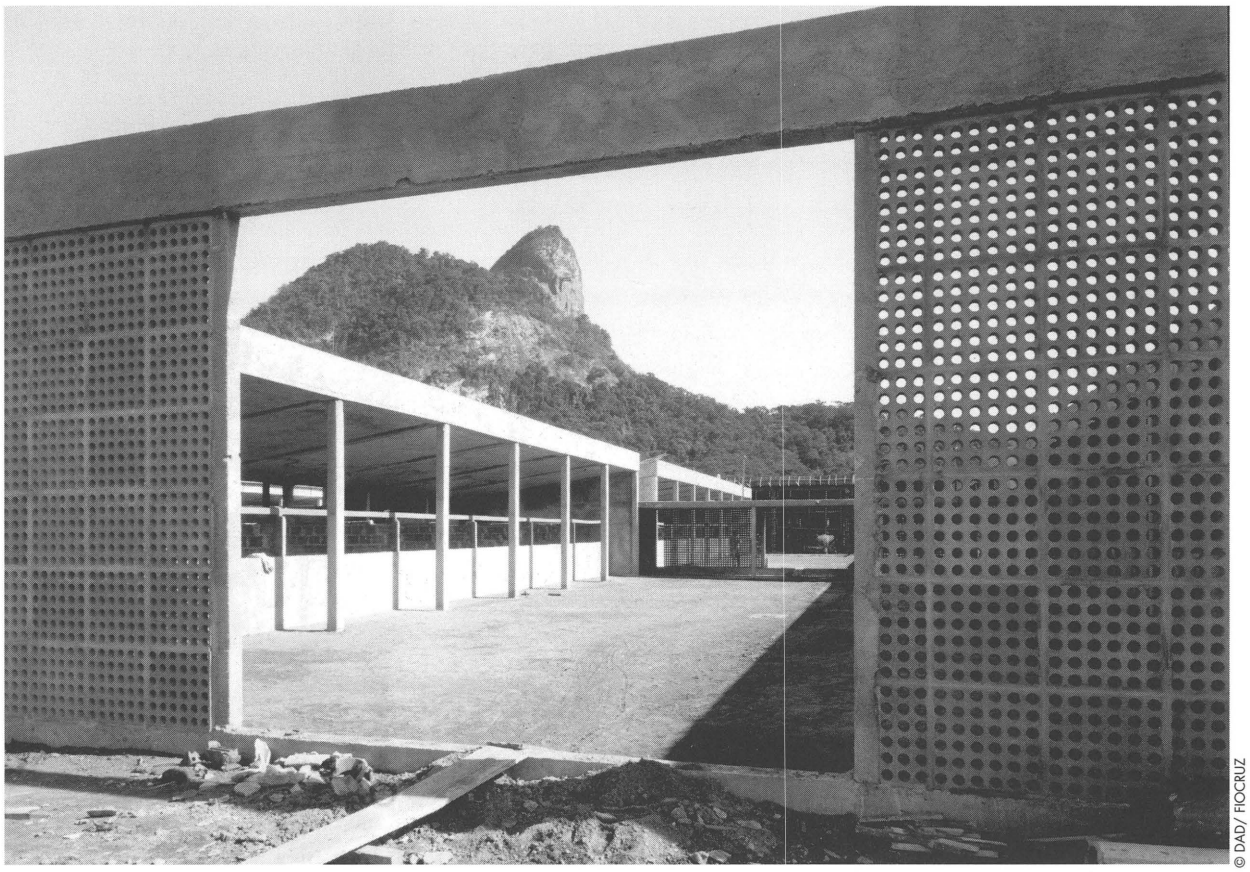
THIS NETWORK aims to join the institutions and authors in Brazil with who have common goal of identifying, recovering, preserving, and (re)valuing Health's Cultural Heritage.

Worldwide, movements of the same nature attest to the importance of these actions to preserve this architectural heritage, mainly hospitals and sanatoriums. Let us remember that it was the imminent destruction of the Zonnestraal sanatorium in the Netherlands that prompted the creation of Docomomo International.[1] In France, a movement has tried to reestablish the value of sanatorium buildings, mainly those erected in the interwar period, with the purpose of preserving them.[2]

In Chile, health and cultural heritage themes were recognized in recent years as subjects of public interest within the scope of the Ministry of Health, due to the mobilization of one city's population in reaction to a hospital's destruction. Preserving the last example of the solar sanatorium typology remaining in the world is an ongoing struggle in India.[3] One of the main actions to be undertaken by architects and art historians to solve this issue should be to rectify the absence of such buildings from the lists of modern movement works of art, consequently triggering the renovation and (re)valuing of such a collection.[4]

AU BRÉSIL, ENTRE LES ANNÉES TRENTE ET SOIXANTE, UNE IMPORTANTE CAMPAGNE D'INFRASTRUCTURES MÉDICALES EST LANCÉE PAR DES ORGANISMES PUBLICS EMPLOYANT DIVERS ARCHITECTES BRÉSILIENS. LES HÔPITAUX, SANATORIUMS, FOYERS ET ASILES CONSTRUITS PENDANT CES TRENTE-CINQ ANNÉES COMPTENT PARMI LES MEILLEURS EXEMPLES D'ARCHITECTURE MODERNE DANS LE PAYS. POURTANT, LEUR VALEUR ARCHITECTURALE ET CULTURELLE A SOUVENT ÉTÉ NÉGLIGÉE, ET CERTAINS BÂTIMENTS SE SONT DÉGRADÉS JUSQU'À ATTEINDRE UN ÉTAT D'ABANDON IRRÉMÉDIABLE. UNE COLLABORATION ENTRE AGENCES GOUVERNEMENTALES ET ORGANISMES PRIVÉS A ÉTÉ RÉCEMMENT MISE EN PLACE AFIN DE RÉALISER L'INVENTAIRE, LA PROTECTION ET LA RÉHABILITATION DE CE PATRIMOINE ARCHITECTURAL UNIQUE.

IN RIO DE JANEIRO, the first step taken towards achieving these goals is the creation of an architectural inventory of health facilities. This project, headed by "Casa de Oswaldo Cruz," is carried out with the participation and support of several Brazilian institutions, among which Docomomo. These buildings identified, the second step will be to implement programs helping to finance the preservation and restoration of the inventoried edifices.



© DAD/ FIOCRUZ

Fig. 1. **Sergio Bernardes**, *Curicica Sanatorium*, Rio de Janeiro, 1952

Preliminary research revealed that, of approximately forty edifices located in Rio de Janeiro built for health purposes or as health institutions, only half are protected. Of these, only three belong to the modern period, that is to say were constructed between 1930 and 1960. The Casa de Oswaldo Cruz and its Heritage and Historical Research departments have started research examining the architectural and engineering staffs working on Brazilian Public Health centers during those decades. These inquiries have identified staffs of the "Divisão de Obras do Ministério da Educação e Saúde," the "Campanha Nacional Contra a Tuberculose" (CNCT), and the "Serviço Especial de Saúde Pública" (SESP) as involved parties. Especially interesting is that such teams had professionals who appeared on several lists of the main practitioners of Brazilian modern architecture. Among the professionals who worked on those staffs, were Jorge Ferreira, Carlos Frederico Ferreira and Sergio Bernardes. Likewise, the staff of the Federal District City Hall (then the city of Rio de Janeiro), where Affonso Eduardo Reidy and Carmen Portinho worked, can be included on such a list.

THE FIRST STAFF who worked on constructing health facilities across the country between 1934 and 1977 was in charge of formulating the architectural programs and projects, for organizing project teams, setting down the budgets, and for carrying out and monitoring the works. The second team, formed in 1946 from within the CNCT, worked over the next two decades. This group's responsibilities included design and

Fig. 2. Architect unknown, *Santa Maria Sanatorium*, Rio de Janeiro, 1941

© CPDOC/FGV

construction, along with maintenance of hospitals and sanatoriums dedicated to the treatment of consumption throughout Brazil. Finally, the third team worked more intensively from the 1940s through to the 1970s, focusing on the construction of laboratories and centers for clinical research.

INVESTIGATING THESE TEAMS allows us to reflect on their role in the larger context of modern Brazilian heritage. Academic studies devoted to the individual performance of professionals have neglected the administrative structure that allowed for the massive construction of public buildings throughout Brazil, above all during the Vargas legislatures.[5] According to Hugo Segawa, other staffs worked for the Ministries of War, Labor, Industry and Commerce, Finance, Justice, Roads and Public Works, and Agriculture.

the most diverse styles, properties, testimonials and collections of information and knowledge.

THESE DECADES represent Brazilian efforts to fight diseases such as tuberculosis, leprosy and mental disturbances, among others. In terms of architecture, such a fight was translated into the construction of general hospitals, seclusion hospitals, insane asylums, shelters, dispensaries, etc. The architectural language used turned out to reflect almost entirely what we today recognize as 'modern,' thus contributing to the body of an already rich architectural collection. Though some examples may be less than faithful to the modernist repertoire, their protection and rehabilitation is nonetheless worthwhile.

THE DECADES BETWEEN the 1930s and 1960s constitute the golden age of Brazilian modern architectural

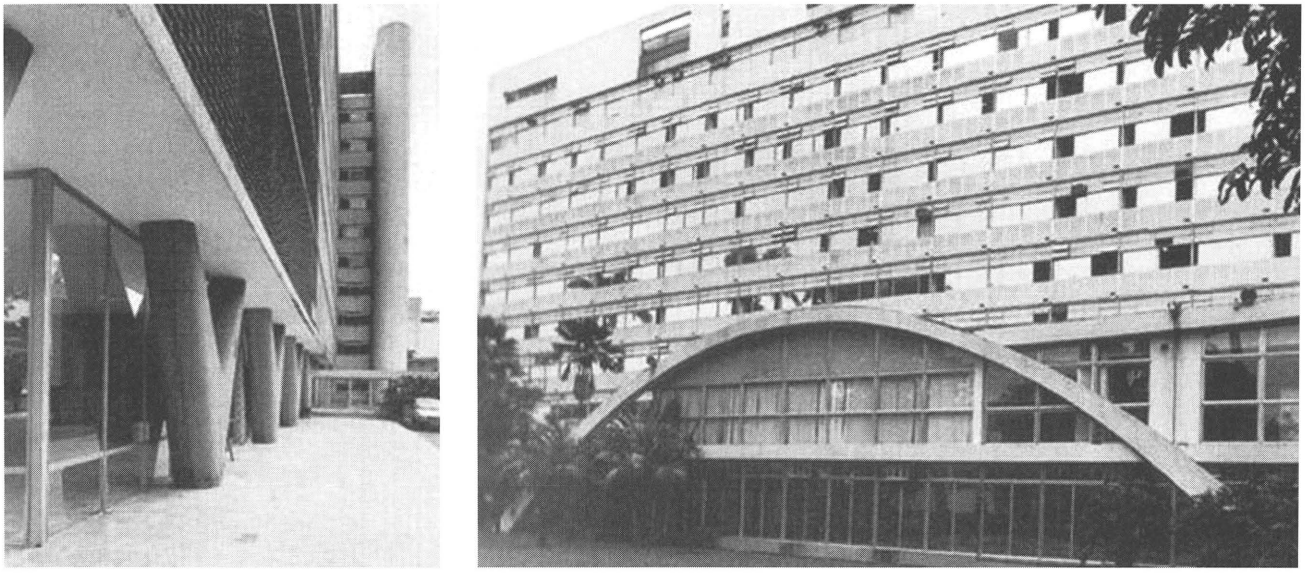


Fig. 3. **Oscar Niemeyer** and **Helio Uchoa**, *Lagoa Hospital*, 1951–1959 © CZAJKOWSKI, J. Centro de Arquitetura e Urbanismo, 2000

IN ADDITION to such teams, professionals working for private entities have been identified, such as Oscar Niemeyer, who was the author of the Sul America Hospital project (now the Hospital da Lagoa) along with Helio Uchôa, and Rino Levi, who was responsible for sev-eral private hospital projects in Sao Paulo.

HEALTH AS AN ASPECT of public politics played a crucial role in the construction and consolidation of the Brazilian nation, as a matter of state-society relationship. In Brazil, the sanitation campaigns at the beginning of the twentieth century, the establishment of federal government health agencies in the 1930s and 1940s, the creation of the Ministry of Health in 1953, the Brazilian Sanitary Reform, the creation of the Single Health System (Sistema Único de Saúde, SUS) and the National Health Conferences, have all been landmarks directly linked to the foundation of a valuable heritage, expressing production, as shown in several papers already published on the topic.

However, such papers have seldom focused on the construction of health centers, built on the initiative of the major workers in the health field, but rather discussed the national concerns of providing services to the public, relevant historical narratives and the history of architecture and healthcare. Consequently, this article aims at promoting further the investigation of this field of Healthcare Cultural Heritage.

RENATO DA GAMA-ROSA COSTA *is an architecture and townplanning historian with a Master's degree in Architecture and a Ph.D in urbanism from the post-graduate program in Urbanism from Rio de Janeiro's Federal University (2002–2006). During this period, he earned a Federal Scholarship (CAPES) to complement his thesis research at the Institut d´Urbanisme de Paris. Gama-Rosa Costa has worked since 1987 in the Heritage Department / Casa de Oswaldo Cruz / Fundação Oswaldo Cruz (FIOCRUZ) / Ministry of Health, as its director since 2005. He also serves as secretary for Docomomo Rio.* rgrc@coc.fiocruz.br

NOTES

1 *Docomomo Journal* 27 (June 2002).

2 Jean-Bernard Cremnitzer, *Architecture et Santé. Le temps du Sanatorium en France et en Europe* (Paris: Picard, 2005).

3 Miki Desai, "The Last Surviving Solarium: Jamnagar India (1936)," *Docomomo Journal* 35 (September 2006): 9–11.

4 Cremnitzer. *Architecture et Santé.*

5 Hugo Segawa, "Arquitetura na Era Vargas: o avesso da unidade pretendida," in *Moderno e Nacional* (Niterói: 2006); Renato da Gama-Rosa Costa, Alexandre Pessoa, and Cristina Ribeiro, "Restauração do Refeitório Central," in *Anais VIth Docomomo* (Niterói: 2005); Flavia Britto's research about the work of Affonso Eduardo Reidy and of the Departamento de Habitação Popular, Federal District City Hall.

Fig. 4. **Jorge Machado Moreira**, *Puericultura Institute*, 1949–1953

Fig. 5. **Roberto Nadalutti,** *Yellow Fever Laboratory*, 1954–1960

Antofagasta Chile

MODERN ARCHITECTURE BETWEEN OCEAN AND DESERT

CLAUDIO **GALENO IBACETA**

Founded in 1866, the city of Antofagasta is located in the coastal Atacama Desert, very close to the Tropic of Capricorn. Its architectural development occurred mainly during two periods: at first as a cosmopolitan industrial city, port of the nitrate extracted from the desert, and throughout the twentieth century, its modern consolidation representing at once the solution to the decline of the nitrate exctraction and an upshot of the growing copper industry.[1]

FR LA VILLE D'ANTOFAGASTA, AU NORD DU CHILI, A ÉTÉ CRÉÉE EX-NIHILO EN 1866 POUR SERVIR DE CENTRE URBAIN AUX EMPLOYÉS DES COMPAGNIES MINIÈRES. GARDANT TOUT D'ABORD UNE ÉCHELLE TRÈS MODESTE, ELLE NE SE DÉVELOPPE QU'À PARTIR DES ANNÉES VINGT, LORS DE LA CRÉATION D'UN VASTE PORT INDUSTRIEL QUI RÉORIENTE LE CENTRE URBAIN VERS L'OCÉAN. LA CRISE DE L'EXPLOITATION DU NITRATE, ET SON REMPLACEMENT PROGRESSIF PAR L'INDUSTRIE DU CUIVRE, GÉNÈRE, MALGRÉ L'APPAUVRISSEMENT LA VILLE, UNE DEUXIÈME VAGUE DE CONSTRUCTION DE LOGEMENTS SOCIAUX. ANTOFAGASTA EST NÉE DE MANIÈRE ARTIFICIELLE, COMME UNE FICTION DE VIE MODERNE, ET SA CHRONOLOGIE URBAINE MAÎTRISÉE – L'ÉPHÉMÈRE ARCHITECTURE DU NITRATE, LA MODERNITÉ RÉFORMISTE DU CUIVRE ET L'AMNÉSIQUE ARCHITECTURE CONTEMPORAINE – MÉRITE UNE VÉRITABLE RECONNAISSANCE AU CHILI.

THE FIRST IMPULSE of the modern period was a great engineering work initiated in 1920,[2] the construction of the new artificial harbor required and designed to cope with the mining's development to export nitrate to the European market. The artificial harbor extended and reoriented the city towards the west, defining a new and vast urban border. The port's seawall was erected thanks to the remarkable Titán crane, a well-known model used in ports (like the Hammerhead crane), designed and constructed by the Stothert and Pitt Company in Bath, England, and delivered in Antofagasta in 1922 *(fig. 1)*.[3]
The creation of a port and the reorientation of the city created a gap in the town fabric, allowing many architecture works with different programs to be built during a long period of time. These constructions were implemented by different public and private institutions, and designed mainly by resident architects, but also by some professionals from the capital Santiago.
The idea of a city with a modern identity was a request of the local society, who understood architecture as a means of improvement. Modern projects were also promoted by government policies that stimulated growth based on economy and rationality in a progressive city, mainly to address the unhealthy social conditions that had grown worse owing to the nitrate industry's crisis after World War I.

OWING TO VARIOUS INITIATIVES the town was acquiring a distinctive modern spirit, becoming a kind of laboratory of the modern movement, defining buildings and districts, replacing the fragile industrial architecture of the nineteenth century, expanding the city, renewing the periphery with modern districts integrated to the city. Although the urban structure quickly grew,[4] the process was always partly monitored by some kind of town planning.[5] The cycle of town planning was secured in 1965 when the first regulating plan zoning the city was approved. From 1956 on, the plan was directed by Chilean architect Jorge Poblete Gréz (b. 1925).[6]
An important factor in the formation of Antofagastina architecture's character is the vast all-pervading landscape, palpable in the coastal desert climate and the mountainous topography that falls into the sea.

Fig. 1. Testing the Titan crane, Antofagasta, January 19, 1922

The undeniable presence of nature prompted some works of architecture to establish a dialogue between public space and manifestations of the landscape. These buildings tended to be located on the edges of the city, just at the inhabitable limit between the urban space and open landscape *(fig. 2)*.

THE FIRST WORK showing that sense of interaction between city and landscape was the Collective Housing Buildings compound built by the Caja de Seguro Obrero Obligatorio, in 1939–1942, with the purpose of improving the workers' quality of life. The compound consists of a group of three five- or seven-story horizontal buildings designed and built under the direction of Chilean architect Luciano Kulczewski García, then administrator of the institution.[7]

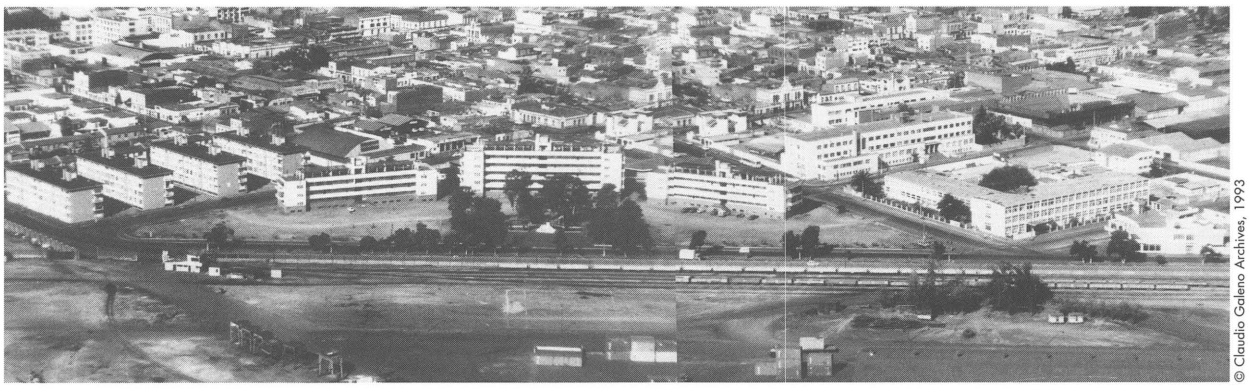
The buildings occupy portions of land reclaimed on the sea next to the harbor facilities, and form an arc that orients them towards the port's waters, ending a series of downtown streets. They communicate vertically thanks to inclined ramps, which enter and leave the buildings, creating momentous perspectives on the city. Horizontal circulations between departments are long balconies that act like ample brise-soleils. Whereas the last level is an open terrace, the first level or basement contains all the community services. They are Antofagasta's first private housing estate with modern sanitary services, and were considered a paradigm of health as well as a significant urban reference *(fig. 3)*.

ANOTHER WORK that addresses the challenge of architecture between landscape and city is the Hotel Turismo. Its history includes a first project designed by the office of architects Costabal and Garafulic in 1937,[8] which they tried to locate between the "Parque Brasil" and the coast. But the definitive project was designed and built between 1949–1953 by architect Martin Lira Guevara[9] of the Consorcio Hotelero Nacional SA (HONSA).[10] The management team consisted of an alliance between HONSA and the local Chamber of Commerce, led by Oscar Riesle Barrón.

This monumental building establishes a relationship between the civic center and the ocean. It consists of a six-story volume crowned by a terrace that visually rotates and concludes the main downtown commercial street. In front of the building an artificial knoll raises the building's access at the second story, at a height giving an unusual view from the sea onto the city.

The entrance is a large opening defined by a marquee and a generous staircase that leads to the hall, a great space with a large steelframed window looking towards the sea and giving access to a wide balcony displaying the view towards the bay. In the four upper floors, the rooms turn towards the sea and have balconies that allow the clients to relate to the landscape. Furthermore, another volume housing vast halls for events and designed in a nautical architecture of pilotis, continuous horizontal windows and brise-soleils, extends the building to the beach.

Fig. 2. Caja de Seguro Obrero Obligatorio (under the direction of the Luciano Kulczewski), collective housing buildings, 1939–1942



© *El Mercurio de Antofagasta* Photographic Archives

Fig. 3. **Martin Lira Guevara**, *Antofagasta Tourism Hotel*, 1949–1953

UNDENIABLY one of the most important benefits of the hotel designed by Lira is the weightlessness and permeability achieved thanks to its antiseismic structure. This is apparent mainly in the access level and halls, with a free plan, robust columns and steelframed windows, mediating with the intensely luminous landscape characteristic of Antofagasta's coastal desert climate *(fig. 4)*.

THE PROFIT of light antiseismic architecture can also be experienced in the Hospital Regional. The building was the work of architects who joined the Architecture Department of the SNS (National Health Service) working together with the Sociedad Constructora de Establecimientos Hospitalarios (SCEH, Building Society of Hospital Establishments). In the case of this hospital, its authors were Chilean architects Alfredo Celedón (1920–1993), Hernán Aubert (b. 1916), and architect Frank Fones (1908–1972) of British stock. The SNS institution, directed by the architect Francisco Devilat Rocca (1906–1994), specialized in hospitals, was a veritable school of hospital architecture. The hospital was designed in 1957–1960, and built between 1960 and 1967, although it was inaugurated before completion in 1966 for the city of Antofagasta's centennial.

The building, with its typology of base and tower, was built at the limit of city and the desert, mediating between the landscape scale of the mountains and the urban space. The work is unusual among the hospitals implemented by the SNS and the SCEH; thanks to the favorable climatic conditions, it was possible to design a monumental building, with a main facade of steelframed glass and rooms turned towards the northeast facing the luminous sea.

In the hospital building's base a lattice wall, made of prefabricated elements creating perforated by two different sizes of circles, generates a double skin that regulates the temperature and the interior's luminosity. The access level is high on the street, and it is accessed through stairs that lead to a transparent and brightly lit public space, from which the six-story tower housing the hospital rooms rises. The building is crowned by a terrace where a tectonic water tank lies *(fig. 5)*.

ANTOFAGASTA'S AIR TRAFFIC significantly increased during modernity, owing to its successful copper mining industry and international traffic, with its strategic position for the flights of companies such as Panagra,[11] Lan Chile[12] and Ladeco.[13] The Cerro Moreno Airport, a building worthy of that growing mobility, was built in 1968–1969, designed by architect Jorge Patiño González (b. 1933).[14]

It is located in the northern outskirts of the city, in a vast plain of the coastal desert with a strong luminosity and vast temperature amplitudes. In that blinding landscape, the building's major accomplishment is to create spacious

shade, obtained thanks to an ample steel roof that looks like a suspended plate. The roofing's structure consists of 48-meter long trapezoidal beams in reinforced concrete, covering a large span of 36 meters, plus six meters of outcrops at each end.
That plate is suspended thanks to remarkable concrete columns, at a distance of twelve meters of each other, along two parallel axes 36 meters apart. The columns, according to the architect, were inspired by the structure of a cactus, but they also evoke the form of an anchor, Antofagasta's symbol, endowing the building with a highly symbolic character.
The building is enclosed by steelframed glass, allowing passengers to perceive from the outside that large shaded volume, and from the interior the desertic landscape's luminosity. Thanks to its large scale, the building establishes a powerful relationship with the vastness of the surrounding desert and with the airplanes; thanks to the intermediate levels inside, the vast space is broken up into human-scale volumes, forming diverse areas to observe the luminous surroundings from within the protective shade *(fig. 6)*.

THE SCALE of the landscape can be appreciated in the large dimensions of Gran Vía, the privately developed urban expansion carried out by the Compañia Constructora Edmundo Pérez Zujovic (Edmundo Pérez Zujovic Building Company) for the Caja de Empleados Particulares. The layout comprised a district with houses and circulations of different types and levels as well as service buildings.[15]

THE ARCHITECT who led the project was Ricardo Pulgar San Martín,[16] who had a long career in the northern region of Chile, having settled in Antofagasta in 1950. The planning of the Gran Vía started in 1955, and its construction was completed in 1978. During two different stages of development, two landscaped housing blocks were constructed: the Huanchaca, known as the Curvo ("curved") in 1967–1970, and the Caliche in 1970–1974. Both buildings, topped by a roof garden, preserve the topography's striking unevenness, allowing various levels of public spaces to communicate, and to separate pedestrians and vehicles.

THE FIRST BUILDING, the Huanchaca, occupies the circular opening dug in a slope for the old Municipal Quarry. The result is an enormous building displaying two distinct levels with a total of 278 apartments. The first level, a continuous and curved six-story base, 380 meters long, looks like a defensive wall or a cliff; thanks to terraces and vertical circulations it establishes the public continuity between the district's upper and lower levels. The base is covered with a glazed public gallery, on top of which stands the second level consisting of six-story isolated blocks. The total height of the base plus the blocks matches the quarry's height, and the whole generates a wall of apartments that articulates the upper and lower cities, dramatizing and sheltering the district's space in a landscaped project.

THE SECOND BUILDING, the Caliche, is a linear building that covers an area approximately 680 meters long, laid out in two continuous sections, one 230 meters long to the south and another 435 meters long to the north, with a total of 404 apartments. The levels also vary between six and seven floors, combining base and blocks that wind between an ample avenue and the mountainous desert where it crosses the line of the railroad, saving an accentuated topographic difference. It is composed of a continuous base whose roof is habitable and from where it is possible to access the upper level. The floors of the base section vary from one to three in height, stepped as its ends, so that the entire roof is a linear windowed balcony, allowing to walk the avenue at automobile level, by an elevated and ascending pedestrian route. Those variations in the height of the base fit in with the natural variations of topography, and with a small street service located between the desert and the building towards which all the vertical circulations of the blocks are located. Circulating around that back street the base volume is concealed, and the windowed balcony is perceived like a platform.
The architecture of these two buildings, belonging to late modernity and heir to the best expressions and experiments on the modern city, is mature and rooted in the landscape, taking the topography into account, mediating between desert and city, articulating different scales and public spaces *(fig. 7)*.

A FINAL AND RADICAL expression of modernity rooted in landscape is the Luis Bisquert Gymnasium, built in the southern part of the Catholic University of the North campus (UCN). Chilean architect Juan Ignacio Baixas[17]

Fig. 4. **Alfredo Celedón, Hernán Aubert, Frank Fones**, *Architecture Department of the National Health Service and Sociedad Constructora de Establecimientos Hospitalarios*, 1957–1967
© *El Mercurio de Antofagasta* Photographic Archives, 1987

designed the project in 1968, but its construction lasted until 1976. Baixas had been invited to work on the Gymnasium project by architect Francisco Valencia Lira,[18] who had designed an innovating master plan for the campus of the UCN based on the concept of "mat-building." Lira's plan was finished in 1968, but the campus's construction only followed the original plan like a pattern helping to locate isolated buildings.

The site presented a marked slope towards the east, next to the Huanchaca Ruins. The building embraced and took advantage of the topography with diverse solutions: the terraces nestle in the grounds' unevenness, the access to the building is located on a superior level, displaying a panoramic view of the landscape, and the sport fields are laid out above the dressing rooms and warehouses.

The roof is a tensile metallic structure that is fixed at each end, closing the structure in the form of an extensive catenary. Through the use of skylights the interior receives the indirect luminosity of the south, still protected from the direct radiation of the strong northern sunlight. The ends where the structure is anchored are reinforced concrete pieces that with their brutalist expression dramatize the tension of the roof.

THESE MODERN EXAMPLES, that echo the territory where they are located, represent a fragment of the modern movement's laboratory in the north of Chile. But in spite of its potential interest, Antofagasta's architectural value as part of Chile's cultural heritage is still largely ignored, which clearly denotes the current weakness of memory and a symbolic amnesia. The associated symbolic modern universe deserves recognition for the undeniable role it plays in a city that only has a short architectural past, identified in three stages: the ephemeral architecture of nitrate, the reformist modernity associated to copper, and the forgetful contemporary architecture.

Antofagasta was born in an artificial way, like a fiction of modern life, whose actors were idealistic heroes in the projection of an artifact in the desert, where fiction and reality coexist in the vastness of the sublime landscape.

Fig. 5. **Jorge Patiño González**, *"Cerro Moreno" Airport*, 1968–1969

CLAUDIO GALENO IBACETA, *architect, graduated from the Catholic University of the North (UCN), Antofagasta, Masters in History, Art, Architecture, City, and is currently preparing a Ph.D in Theory and History of the Architecture, at the UPC, Barcelona. He is a professor at the Architecture Department, UCN. He investigates the presence of modernity in the north of Chile, with subjects like health, housing, university campuses and tourism. He is director of the* Cuadernos de Arquitectura *magazine edited by UCN, member of Docomomo Chile, and also writes articles for various magazines.*
cgaleno@unc.cl

BIBLIOGRAPHY

BAIXAS, JUAN. "Universidad del Norte, Gimnasio," in *Revista CA* 23, *Lugares para la Universidad*. Colegio de Arquitectos de Chile, April 1979, 26–29.

ELIASH, HUMBERTO, and MANUEL MORENO. *Arquitectura y Modernidad en Chile / 1925–1965. Una realidad múltiple*. Santiago de Chile: Ediciones Universidad Católica de Chile, 1989.

GALENO, CLAUDIO. "La Arquitectura Progresista de Antofagasta. Conciencia Moderna o Amnesia Contemporánea," *Actas Patrimonio Moderno 1er Seminario Docomomo Chile*. Santiago de Chile: Docomomo Chile, October 2005, 30–36.

GALENO, CLAUDIO. "Antofagasta, un ejemplo de injusticia con

© Claudio Galeno Archives, 1993

Fig. 6. **Ricardo Pulgar San Martín**, *Caliche and Huanchaca housing buildings*, 1967–1974

el patrimonio," *Revista CA* 123. Colegio de Arquitectos de Chile, December 2005–January/February 2006, 28–31.
GALENO, CLAUDIO. "La Salubridad que marcó el espacio moderno. Concepción sanitaria de la arquitectura," in *Revista CA* 125. Colegio de Arquitectos de Chile, June–July 2006, 36–37.
GALENO, CLAUDIO. "Colectivos para Obreros, 1939–1942. La Caja de Seguro Obrero Obligatorio y la arquitectura social de Luciano Kulczewski en Antofagasta, Chile," in *Revista Cuadernos de Arquitectura. Habitar el Norte* 10. Departamento de Arquitectura, Universidad Católica del Norte, 2006, 23–28.

NOTES

1 A singular nineteenth century feature was the strong presence of foreign colonies of Chinese, Yugoslav (Croatian), Greek, English and Lebanese origin, which gave the city its marked cosmopolitan character.
2 The public call for tender was made in 1918, and the project commissioned to Chilean engineer Luis Lagarrigue.
3 In this case, it was ordered by Mitrovitch Bros Ltd. with a special design for the bogies, so that its displacement was guided by curved rails appropriate to the sea wall's construction. Another specificity of the port's work was the Hammerhead crane model for Antofagasta, distributed worldwide in a series of versions created by the Meccano toy company starting in 1928. See: Turner, George, "The 1922 Antofagasta Titan," unpublished text, Ottawa, 2007.
4 "'Antofagasta is a city that has suffered a quick and disorderly growth,' declared architect van Eesteren, who is in charge of the urban plan of Amsterdam," in *El Mercurio de Antofagasta* (November 8, 1958).
5 To mention just a few: Nicanor Boloña and J. Tomkin Th. in 1895, and the Italian engineer Luigi Verga Abd-El-Kader (1862–1915) between 1895 and 1915.
6 "Architect and urbanist Mr. J. Poblete started to work yesterday to develop the Regulating Plan of our city," in *El Mercurio de Antofagasta* (May 15, 1956).
7 L. Kulczewski García (1896–1972), son of the French engineer Boleslav Yevgeny Kulczewski of Polish origin and the Chilean Luisa García Rodríguez, graduated in 1911 from the Universidad de Chile.
8 The office was established by architect Eduardo Costabal Z. and architect and writer Andrés Garafulic Yancovic, native of Antofagasta.
9 M. Lira Guevara graduated in 1929 from the Universidad de Chile.
10 HONSA was a government-run enterprise, created in 1944 to encourage the development of tourism in Chile.
11 The Pan American Grace Airways was working between 1929 and 1964.
12 LAN Chile, the National Air Line was created in 1932; it was the state-owned airline and had nonstop flights between Santiago and Antofagasta since 1955. It was privatized in the 1980s.
13 The Línea Aérea del Cobre (Airline of Copper) was created in 1958 and later absorbed by LAN.
14 J. Patiño González graduated from the Universidad de Chile.
15 "Rational start of urbanization at the south sector establish the Gran Vía," in *El Mercurio de Antofagasta* (January 16, 1960).
16 R. Pulgar San Martín (1923–1993) graduated in 1949 from the Pontificia Universidad Católica de Chile.
17 J. Ignacio Baixas (b. 1942) graduated in 1968 from the Pontificia Universidad Católica de Chile.
18 F. Valencia Lira (b. 1942) graduated in 1965 from the Universidad Católica de Chile. Just after, he was contracted to develop the Master Plan of the UCN during which he traveled to Europe and worked in the office of Candilis, Josics, Woods from mid-1966 until mid-1967, while that office was developing the project for the Free University of Berlin.

Fig. 7. **Juan Ignacio Baixas**, *Luis Bisquert Gymnasium*, 1968–1976

© Claudio Galeno, 2005

The Architect as **Cold-War Mediator**

THE 1963 UIA CONGRESS, HAVANA

MILES **GLENDINNING**

Although the modern movement prided itself particularly on its concern and expertise in planning the vast social building programs that underpinned the domestic legitimacy of most twentieth century states, the years of its ascendancy also saw the emergence of a new 'international' field of architectural endeavor, focused both on specific global built-environment "causes" (such as the 'habitat' crisis) and on the pursuit of international goodwill in its own right: organizations such as the International Union of Architects devoted strenuous efforts to the protection of the ideal of apolitical professional solidarity against the buffeting of the violent geo-political storms of the age.

WITHIN THE UIA,* efforts at the fostering of international fellowship were focused especially around the biennial congresses, with their somewhat formal, repetitive character. Most congresses were uncontroversial, but a minority attracted bitter geo-political conflict. Foremost among these was the seventh congress, held in Havana, Cuba, from September 29 to October 3, 1963, in a curious tandem arrangement with the eighth assembly, held in Mexico City on October 7 through 12. By the 1960s, the roles of the various UIA representative bodies were as follows. While the "prime minister" of UIA was the longstanding Franco-Hungarian general secretary, Pierre Vago, and the "head of state" was the biennially elected president, the "cabinet" was the executive committee, comprising representatives from the four geographical groups. The "parliament" was the biennial assembly, whose role was largely that of ratifying decisions formulated by the executive committee. In uneasy parallel with each assembly was the congress, "the great catch-all gathering," until 1963 always held in the same city and at the same time. Without precedent, the early 1960s saw a two-term UIA presidency: the eminent Scottish architect Robert Matthew, a dominant figure in the post-war move towards welfare-state "public architecture," served for the years 1961–1965. Matthew thus found himself in the 'hot seat' during the Havana controversy, where (in contrast to the geopolitical position of the UK today) he was able to pursue a middle way between the US and communist positions.[1]

LES MINISTÈRES DE LA DÉFENSE DES PAYS ENGAGÉS DANS LA GUERRE FROIDE N'ONT PAS ÉTÉ LES SEULS À TENTER DE RÉGULER LES RELATIONS DIPLOMATIQUES TENDUES ENTRE RÉGIMES COMMUNISTES ET NON-COMMUNISTES. À L'ÉPOQUE DU MACCARTHISME, CES ORGANISMES GOUVERNEMENTAUX ONT ÉTÉ ASSISTÉS PAR UN GROUPE D'ARCHITECTES QUI S'EST RÉUNI À LA HAVANE EN 1967. JOUANT LE RÔLE D'UN ORGANISME MÉDIATEUR DURANT UNE GUERRE ATYPIQUE, L'UNION INTERNATIONALE DES ARCHITECTES UTILISA DES THÈMES COMME « LA CRISE DE L'HABITAT » POUR ESSAYER DE MINIMISER LES HOSTILITÉS QUI MINAIENT TANT LA POLITIQUE INTERNATIONALE QUE L'UIA ELLE-MÊME.

ALTHOUGH THE TWIN-SITE arrangement for the 1963 UIA congress and assembly came to be dominated by issues stemming from the 1959 Cuban Revolution, the double arrangement was originally approved well before that—in fact, at the 1957 (Paris) and 1959 (Lisbon) executive committees—and for a reason internal to UIA: the intense competition between pre-revolutionary Cuba and Mexico to host the first UIA congress in the Americas. Following a suggestion initially made at a UIA executive committee meeting in Paris in September 1957, it was decided to hold the congress in Havana, and the assembly and meetings of working commissions

* The English acronym of the International Union of Architects always reads as "UIA," following the French appellation "Union Internationale des Architectes."

in Mexico City, with executive committee meetings in both. At the time, Havana seemed an uncontroversial location, but following the revolution, and the Bay of Pigs invasion April 17–19, 1961, the position changed radically, and the 1961 London assembly had to formally re-confirm the arrangement. Architecturally, the revolutionary government's embrace of populist nationalism provoked the departure from Cuba of most prominent modernist architects.[2] By early 1962, with abortive US preparations underway for an invasion of Cuba (Operation Mongoose), and then during and after the missile crisis from October 16 to 28, it had become obvious, firstly, that the UIA was staring in the face its worst ever "diplomatic crisis" and also, secondly, that the dual-site formula offered a potentially face-saving scope for compromises. The crisis saw a gradual rise and then fall in bellicosity on the part of the US government, which

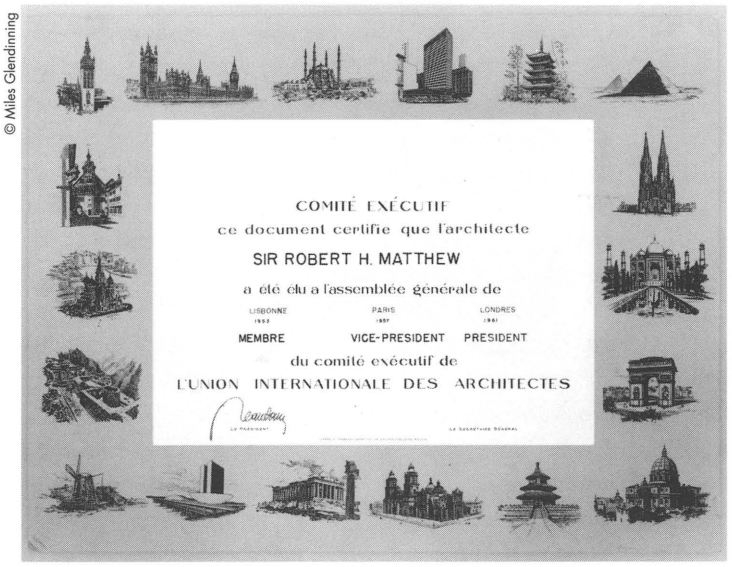
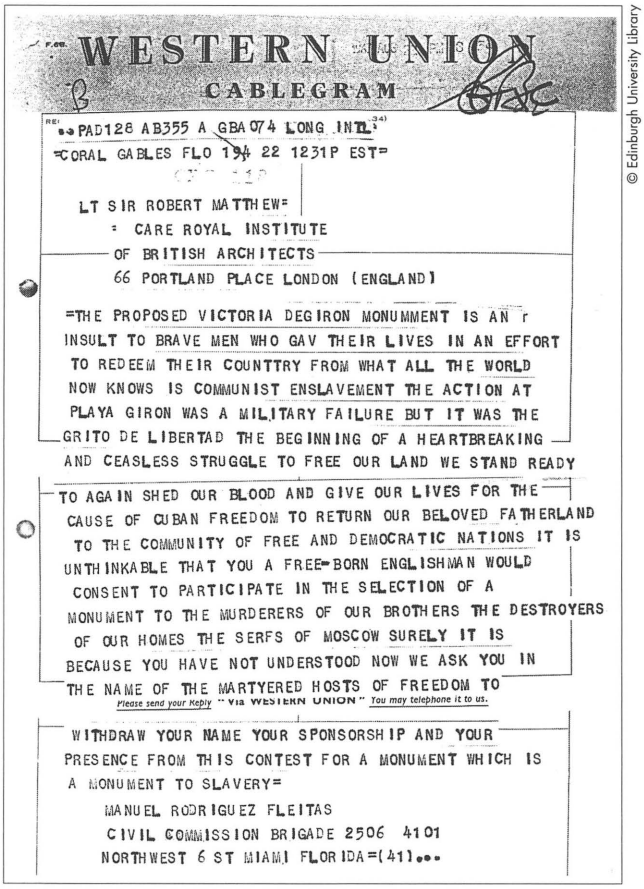


Fig. 1. 1961 certificate commemorating Robert Matthew's election to the UIA presidency

initially tried to force the cancellation of the Havana event, but then, faced with a blunt refusal by Matthew and Vago to give way, eventually backed down and restricted its aims to securing a US boycott of the event.[3] INITIALLY, in the spring of 1962, the US State Department attempted to impose, through the compliant medium of the AIA and its UIA representative, Ernest Grunsfeld, a militantly intransigent opposition to the Havana congress, and used Ramón Corona Martin, the Mexican vice-president of the UIA, to attempt to manipulate the executive committee to shift the congress to Mexico. While Vago immediately put up a fierce resistance to this pressure, Matthew's exasperation mounted more slowly, but inexorably, with each successive US intervention and eventually solidified into a granite determination to resist.[4] A typical vignette of these pressures took place in December 1962, when Buckminster Fuller, who had hoped to present his influential "World Design Decade" student-research proposal to the UIA at Havana, passed Matthew and Vago copies of correspondence with Dr George Bundy, assistant for National Security to President Kennedy. Unsurprisingly—only two months after the Cuban missile crisis—Bundy's letter was subtly menacing in tone. He warned Fuller that while his proposal was unlikely to receive "serious consideration at a meeting organized by the present communist regime in Cuba," fortunately, "the executive committee of the UIA has seen fit to provide for the possibility of an alternative conference session in Mexico City. You may wish to work toward the realization of the alternative in order that the conference may be carried out in a climate more conducive to achievement of its professional objectives than that of Havana." Crushed, Fuller limply bleated that "I do agree that a trip by me to Cuba would not at the present time be desirable," promised to "work towards the realization of the alternative UIA world congress in Mexico City," and concluded by hailing Bundy's "extraordinary service to our country and to our President." In a covering letter to Vago, Fuller explained that he did not want to "jeopardize my passport or antagonize the US government." Eventually, like all US citizens, he was banned outright from traveling to Havana, and found that at Mexico City, no provision had been made for presentation of his "World Students" initiative.[5]

IN January 1963, despite an "unsympathetic" attitude at the Foreign Office, Matthew decided to throw his weight uncompromisingly behind Havana. However, he worked not to aggressively confront but to limit and moderate US opposition. He repeatedly offered to visit the USA and intercede with the State Department, and at the last executive council meeting before the conference, at St Moritz in February 1963, brokered adjustments to the Havana and Mexico programs, designed to avoid the impression that there would be "two congresses."[6] The Cubans had, during Spring 1962, significantly complicated his task by a further provocative gesture: the setting up, under UIA auspices, of an international competition for a 'Monument to the Victory of Playa Girón in the Bahia de Cochinos' (Bay of Pigs)—the judging sessions to commence on September 27, slightly before the formal opening of the congress, and with Matthew, as UIA president, nominated chair of the jury. The nine-man jury was dominated by non-communists, although Yang Tingbao of China was vice-chair.[7] RIBA officials worked successfully to dampen any British press interest in the story.[8]

COUNTERED BY MATTHEW's and Vago's balance of soothing and toughness, by the time of the February 1963 St. Moritz Executive Committee, the "opposing camp" was in some disarray, with a growing split within the AIA



WESTERN UNION

CABLEGRAM

PAD128 AB355 A GBA 074 LONG INTL

=CORAL GABLES FLO 194 22 1231P EST=

LT SIR ROBERT MATTHEW=
= CARE ROYAL INSTITUTE
OF BRITISH ARCHITECTS
66 PORTLAND PLACE LONDON (ENGLAND)

=THE PROPOSED VICTORIA DEGIRON MONUMMENT IS AN r
INSULT TO BRAVE MEN WHO GAV THEIR LIVES IN AN EFFORT
TO REDEEM THEIR COUNTTRY FROM WHAT ALL THE WORLD
NOW KNOWS IS COMMUNIST ENSLAVEMENT THE ACTION AT
PLAYA GIRON WAS A MILITARY FAILURE BUT IT WAS THE
GRITO DE LIBERTAD THE BEGINNING OF A HEARTBREAKING
AND CEASLESS STRUGGLE TO FREE OUR LAND WE STAND READY
TO AGAIN SHED OUR BLOOD AND GIVE OUR LIVES FOR THE
CAUSE OF CUBAN FREEDOM TO RETURN OUR BELOVED FATHERLAND
TO THE COMMUNITY OF FREE AND DEMOCRATIC NATIONS IT IS
UNTHINKABLE THAT YOU A FREE-BORN ENGLISHMAN WOULD
CONSENT TO PARTICIPATE IN THE SELECTION OF A
MONUMENT TO THE MURDERERS OF OUR BROTHERS THE DESTROYERS
OF OUR HOMES THE SERFS OF MOSCOW SURELY IT IS
BECAUSE YOU HAVE NOT UNDERSTOOD NOW WE ASK YOU IN
THE NAME OF THE MARTYERED HOSTS OF FREEDOM TO
Please send your Reply "via WESTERN UNION" You may telephone it to us.
WITHDRAW YOUR NAME YOUR SPONSORSHIP AND YOUR
PRESENCE FROM THIS CONTEST FOR A MONUMENT WHICH IS
A MONUMENT TO SLAVERY=
MANUEL RODRIGUEZ FLEITAS
CIVIL COMMISSION BRIGADE 2506 4101
NORTHWEST 6 ST MIAMI FLORIDA=(41)...

Fig. 2. Anti-communist cablegram to Matthew from Manuel Rodriguez Fleitas, 22 August 1963, protesting at the UIA's decision to proceed with the Havana Congress

between "internationalists" and "anti-communists" over the issue. For example, the AIA representative on the UIA Executive Committee, Jim Lawrence, wrote furiously to AIA President Henry Wright that "I've never been so humiliated and angry as I was today," and condemned the US's "shameful . . . damnable . . . insulting refusal to attend a world cultural congress—if we stay away we only harm ourselves, not Castro." He protested that, even if State Department funds for a forthcoming Pan-American Architects' Conference might be jeopardized, the AIA should not be "for sale." Some other countries followed the US boycott: for example, the official architect to the King of Morocco, on sending his apologies, cited US threats to deny him a visa as the cause. But because of the bipolar geopolitical situation, there was always an alternative view: for example, while the West German delegation decided to attend only as individuals, the DDR Section lambasted the Mexican assembly as a pseudo-event, organized by "those interested in spoiling the cordial atmosphere of the Havana Congress."[9]

AS THE CONGRESS approached, the fervid atmosphere heightened further. The Cuban ambassador in Paris wrote of "forces conspiring" against the congress, and Matthew wrote sternly to the Cuban architects warning that "the IUA is concerned only architecturally" with the Playa Girón competition.[10] But he began, from July onwards, to find himself the target of a mounting bombardment of cables, letters and telegrams from Americans and Miami-based anti-communist émigré groups, such as Brigade 2506, Association of Bay of Pigs Veterans, protesting against the congress and the Playa Girón competition. One émigré architect, for instance, pleaded that "it is intolerable that you, a free-born Englishman, would consent to participate in the selection of a monument to the murderers of our brothers, the destroyers of our homes, the serfs of Moscow," while a September 1st press release from the Agencia de Informaciones Periodisticas labeled the congress a "Subversion Meeting," held in a "concentration camp" by the "pro-communist international association of architects," largely attended by Russian military agents posing as architects, it would "smuggle Red agents" back into the "free world." The invective continued after the congress: in October, Thomas Lismore, an American teacher exiled from Cuba by the revolution, penned Matthew a stream of nationalist vitriol: "You must be an imbecile to imagine that any convention held in a communistic state is non-political. I cannot imagine what induced you to attend such a farce unless it was the traditional greed of certain inhabitants of Great Britain who are unable to travel on their miserable salaries . . . I consider you the most perfect *(sic)* example of an *'hijo de puta'* [son of a whore] that has disgraced Britain for a long time."[11]

The ideological fault lines opened up by Havana stretched all the way back home to Britain. Communist-inclined architects saw the Havana congress as a major propaganda focus: while the twenty-nine "mainstream" British delegates who traveled by air—including establishment figures such as Gontran Goulden or Cumbernauld New Town chief architect L. Hugh Wilson—a group of eight communists traveled on a Soviet ship, the Maria Yulianova, for a subsidized fare of £56, organized by the Architects' Sub-Committee of the Britain-Cuba Committee. Conversely, Matthew's American-born Edinburgh University planning assistant, Eleanor Morris, was "horrified that Matthew was going to Havana," and mistakenly concluded that he himself must be a communist.[12]

IN THE EVENT, after all the prior acrimony, the Havana congress passed off largely without controversy. Matthew liaised with Cuban leader Fidel Castro through the medium of Osmani Cienfuegos, minister of Construction—an architect who, although "always clad in uniform with bulging guns and ammunition pouches," proved "a very kind and nice person," and joined Matthew each breakfast at his hotel to brief him on any potential problem. En route to Cuba, Matthew called on the AIA headquarters in Washington on September 17 to try and begin the process of repairing relations with UIA.[13] Arriving in Havana on September 27, Matthew's and Vago's first task was the three sessions of the Playa

Girón competition, held at the Odontological Building September 27 to 30 and October 1st. Matthew's notes explained that, of the 274 entries, there was a wide variation between those emphasizing massive monumentality, and light-structural concepts in which "even an idea could be considered as the monument." In the end, the first-prize winner, envisaging an abstract outcrop of jabbing forms on the shore, was Polish (by Grazyna Boczewaka and four others: unexecuted).[14]
At the same time, from September 26 to 28, the other potentially explosive event of the congress was taking place at the Habana Libre (formerly Hilton) Hotel: the First International Meeting of Professors and Students of Architecture, organized by the Cuban architects under UIA auspices and opened by Cienfuegos. It was openly envisaged by the Cubans as an agit-prop counterpoint to the main convention and was the chief destination of the contingent on the "Maria Yulianova." Of the 430 overseas delegates, only a minority were also delegates to the IUA congress. Matthew later dryly reported to the Executive Committee at Acapulco on October 8th that this had been an "impassioned and over-elated assembly . . . with orators who were in no way architectural students." Typical was the closing speech, by Dr Ernesto (Che) Guevara, minister of Industry, who gave an "uncompromising" exposition of the "responsibilities of architectural education" to tackle the "problems created by imperialism," and rejected any reactionary attempt to "apply narrow professional ideas while others are wearing themselves out in the struggle."[15] Matthew stood up at the end of the meeting and emphatically dissociated the IUA and the congress from what had just transpired.[16]

THE CUBAN GOVERNMENT had thrown open the resources of the city of Havana to the 1,200 congress delegates, who came from sixty-nine countries, with heavy concentrations from communist and South American countries, and also France (seventy delegates). One third of Havana's taxi fleet was allocated to the delegates as a gesture of hospitality, and at the opening session, held in a vast stadium, the Coliseum of the Sports City, and inaugurated by the president of Cuba, delegates were greeted by a flamboyant performance of 500 dancers depicting "the entire history of Cuba," and a "Cuban national exhibition," held in a prefabricated concrete complex designed by a team of architects led by Juan Campos. The young English architect J.M. Austin-Smith recalled that "everywhere in the town, young uniform-clad soldiers could be seen, presumably keeping order. There was one particularly attractive young girl sitting on an old kitchen chair outside a bank with a bandolier of bullets and a rifle across her lap. 'What are you doing here?' questioned Sir Robert Matthew. 'I am guarding the bank,' she replied. 'What would you do if the enemy came?' said Sir Robert Matthew. 'I would S-C-RR-EAM!' she replied."[17]

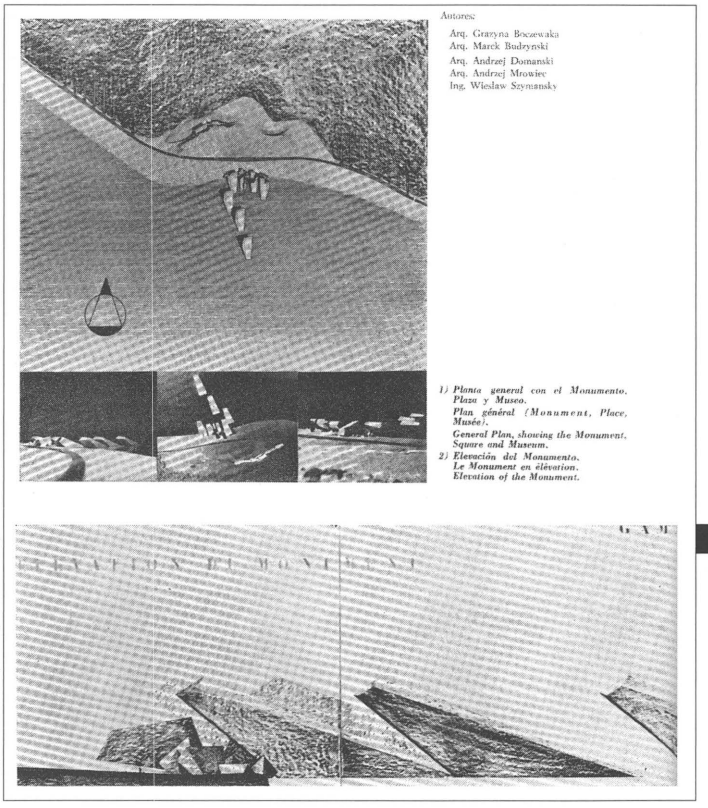


Fig. 3. UIA Congress, Havana: report on jury meeting for Playa Girón monument in *Arquitectura Cuba*, and report of the first prize winner. In the view of the meeting, Matthew is at the extreme right; at the left is the leading Polish conservationist Jan Zachwatowicz, a slightly incongruous figure in this context

In his welcoming address, Cienfuegos tempered hospitality with militancy, proclaiming that "the Cuban people, who are valiantly carrying on the real struggle, the Cuban people, who know how to receive their guests, the Cuban people, who know how to destroy their enemies, welcome you!" But he was politely rebuked by Matthew, who insisted that "we meet here as *architects*, uniting our common interest in promoting architecture in the service of man, and refusing to be divorced by our disagreements on other matters. That is the rock on which our progress has been built, and it would be foolish to destroy it." Firmly, Matthew nudged the congress towards his own growing preoccupation with global environmental reformism, an issue "very close to my own heart."[18] He spoke in passionate Geddesian terms of the "world building crisis," of chaos and ill-deployed

1er. Encuentro Internacional

de Profesores y Estudiantes de Arquitectura

Première Rencontre Internationale de Professeurs et d'étudiants en Architecture

lst International Meeting of Professors and Students of Architecture

1) Recepción a los delegados del Encuentro de Profesores y Estudiantes en el Círculo Social de la Universidad de La Habana.
Réception offerte aux délégués à la Rencontre de Professeurs et d'Etudiants, Cercle Social de l'Université de La Havane.
Reception for delegates of the Meeting of Professors and Students, in the Social Centre of the University of Havana.

2) Sesión de Trabajo del Primer Encuentro Internacional de Profesores y Estudiantes de Arquitectura.
Séance de Travail à la Premiere Rencontre Internationale de Professeurs et d'Etudiants en Architecture.
Working Session of the Ist. International Meeting of Professors and Students of Architecture.

Fig. 4. 1963 UIA Congress, Havana: "First Meeting of Professors and Students of Architecture"

resources, a "poverty, material and aesthetic" more serious than disease or food shortages; it should be tackled by a "combined attack, by the mobilizing of world resources," in which the UIA could help by facilitating design of low-cost housing and schools, and helping train more architects. Accordingly, the conference itself focused substantially on this theme, with a consensual emphasis on the need for state coordination, and lectures concentrating on technical argumentation. For example, Wilson expounded the Cumbernauld New Town planning formula in detail, arguing that neighborhood units had little social significance compared with small/mid-sized towns. This consensual emphasis was sustained at the final session, at the Theatre of the Cuban Workers' Centre, with no less than cosmonaut Valentina Tereshkova on the platform.[19] In his closing address, Fidel Castro cleverly confined himself to the letter, if not the spirit, of the conference theme. Austin-Smith recalled that "towards the end of his speech, he gave a mischievous glance towards Sir Robert Matthew, who was sitting next to him on the platform. 'I promised Sir Robert Matthew,' he said, 'that I would keep well away from political matters such as the fallacy of American capitalistic reliance on per-capita analyses of consumption.'" Instead, Castro argued more obliquely against doctrinaire importation of "industrialized" techniques to the "developing" countries.[20]

WITH THE LARGELY TROUBLE-FREE conclusion of proceedings at Havana, attention now shifted to the October 7 through 12 assembly in Mexico. Smaller in size, it had 963 registrant architects from twenty-nine countries and nearly 300 "wives." Of the 102-strong US delegation, some seventy percent were Texans, but there were as many as fifty-seven delegates from communist countries, including China's Yang in his vice-presidential capacity.[21] The disconnection between the work at Havana and Mexico City at times caused confusion. For example, Neil A. Connor of the US Federal Housing Administration had the "somewhat embarrassing" experience of boasting that the US led the world in output of new housing, only to find that the Soviet delegate had already reported, in Havana, a building program twice as large again![22]

Arguably, for all the acrimony and inconvenience of the accompanying ideological conflict, the dual-site event ultimately redounded to the benefit of the UIA, with different government and ideological systems vying for its favor and attention. Another unintended positive outcome stemmed from the AIA's embarrassment at its supine attitude to US government manipulation: thereafter, it assumed a far more internationally-involved stance. All in all, the Havana experience underlined the prominence that even small specialist groups such as the UIA could command during the Cold War, exploiting and offsetting the East-West confrontation through small "niche" measures of reconciliation.[23]

The author would like to thank Eduardo Luis Rodríguez, vice-chair of Docomomo Cuba, for his invaluable help in reviewing this article and arranging copyrights clearance.

MILES GLENDINNING *is director of the Scottish Centre of Conservation Studies and Reader in Architecture at Edinburgh College of Art, Scotland. Within Docomomo, he chairs the ISC/Urbanism + Landscape. He has published extensively on modern architecture and the city (including the books* Tower Block *(1994), with Stefan Muthesius;* Rebuilding Scotland *(1997); and* Clone City *(1999), with David Page).*
m.glendinning@eca.ac.uk

BIBLIOGRAPHY

GLENDINNING, MILES. *Modern Architect: the Life and Times of Robert Matthew.* London: RIBA, to be published in early 2008; this article is derived from Chapter 11 of *Modern Architect.*

VAGO, PIERRE, ed. *L'UIA 1948–1998.* Paris: Les Éditions de l'Épure, 1998.

VAGO, PIERRE. *Pierre Vago: Une Vie Intense.* Brussels: AAM, 2000.

NOTES

1 *AIA Journal* (March 1964): 28.

2 E.L. Rodríguez, "Theory and Practice of Modern Regionalism in Cuba," *Docomomo Journal* 33 (September 2005).

3 Throughout, Matthew and Vago fought together to uphold the principle of a strong, apolitical stance—but in this respect they faced the recent inconsistency of the agreed one-year postponement of the UIA Moscow congress, from 1957 to 1958, following the 1956 Hungary crisis. This inconsistency encouraged charges of Euro-centricity or (in Vago's case) pro-Hungarian bias. [Richard Gott, *Cuba, a New History* (New Haven: Yale University Press, 2004); Roberto Segre, *Arquitetura e Urbanismo da Revolucão Cubana* (Sao Paolo: 1987)].

4 Vago debates with Matthew on how best to resist US pressure on UIA "to enforce the mighty's will." Edinburgh University Library Matthew Collection (EULMC), file MS2551, letter of March 26, 1962 from R. Walker to E. Grunsfeld; April 16, 1962 from Vago to RHM; and October 8, 1962 from M. MacEwen to RHM. Behind the scenes, Vago and Matthew also prepared for a possible compromise, for example by sounding out Soviet architects about their attitude to a change of venue to Mexico.

5 EULMC, file MS2551, letter of October 28, 1962 from Fuller to Vago; December 20, 1962 from Bundy to Fuller and January 4, 1963 from Fuller to Bundy.

6 EULMC, file MS2551, letter of 11 January 1963 from RHM to Vago; January 16, 1963 from Vago to RHM (with RHM MSS note on it); August 3, 1963 from Fuller to RHM; and August 13, 1963 from Vago to Massey.

7 EULMC, file MS2551, cable of December 5, 1962 from RM Franco to RHM; letter of September 20, 1962 from Massey to Vago; September 25, 1962 from Vago to RHM; February 6, 1963 from Massey to Vago; and guidance notes of early 1963 by M. MacEwen).

8 Information from Eduardo Luis Rodriguez. EULMC, file MS2551, letter of April 29, 1963 from M. MacEwen to Massey.

9 EULMC, file MS2551, letters of March 7, 1963 from J. Lawrence to RHM; February 28, 1963 from Lawrence to H. Wright; April 2, 1963 from Wright to RHM; April 17, 1963 from Vago to RHM; April 26, 1963 from R.M. Franco to Vago; May 3, 1963 from Vago to RHM; July 26, 1963 from K Hall to RHM, 8 August 1963 from Vago to Franco, 17 August 1963 from Dipl. Ing. Gericke (DDR) to RHM. Wright sheepishly wrote to Matthew to emphasize the political *force-majeure* character of the decision, and advised him not to fly to Washington to try to "help with this situation."

10 EULMC, file MS2551, letter of August 12, 1963 from Cuban Ambassador to Vago; and August 23, 1963 from RHM to Franco.

11 EULMC, file MS2551, letter of July 31, 1963 from Carroll to RHM and reply of August 23, 1963; August 20, 1963 from Vago to RHM; and August 22, 1963 cables to RHM from exiles; letter of August 28, 1963 from Jaime Varela Canosa to RHM; September 1, 1963, AIP press release; letter of October 25, 1963 from T. Lismore to RHM.

12 Interview with E. Morris, 1997; *New Cuba* (Summer 1964).

13 J.M. Austin-Smith, "Havana 1963," in *L'UIA*, 115.

14 Information from Eduardo Luis Rodriguez. The entries awarded joint second prize were Brazilian and Bulgarian, and the third was from the USSR. Augusto Perez Beato, 'Monumento Playa Giron. Resultado del Concurso Internacional,' *Arquitectura Cuba*, (January–March 1964): 55–64.

15 Leycester Coltman, *The Real Fidel Castro* (New Haven: Yale University Press, 2002); *Arquitectura Cuba* (January–March 1964); *New Cuba* (Summer 1964); *AD* (September 1963); *AJ* (October 9, 1963 and October 23,1963); *Builder* (November 1963); *AJ* (November 6, 1963); *Guardian* (November 7, 1963); *AJ* (December 11, 1963); *ABN* (December 25, 1963); *JRIBA* (December 1963, February 1964, March 1964); *Architectural Review* (October 1963); *AA Journal* (March 1964).

16 *AIA Journal* (March 1964): 30. Austin-Smith, *L'UIA*: 115. The damage had, nevertheless, been done, and AIA opponents, such as Joseph Watterson, had been supplied with enough fuel to be able to claim that "the Congress was marred by too much political polemics and not enough discussion of architecture," and to argue disingenuously that this, rather than action by the US government, "may have been the reason Bucky Fuller was not able to lead a discussion as planned."

17 *New Cuba* (Summer 1964); EULMC, file MS2551, letter of August 15, 1963 from Vago to RHM. UK delegates were struck by the paradoxical combination of repressive austerity and gaiety in ordinary life: Richards, *Unjust Fella*, 207–208; Austin-Smith, *L'UIA*, 116–117.

18 EULMC, file MS2551.

19 Constantinos Doxiadis was awarded the IUA Abercrombie prize for planning (newly instituted in 1961). The final resolutions called without controversy for more coordinated planning, for help to underdeveloped countries by the developed, for public ownership of land, and for industrialized building (whether or not through public ownership of the means of production). (IUA Cuba, *Seventh Congress of the IUA, Architecture in Countries in the process of Development*, Havana, September 1963).

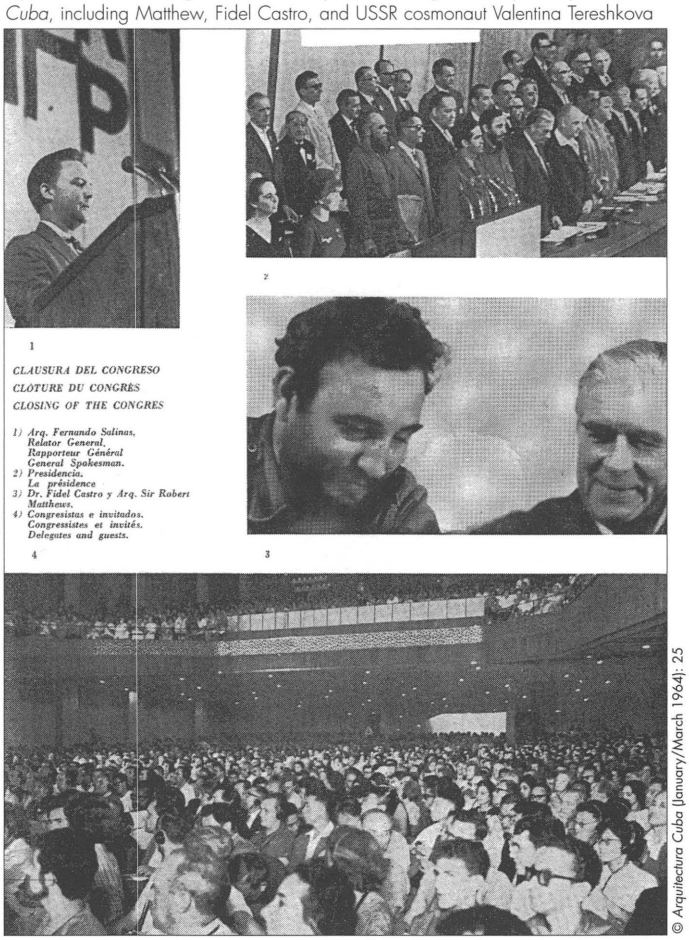
20 *Arquitectura Cuba* (January–November 1964); *New Cuba* (Summer 1964); Architectural Review (January 2000), on National Arts Schools by Ricardo Porro and others. See also Segre, *Arquitetura e Urbanismo da Revolucão Cubana*. J.M. Richards, as the 1961 London conference rapporteur-general, was a guest at Havana, and recalled that he found himself sharing the platform "on more than one occasion with the famous, khaki-clad figure of Fidel Castro." He applauded Matthew's decision, based on his "strict principles," to withstand the US pressure on the conference, and equally his "firmness" in dissociating the IUA from the "student" meeting and in forbidding any political statements in the main congress. (Richards, *Unjust Fella*: 206–207).

21 Interview with S. Platt, 2003. Arrival in Mexico: Austin-Smith, *L'UIA*: 118; EULMC, file MS2557, letter from Vago to RHM, March 1965; EULMC, file MS2551, letter of September 6, 1963 from Corona Martin to RHM. Sessions of the four UIA working commissions—Schools, Town Planning, Housing (chaired by Arieh Sharon of Israel) and Professional Practice—were held in Mexico City.

22 *AIA Journal* (March 1964): 39. In a show of pomp intended to outdo Havana, the "inaugural congress of the Symposium," in the Palace of Fine Arts in Mexico City, was attended by the President of Mexico, and the entire diplomatic corps and members of the Cabinet were invited.

23 EULMC, file MS2552, letter of January 15, 1963 from J. Lawrence to Cutler. Post-Cuba stabilisation: EULMC, papers of UIA Executive Council, Budapest, May 27, 1964. Prague conference: EULMC, file MS2549; *Architektura CSSR* (September/October 1966): 677–685.

Fig. 5. 1963 UIA Congress, Havana: report on closing ceremony in *Arquitectura Cuba*, including Matthew, Fidel Castro, and USSR cosmonaut Valentina Tereshkova



© *Arquitectura Cuba* (January/March 1964): 25

The Gardens of **Mirei Shigemori**

TRADITION AND APPRECIATION OF MODERNITY

FRANCO **PANZINI**

The exhibition "The Garden of Mirei Shigemori. A Ground Microcosm" highlights one of the key figures of twentieth century landscape architecture, quite beyond the Japanese boundaries.[1] Shigemori, born in 1896 in a small village near Okayama, was educated in art history and philosophy at the Tokyo Fine Arts School where he was exposed to the methods and technique of traditional Japanese painting.

L'EXPOSITION « LE JARDIN DE MIREI SHIGEMORI. LE MICROCOSME DE LA TERRE » EST CONSACRÉE À L'UN DES PERSONNAGES CLEFS DE L'ART PAYSAGER JAPONAIS AU XX^{ÈME} SIÈCLE. NÉ EN 1896 DANS UNE PETITE VILLE PRÈS D'OKAYAMA, SHIGEMORI SUIT DES ÉTUDES D'HISTOIRE DE L'ART ET DE PHILOSOPHIE À L'UNIVERSITÉ DE TOKYO OÙ IL PREND ÉGALEMENT DES COURS DE DESSIN TRADITIONNEL. IL RÉALISE DANS LES ANNÉES TRENTE UNE VASTE ENQUÊTE SUR LES JARDINS JAPONAIS ET RÉALISE UN INVENTAIRE DE PLUS DE 250 SITES HISTORIQUES. C'EST ÉGALEMENT À PARTIR DE CETTE PÉRIODE QU'IL COMMENCE À TRAVAILLER POUR DES PARTICULIERS ET DES COMMUNAUTÉS RELIGIEUSES, CRÉANT DES JARDINS OÙ SE MÊLENT TRADITIONS ANCESTRALES ET INTERPRÉTATIONS CRÉATRICES, TEL LE JARDIN DU TEMPLE TOFUKI-JI À TOKYO OÙ IL INTRODUIT DES ÉLÉMENTS GÉOMÉTRIQUES CONTEMPORAINS DANS UNE COMPOSITION TRADITIONNELLE.

IN ADDITION TO this interest, Shigemori also greatly valued another aspect of Japanese culture—the idea that the bond between man and nature is at the foundation of all things, as represented in the ceremony of tea and *ikebana*, the traditional art of floral composition. The latter provided him with the opportunity for his first major publication, a nine-volume handbook entitled *Complete Works of Japanese Flower Arrangement* (Tokyo, 1930–1932); more than an interest, ikebana remained a real passion throughout his life: he was the leader of an artistic group who strived to renew ikebana in a contemporary context, introducing patterns explicitly drawn from the avant-garde movements, and as a result, after WWII, he edited the *Ikebana Geijyutu* magazine (Flower Arrangement as an Art).

IN 1929 he moved to Kyoto, where he added to his love of gardens, which he initially viewed as subjects to be studied for their artistic compositions that, like ikebana, use nature as their prime material, but that subsequently became the major testing grounds of his own artistic endeavors.

During the 1930s, his chief interest focused on the study and research of historic gardens, to begin with around the ancient city Kyoto, the seat of the Imperial Court for more than a thousand years, where the largest heritage of historic gardens can thus be found. Shegemori was so fascinated by these historic gardens that, assisted by a group of collaborators, he comprehensively surveyed 250 gardens photographic, taking photographs and recording detailed topographic plans. This collection of documents resulted in a 26-volume encyclopedia entitled *Nihon Teienshi Wukan* (Illustrated Book on the History of the Japanese Garden, Tokyo 1936–1939) that remains the reference on the subject. Interestingly enough, the exhibition's curators emphasize this campaign; a large selection of the surveying tools are exposed in addition to drawings and plans of several gardens, evidence of Shigemori's skill in observing nature and of his extraordinarily precise work.

At the same time, Shigemori started creating gardens himself, initially for private residences and later for temples. He designed his first large garden for the Tofuki-ji temple in Kyoto in 1939. One of his first masterpieces,

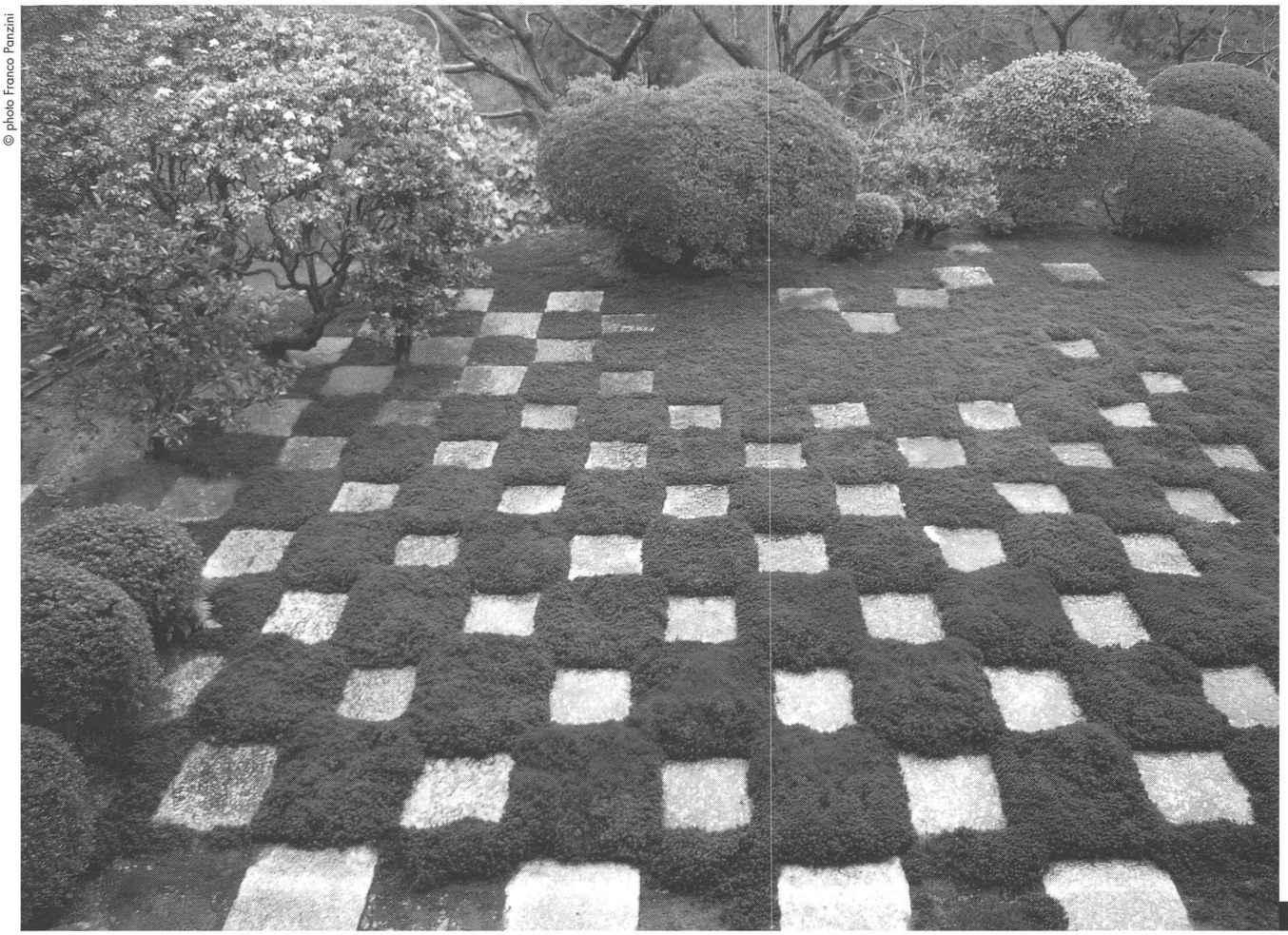


Fig. 1. **Mirei Shigemori**, *northern garden of Tofuku-ji shrine*, Kyoto, 1939

its composition undeniably reflects his design philosophy. Having studied historic gardens, he fully recognized and appreciated the traditional landscape techniques but did not, however, recognize the same qualities in the gardens of his own age—what he saw around him was the sterile repetition of clichés, never creative reinterpretations.

THE GARDENS of the Tofuki-ji temple were his first opportunity to renew the garden tradition as initially conceptualized. Although the temple building itself was rebuilt in 1890, the complex was founded in the thirteenth century. This combination suggested him the idea of referring to the simplicity of the old age, intermingling it with contemporary tastes. Surrounding the monastery, he located a sequence of four different compositions in the traditional style of austere and dry monastery gardens, where he introduced elements of geometric decoration which were the key elements in the figurative arts of the period. On the southern side of the monastery Shigemori positioned four groups of large rocks on a bed of raked gravel. On the western side, he contrasted a sinuously shaped hill covered with moss and a perfectly square grid made of gravel and low azalea hedges. On the northern side he replicated the grid's pattern but disturbed its geometry with light-colored squared stones freely scattered in a bed of moss. Finally, to the east, seven cylindrical stones were laid out on a ground of moss and gravel recalling the Great Bear constellation.

This contamination between traditional layouts and materials on one hand, and on the other hand lines, colored planes, patterns, inspired by the avant-garde attitudes of Shigemori's time, deliberately introducing dynamic forms and colors, were the dominant and recurrent feature of his entire work as a landscape designer. Without over-interpreting the parallel with the developments of landscape architecture in Europe in the 1920s, it is worth noticing that a full re-conceptualization of the modernist garden and landscape was also related to a renovated relationship between architecture and all the fields of figurative arts.

CHRISTIAN TSCHUMI, whose book *Mirei Shigemori: Modernizing the Japanese Garden* remains the first and most well documented work on Shigemori's outstanding œuvre, reveals the innovative qualities of this master's endeavor at renewing an ancient art to liberate it from the rule of tradition.[2]

Most of his many works confirm Shigemori's true talent for experimentation, deeply rooted in a sophisticated fusion between respecting the past and introducing modern features.

Starting from 1953 he was involved in a major project to design the landscape in front of the main tower of the Kishiwada Castle. A very expressive composition was implemented, especially seen from above: the design plays with the juxtaposition of areas of raked gravel of different colors, zigzagging lines made of stones, and powerfully vertical rocks. The garden's overall configuration reclaims traditional materials but develops a graphic pattern of absolute modernity.

THE YŪRIN GARDEN in Kyoto was built in 1969 for the exhibition hall of the Association of Kimono Manufacturers. Shigemori based his plan on kimono textile patterns; he designed spiral figures of stones and shallow water ponds, whose bottom he covered with polished, round stones of various colors.

In 1973, at the top of Mount Kōya, the sacred mountain of Buddhist and Shinto religion, Shigemori designed a complex of gardens near the Buddhist temple Fukuchi-in. Their design was inspired by the two faiths' efforts to coexist and integrate. The most extraordinary section consists of a white, red and grey grid pattern of gravel planes with a landscape of small earthen hills covered with clipped azaleas.

The Matso Taisha Garden, located inside the enclosure of a well-known Shinto temple in Kyoto, was built in 1975, the year Shigemori died. His last garden, it is recognized as being his spiritual testament.

The different sections are reminiscences of stages of the Japanese garden's evolution, interpreted through his poetic evocation of historical styles. The layout consists of independent gardens, starting with a garden of the origins made of big rocks that stand out against the backdrop of surrounding woods. Then comes a meandering stream garden, a style widespread in the eighth century and forgotten in the modern era. Finally, there is a pond garden with islands, an evocation of the thirteenth century aristocratic gardens.

Fig. 2. **Mirei Shigemori**, *Yūrin Garden, Kibichuo-cho,* 1969 (transferred from its original location in 2002)

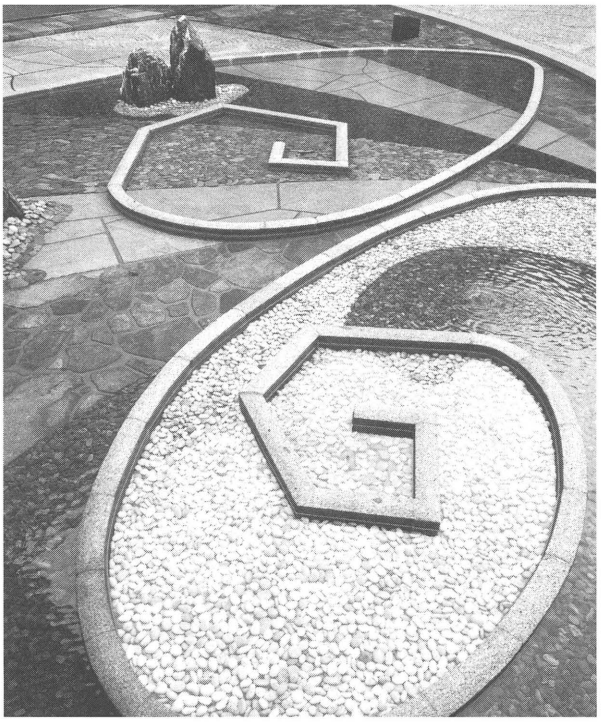
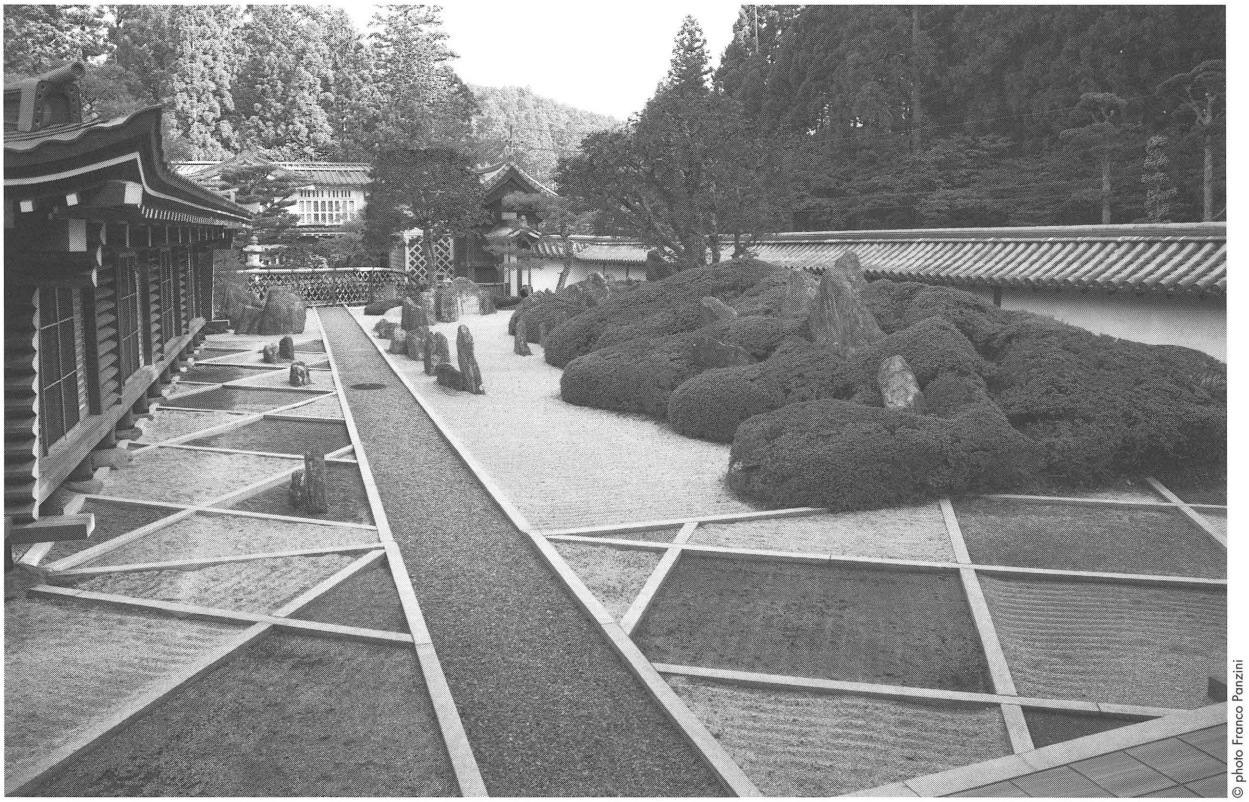


Fig. 3. **Mirei Shigemori**, *southern garden of Fukuchi-in shrine,* Mt. Kōya, 1973



© photo Franco Panzini

SHIGEMORI'S GARDENS, built over a period of about 25 years, demonstrated a persistent search for the integration of tradition with elements of contemporary taste, which fully qualifies them as products of our modern era. Fragile in their very essence, they are increasingly threatened with disappearing. In addition, most are privately owned, therefore their alteration, if not total change, is often very difficult to detect.

One case speaks for them all: in 2002 the Yūrin Garden was transferred from Kyoto to Kibichūō-cho when the exhibition hall of the Association of Kimono Manufacturers was moved. The present garden is a reconstruction of the original: true to the original in most aspects but, owing to the discrepancy between with the two locations' dimensions, considerably different in the position and configuration of some features.

MOREOVER, minor changes can be very detrimental to the delicate composition of gardens, as was the case for the Matso Taisha pond garden in Kyoto, refurbished with new artificial lighting for its small islands. This new feature ought to give great pleasure to the clientele of the nearby restaurant, but it is truly invasive of the overall landscape.

So, what is the good news? Remarkably, Shigemori's own house and private garden have recently escaped demolition. Shigemori had adjusted to modern uses a traditional residence built at the end of the eighteenth century, adjacent to a temple.[3] He had introduced new features in the layout of the domestic spaces, and opened the rooms on to an intimate garden, where he carried out his aesthetic vision of modernity without however neglecting long-established attitudes. The location of the house in an area of heavy redevelopment made the site very interesting for investors. The designer's family and the local community strongly pled against the pending demolition. This victorious struggle, as well as the exhibition, have shown how crucial a widely spread information can be to safeguard the many works of this memorable innovator of the Japanese garden tradition.

Fig. 4. **Mirei Shigemori**, *the meandering stream garden*, at the Matso Taisha shrine, Kyoto, 1975

FRANCO PANZINI *in an architect and landscape historian. He has published numerous articles and books on landscape architecture among which* Per i piaceri del popolo. L'evoluzione del giardino pubblico in Europa dalle origini al XX secolo *(Zanichelli, 1993). He has also worked as a private practitioner on the rehabilitation of the Jewish cemetery of Pesaro and the parks of the airport Falcone et Borselino in Palermo. Since 1997, he is the editor of the magazine* Progetti. franco.panzini@tiscali.it

NOTES

1 Catalog published under the same title by the Shiodome Museum of Tokyo. I wish to thank Yasunori Kitao and Chisao Shigemori for introducing me to the work of Mirei Shigemori and for their efforts that allowed me to visit some of his most unknown gardens.

2 Christian Tschumi, *Mirei Shigemori: Modernizing the Japanese Garden* (Stone Bridge Press, 2005). See also from the same author his most recent *Mirei Shigemori. Rebel in the Garden: Modern Japanese Landscape Architecture* (Birkhäuser, 2007).

3 The house is still privately owned; it can be visited on appointment. See http://www.est.hi-ho.ne.jp/shigemori/association.html

The Voice of the **Modern Bengali**

ARCHITECT MUZHARUL ISLAM

NASHEET **RUMY** AND MOHAMMED **ANDALIB SAADULLAH**

"You have to be a world man and a Bengali. It's impossible otherwise . . . When I mention standing on one's own soil . . . it is to find oneself, but not to find oneself and become stagnant. What I am seeking is to stand on one's own feet and to proceed forward. If for that reason I have to take two steps backward to go one step forward, I have no problem with that. I think that there is no other way of moving forward." Muzharul Islam, 1992 ***(fig. 1)***

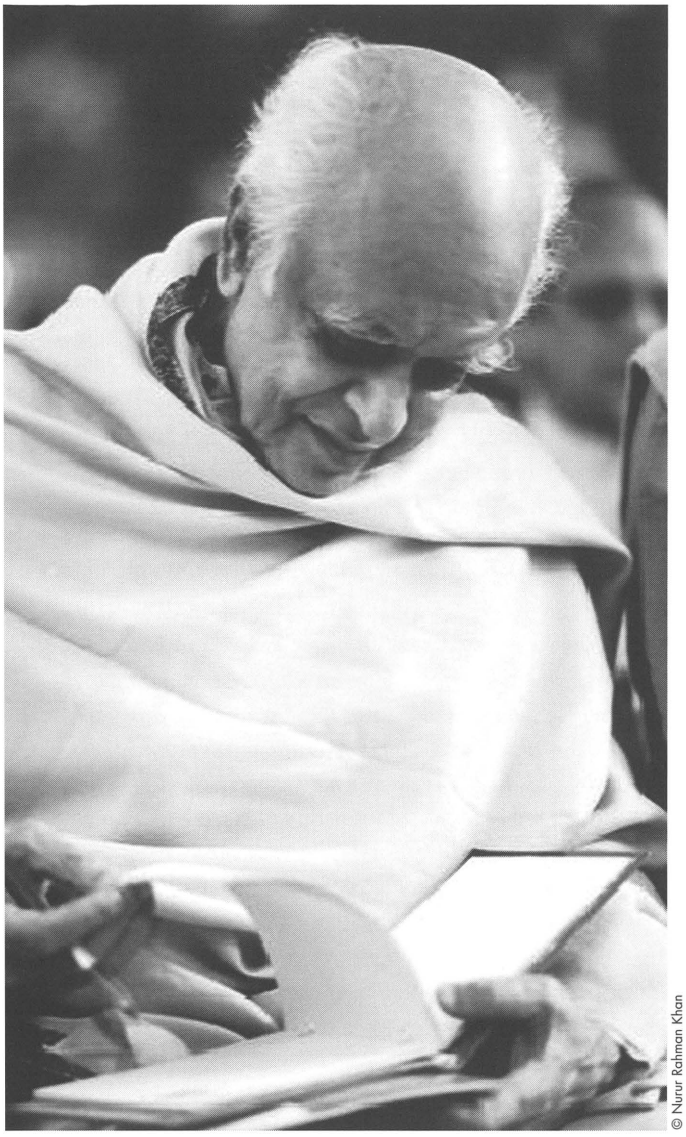
MUZHARUL ISLAM PEUT ÊTRE CONSIDÉRÉ COMME LE PÈRE DE L'ARCHITECTURE MODERNE DANS LE SOUS-CONTINENT INDIEN. PREMIER ARCHITECTE DU JEUNE ÉTAT BENGALI, IL CHANGE LE VISAGE DU MODERNISME DANS LE PAYS GRÂCE À SON ARCHITECTURE PROGRESSISTE. IL EST ÉGALEMENT UN FERVENT DÉFENSEUR DU PROJET DE PARLEMENT DE LOUIS I. KAHN À DHAKA. EN 1971, L'INDÉPENDANCE DU BANGLADESH DONNE DE NOUVELLES ORIENTATIONS ARCHITECTURALES AU PAYS : MUZHARUL ISLAM EST L'UN DES MAÎTRES D'ŒUVRE DE CE NOUVEAU LANGAGE MODERNE, QUI S'INSPIRE DES THÉORIES CORBUSÉENNES TOUT EN RESPECTANT LES GRANDS PRINCIPES DE L'ARCHITECTURE TRADITIONNELLE BENGALI.
À CETTE ÉPOQUE, IL A DÉJÀ RÉALISÉ DES ŒUVRES MAJEURES COMME LE COLLÈGE DES ARTS ET MÉTIERS ET L'UNIVERSITÉ DE DHAKA.

MUZHARUL ISLAM is the father of modern architecture in the Indian subcontinent.[1] He is the first architect of Bangladesh (East Pakistan, until independence in 1971) who single-handedly changed the face of Bengali modernism through his architecture inspired by 'untraditional' and 'progressive' ideologies. He was also instrumental in the commissioning of Louis I. Kahn's for the Parliament Building in Dhaka, Bangladesh. He founded the Chetana Architectural Research Group in 1983; he was the president of the Institute of Pakistan (1968–1969) and twice in Bangladesh (1972–1975, 1975–1980) and member of the first master jury of the Aga Khan Award for Architecture (1980).

BORN IN 1923 in the city of Chittagong, Bangladesh, Muzharul Islam trained as a civil engineer in Calcutta and afterwards enrolled in the architecture program at the University of Oregon in 1952. After completing his architectural education abroad later that year, Islam returned to his native country, East Pakistan, in 1952. At that moment, Urdu was declared official language for both parts of Pakistan and a nascent nationalist movement emerged in the eastern part of the country. As a student leader, the struggle for establishing Bengali as the official language of East Pakistan influenced him deeply, altering his own conception of architecture. From then on, he saw architecture not only as a functional discipline but also as a means to help construct a national identity for his own country.
Several years later, in 1957 Muzharul Islam enrolled in the post-graduate program in Tropical Architecture at the Architectural Association in London; he later completed a masters of architecture degree from Yale University, under architect Paul Rudolph in 1961.

CULTURAL CONTEXT

The birth of Bangladesh as a new nation in 1971 played a significant role in his career. The 1000 miles of Indian territory, separating Bangladesh (then East Pakistan) and West Pakistan led to an increased cultural friction that later gave birth to a secularist Bengali nationalist movement in the eastern part in the 1950s and 1960s. This later erupted in 1971, in the nine-month long Bangladesh and Pakistan Liberation War, which established Dhaka as the independent capital of Bangladesh.



© Nurur Rahman Khan

Fig. 1. **Muzharul Islam** on his 80th birthday, Dhaka, Bangladesh, 2003

Apart from these tumultuous politics, the 1950s and the 1960s were significant for Muzharul Islam's architectural career. During this period, the subcontinent was still dominated by the works of foreign architects such as Joseph Allen Stein and Le Corbusier. Some young Indian architects collaborated with them, such as Balkrishna Doshi who assisted Le Corbusier in realizing his projects at Chandigarh.

UPON COMPLETION in 1952 of his professional degree from Oregon, USA, Islam joined the Public Works Department of Bangladesh, there being no architectural firms in the country. During the next couple of years he built two of his landmark works, the College of Arts and Crafts (1953–1954) and the Public Library (1953–1954) in Dhaka. These two seminal works are often seen as having inaugurated the 'renaissance' of contemporary native architecture in the subcontinent. As Pakistan (neither East nor West) had no architectural profession so to speak, Muzharul Islam felt compelled to search for a paradigm of Bengali architecture himself, from scratch.[2]

During this period Islam was instrumental in setting up the first formal architecture school of East Pakistan. While the 'Nehruvian Enlightenment' was in the 1950s influencing Indians with its profusion of building activities by world famous architects such as Le Corbusier and Richard Neutra, Islam felt the need to invite foreign architects to East Pakistan to introduce progressive ideals into the then empty architecture scene. The involvement of the American trio, Louis Kahn, Paul Rudolph and Stanley Tigerman in Bangladesh was largely due to Muzharul Islam. Although he had been offered the commission for the Parliament Building in Dhaka, and had even begun designing it, he came to the conclusion that it was more important to bring an architect of international repute to design this project than to achieve personal fame.

PHILOSOPHY

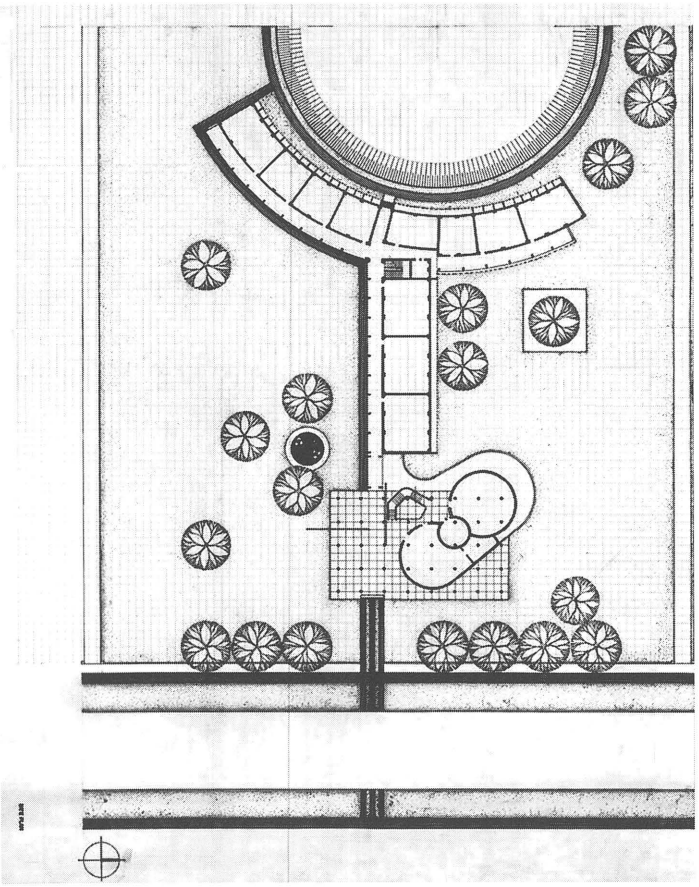
When Muzharul Islam studied at Yale, he was influenced by Kahn's sensitive approach to local climate and materials in architecture. Although exposed to foreign precepts, Islam never emulated them superficially nor did he seek for pseudo-regionalism in creating a local architecture. Rather, he strived for a 'Bengali Modernity' while considering the ancient architecture of Bengal. Islam revived the solemn voice of the Buddhist monastery at Paharpur (7th century AD), the walls of Mahasthangarh (6th century BC) in his own language, mainly in sophisticated terracotta and brickwork.

At a moment when architects in the Indian subcontinent were using symbol, identity, motif and other modes of surface regionalism in addressing the issues of culture and national identity, instead Islam sought after 'placeness,' a 'psyche' embedded in the Bengali way of life.

Islam's work is devoid of mysticism, symbolism and the cosmological interpretation of architecture evident in Islam's contemporary architects such as Doshi and Correa. More accurately he can be associated with Achyut Kanvinde of India, both their works deriving from the realness and the necessities of architectural construction.

". . . my intention was not to take direct reference from tradition—rather it was more vital to allow a modernist logic work its own way. Decoration was one thing to be avoided—and the theme was to keep the materials' own character, make intelligent use of geometry, proportion and achieve overall simple efficiency. While keeping in tune with the contemporary aesthetic trends of the world, the goal was also to stay faithful to the country's culture and climate."[3]

TO GIVE AN ACCOUNT of the evolution of Bengali culture is impossible in the scope of this brief essay. What is important to note is the rich literary tradition of Rabindranath Tagore (1861–1941), which is especially associated with the modern Bengali identity. In his Shantiniketon Ashram in Calcutta, Tagore tried to



© Muzharul Islam Archives

Fig. 2. **Muzharul Islam**, *College of Arts and Crafts*, plan, Dhaka, Bangladesh, 1953–1954

© Nasheet Rumy

Fig. 3. **Muzharul Islam**, *College of Arts and Crafts*, interior courtyard, Dhaka, Bangladesh, 1953–1954

Fig. 4. **Muzharul Islam**, *College of Arts and Crafts*, view of front entry block, Dhaka, Bangladesh, 1953–1954

© Nasheet Rumy

incorporate Swadeshi[4] technology, local materials and techniques while concurrently cultivating a progressive culture that promoted universal values. Tagore and others who belonged to the glorious 'Bengali Renaissance,' which began in the mid nineteenth century, fostered a whole array of creative activities in social and religious reform.

COLLEGE OF ARTS AND CRAFTS (1953–1954)

Muzharul Islam's earliest significant work, Arts and Crafts Building in Dhaka, initiated 'Bengali Modernism,' a renaissance Bengali architecture. Islam took on a Corbusean vocabulary while incorporating local technology and materials in response to the economic conditions and the monsoon climate of Bangladesh. The site faces a large *maidan*[5] on the south and is located in Dhaka's Shahbag area, famous for its gardens and parks. The Fine Art Institute's garden setting, pavilion style planning amid the surrounding urban fabric, immediately appealed to the young art students and the general public. The program includes new facilities for painting, sculpture, graphics, ceramics and commercial art.

The traditional notions of forecourt, screen and inner court are translated into a modern vocabulary. The low sprawling building volumes integrated with pathways, green and a small lotus pond create a place for contemplation, ideal for engaging in the creative process of art. Interestingly, Islam designed the Art College preserving all the existing trees on site.

THREE DISTINCT volumes of one and two storied building articulate the free flowing spaces between the enclosed classrooms and the open garden. The entrance to the Art College is distinguished by the cubic volume on stilts that contains the fluid forms of exhibition spaces. The cubic entry block is connected with the teaching block through a series of classrooms with colonnade that allows for generous cross ventilation and northern light. The one-story curvilinear volume of the teaching block is defined by the existing circular pond. The visual continuity at different levels is achieved by the use of custommade Jali,[6] gangways, floating structures, and by interrupting the continuity of volumes with a sculptural staircase.

Muzharul Islam uses a modern language of repetition, simplicity, linearity and integrates it with the sensitivity to local climate and material. The Fine Arts institute, after 53 years of its use, sustaining its campus spirit, is still as celebrated as it was before. The garden, the lotus pond with the sculpture and the old trees are used as a model for the art students to sketch and also as an informal study area *(figs. 2, 3 & 4)*.

ARCHITECT'S RESIDENCE (1964–1969)

Islam's own house designed for his family of two sons and a daughter addresses the primary issues of shade,

monsoon, sun, rain and hot humid climate using a modernist vocabulary of solid parallel brick walls and free floating concrete canopy roof. The configuration of the house incorporates the idea of a bungalow and the pavilion model relevant to dwelling in a hot humid delta.[7] The design incorporates the family's needs including a study area and a deep covered veranda at varying levels *(fig. 5)*.

JAHANGIR NAGAR UNIVERSITY (1967–1970)

The master plan for a new university reflects Muzharul Islam's vision for an alternative city that does not follow the conventional ideas of a campus planning. "A geometric web of tilted squares, triangles and diagonals" incorporates the vast program of administrative, faculty and staff housing. The spread out site consists of gently undulating green grounds, whose natural condition was preserved as much as possible.

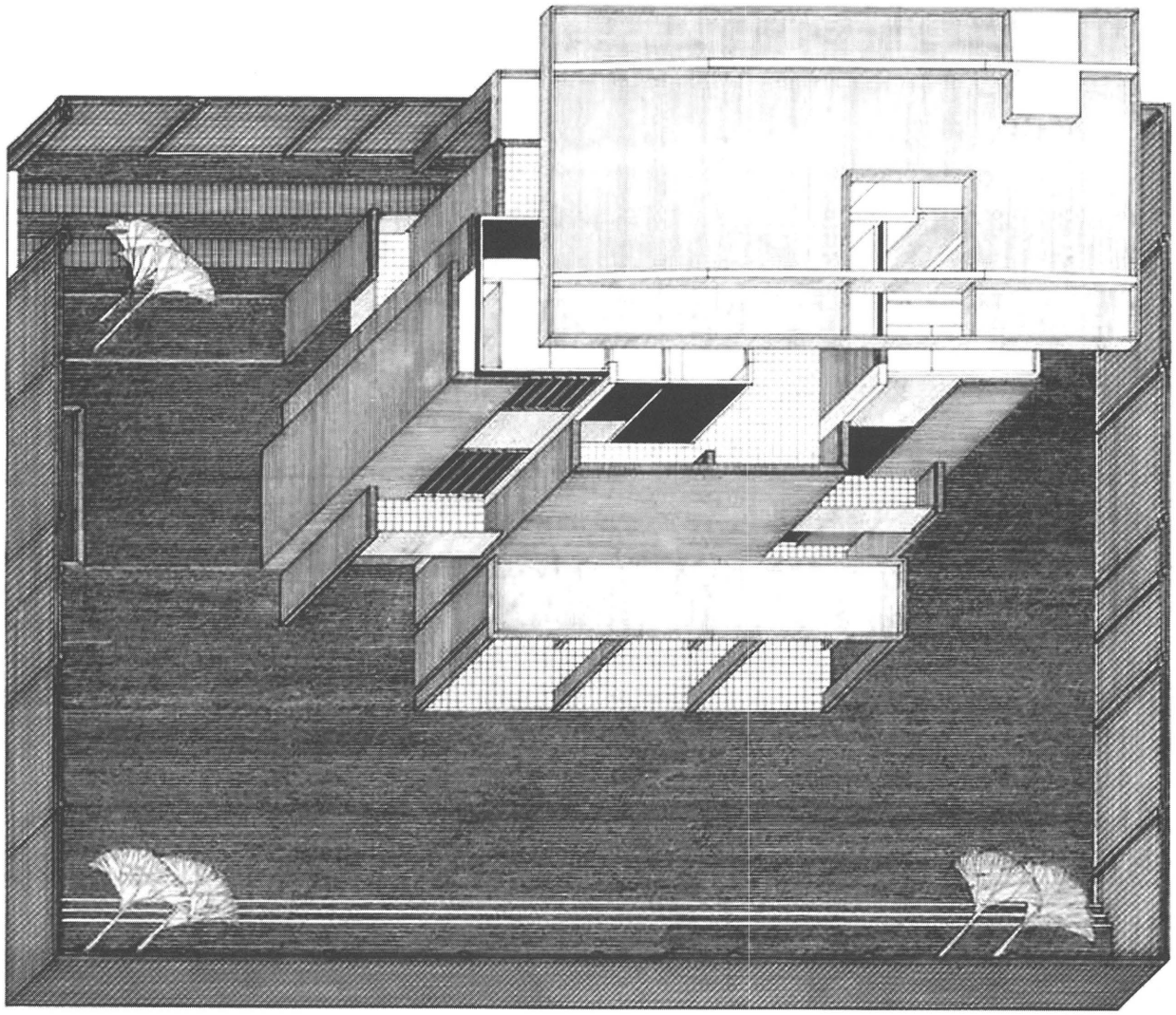
The formal vocabulary and the prismatic composition of the master plan of Jahangir Nagar echo Kahn's geometric influences. The lines of this composition are not random or whimsical; instead they interconnect, outlining a multitude of courtyard spaces of different hierarchy; administrative, and teaching buildings in the center, student dormitories at one end, and faculty and staff residences on the other end. Islam had always been a proponent of physical planning on a large scale. The design of Jahangir Nagar University reflects the principles of an orderly city, phased planning and integration of natural and physical aspects necessary for a comprehensive environment *(figs. 6 & 7)*.

LIMESTONE MINING AND CEMENT WORKS HOUSING (1978)

The extensive housing and related facility were built for the mineral workers just outside the town of Joypurhat (north-western part of Bangladesh), where limestone had been discovered. The large site surrounded by paddy fields lies just outside the famous Buddhist ruins of Paharpur Monastery.

A COMPOUND was designed with separate housing for various categories of officers and workers, including

Fig. 5. **Muzharul Islam**, *Architect's Residence*, axonometric view, Dhaka, Bangladesh, 1964–1969



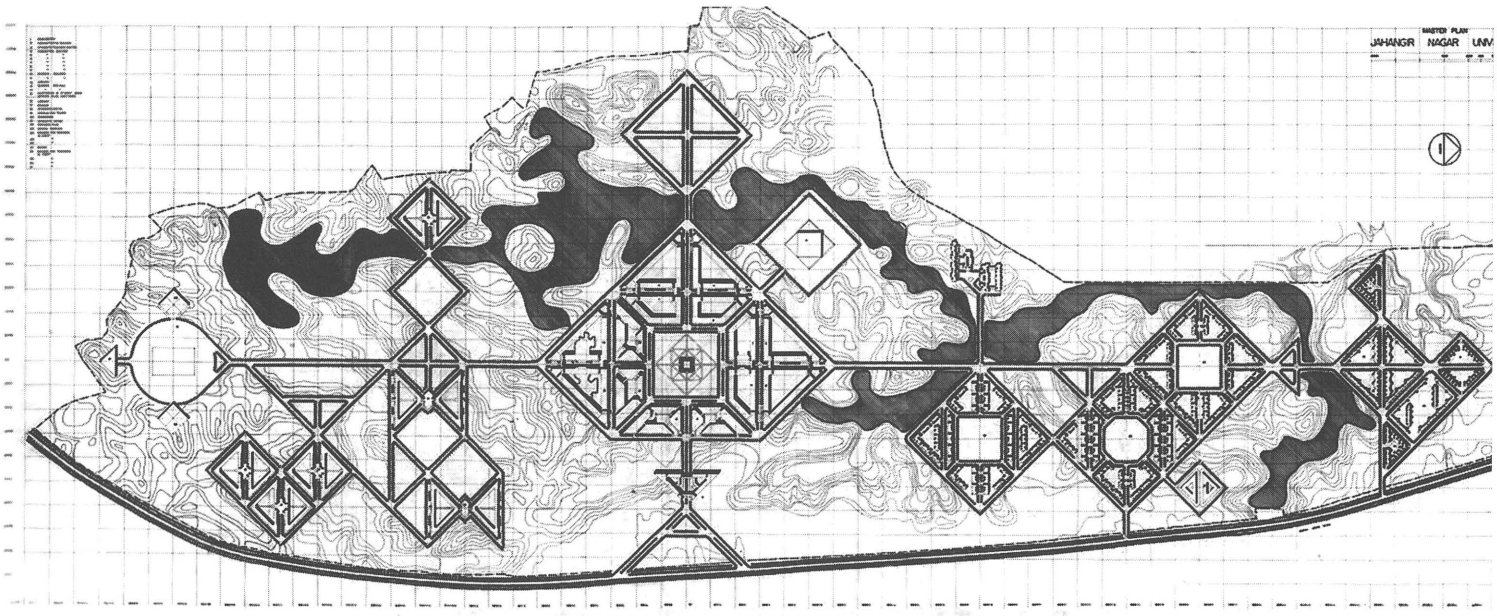
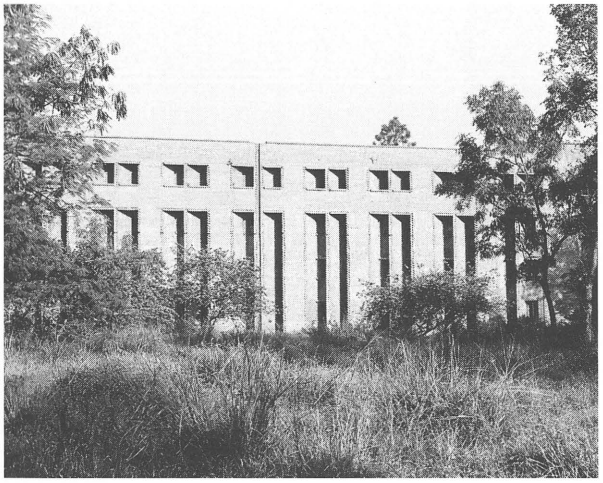


Fig. 6. **Muzharul Islam**, *Jahangirnagar University*, master plan, Dhaka, Bangladesh, 1953–1954



© Nurur Rahman Khan

Fig. 7. **Muzharul Islam**, *Jahangirnagar University*, student dormitories, Dhaka, Bangladesh, 1953–1954

facilities such as a clinic, a bazaar and a mosque. The master plan explores geometrical order and composition of tilted squares similar to that of Jahangir Nagar University. Strict guidelines of the Planning Commission for Government Housing had to be addressed during the design process. To check the effects of the hot and humid the square plan is tilted by 45 degrees to allow for indirect sunlight, cross-winds and to avoid disproportionate heat build up in the east-west oriented walls. The courtyard spaces become play areas for children, vegetable gardens and socially interactive spaces for families.

DESPITE clear official hierarchy among the housing inhabitants, all the quarters were fitted with the same material (exposed handmade bricks) and display similar planning without added luxury, therein showing Islam's idealistic and social values. The earlier projects of the architect evolve from floating canopy roofs and skeletal structures, to earth-hugging walled volumes carved out of masonry solids similar to the ancient architecture of Bengal *(figs. 8 & 9)*.

NATIONAL LIBRARY (1978–1979)

Located near Louis I. Kahn's Parliament Building, the National Library displays a marked affinity to Kahn's architectural vocabulary. Like several of Islam's later projects, the National Library uses solid walls of monumental character. The centralized volume of square configuration is deliberately intersected with sharp corners, insets, vertical parallel walls and cutouts. The diagonal incisions which extend towards the central volume bring light and differentiate separate functional components from the singular volume. The National Library was originally part of the unbuilt National Archives Building designed as its twin building in the same complex *(fig. 10)*.

Kenneth Frampton argues in his essay: "Kahn's structuralist reinterpretation of neoclassical typology, informed by Buckminster Fuller's crystallography, fed directly into this tradition and in one way or another captured the imagination of these[8] architects."[9] The expression of Kahn's and Paul Rudolph's influence is clear in Islam's later works, while the earlier ones refer more to a Corbusean vocabulary of free floating roofs on pilotis. Nature's basic issues and simplicity are consistently important in Islam's work.

Islam has always believed in architecture's role in the political and social realm, his own career being torn between artistic autonomy and social engagement. After the war of independence in 1971, there was a break in Islam's career. Although active in the campaign for independence, he was viewed by the new administration as too 'left leaning' to be given new commissions. In the mainstream commercial architecture of *fashionable*

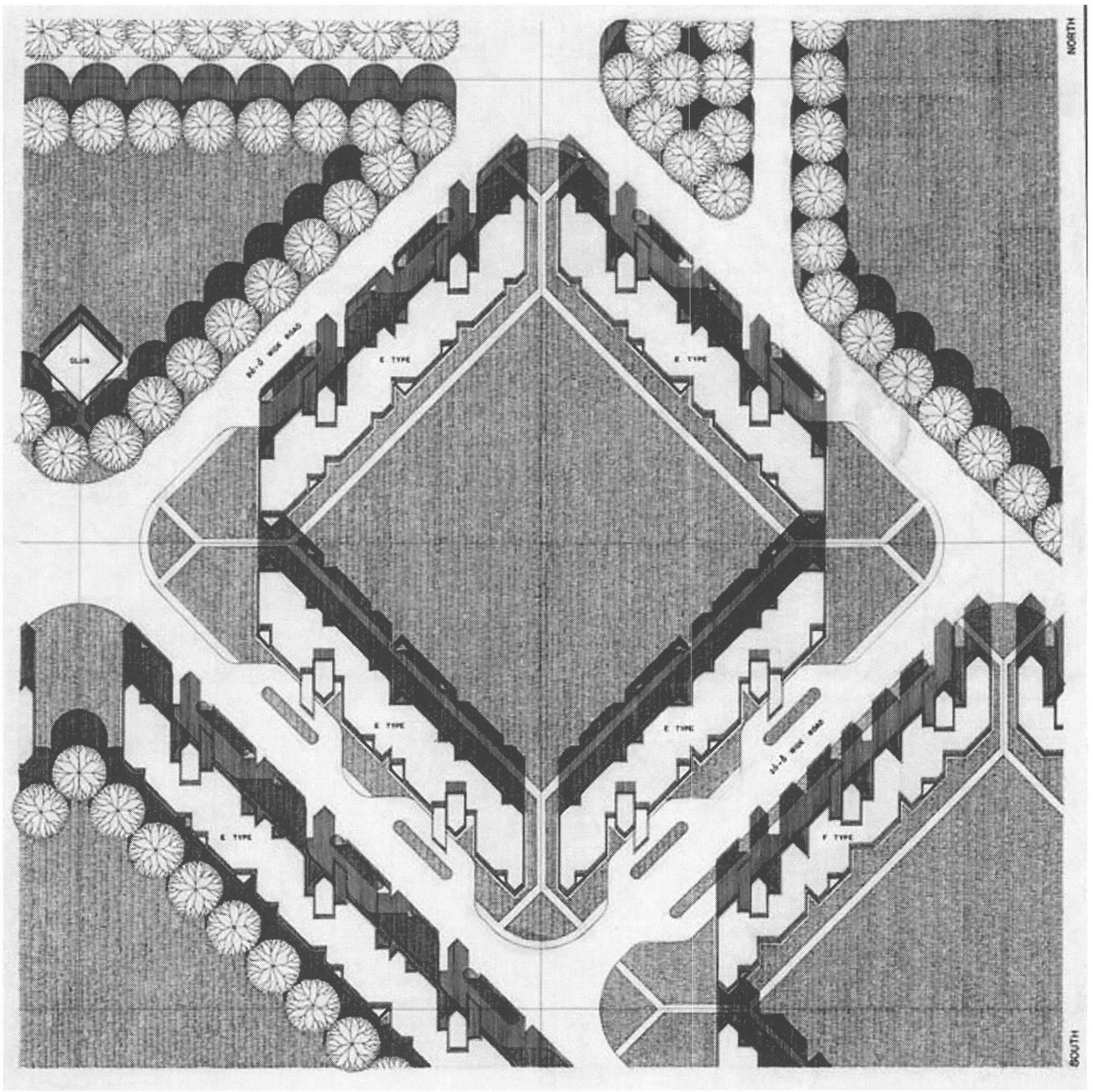
flourishes, he achieved his ambition of 'ascetical architecture.'[10] Despite the discontinuity of his professional career, Muzharul Islam continued to be involved with architectural activities as a teacher, and became a role model and an inspiration for the younger generation. His architecture firm Vastukalabid spawned passionate architectural debate in the city, often resulting in street demonstrations. Today at 83, he is still actively involved with the physical planning of Dhaka.

"His steadfast commitment to a modernist ideology stems from an optimistic vision for transforming society. For Islam, modernism means more than an architectural vocabulary; it means above all an alternative ethical and rational approach geared towards addressing the social inequities and the accompanying deprivation of much of South Asia."[11]

Many of Islam's questions still remain unanswered; "what should be the architecture for a land-water-mass delta of one of the most populous countries of the world? How can architecture be socially responsive at all in the present political and economic instability, endangered more than anything by a lack of collective vision?"[12] Throughout his career Muzharul Islam has struggled with bureaucracy, the post-independence government and the commercialism of his colleagues, but he still stands as an iconic figure in the contemporary modern architecture of the Indian subcontinent. Kahn and Muzharul Islam are the two major figures who actively worked for an architectural expression of Bengali modernity.

NASHEET RUMY *is currently working as an architect in Robert A.M. Stern Architects, LLP, in New York City. She holds a bachelor of architecture degree from Bangladesh University of Engineering and Technology and a Masters of science in architecture and urban design from the Graduate School of Architecture Planning and Preservation, Columbia University, New York. She has received the Kinne traveling fellowship from Columbia University and the Graham Foundation Grant in 2006 for research work on architect Muzharul Islam.* nrumy@yahoo.com

Fig. 8. **Muzharul Islam**, *Limestone Mining and Cement Works Housing*, Joypurhat, Bangladesh, 1953–1954



MOHAMMED ANDALIB SAADULLAH *is currently pursuing his Masters of architecture (post professional) from the University of Michigan, USA. He holds a bachelor of architecture degree from Bangladesh University of Engineering and Technology. He is a full time faculty member in the University of Asia Pacific, Dhaka, Bangladesh. He is also an associate architect of DWm4 Architects, Dhaka, Bangladesh. Besides working on numerous architectural projects in Bangladesh, he has worked with the New York based architecture firm Marble-Fairbanks Architects and Spector Group.*
andalib@umich.edu

BIBLIOGRAPHY

"Muzharul Islam Works," in *Architectural Design* 30, April 1960.

ASHRAF, KAZI KHALEED. "Muzharul Islam, Kahn and Architecture in Bangladesh," in *Mimar: Architecture in Development*, March 31, 1989.

ASHRAF, KAZI KHALEED, and JAMES BELLUARDO. *An Architecture of Independence: The Making of Modern South Asia, Charles Correa, Balkrishna Doshi, Muzharul Islam, Achyut Kanvinde.* New York: Architectural League of New York, 1998.

FRAMPTON, KENNETH, RAHUL MEHROTRA, and QINNAN ZHANG. *World Architecture 1900–2000: A Critical Mosaic 8*, Springer, 2001.

NIRJHAR, ENAMUL KARIM. *Tini*, Documentary film on architect Muzharul Islam. 46 minutes. Production: Bangladesh Architects' Institute. Screened at the Shaheed Zia Auditorium, National Museum, on August 10, 2005.

www.muzharulislam.com

NOTES

1 In 1953 he built the Arts and Crafts building in Dhaka in a modern vocabulary at a time when no other architects in the Indian subcontinent were producing any significant work. Most architects were either foreigners or else local practitioners still designing in the shadow of imperial colonial or art deco architecture.

2 Building activities were dominated by engineers, "builders" and "contractors." There were no architects per se in East or West Pakistan. Muzharul Islam was the first to be actually educated as an architect (abroad) and to practice in Bangladesh.

3 www.muzharulislam.com

4 The Swadeshi movement was part of the Indian independence movement focusing on self sufficiency and use of domestic technology.

5 A "maidan" is a large open field.

6 Jali is often used as a screen in Indian and Islamic architecture to protect privacy without obstructing views.

7 Kazi Khaleed Ashraf and James Belluardo, *An Architecture of Independence: The Making of Modern South Asia, Charles Correa, Balkrishna Doshi, Muzharul Islam, Achyut Kanvind* (New York: Architectural League of New York, 1998).

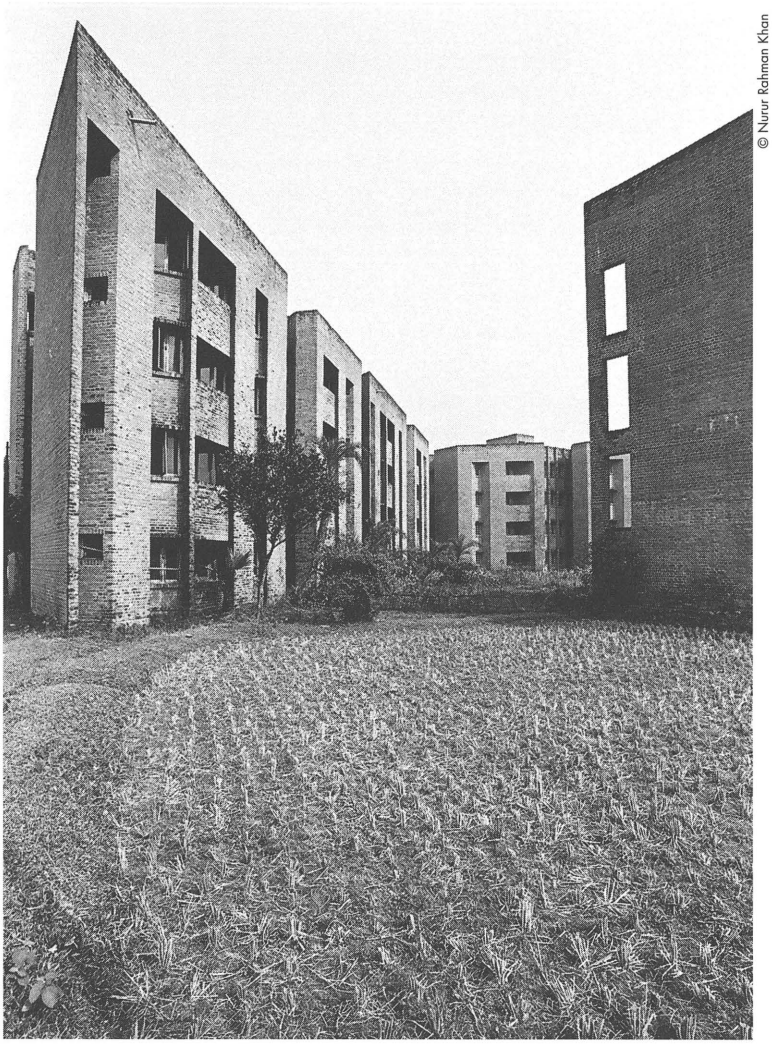
8 "These" refers to Charles Correa, Balkrishna Doshi, Muzharul Islam, Achyut Kanvinde.

9 Ashraf and Belluardo, *An Architecture of Independence.*

10 Ascetic denotes to architecture devoid of excess, exuberance filtered out and ornamentation reduced to strict necessities.

11 Ashraf and Belluardo, *An Architecture of Independence*, 58.

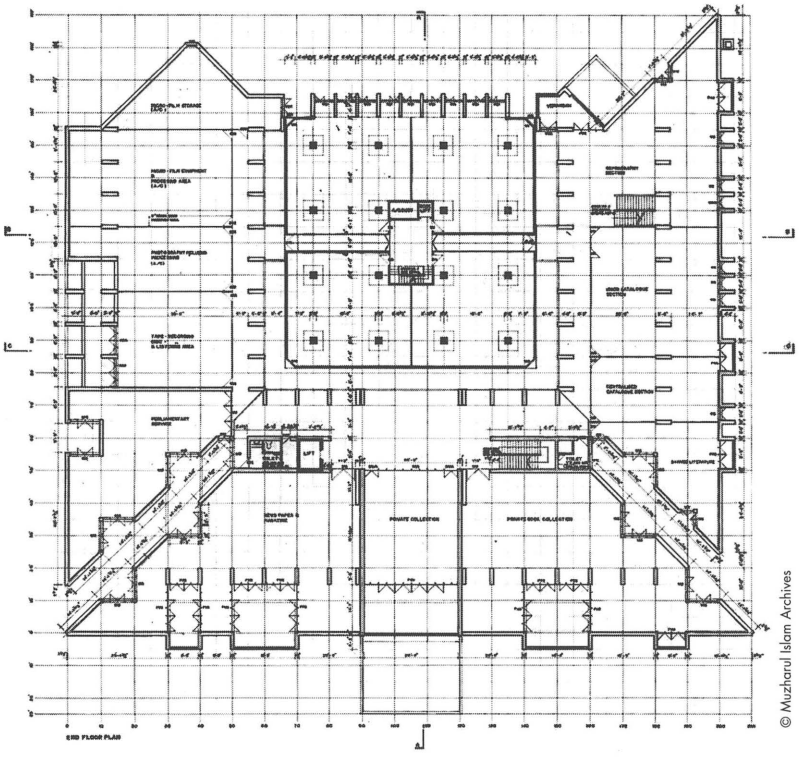
12 Kazi Khaleed Ashra, "Muzharul Islam, Kahn and Architecture in Bangladesh," in *Mimar: Architecture in Development* 31 (March 1989): 55–63.



© Nurur Rahman Khan

Fig. 9. **Muzharul Islam**, *Limestone Mining and Cement Works Housing*, Joypurhat, Bangladesh, 1953–1954

Fig. 10. **Muzharul Islam**, *National Archives and Library*, Dhaka, Bangladesh, 1978–1979



© Muzharul Islam Archives

Repressed Architecture

THE PRAVDA PUBLISHING HOUSE IN MOSCOW

RICCARDO **FORTE**

The "heroic" building of the Pravda's printing complex, *sancta sanctorum* of the communist doctrinal orthodoxy and ideological manifesto of Soviet power, was erected between 1930 and 1935 in the Muscovite district of Yamskoye Pole. Thanks to its symbolic content and programmatic commitment, it undeniably embodies an unrivaled episode in the history of modern architecture in Russia.

LA CONSTRUCTION « HÉROÏQUE » DE L'ÉTABLISSEMENT POLYGRAPHIQUE DE LA PRAVDA, ENTRE 1930 ET 1935 À MOSCOU, A CONSTITUÉ UN ÉPISODE INÉGALÉ DANS L'HISTOIRE DE L'ARCHITECTURE MODERNE EN RUSSIE. CE BÂTIMENT AUX DIMENSIONS COLOSSALES, ICÔNE APOLOGIQUE D'UN NOUVEAU MODÈLE DE SOCIÉTÉ QUI AVANÇAIT VERS L'« ÉDIFICATION RADIEUSE » DU SOCIALISME, RECÈLE, DANS LA POÉTIQUE DE SES LIGNES HARDIES, INSPIRÉES DE LA CIVILISATION MACHINISTE, LE SENS LE PLUS PROFOND DE L'IDÉOLOGIE DU PROGRÈS ET DE L'ESTHÉTIQUE – « RELIGION LAÏQUE DE L'UTOPIE » – SUR LAQUELLE ONT ÉTÉ FONDÉES LES INSTANCES RÉFORMATRICES DU MOUVEMENT MODERNE. L'INCENDIE QUI, EN FÉVRIER 2006, A SÉRIEUSEMENT ENDOMMAGÉ L'ÉDIFICE REPLACE D'URGENCE AU CENTRE DU DÉBAT INTERNATIONAL LA QUESTION DE L'HÉRITAGE PATRIMONIAL DU MODERNE ET DE SON PROCESSUS DE REDÉFINITION IDENTITAIRE, DANS LE CADRE PLUS GÉNÉRAL DU « DÉFI DU CHANGEMENT » QU'UNE POLITIQUE MODERNE DE LA PRÉSERVATION, INTÉGRÉE AUX SYSTÈMES DE SIGNIFICATION ET AUX MÉCANISMES DE TRANSFORMATION DE LA SOCIÉTÉ GLOBALISÉE, EST APPELÉE À AFFRONTER.

THIS PRODIGIOUS BUILDING of colossal dimension, eulogistic icon of a new model of society which, forged upon the ideals of the Revolution, advancing towards the "glorious edification" of socialism and containing in its poetics of bold lines inspired by the vision of a *civilisation machiniste*, provided a most profound sense of that ideology of progress and aesthetics—secular "religion of Utopia"—upon which the reformist expectations of the modern movement were founded.

The fire which in a sort of historic nemesis severely damaged the building on the Ulitsa Pravdy in February 2006 brought with pressing urgency the question of modern heritage and the process of identity redefinition within that "challenge of change" to the forefront of international debate—a debate which modern politics of conservation, integrated in the systems of meaning and in the mechanisms of transformation of globalized society, are destined to face.

A MANIFESTO OF UTOPIA: THE AESTHETIC SEARCH FOR THE "SUPREME BUILDING"

In 1929 the Central Committee of the PCUS (Communist Party of the Soviet Union), in order to find a suitable solution for the growing production needs of the Pravda, the Bolshevik Party's newspaper founded by V.I. Lenin in 1912, announced a national competition for a large-scale publishing house to serve as new headquarters for the newspaper, the regime's official press organ. The plan for the editorial complex of the principal Soviet newspaper belonged in every respect to the vast modernization program which the Russian government embarked on in the mid-1920s. The period's extraordinary intellectual effervescence and unprecedented creative fervor were such that the NEP (New Economic Policy) contributed in a decisive measure to the feverish construction activity in the public sector. Such activity was embodied by the realization of great infrastructures, services and industries, as well as in the creation of new organizational typologies, such as the "social capacitors" (public housing, industrial

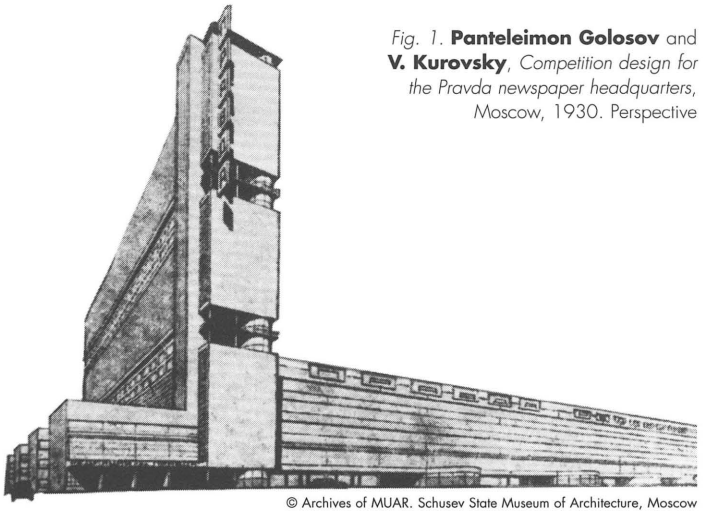


Fig. 1. **Panteleimon Golosov** and **V. Kurovsky**, *Competition design for the Pravda newspaper headquarters*, Moscow, 1930. Perspective

establishments, workers' clubs), catalyzing centers of the new socialist culture, that are constitute the regime's most significant experimental results.

The ambitious project launched by the Soviet leadership, whose intention was to emphasize symbolically their own hegemonic control of Russian society, simultaneously developing the device propaganda for the official party line from one boundary of the Union to the other, constituted for the avant-garde architects a once-in-a-lifetime opportunity and a formidable experimentation field for the new doctrinal directions and composition models that were formulated in those years. The competition's prescriptions laid down that the functional units of administrative offices, newspaper offices and typographic works were to be integrated in a single large complex. The chosen site—today the area comprised between the Belorussky and Savyolovsky subway stations—was located in the Yamskoye Pole district, a strategic localization right in the city center, which at the time was still barely constructed.

The competition's winner, contending with figures such as El Lissitzky and Alexey Shchusev, was the architect Pantelejmon Golosov,[1] a leading representative of the constructivist movement, coordinator of a team of architects comprising V. Kurovsky, N. Borov, G. Zamsky, I. Jang and A. Damsky. The team developed a futuristic architectural conception, in which the cold geometry of the volumes assumed almost cubist symbolic connotations. The printing complex *(fig. 1)* consists of the juxtaposition of two separate edifices; the main multistory building, destined to host the publishing house with the administration and newspaper offices, is composed of three large superimposed parallelepiped blocks, spaced out lengthwise by large strip windows; laterally, placed in the rear position, a low building annex contains typographic works.

IN THE MONTHS following inception Golosov made substantial changes to the plan which, though essentially maintaining the original plan and interior lay out, completely redesigned the architectonic and formal solution. In the last variation, the main building's futuristic lines were eliminated to the benefit of a more balanced composition proportion-wise,[2] where the avant-garde's radical purism was filtered by a "classical" version of modernism, a combination of symmetry and asymmetry of volumes and surfaces which unequivocally converge

Fig. 2. **Panteleimon Golosov**, *The Pravda Publishing House*, front view of the editorial building, 24 Pravda Street, Moscow, 1935–1936, as built

Fig. 3. **Panteleimon Golosov**, *The Pravda Publishing House*, side view of the print factory, Moscow, after 1935, as built

towards the canons of Corbusean language.[3] The editorial building *(fig. 2)*, consisting of an eight-story block to which, on the rear façade, three perpendicular structures were connected, had horizontal strips of windows running along the entire façade interrupted only by a large central full length stained glass window. The rhythmic succession of "solid" and "empty" (the elliptical outline of the entrance *avant-corps*, the concrete projections of balcony railings, the glass walls at the corner stop ends and the top floor's recesses) impressed a dynamism of composition and an extraordinary plastic tension upon this colossal edifice, which inspired the unconditional admiration of the same Le Corbusier—a real urban landmark conceived to be seen from a great distance in its totality in a single perspective view *(fig. 4)*.

Fig. 4. The Pravda printing complex, general view, photographed around 1936

© Selim Omarovich Khan-Magomedov, *Pioneers of Soviet Architecture* (London: Thames and Hudson, 1987), 429

THE FURNITURE and lighting fixtures, among the most modern at the time architecturally *(fig. 6)*, were specially laid out according to the principles of integrated design drawing upon the Bauhaus doctrine.[4] In line with the most advanced organizational and functional criteria concerning the separation of flows, inside facilities and dimensional and technical standards,[5] the Pravda complex (Sytin Dom)—at the time of its construction Europe's largest printing establishment *(fig. 3)*—bears witness, with its suggestive and cyclopean dimensions, to the epic sense of a project which, concerning constructive ambition and logistic organization,[6] does not find its equal in any contemporary construction.

Despite initial expectations, the building site's management was a long and difficult process. The work began in the final months of 1930, was protracted to 1935, while the finishing jobs were completed only two years later.[7] Among the factors explaining this delay, the altered political climate of those years was no doubt a crucial factor: in April 1932, following the dissolution of all of the avant-garde associations and, as a direct consequence of the *ukase* issued by Stalin, as expressed in a nutshell by Anatolj Lunacharsky's (the Education Commissioner of the People) with the populist slogan "columns to the people!," the Soviet government enforced a "call to order" reverting to a classical Empire style which inaugurated the historical phase of socialist realism. It is the tangible expression of the cultural regression process which, under the grip of the repressive Stalinist system, officially pronounced the end of constructivism and of the modern movement's "glorious decade" in Russia.[8]

THE PRESERVATION OF MODERN HERITAGE: THE CHALLENGE OF CHANGE

The Pravda Complex designed by Golosov, an exemplary legacy of the industrial architectural heritage of the

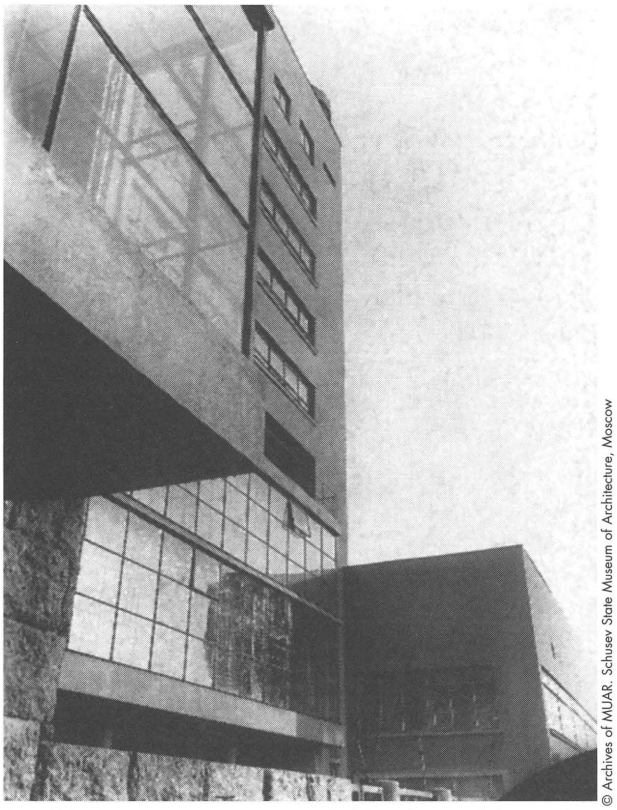


Fig. 5. The Pravda editorial building, detail of the side stained-glass window. On the right, the building annex of the printing plant, around 1936

twentieth century, was for more than half a century crucial to Soviet propaganda and the center from which all publications produced by the communist party's central committee were released.

THE SOVIET UNION'S collapse in 1991 unavoidably marked the beginning of a decline of the newspaper establishment's activities. A serious financial crisis struck the entire editorial sector in Russia, forcing many historical publications to close down, and in 1992 the Soviet era's most authoritative newspaper started changing hands to various private entrepreneurs. Due to financial difficulties the newspaper was driven to heavily scale down its print run, having to suspend publication many times and seeing its international prestige significantly decline.

The original newspaper's name of Pravda.

The government, the complex's owner, was forced at first to rent out the editorial offices,

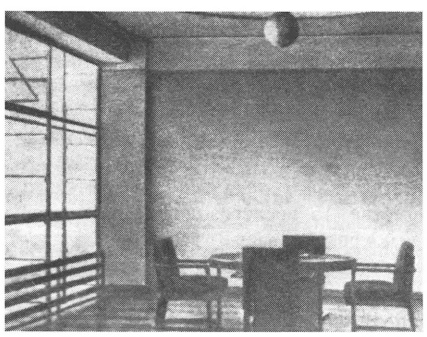


Fig. 6. The editorial offices of Pravda newspaper, view of interior, around 1935

and subsequently to sell almost all of its real-estate assets for less than their real value.[9]

During the last decades, the original functions of the printing complex have persisted, which in substance has preserved its spatial and typological integrity, as well as the architectural characteristics of the building *(figs. 8 & 9)*. Nevertheless, the serious structural damage provoked by a vast fire that occurred on February 13, 2006 inside the publishing house *(fig. 7)*,[10] led to uncertain scenarios regarding the imminent future of this "strongpoint of Utopia," outlining an alarmingly critical global picture. Although in fact the Pravda complex was listed on the national registry of buildings of "eminent architectonic interest" by the Soviet government in the late 1980s, which granted it the status of cultural heritage at the same time as the most celebrated icons of avant-garde Russian architecture—most of which are today abandoned and in a state of generalized deterioration—, this did not in reality provide the beginning of a serious and rigorous rehabilitation policy.

This derives essentially from the fact that the acknowledgement of modern architecture's historical legacy, in Russia as in the rest of Europe, is a relatively recent fact, which still requires the decisive formulation of a disciplinary and methodological theory. In this specific case both the ruling political class and the public opinion's lack of a shared sense of these buildings' patrimonial value is a circumstance favorable to the process of indiscriminate destruction, as well as the inadequacy of regulations in the current body of laws. As the co-founder of MAPS (Moscow Architecture Preservation Society) Clementine Cecil recently mentioned, in an essay on the ex-Soviet capital's urban condition, "short of a general Town Plan, selected demolition, encouraged by the economic power, continues to play a fundamental role," whereas the pursuit of the greatest economic profit is inextricably linked, in a process of psychoanalytical repression, "to the politics of systematic deletion of the architectural memory of real socialism."[11]

THE QUESTION OF modern heritage was recently at the center of the international conference, "Heritage at Risk. Preservation of 20th Century Architecture and World Heritage," held in Moscow from April 17 to April 20, 2006. This event, organized under the patronage of the Moscow government with the support of the international scientific community and of the most important organizations involved in the preservation of architectural heritage (Icomos International, Docomomo International, World Monuments Fund, Russia's Unesco Commission, the Russian Academy for Architecture and Building Science, the Moscow Chamber of Architects, the Moscow Committee on Architecture and Town-Planning, the Moscow Committee for the Preservation of Cultural Heritage, Schusev State Museum of Architecture), opened a debate on the current conditions of the legacy of

the Russian avant-garde architecture and on its interrelations with the international context.[12]

THE GUIDELINES that emerged from the scientific workshops contributed to shaping the future politics of the preservation of modern heritage favoring a methodological approach, which, freed from the sterile dogmatism of the doctrinal exegesis, should be able to promote more flexible strategies of intervention, according to the urban dynamics and the market rules of contemporary society, in line with that "cultural global challenge" which advanced preservation politics can no longer disregard.

RICCARDO FORTE, *architect, holds a Master-DEA in History of Modern and Contemporary Architecture at the Université de Paris I Panthéon-Sorbonne as well as a Ph.D from the same university. He has recently published for* Arkos, *the Italian restoration review, two essays devoted to the Narkomfin Communal-Housing Complex in Moscow by Moisej Ginzburg & Ignaty Milinis, and to Konstantin Melnikov's House-studio in Moscow. He is a member of Docomomo International.*
r.forte@email.it

BIBLIOGRAPHY

Casabella Continuità, special issue devoted to architecture of U.S.S.R., n. 262, April 1962.
COOKE, CATHERINE, ed. *Russian Avant-Garde and Architecture*. London: Academy Editions, 1983.
DE FEO, VITTORIO. *URSS. Architettura 1917–1936*. Rome: Editori Riuniti, 1963.
IKONNIKOV, ANDREI VLADIMIROVICH. *Russian Architecture of the Soviet Period*. Moscow, Raduga, 1988.
KHAN-MAGOMEDOV, SELIM OMAROVICH. *Pioneers of Soviet Architecture*. London: Thames and Hudson, 1987.
KOPP, ANATOLE. *Ville et Révolution. Architecture et Urbanisme Soviétiques des Années Vingt*. Paris: Anthropos, 1967.
SHVIDKOVSKY, OLEG ALEKSANDROVICH, ed. *Building in the USSR, 1917–1932*. London: Studio Vista, 1971.

NOTES

1 Pantelejmon Alexandrovich Golosov (Moscow, 1882–1945), older brother of Ilija Golosov, obtained his degree in 1911 from the Institute of Painting, Sculpture and Architecture of Moscow. His professional career was devoted mostly to theoretical research and to teaching, which he carried out from 1918 at the Svomas. In 1924–1925 he joined the constructivist movement and during those years was a docent at the VKhUTEMAS and at the Institute of Architecture of Moscow. Member of the OSA, his professional beginnings date back to 1919, with his participation in the drafting of the town-planning scheme of the city of Moscow, under the direction of Alexey Shchusev and Ivan Zholtovsky. In 1922 he also participated with his brother in the national competition for the construction of model workers' houses in Moscow. In 1923 he realized a series of pavilions for the pan Russian agriculture and craftsmanship exhibition fair in the Soviet capital; in the same year he obtained the fifth prize in the competition for the Palace of Labor in Moscow. In 1924 he designed, together with his brother, a plan for the House of Soviets in Brjansk. In the following year he presented, with Iliya Golosov, Konstantin Melnikov and the Vesnin brothers, a selection of projects for workers' residences at the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. In 1927 he participated in the competition for the realization of a film factory in Moscow with an innovative project which anticipated, concerning the general composition lines, the Pravda's publishing complex. In 1928 he took part in the competitions for the construction of the Lenin Library in Moscow and of the Post Office Building in Kharkov.

Fig. 7. The Pravda Publishing House, front of the editorial building on the Pravda Street just after the putting out of fire. On the top floor, the middle share or the roof frame is collapsed. Photographed on February 2006

photo Pavel Shulgin (May 2007) © Russian Research Institute for Cultural and Natural Heritage, Moscow

Fig. 8. The Pravda Publishing House, general view of the editorial offices under present conditions

2 Cf. Catherine Cooke, "Moscow Map Guide 1900–1930," in "Russian Avant-garde. Art and Architecture," *Architectural Design* a. XVI, vol. 53, n. 5/6 (1983): 83.
3 On the influence of Le Corbusier's architectural doctrine on the theoretical and constructive developments of the constructivist avant-garde from the end of the 1920s to the first half of the 1930s in the Soviet Union, see: M. Il'in, "Le Corbusianisme en U.R.S.S.," *L'Architecture d'Aujourd'hui* a. II, n. 6 (August–September 1931): 58–61.
4 Cf. V.V. Kirillov, *Put' poiska i eksperimenta (iz istorii sovetskoi arhitektury 20-h - nachala 30-h godov)*, [The Road of Research and Experiment (in the History of Soviet Architecture of the 1920s–early 1930s)] (Moscow: Edition of the Moscow State University, 1974), 195.
5 Among the innovative technical solutions therein adopted was the pneumatic mail system that connected the various departments of the main building (administrative and editorial offices) with the printing works. The Pravda's printing works were in addition endowed with an independent electrical system and autonomous water supply. The advent of the Cold War made necessary the construction of atomic bomb shelters, as well as a network of underground passages with the purpose of guarantee the systems' continuity even in emergency situations (cf. Valeria Korchagina, "Moscow Times Bids Farewell to Printing House," *The Moscow Times* (December 23, 2000): 4).
6 The printing facilities were realized following the most avant-garde technical procedures. A formidable organizational machine was put together to ensure the pre-established printing rhythm and the capillary system of distribution of the newspaper. Starting from March 5, 1934, printing date of the *Pravda*'s first issue in the new location, the plates with ready-to-print fresh issues of the newspaper were delivered daily via air from the central location to the regional presses in the main cities of the Soviet Union. Similarly, the newspaper ink and paper supplies were delivered to the daily's Muscovite location by means of an appropriate railway line which led directly to the typographic establishments. At the height of its production capacity, between the 1970s and 1980s, the printing complex employed a total of 12,000 people, 9,000 of whom worked at the typographic works. In 1974, alongside the main newspaper, the Pravda's publishing house was putting out seven national newspapers (among which the newspapers *Sovietskaya Rossiya*, *Selskaya Zhizn* and *Komsomolskaya Pravda*, the official organ of the Komsomol, the party's youth organization) and 32 magazines, for a total print run which reached the astonishing number of approximately 90 million copies (ibidem).
7 In 1937, at the same time as the Pravda complex was completed, architect Moisej J. Ginzburg finished the Vacation Home and Retirement Home S. Ordozonichidze in Kislovodsk. These buildings were the last two important accomplishments of a contemporary nature built in the USSR in the postwar period.
8 Sixteen years later, in an article entitled "Naklonnye Voprosy Sovetskoj Arkhitektury" (Pending Questions of Soviet Architecture), published in the *Pravda* on September 25, 1948, an anonymous journalist defines the headquarters of his own newspaper as a "squalid and soulless barrack, constructed according to the bad and perverted artistic taste of modern architecture." (See also: Peter Blake, "The Soviet Architecture Purge", *Architectural Record* a. LIX (September 1949): 127–129).
9 At the end of the 1990s, 90% of the real-estate surface area of the Pressa (the current name of the Pravda's printing complex), up to then the Russian government's property, was purchased by the LUKoil-Reserve-Invest, a brokerage company affiliated with LUKoil, Russia's top oil major company. Thus the typographic workshops were purchased by the multinational firm, while the building with the editorial offices, which had remained under federal control, were rented to a private company up to 1993. To the list of newspapers of the Soviet era which survived bankruptcy were consecutively added newer titles, such as *Vek*, *Rabochaya Tribuna*, *Parlamentskaya Gazeta*, *Rossiiskaya Gazeta*, the magazine *Ogonyok* and the English language newspaper *The Moscow Times*, representing total of more than fifteen publications today.
10 At about 10:30 on the morning of Monday February 13, 2006, a fire broke out on the sixth floor of the publishing house where the editing offices of the Russian tabloid *Komsomolskaya Pravda* were located, then rapidly spread to the upper floors. The disastrous accident, set off by a short circuit originating inside the newspaper's graphics department, caused one victim and damage to the building's internal structure. The fire also completely destroyed the newspaper's offices and historic archives, which dated back to 1925, the pressroom and the cafeteria rooms (located on the sixth floor), while the heat released from the flames provoked the roof's partial collapse *(fig. 7)* (cf. "Fire destroys major publishing house in Moscow," in *Pravda*, February 13, 2006).
11 Clementine Cecil, "Distruggere per dimenticare" [Destroy to forget], *Il Giornale dell'Architettura* a. V, n. 40 (May 2006): 6.
12 In April of 2006, among the number of initiatives linked to the international scientific project *Preservation of 20th Century Architecture and World Heritage*, the photographic exhibition "Repressed Architecture" was staged at the Schusev State Museum of Architecture in Moscow. In this exhibition, subdivided into typological categories (residential buildings, schools, industrial establishments, workers' clubs, garages), a selection of 48 modern edifices built in Moscow between the second half of the 1920s and the beginning of the 1930s was presented that are at the greatest risk of demolition. The Pravda building was added to the list alongside other acknowledged masterpieces of international modernism, such as the Narkomfin communal housing by Moisej Ginzburg, the house-studio by Konstantin Mel'nikov, the Zuyev workers' club by Ilija Golosov, the Planetarium by Mihajl O. Barsch and the Likhacev Palace of Culture by the Vesnin brothers.

Fig. 9. Front view of the editorial building at present. On the close-up, a detail of the elliptical outline of the entrance *avant-corps*

photo Pavel Shulgin (May 2007) © Russian Research Institute for Cultural and Natural Heritage, Moscow

Croatian Modern Architecture

AND ITS TIES WITH FRANCE

DARJA **RADOVIC MAHECIC**

From the nineteenth century onwards, Croatian architecture was systematically presented at Parisian world exhibitions, mainly in the Pavilion of the Austro-Hungarian monarchy. Subsequently to the monarchy's breakdown in 1918, two new Slavic countries emerged in Central Europe: Czechoslovakia and Yugoslavia. In both of these countries, a new expression of modern architecture was recognized as the language of the new era and social order.

DESPITE THE FACT that it belonged to the so-called "peripheral art," modern architecture in Croatia adopted an international rhetoric to which it offered local answers. It was during this period that Croatian architecture was able to get hold of its identity and reach its climax. Raised buildings and presented concepts established a relationship with the dominant theory postulates and paradigms, and corroborated concurrent experiences in the architecture of an expanding middle-European and Mediterranean cultural circle.

THIS IS ALSO THE PERIOD when Croatia instituted its first Advanced Technical School, in 1919, and later, in 1926, the newly formed Architecture Department at the Fine Arts Academy in Zagreb. Its numerous artists and architects brought back from their studies in Vienna, Budapest, Prague, Dresden, Paris, etc., modern knowledge and influences. It should be noted that all the stylistic changes in Zagreb—from historicism via Secession and expressionism to art deco and functionalism—were connected by a common thread of rationality: an inclination toward the classical and calm, stereometric and geometrical forms. This would be the common denominator that encompassed and connected varied spatial and chronological inheritances in the Yugoslav Pavilion in 1925, when the seven-year old state (then still Kingdom of Serbs, Croats, and Slovenes) participated in the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, and where the entire Pavilion was primarily Croatian (250 of 310 exhibits at the National Pavilion and 212 of 345 exhibits in the Grand Palais). Also, the design of the Yugoslav Pavilion was entrusted to the Zagreb architect Stjepan Hribar. An urbanist who had studied in Dresden, Hribar was not an obvious modernist, yet he possessed all the qualities of Central European restraint and elegance.[1]

FR

SUITE À LA CHUTE DE LA MONARCHIE AUSTRO-HONGROISE EN 1918, LA CROATIE ÉMERGE EN TANT QUE RÉGION AU SEIN DU NOUVEL ÉTAT YOUGOSLAVE ET MANIFESTE UNE RÉELLE VOLONTÉ DE PRENDRE PART AUX DÉBATS GÉNÉRÉS PAR L'ARCHITECTURE MODERNE. EN PARTICIPANT À DES CONCOURS INTERNATIONAUX ET EN PUBLIANT DANS LA REVUE FRANÇAISE INFLUENTE QUE REPRÉSENTE ALORS *L'ARCHITECTURE D'AUJOURD'HUI*, LES JEUNES ARCHITECTES YOUGOSLAVES, ET PARTICULIÈREMENT CROATES, SUSCITENT L'INTÉRÊT DE LA COMMUNAUTÉ ARCHITECTURALE PARISIENNE, ET CELUI DE LE CORBUSIER. SI DE NOMBREUX ARCHITECTES TRAVAILLENT ALORS DANS SON ATELIER SELON SES PRINCIPES, ILS CONSERVENT TOUTEFOIS INDÉPENDANCE ET CRÉATIVITÉ DANS LEUR PRATIQUE PROPRE.

DURING THIS PERIOD, the national metropolis became the cultural focus of—and a breeding ground for—architects who successfully worked across Croatia, taking first prizes in Yugoslav and international architecture competitions (e.g. the Kharkov theater, 1931, architect Zdenko Strizic). Split became the second fine arts center in Croatia and its development paralleled that of architects coming from continental regions and

This article evolved from a lecture given at the Institut National d'Histoire de l'Art (INHA) in Paris on December 6, 2005.

those coming from the Dalmatian coast, who found it harder to assert the principles of the new functional architecture due to strong building traditions (presence of stone building dating from ancient times). The divided city of Rijeka is a specific case, as it was partly developed under Italian rule, that is, within the scope of Italian rationalism (as was Zadar, the Peninsula of Istria, and some islands). The eastern part of the city of Rijeka, Sushak, rapidly grew as an independent Croatian city and port, competing with Rijeka in building the tallest high-rise. In many important ways, modern architecture reached the distant islands—even the protected heart of Dubrovnik—during this era (mostly by continuing the tradition and culture of staying in the country). Thus, the most common vista in Dubrovnik is that of three characteristic arches in the walls on the port side, built during the 1930s as part of the conversion of the old city arsenal into a café.

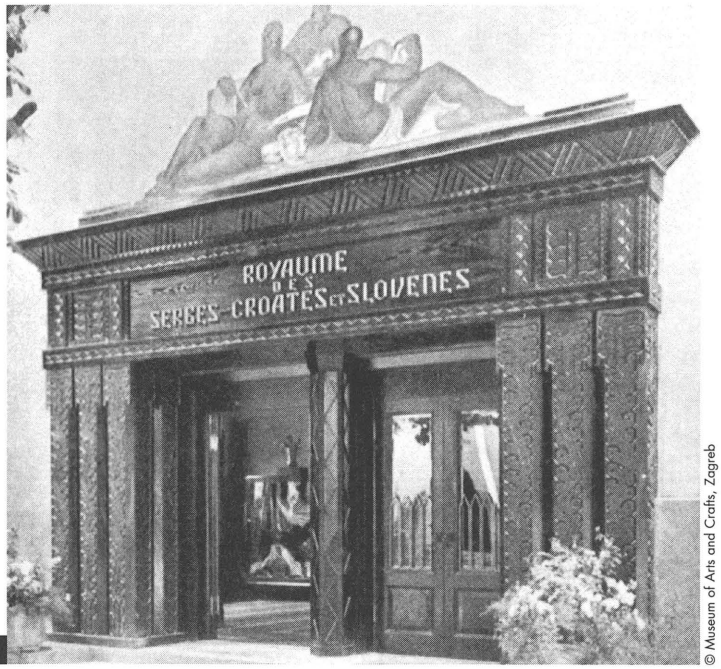


Fig. 1. **Stjepan Hribar**, exterior and interior of main entrance of the *Yugoslav Pavilion* at the l'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925

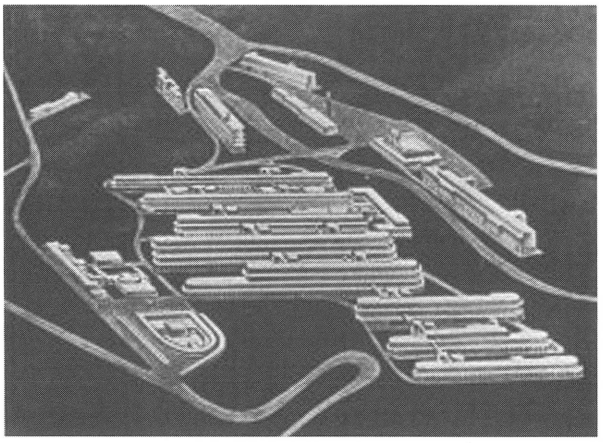
HOWEVER, the fact that today this early commitment to modernism of "the Zagreb architectonic school" is hardly recognized in the European context is due to the fact that beyond the Croatian borders, Croatian architecture was then presented as Yugoslavian architecture. Some references to Croatian modern architects can be found in French professional periodicals of the time, but scattered as they are, they do not merge to form a collective whole. Nevertheless, one ought to mention their appearance at the world exhibitions in Paris, at CIAM, in Le Corbusier's atelier, and in internationally prominent articles published in the French magazine *L'Architecture d'Aujourd'hui*, started in 1930. These texts specifically addressed Croatian architecture in the interwar period.

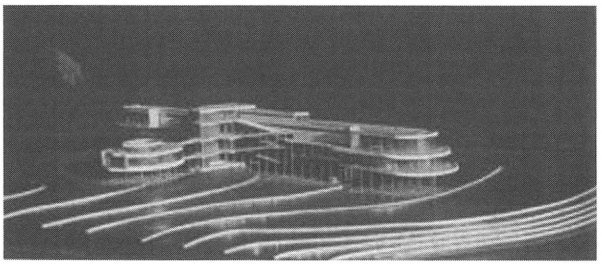
ATELIER LE CORBUSIER

Unlike the reviews that broadcasted discordant images of architectural scenes divided between modernist and national approaches, the publishing strategy of *L'Architecture d'Aujourd'hui* followed that of radical architecture across Europe. For such a 'modern' review internationality was imperative, although its centrism was never concealed or questioned.[2]

THE NEW UNDERSTANDING of architecture was patent in daring projects, that is, primarily competition works that were most often of international character. Three Zagreb-based international competitions from 1930 (for the Regulation Town Plan, the Endowment and Clinical Hospital, and the Jewish Hospital) can be considered on par with similar competitions held across Europe at the time.[3] The town-planning projects for Zagreb, by a number of Croatian architects who had worked in Paris in the early 1930s, introduced, under the best possible light in France, the quality, imagination and boldness of those "jeunes architectes" promoting their work in *L'Architecture d'Aujourd'hui* and in the *Cahiers d'Art* under Le Corbusier's patronage. During those years, twelve architects from Yugoslavia passed through Le Corbusier's atelier, and among those coming from Croatia, three deserve individual recognition.[4]

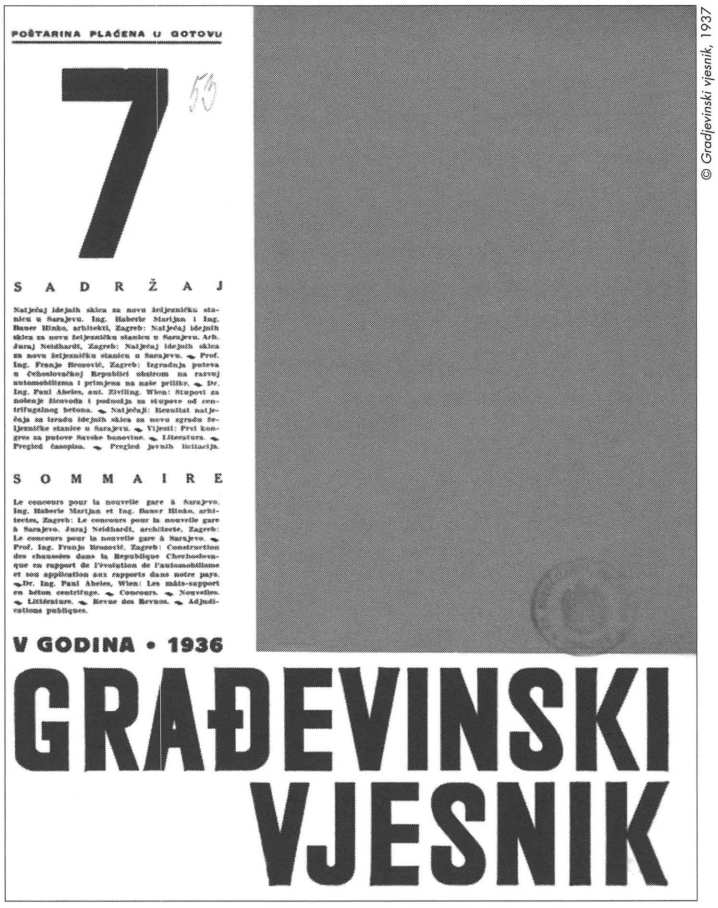
Fig. 2. **Ernest Weissmann**, competition project for the *Endowment and Clinical Hospital* in Zagreb, 1930





© One Ought to Know: The progress of building, the problems of contemporary architecture, 1932

Fig. 3. *Gradjevinski Vjesnik,* cover page



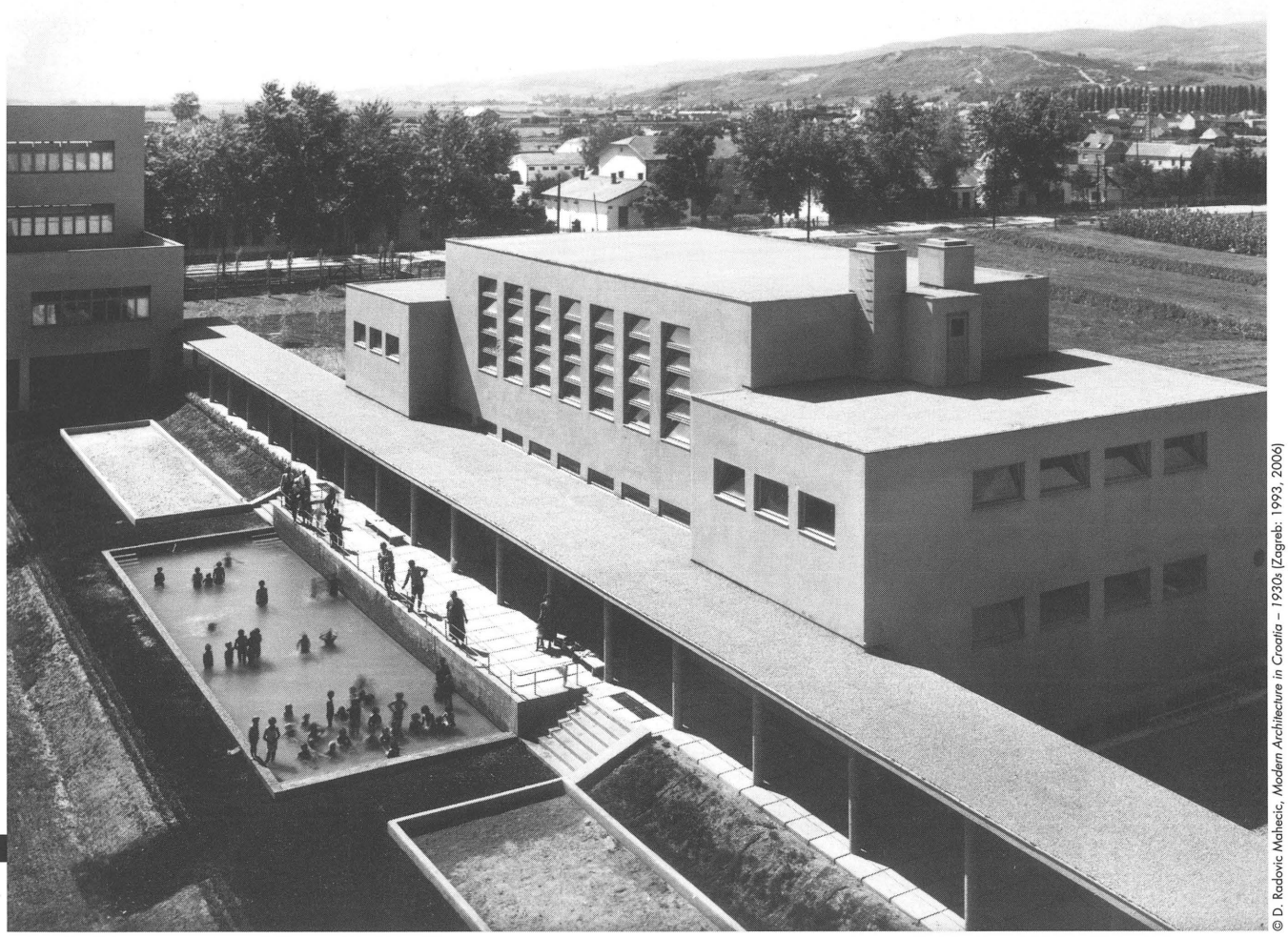
© *Gradjevinski vjesnik*, 1937

ZVONIMIR KAVURIC (Zagreb 1901–1944) was, in 1927, the first to come to Le Corbusier, after graduating from the Czech High Technical School in Prague and after having participated in a competition project for the League of Nations, in Geneva.[5] Since Le Corbusier did not pay his young co-workers, Kavuric could not stay with him for long and took a job in the "Schwartz-Hautmont Bureau" as a project designer and structural engineer. Following his return to Zagreb in 1932, Kavuric worked in the Municipal Construction Office. After Kavuric left, Ernest Weissmann and Juraj Neidhardt followed in his footsteps at Le Corbusier's atelier. All three later worked together at solving the problems of Zagreb's urban development, internationalizing their issues by taking part in exhibitions and congresses, as well as publishing their works in professional periodicals. Together with Vlado Antolic (later active in the CIAM-Ost), Mijo Hecimovic, Ernest Weissmann, Josip Picman, Josip Seissel, and Bogdan Teodorovic, Kavuric was a member of the "Groupe de travail de Zagreb," established in 1932.[6] The Zagreb equivalent for the Barcelona group, GATEPAC, progressed within the CIAM thanks to their urban projects for the "Functional City" of Zagreb and realized the first modern university complex in Zagreb—the Agricultural and Forestry Faculty, between 1932 and 1940 (Picman - Seissel).

STAYING WITH Le Corbusier was the most beneficial for the Zagreb graduate Ernest Weissmann (Pozega, 1903 – Harlem, USA, 1985), who worked for him at intervals between 1929 and 1937, and kept in touch with him even after World War II. Weissmann was internationally recognized after winning the first prize (shared with teams from Hamburg and Prague) for his project selected among 81 works (including one by Alvar Aalto) entered in the international competition for the Endowment and Clinical Hospital in Zagreb, in 1930. His outstanding design for a pavilion compound for the Zagreb hospital was published by Alberto Sartoris that same year.[7] However, the construction was entrusted to a third party, as was the case with many other architectural competitions in Croatia during the interwar period, and the project was never realized. Weissmann became the Yugoslavian delegate to the CIAM thanks to Le Corbusier, who knew his "working abilities" and, thus, used his influence on Weissmann's behalf.[8] The competition for the hospital in Zagreb was later discussed in Barcelona in 1932 and the general secretary of the CIAM informed the Zagreb Mayor of the dissatisfaction caused by the irregularities in the competition's implementation.[9]
In Paris Weissmann exhibited his designs for the children's sanatorium in the Kraljevican seaside, for the sanatorium at Avala, and also for the Journalists' Club in Belgrade, the latter of which was eventually built and concerning which it was said that it expressed the Soviet mode of architecture.[10] During his short stay in Zagreb in 1936, Weissmann realized two extraordinary villas. One, Villa Kraus, is an interpretation of two capital modern space concepts: Adolf Loos's *Raumplan* and Le Corbusier's *plan libre*. The other, Villa Podvinec, is exceptional owing to the installation of a number of built-in contemporary appliances.[11] After World War II, Weissmann worked at the United Nations in New York, all the while continuing to work and communicate with Le Corbusier.

JURAJ NEIDHARDT (Zagreb, 1901 – Sarajevo, Bosnia, 1979) received the best reviews for his urban expansion projects of Zagreb and its new city quarters, and in particular for the Zagreb airport project, all of which were displayed at the exhibition Jeunes Architectes in Paris in 1935.[12] Following his studies with professor Peter Behrens in Vienna, Neidhardt completed the large complex for the Preparatory High School in Zagreb, between 1926 and 1929—this is the most significant example of expressionism in Croatian architecture. Persuaded by Dusan Grabrijan, Neidhardt went from Paris to Sarajevo and continued his work in Bosnia. During his independent exhibition in Zagreb in 1937, the expert press wrote: "Neidhardt is a Le Corbusier disciple by his ideas and yet not a slave to his forms, but an independent and powerful creator and explorer."[13]

Fig. 4. **Ivan Zemljak**, *School Tresnjevka*, Zagreb, 1930–1931

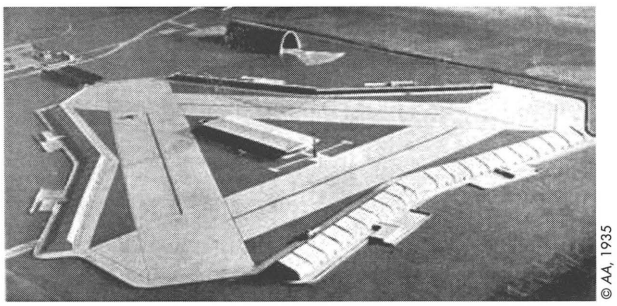


© D. Radovic Mahecic, *Modern Architecture in Croatia – 1930s* (Zagreb: 1993, 2006)

CROATIAN ARCHITECTURE AND ARCHITECTS IN *L'ARCHITECTURE D'AUJOURD'HUI*, 1930–1939

Magazines published worldwide that documented Croatian architecture that transcending local characteristics competed in Yugoslavia with *Gradjevinski vjesnik* (the Construction Herald), published in Zagreb, and *Arhitektura*, published in Ljubljana. *L'Architecture d'Aujourd'hui* had commended the appearance of these magazines in 1932, attesting to the crucial fact that professional journals were, "remarkably presented, but to us poor ignorant people, not versed in Slavic languages, it is completely incomprehensible! Why did our colleagues not add captions in French or English, at the least." Fortunately, modern architecture was already chiefly promoted visually, by means of photographs.[14]

IVAN ZEMLJAK (Zagreb, 1893–1963) was the only Croatian architect who had, during the early 1930s, acquainted the French public with his works. He was employed in the Municipal Construction Office in Zagreb. In 1931, he designed and built on Zagreb's periphery a number of first-rate school buildings, the only ones in the state to be presented in *L'Architecture d'Aujourd'hui*'s special issue of 1933 devoted to schools.[15] In addition to their great educational and health-care mission, contemporary elementary schools had expanded their social role to the fullest. Unlike the condensed architecture of the Jordanovac School, the design of the Tresnjevka School Zemljak drew from a pavilion prototype for an elementary school with a kindergarten. The school was designed to cater to a newly built workers' quarter in Zagreb. The stereometric composition of the school blocks, featuring prominent glazed vertical stairways set symmetrically beside one another, open swimming pools, a football playground, and extensive porches drew children to play there in their



© AA, 1935

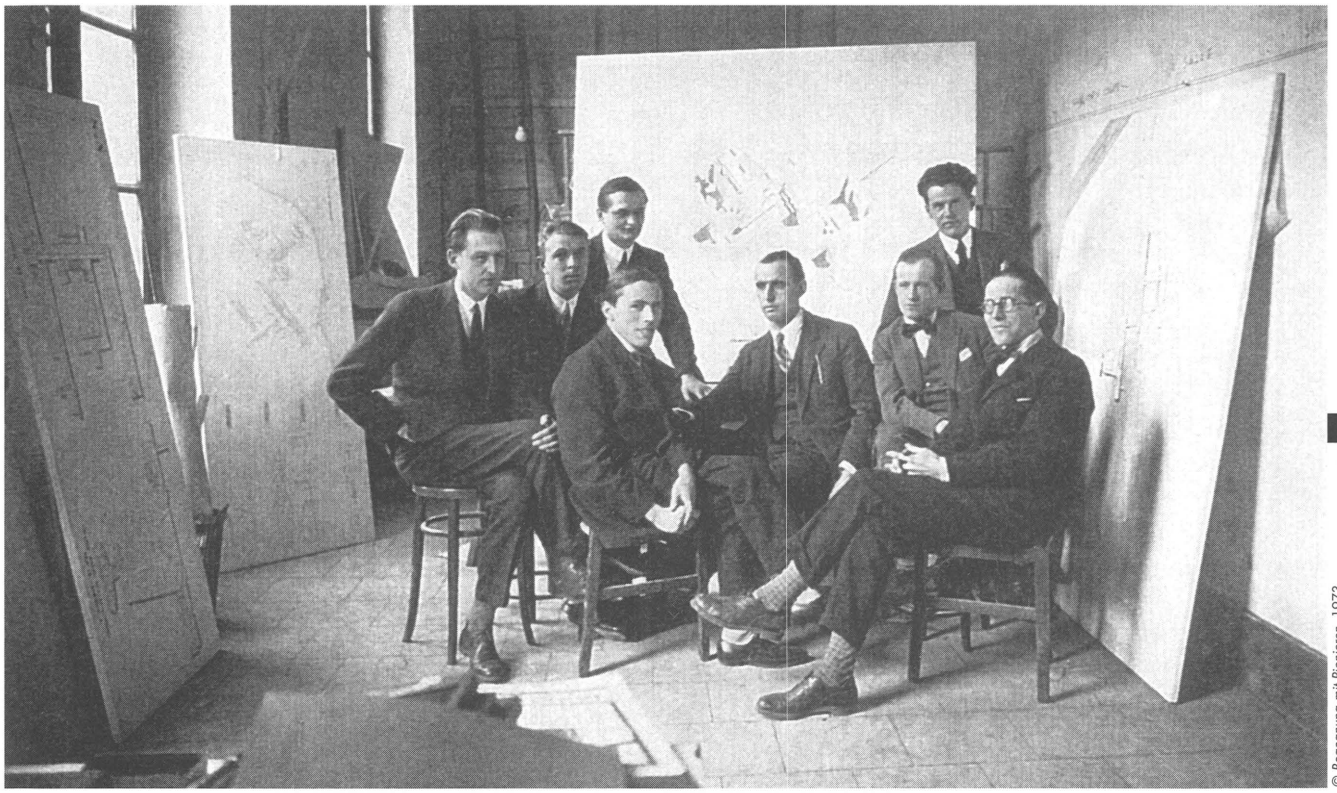
Fig. 5. **Juraj Neidhardt**, project for *Zagreb Aerport*, 1930–1935

free time as well. Zemljak had conceived everything, from the building's brief to its ergonomic equipment.

THE REVIEW *L'Architecture d'Aujourd'hui* had two Yugoslavian correspondents. One, the more active of the two, was Ljubomir Ilic (Split, 1905 – Belgrade, 1994), a 1931 architecture graduate from the Technical Faculty in Paris, who later served as a general and diplomat. He was an active participant in the Parisian cultural life, as well as an active member of the communist party of Yugoslavia.[16] Ilic was a regular correspondent of the journal between 1932 and 1935, later leaving for the Spanish civil war. He promoted Yugoslav architecture in France and French architecture in Yugoslavia. His most significant contribution was a wide-ranging text, "L'Architecture en Yougoslavie," published in 1933, in which he introduced various examples of traditional and historically valuable architecture in Yugoslavia, followed by a presentation of the heralds of modern architecture, coming from different cultural backgrounds and traditions. Singled out were Joze Plecnik in Slovenia, Viktor Kovacic and Hugo Ehrlich in Croatia, and Nikola Dobrovic in Belgrade.[17] Most of his text was committed to the new and modern architecture coming into being, in a vast spectrum of projects (both completed and not) among which prevail tenant housing buildings and villas in both Zagreb and Croatia.[18]

STJEPAN PLANIC (Zagreb, 1900–1980) was the second of *L'Architecture d'Aujourd'hui*'s Yugoslav correspondents and, contrary to Ilic, lived and worked in Croatia rather than in France. In 1931, he edited and published in Zagreb the first book on modern architecture, *The Problems of Contemporary Architecture: One Ought to Know – The Progress of Building*. In the book, which starts with La Sarraz's 1928 conclusions, works are by fifteen Zagreb architects, mainly colleagues of his generation, including mainly their projected designs along with a few realized buildings. In spite of the fact that the book review in *L'Architecture d'Aujourd'hui* only stated the name of the publisher (without the name of the editor, author, even without the full title of the book), Planic, who was one of Croatia's most original architects, became a magazine correspondent.[19] During his "mandate" (until 1935) he did not publish a single text in the journal, but rather wrote in Croatian professional papers about French architecture, shown to Zagreb's public as part of an exhibition in 1934.[20] Stjepan Planic is the author of some of the most avant-garde works in Croatian modern architecture, for instance the Rotund Villa, the Mountaineers' Home with a Y-shaped layout, and an elliptical small-business high-rise in the heart of Zagreb (all dating from 1936).[21]

IN 1937, the Yugoslav Pavilion at the EXPO in Paris was relatively modest, with a few common features shared with the Palestinian and Israeli pavilion. Despite the fact that it was a modern concept by architect Josip Seissel, a versatile artist and one of the more significant architects of the interwar period (aka by the artistic name of Jo



© Begegnung mit Pionieren, 1973

Fig. 6. **Zvonimir Kavuric** in Le Corbusier's atelier in front of the competition project for the League of Nations in Geneva, November 1927

Klek), the pavilion did not attract much attention.[22] It is interesting to note that Juraj Neidhardt also designed a project for a Yugoslav pavilion on his own initiative. However, the competition for the Yugoslav Pavilion was solicited in 1936 and although Neidhardt's work was actually purchased, in the second round of the competition he received only a second place ranking.[23]

LAFAILLE'S FRENCH PAVILION AT THE ZAGREB FAIR

Zagreb is also internationally known thanks to an exceptional engineering work by the French architect Bernard Lafaille (Reims, Marne, 1900 – Paris, 1955) located at the heart of the Zagreb Fair. The fair was moved to a new location in 1936, and its future was at first the subject of a national competition. The permanent participant countries at that international event (Italy, Germany, Czechoslovakia and France) took it upon themselves to build their pavilions at the fair. All were overshadowed by the design and completion of the French Pavilion by the engineer Bernard Lafaille. As soon as it was finished, it was declared a masterpiece of construction and design, first in the local papers, and later in international professional publications.

THE PAVILION IS LOCATED in the center of the exhibition grounds and employs a round layout so as to present the same silhouette from all sides. The building received this new character thanks to Lafaille's metal construction concept: twelve cylindrical columns rising to a height of 15 meters bearing a circular beam, on which hangs a metal veil in the shape of an upturned cone. Although Lafaille's name was the only one mentioned in the press, it appears that during the construction his regular co-workers were equally engaged: Robert Camelot, "architecte des bâtiments civils et des palais nationaux," and architects Jacques and Paul Herbé (with whom Camelot worked in Paris). Throughout the entire construction of the innovative and lowered ceiling partition, only local Croatian craftsmen were employed. Since it was a very demanding construction, avant-garde one might even say, dozens of craftsmen were needed. Bernard Lafaille stayed in Zagreb from 1936 until 1937 as well as in other parts of former Yugoslavia, and is mentioned not only for building "the permanent pavilion for international exhibitions" of France in Zagreb, but also as the designer of a number of silos and sheds in Serbia.[24]

IN CONCLUSION, the incursion of modern architecture in Croatia was intriguing to the expert French milieu during the radical years of European architecture—predominantly the early 1930s. These years were marked by the surge of ambitious projects and prototypes. In fact, it was the only time during the twentieth century that both two- and three-dimensional

Fig. 7. **Bernard Lafaille**, *The Permanent Pavilion of France* for the International Year Exhibitions in Zagreb, 1936–1937.

Croatian architectural expressions were on par with world events. Later, powerful countries realized great complexes and powerful examples of modern architecture, while in Croatia only individual examples were constructed, thanks mainly to private investors. Subsequently the Parisian professional milieu's interest turned towards the yet-to-be-discovered areas of the world: Israel, Turkey, America, etc. One of the reasons which brought about this course of events was certainly the fact that the most active Yugoslav reporter, Ilic, eventually left Croatia. Another reason was the all-pervasive atmosphere of the oncoming war.

HOWEVER, the influence of Le Corbusier continued to be felt strongly in Croatia (the so-called "second Yugoslavia") following World War II, particularly his urban projects and housing buildings, which, when transposed into socialist Yugoslavia, became a platform for professional debates. The tenth CIAM was held in Dubrovnik in 1958.[25]

DARJA RADOVIC MAHECIC *(1963), Ph.D, leads the research project "Architectural Heritage of the 19th and 20th centuries" at the Institute of Art History (IPU), in Zagreb, Croatia. Her main areas of interest are the history of town-planning and modern architecture in Central Europe. She is the author of the books:* Architect Slavko Löwy, Co-Author of Croatian Modern Architecture of the 1930s *(1999, Zagreb),* Social Housing in Zagreb between the two World Wars *(2002, Zagreb), and* Modern Architecture in Croatia in the 1930s *(2007, Zagreb). She is also the author and co-author of the exhibitions, Regulatory Plans of Zagreb 1850–1950 (Zagreb, 1996, 2001, 2003), Architect Stjepan Planic 1900–1980 (Zagreb, 2003–2004, Leuven 2004–2005), The Fifties in Croatian Art (Zagreb, 2004), and Avant-garde Tendencies in Croatian Art (Zagreb, 2007).*
darja.radovic@zg.t-com.hr

NOTES

1 "L'art décoratif et industriel dans le Royaume S.H.S. 1925," Beograd, 1925. *Official Yugoslav Catalogue for the Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris, 1925; Zeljka Corak, "The 1925 Yugoslav Pavilion in Paris," *The Journal of Decorative and Propaganda Arts* 17 (Fall 1990): 36–41.

2 Hélène Lipstadt with Eve Blau and Edward Kaufman, eds.,

"Publications, concours et expositions d'architecture," *L'Architecture et son Image: Quatre Siècles de Représentation Architecturale* (Montréal: Centre Canadien d'Architecture, 1989), 111; Walter Benjamin, *Privacy and Publicity: Modern Architecture as a Mass Media* (Cambridge, London: The MIT Press, 1994); Hélène Jannière, *Politiques Éditoriales et Architecture « Moderne »: L'Émergence de Nouvelles Revues en France et en Italie (1923–1939)* (Paris: Éditions Arguments, 2002), 179–203.

3 The significance and value of the local architects' competition works were confirmed by their publication in Stjepan Planic's book *One Ought to Know: The Progress of Building, The Problems of Contemporary Architecture* (Zagreb: 1932).

4 *Répertoire des Collaborateurs de Le Corbusier Ayant Travaillé à l'Atelier 35 rue de Sèvres* (Paris: Le Corbusier Foundation).

5 Alfred Roth, *Begegnung mit Pionieren* (Birkhäuser, Basel: Stuttgart, 1973), 25.

6 Monika Platzer and Eve Blau, ed., "CIAM and Central Europe," *Shaping the Great City* (Munich, London, New York: Eve Prestel, 1999), 229–231.

7 Alberto Sartoris, *Gli Elementi dell'Architettura Funzionale. Sintesi Panoramica dell'Architettura Moderna* (Introduction – Le Corbusier) (Milano: 1930), 355–362.

8 From the letter Le Corbusier wrote to Ernest Weissmann dated November 23, 1931 (Le Corbusier Foundation, The Ernest Weissmann file). At the meeting in La Sarraz, Yugoslavia was represented by Hugo Ehrlich, Proffessor at the Technical Faculty in Zagreb.

9 From the letter "À Monsieur Le Maire...," April 20, 1932 (Le Corbusier Foundation, Ernest Weissmann file).

10 Georges-Henri Pingusson, "Exposition de Jeunes Architectes," *L'Architecture d'Aujourd'hui* 3 (Paris: 1935): 77-79; Christian Zervos, "Jeunes Architectes. À propos de leur exposition à la Galerie des 'Cahiers d'Art,'" *Cahiers d'Art* 75 (Paris: February–March 1935): 83–85.

11 Aleksander Laslo, "Zagreb 1923–1937," in *Shaping the Great City*, 189.

12 Juraj Neidhardt, "Urbanisme de Zagreb," *Cahiers d'Art* (Paris: 1935): 85–87.

13 Dusan Grabrijan, "Osvrt na arhitektonsku izlozbu arhitekta Jurja Neidhardta/Review of the architectural exhibition of Juraj Neidhardt," *Gradjevinski Vjesnik* 1 (Zagreb: 1937): 1–4.

14 "Architektura," *L'Architecture d'Aujourd'hui* 6 (Paris: 1932): 101.

15 Ivan Zemljak, "Écoles Nouvelles en Yougoslavie," *L'Architecture d'Aujourd'hui* 2 (Paris: 1933): 95–100.

16 Iva Mandusic, "Ljubo Ilic," *Hrvatski Biografski Leksikon / Croatian Biographical Lexikon* (Zagreb: 2005), 25–26.

17 Hugo Ehrlich was the only participant from Yugoslavia at the first CIAM conference in La Sarraz (best known he who finished Vila Karma on Lake Geneva, in 1908, instead of Adolf Loos).

18 L.J. Ilic, "L'Architecture en Yougoslavie," *L'Architecture d'Aujourd'hui* 6 (Paris: 1933): 41–55.

19 "L'Architecture Contemporaine en Yougoslavie," *L'Architecture d'Aujourd'hui* 6 (Paris: 1932): 105.

20 Stjepan Planic, "Izlozba moderne francuske arhitekture u Zagrebu / Exhibition of French modern architecture," Umjetnicki paviljon, October 29– November 10, 1934, *Gradjevinski Vjesnik* 10 (Zagreb: 1934): 147–148. The exhibition in Zagreb was probably organized by Ilic, who had published earlier the aforementioned article; Ljubomir Ilic, "Pregled savremene francuske arhitekture / Contemporary French architecture," *Gradjevinski Vjesnik* 4 (Zagreb: 1933): 49–55; "Une Exposition d'Architecture Française à Zagreb," *L'Architecture d'Aujourd'hui* 4 (Paris: 1934): 102.

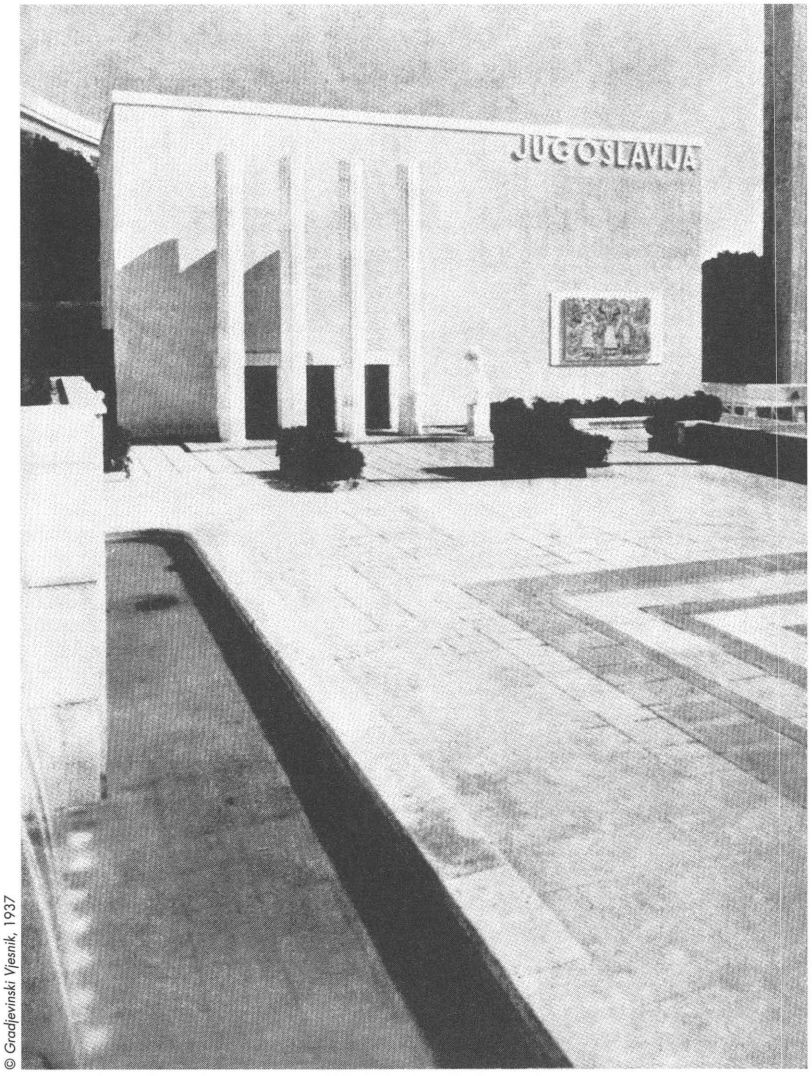
21 Darja Radovic Mahecic and Ivana Hanicar, "Stjepan Planic 1900–1980," *From the Architect's Records, Exhibition Catalogue* (Gliptoteka: HAZU, 2003–2004; KU Leuven Library, 2004–2005).

22 "Pavillon de la Yougoslavie," *L'Architecture d'Aujourd'hui* 9 (Paris: 1937): 45; Josip Seissel, "Jugoslavenski Paviljon na Medjunarodnoj Izlozbi u Parizu 1937/Yougoslav Pavilion at the International Exhibition in Paris 1937," *Gradjevinski Vjesnik* 8 (Zagreb: 1937): 116–119.

23 Ibid., 116–119.

24 Bernard Lafaille Archives, Institut Français d'Architecture, Centre d'Archives d'Architecture du XXe Siècle, Paris, sign. 206: *Pavillon de la France, Zagreb*, (Yougoslavie), 141 (1, 2), 143 (1, 2), 233 (5, 6), 186 (12); "Putovanje na svjetsku izlozbu u Pariz," *Jutarnji List* (March 11, 1937): 10; "Veliki i moderni Francuski paviljon," *Jutarnji List* (March 21, 1937): 9; "Les Artistes Yougoslaves," *Voix Européennes* 6 (March 1937): 185–186.; "Danas je na svecani nacin...," *Jutarnji List* (April 18, 1937): 8; *Novosti* (April 18, 1937): 3–4; "Predavanje ing. Lafaille," *Novosti* (March 3, 1937): 11; Nicolas Nogue, "Bernard Lafaille: Mathématicien et Constructeur," *Techniques et Architecture* (February–March 1993): 120–125; Nicolas Nogue, "La Contribution de Bernard Lafaille à l'Architecture Religieuse des Années Cinquante," *Histoire de l'Art* 28 (1994): 77–91; Antoine Picon (ed.), *L'Art de l'Ingénieur. Constructeur, Entrepreneur, Inventeur* (exhibition catalogue) (Paris: Editions du Centre Georges-Pompidou, 1997), 260–261, 338–339, 551–552.

25 Darja Radovic Mahecic, "Visual Order in Croatian Architecture of the Fifties," *Arhitektura* 215 (2003): 139–147; Darja Radovic Mahecic, "The New Role of Architecture," *The Fifties in Croatian Art* (exhibition catalogue) (Zagreb: 2004), 72–97.



© *Gradjevinski Vjesnik*, 1937

Fig. 8. **Josip Seissel**, *Yugoslav Pavilion* at l'Exposition Internationale, Paris, 1937

Czech Cubist Architecture

A TRIBUTE TO JOSEF GOČÁR

JAN **SEDLÁK**

At the turn of the twentieth century, the modernism of Otto Wagner, professor at the Academy of Fine Arts Vienna, was asserting itself at the forefront of architectural innovation of the Czech lands, then under Austro-Hungarian rule.

LA NAISSANCE ET LE DÉVELOPPEMENT DU CUBISME TCHÈQUE, STYLE FLORISSANT EN BOHÈME AU DÉBUT DU XX^{ÈME} SIÈCLE, SONT SOUVENT PEU CONSIDÉRÉS PAR LES HISTORIENS DE L'ARCHITECTURE. LE MAÎTRE DE CE STYLE EST JOSEF GOČÁR, CONNU POUR SES PROJETS ARCHITECTURAUX ET URBAINS DANS TOUTE LA RÉGION ET EN PARTICULIER POUR LA VILLA ALDOLF BAUER. À L'HEURE OÙ LES HISTORIENS TCHÈQUES RÉÉVALUENT L'IMPORTANCE DE L'ARCHITECTURE MODERNE, UNE ATTENTION PARTICULIÈRE EST ACCORDÉE À LA RESTAURATION DE BÂTIMENTS IMPORTANTS DE CETTE RÉGION, COMME LA VILLA BAUER QUI EST ACTUELLEMENT RÉHABILITÉE POUR DEVENIR UN MUSÉE CONSACRÉ AU CUBISME TCHÈQUE.

THE STYLE was developed by Wagner's student, Jan Kotěra, who worked as a professor at the Academy of Arts, Architecture and Design in Prague from 1898, later becoming the founder of Czech modern architecture. Wagnerian principles were celebrated and carried out by a large community of followers, of which approximately fifty came from Bohemia, Moravia and Silesia.

However, by the end of the new century's first decade, admiration and loyalty for the professor's principles were replaced by a critical and challenging attitude towards his rationalism. This was the direct consequence of an emerging focus on function and construction, and an absence of spiritual and emotional dimension in architecture. The reaction to Wagnerism manifested itself either through a partial return to historical forms, mostly classicist and empiricist, or by efforts to create an entirely new architectural style. A group of young Prague architects including Pavel Janák (1882–1956), Josef Gočár (1880–1945), Josef Chochol (1880–1956) and Vlastislav Hofman (1884–1964) decided to take the latter route. Janák and Chochol were Wagner's students; Gočár studied under Kotěra, and Hofman graduated from the Czech Technical University in Prague. Their early works were influenced by Wagner, yet from 1909 their buildings began showing cubist forms that by 1911 would become an essential component of their designs. The works of Gočár and Hofman gave birth to Czech cubist architecture, one of the most original expressions of modern European art. Between 1911 and 1923 the style went through three developmental stages, of which the introductory stage then known as "heroic," is today described as pyramidal, slant-surface, or crystal cubism. Totally rejected by the functionalist generation, cubism in architecture has enjoyed renewed and continually growing interest since the 1960s. Older studies of the style had dismissed cubist architecture merely as a regional attempt to emulate French cubist paintings and sculptures and a movement that never found a following. This perception of Czech cubism limited its impact to the treatment of interiors, never significantly altering

Fig. 1. **Josef Gočár**, *Adolf Bauer Villa*, 1912–1914, Libodřice, detail of the first floor of the central uttress

© Jan Malý. Czech Cubism Foundation Archives

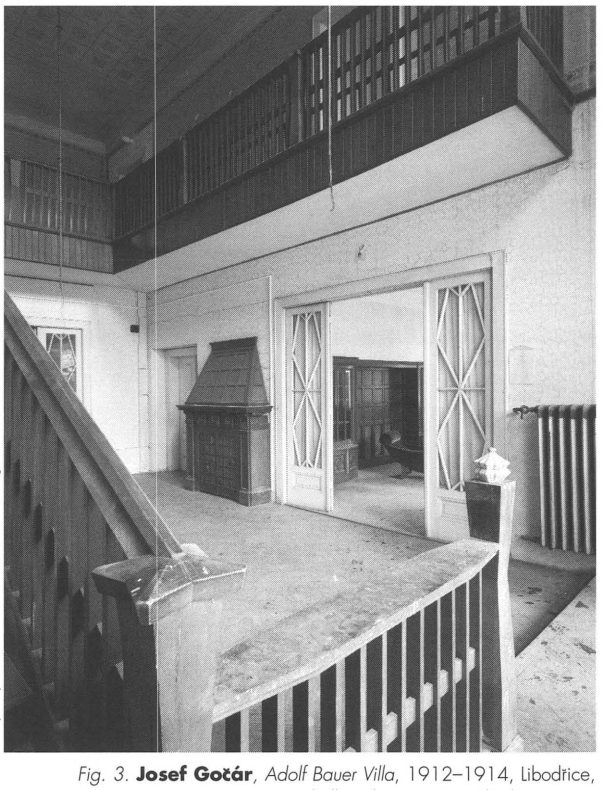
Fig. 2. **Josef Gočár**, *Adolf Bauer Villa*, 1912–1914, Libodřice, garden façade

traditional architectural principles. But newer analyses of the style portray it as one of the more complex chapters in the history of architecture, whose origins involved many factors.

Cubist buildings did not represent merely a formal matter; on the contrary they evolved from profound theoretical foundations, drawing from German philosophy and aesthetics (Hildebrand, Lipps, Riegl, and Worringer), and consequent attempts at bringing spirituality to architecture to overcome its material practicalities. At the time, a spectacular struggle for a new face of architecture was taking place throughout Europe; however, nowhere did it manifest itself as visibly as in Bohemia. Czech cubism did not confine itself to crystalline bevelling of facades, but also appeared in the floor plan composition, and above all in the interior furnishing. The resulting works were a remarkable stylistic union of architectural, sculptural, art-and-crafts and painted cubist elements.

THE LATE CZECH GOTHIC, as well as the baroque influenced by Gothic, was another source of inspiration for the Cubists, assisting them in designing works within the context of rehabilitated historic areas. As a result, cubist architects found support in the ranks of the Club for Old Prague, whose avowed mission was the preservation of the Czech capital's genius loci. Today, Czech cubism is recognized as German expressionist architecture's forerunner.

Cubism in architecture's chief theoretician befell Pavel Janák; its patron, one may even say manager, was art historian Zdeněk Wirth, an influential representative of the Club for Old Prague. In the early 1910s, Wirth organized a series of lectures in Labe region towns, generating and cultivating many builders' affinity for cubist architecture in central and eastern Bohemia. One such person swayed by Wirth was Jewish entrepreneur Adolf Bauer (1879–1929), who decided to build for himself a villa on his country estate in the small village of Libodřice near Kolín, for which he commissioned Josef Gočár, who completed its design in Fall 1912 and construction in 1914.



© Filip Šlapal. National Technical Museum, Prague

Fig. 3. **Josef Gočár**, *Adolf Bauer Villa*, 1912–1914, Libodřice, hall, with a view into the living room

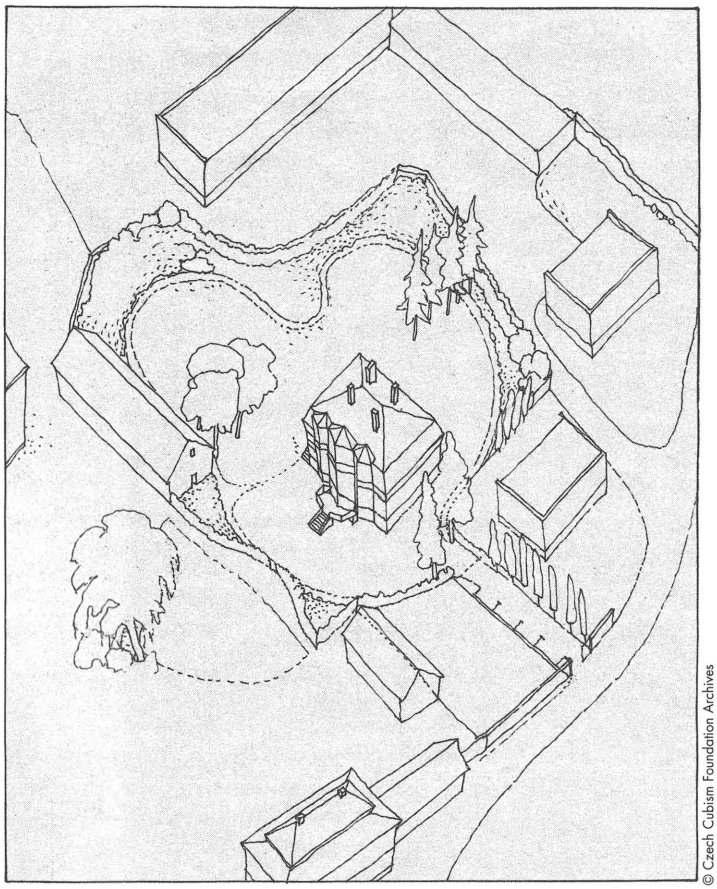


Fig. 4. **Josef Gočár**, *Adolf Bauer Villa*, 1912–1914, Libodřice, building reconstruction proposal by architect Michal Sborwitz

GOČÁR CONTRIVED to bring dynamism to the prismatic mass of the villa, thanks to the elevated ground floor, and three conically expanding polygonal buttresses for the roof attic's floor (on the southern garden façade). The forms expanding upward and outward are emphasized by the cornice and crown ledge, as well as the star profiles on the window and doorjambs. The dominant buttress in the middle of the villa contains the hall and the staircase leading to the main floor. This space was flexible to allow for social gatherings by opening wide doors leading to the adjoining dining and living rooms. Otherwise, the *piano nobile*'s plan had a more traditional rectangular configuration.

Even the interior décor boasted cubist details, including the staircase's columns, the partitions of the glass panels in the dining room doors, and the wallpaper in the stairwell. What remains of the original décor are the bathroom fixtures while most of the original furniture was either stolen or destroyed.

BAUER'S FAMILY continued to live in the villa until 1939 when it was confiscated by the Protectorate government as Jewish property. From 1949 to 2002, the villa was occupied by the local national committee and later by the municipal council, all the while serving as a local library and a healthcare center.

Although this landmark has not been maintained for many years, it has not been significantly modified its integrity and original architectural design remains intact. In 2002 the Czech Cubism Foundation, a private non-profit organization (founded in Prague that same year), purchased the villa with the intention of restoring it to create a museum that would include a permanent exhibition of cubist furniture and design. Plans have been made for the restoration of the ground floor, the hall, dining room, living room and gentlemen's room. The restoration also should include the replacement of missing furniture by copies and loans from private collections, as well as cultural institutions such as the Museum of Applied Arts and National Technical Museum in Prague. Three rooms on this floor will be used for a permanent exhibition on the life and work of architect Josef Gočár, on the villa and its history, and, lastly, on cubism in the region. Moreover, the restoration also comprises the creation of two apartments for conference participants or special workshops. Architect Michal Sborwitz, who has restored and reconstructed several highly renowned landmarks in the recent years, is in charge of the project. The reconstruction began in June 2005 and its projected completion date is Summer 2007.

This financially demanding project was made possible primarily thanks to the financial resources of the European Union's Common Regional Operational Program, designed to support selected projects for regional and tourism development. The villa's restoration and museum project are fully in keeping with the Czech Cubism Foundation's goals of supporting, preserving and renewing twentieth century architectural landmarks and pieces of fine art. The restoration of this cubist cultural landmark was also made possible by grants from the Czech Republic Ministry of Culture, the Central Bohemia Region and private donors.

THE JOSEF GOČÁR'S career did not end with his pre-World War I cubist experiments such as the Bauer Villa in the 1920s: along with Pavel Janák, he was a protagonist of the so-called rondo cubist style, the final stage of the cubist movement. In this style, he realized the monumental building of the Bank of the Czechoslovak Legions (Banka československých legií) in Prague. He also designed the Czechoslovak Pavilion for the 1925 Paris Exhibition of Decorative Arts, for which he was awarded the Grand Prix and the Légion d'Honneur. After Jan Kotěra died, Gočár took over the direction of the architecture school at the Prague Academy of Fine Arts, where he trained a generation of leading Czech architects.

GOČÁR SOON turned from decorative architecture to a functionalist approach, comparable to the modernism of the interwar years. He also showed his outstanding urban design skills in Hradec Králové, where he connected the

historical to the modern city centers thanks to a thoroughfare, two squares and a green belt laid out with school compounds. Also completed during this period of his career were the Headquarters of the National Railway, that feature a remarkable courtyard gallery.

IN PRAGUE, he won the commission for the St. Wenceslas church on the outskirts of Vršovice, a project that represents the most successful Czech functionalist religious building. However it is only recently that Gočár's skill and influence have been fully acknowledged. In 2000 the Association of Architects organized an opinion poll to designate "the most important architect of the twentieth century," who turned out to be Josef Gočár!

JAN SEDLÁK, *is a historian of modern architecture, since 1987 a lecturer at the Faculty of Architecture, since 2000 at the Faculty of Fine Arts, Brno University of Technology and since 1990 a member of Docomomo Czech Republic. He published* Ve Znamení Moderny. Architektura 20. Století v Brně *(In the Name of Modernism. 20th Century Architecture in Brno) (Brno: 2004);* Brno Secesní. Deset Kapitol o Architektuře a Umění Kolem Roku 1900 *(Art Nouveau in Brno. Ten Chapters on Architecture and Arts around 1900) (Brno: 2004);* Slavné Brněnské Vily *(Great Villas of Brno) (Prague: 2006).*

BIBLIOGRAPHY

ROSTISLAV ŠVÁCHA. *Lomené, Hranaté a Obloukové Tvarý. Ceská Kubistická Architektura 1911–1923* (Pointed, Angular and Arched Shapes. Czech Cubist Architecture 1911–1923). Prague: 2000, 118–121.
KOLAJOVÁ, KRISTÝNA. "Bauerova vila v Libodřicích" (Bauer's Villa in Libodřice), in *Zprávy Památkové Péce* (Monument Preservation Newsletter) 65, (2005): 412–415.
DALIBOR, VESELÝ. "Czech New Architecture and Cubism," in *Umění* (Art) LIII, 2005: 586–604.

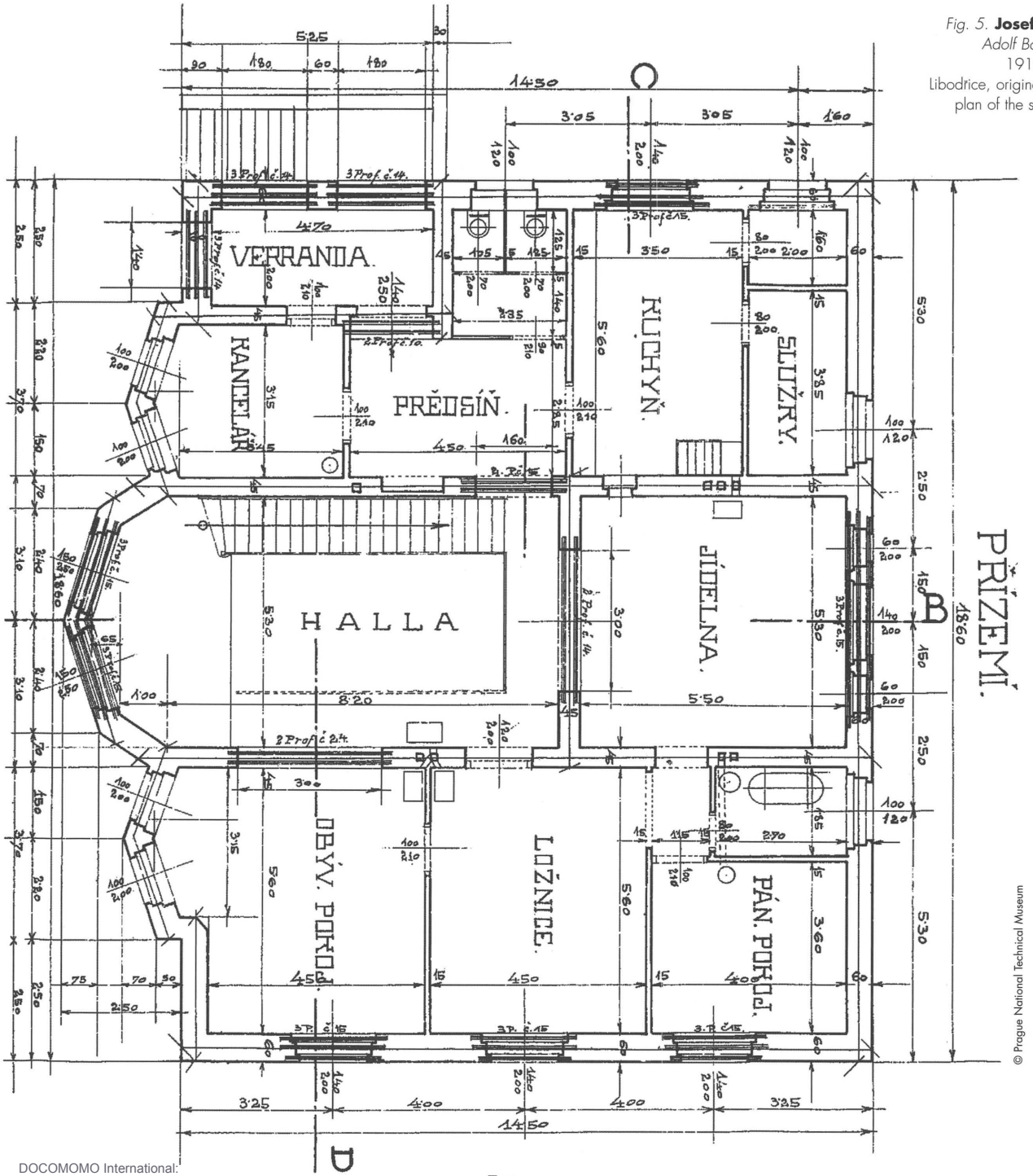


Fig. 5. **Josef Gočár**, *Adolf Bauer Villa,* 1912–1914, Libodřice, original ground plan of the street floor

Refurbishment or Demolition?

THE FATE OF A 1930s HOUSING COMPLEX IN ATHENS REMAINS PENDING

ELISABETH **KÁROLYI**

Ambelokipi is a lively and mixed district in central Athens built mainly after World War II. It is home to a complex built in the 1930s to address a severe housing crisis. This group of buildings is not only evidence of the State's engagement in housing at the time, but also an example of modernity that animated Greek architecture in the 1930s. Time, however, has not been kind to the complex. Today, its run-down facades shame the city. The State, eager to demolish the blocks, is fiercely countered by various associations defending this historic area.

À AMBELOKIPI, UN QUARTIER VIVANT DU CENTRE D'ATHÈNES, PRINCIPALEMENT CONSTRUIT APRÈS LA SECONDE GUERRE MONDIALE, S'ÉRIGENT SUR UN PLAN ORTHOGONAL HUIT PETITES BARRES D'HABITATIONS À TROIS NIVEAUX. CONSTRUITES DANS LES ANNÉES TRENTE POUR ENDIGUER LA GRAVE CRISE DU LOGEMENT, ELLES TÉMOIGNENT DE L'ENGAGEMENT DE L'ÉTAT ET DU SOUFFLE DE MODERNITÉ QUI ANIMENT ALORS LE PAYS. AUJOURD'HUI, LES FAÇADES DÉGRADÉES DE CET ENSEMBLE FONT HONTE À LA VILLE. UNE LUTTE SOURDE SE DÉROULE ENTRE L'ÉTAT, QUI VEUT RASER LES BARRES, ET LES ASSOCIATIONS DE DÉFENSE DE CE QUARTIER HISTORIQUE.

1922: OVER A MILLION GREEK REFUGEES ARRIVE IN ATHENS

This episode of Greek history is called "the Smyrna catastrophe." In 1922, the Turkish army invaded the Greek Orthodox enclave of Smyrna in Turkey. Over a million refugees fled to Athens and its surroundings, thus creating entire new districts within the city, and some of those migrants settled in huts nearby, just behind the Lycabettus Hill. In 1933, the State decided to build 228 new apartments to house these refugees, placing architects Kimon Laskaris, who had worked in Paris with Henri Sauvage, and Dimitrios Kyriakos, in charge of the project. Between 1934 and 1939, they built most of the 127 housing complexes, all of which were financed by the State. The Ambelokipi complex is one of Laskaris and Kyriakos's largest housing scheme and undoubtedly the most modern.

A MODERN CONSTRUCTION

The complex includes eight horizontal blocks laid out in an orthogonal grid. Each block comprises three-story buildings divided into four or five units, each served by its own entrance and staircase. Each unit contains two apartments per level. Service spaces are reduced to a minimum and the flat roofs are equipped with collective washhouses. Each apartment comprises two rooms (one with a balcony), a kitchen and a bathroom. The functionality, luminosity and comfort of these apartments were real luxuries for the inhabitants when they first moved in. The floors, supported by reinforced concrete beams, are made of cement covered with terrazzo (a common finish in Greece) or parquet. Walls are load-bearing with interior walls built of brick and exterior walls of stone, covered by a rendering coat. Even though the Greeks quickly adopted the modernist style and spatial layout, they continued to use traditional methods of building for a long time after.

The complex was considered a pure expression of the Bauhaus culture and, moreover, represented the State's involvement in the cause of the Asia Minor refugees.

THE DEGRADATION OF THE BUILDING

The Ambelokipi complex never was social housing. Its inhabitants acquired their apartments at market price immediately after they were built. The buildings' façades

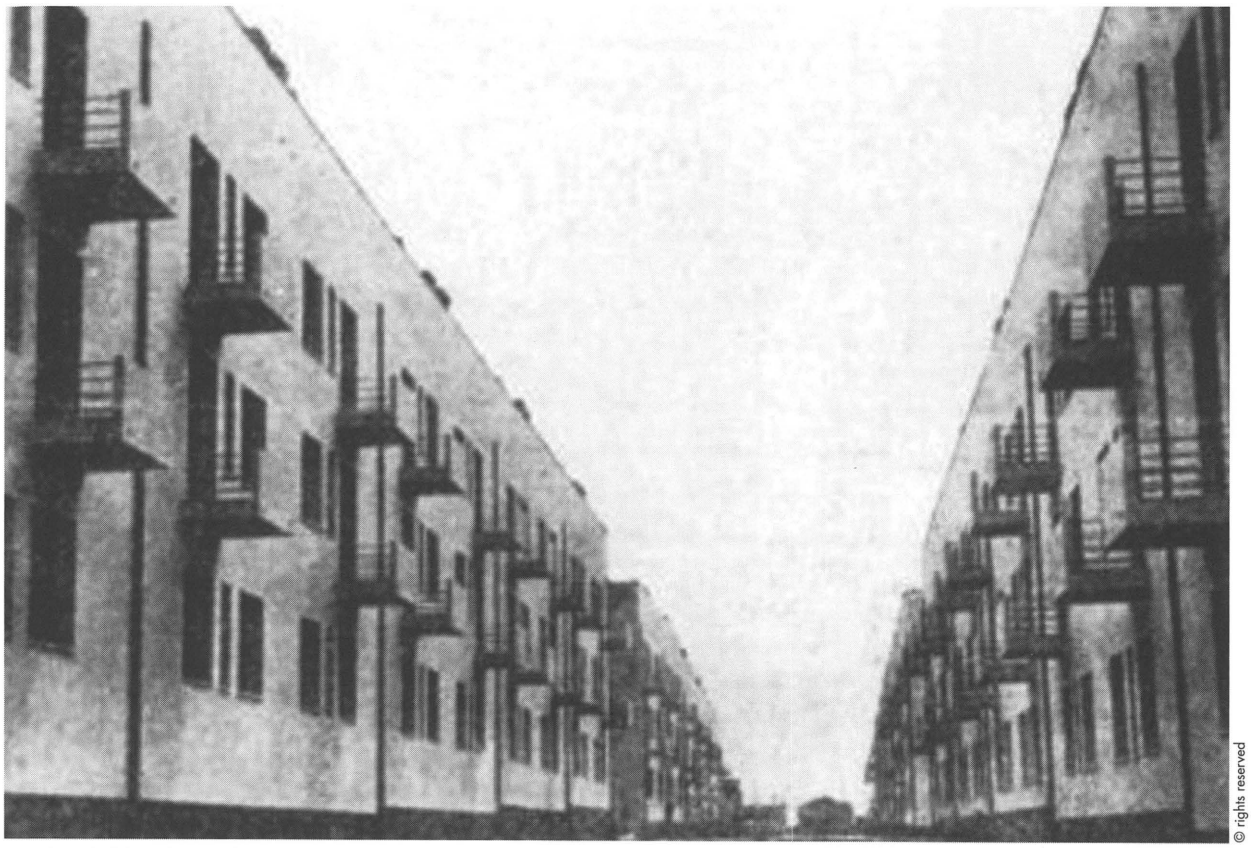
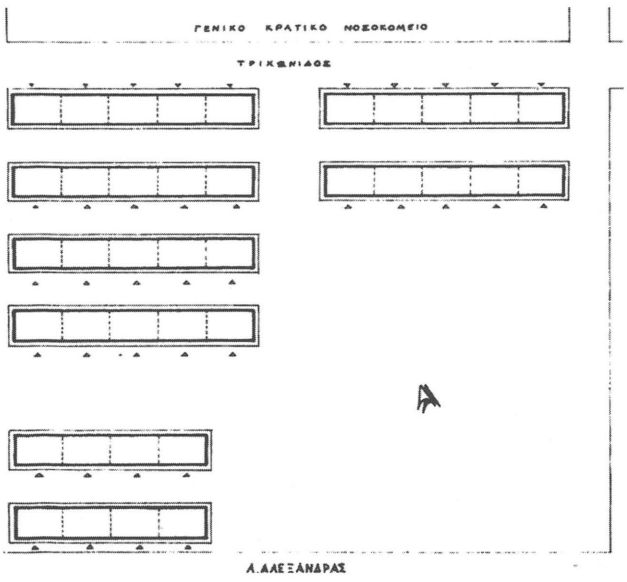


Fig. 1. Ambelokipi, the complex in 1934

endured the Civil War (1944), numerous earthquakes, and a pronounced lack of maintenance, because the homeowners did not have the financial means to make necessary renovations. The degradation of the blocks and the rise of living standards account for the flight of many residents during the 1960s. In 1967 the parliament voted to demolish the blocks, to make way for a park for the adjacent Supreme Court. Nothing followed that decision but it remains valid to this day, consequently discouraging any rehabilitation initiatives.

Fig. 2. Ambelokipi, master plan of the complex area



2004 OLYMPIC GAMES: CONTROVERSY GETS HEATED

As the 2004 Olympic Games approached, the State decided that the complex would be demolished. Alexandras Avenue, on which the blocks are located, was to be one of the main Olympic thoroughfares and thousands of cameras from the world over would be watching. The State feared that the outrageously decrepit Ambelokipi blocks would discredit the city and thus started to expel their residents to allow the buildings' demolition to begin. However, a group of thirty homeowners resisted. This group, led by architect Evtaxopoulos Dimitris, is actively supported by the National Union of Greek Architects, the Athens School of Architecture, and the Greek chapter of Docomomo. The Ambelokipi complex's supporters want to preserve both its architectural and historical heritage and also accuse the State of giving way to investors, who would soon turn the aforementioned park project into offices and shops.

As a response to the pressure to preserve, the State proposed to keep two of the eight blocks bearing witness to modern architecture as well as to "Smyrna catastrophe." In 2004, these two blocks were listed as historic monuments but just before the Olympics, the fate of the other blocks was still not settled and the façades facing Alexandras Avenue turned into a tragicomic spectacle. Doors and windows of expropriated homes were barricaded with wooden boards, shutters and coatings were falling apart and politically engaged artists drew on its walls to protest

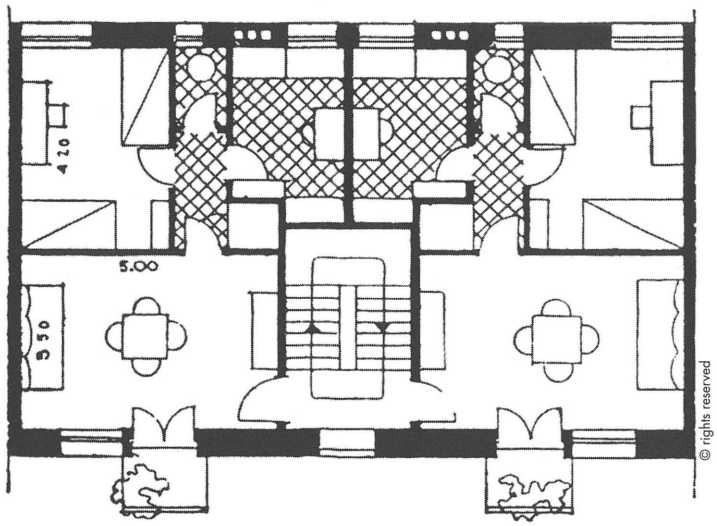


Fig. 3. Ambelokipi floorplan

against a State that is only concerned with financial matters. Thus, a canvassed serigraphy of the Athens's Acropolis ended up hypocritically covering the deteriorated facades the day the Olympic Games began, but by the next day the tarp had been ripped down.

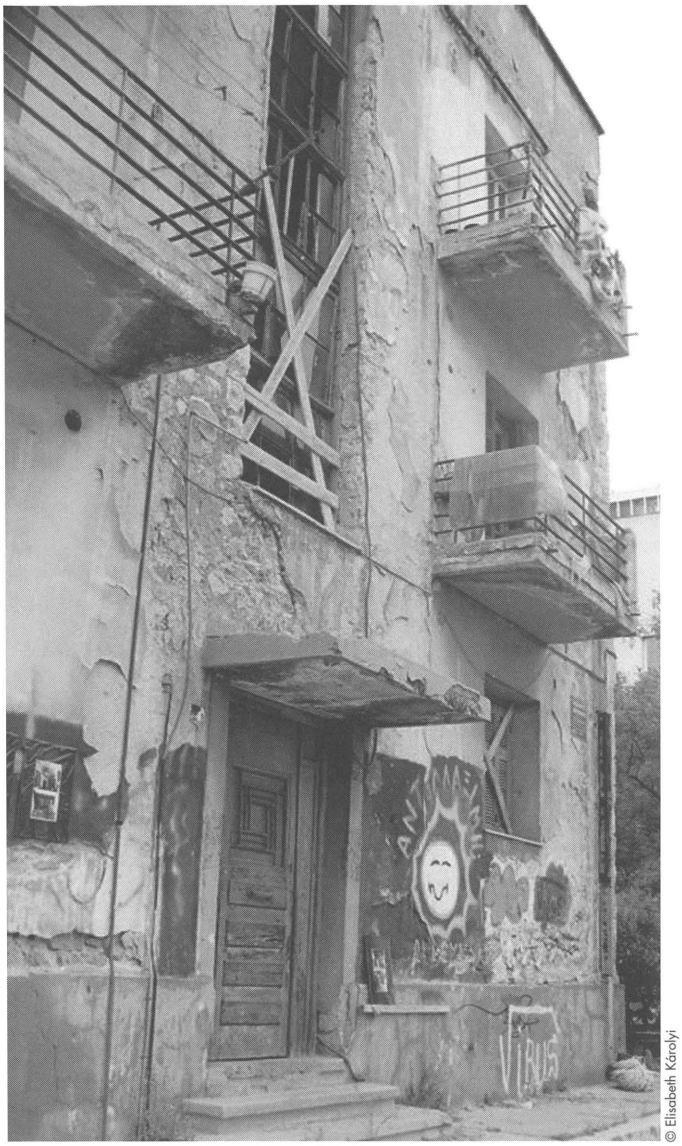
NEVER-ENDING MODERNISM: THE 1930s COMPLEX IS STILL ADAPTABLE TO CONTEMPORARY LIFESTYLES

When the apartment blocks were built in 1934, Ambelokipi was still surrounded by fields. Today, the area is considered part of the city center. There is a metro station nearby and Alexandras Avenue is one of the capital's busiest arteries. The other apartment buildings, lying side by side, generally have seven floors. There are still many little shops and the number of restaurants, bars and cinemas is constantly growing. In addition to its residential and small-scale commercial use, Ambelokipi is also an office and public institution district. These multiple uses make it a very lively quarter, during the day as well as at night, and this explains why investors view it as propitious land to build luxury apartments, shops and offices. To investors, the 1930s complex is obsolete and its layout outdated.

RESPECTING modern city planning principles utilized in designing the complex would, however, be very much appreciated in this busy area. Applied on a reduced zone in the heart of the city, the orthogonal grid surrounding the blocks (now used as a parking lot), the zoning (the complex only has apartments) and the low-rise buildings provide over 12,000 sq.m. of peaceful living environment: exactly what lacks in the surrounding urban network. Architect Evtaxopoulos Dimitris, who has lived in the complex since he was born, suggests that implementing an underground parking lot would empty the alleys separating the blocks and allow green spaces to develop, thus finally respecting the initial design concepts of modern mass housing.

Some of the flat roofs used by women to wash their laundry have recently become extensions to homes—places where friends come over for dinner on summer nights. Some of the complex's last inhabitants have merged two apartments together and widened their

Fig. 4. Façade looking on Alexandras Avenue with a tarp representing the Olympic mascots demolishing the complex, January 2004



© Elisabeth Károlyi

Fig. 5. Rear façade of an apartment block, January 2004

In addition to the thirty homeowners (out of the original 228) who still live in the complex, about fifty apartments are occupied by squatters. Members of disadvantaged social classes, Kurdish and Turkish immigrants all live here together, peacefully. "They are nice, calm and they work," a neighbor says. Although the squatters do not have running water and need to use public electricity their homes are, on the whole, comfortably equipped.

CURRENT SITUATION

Although at the end of 2004, the State Council stipulated the conservation and renovation of all the apartment blocks to the purpose of preserving heritage, its decision could be revoked at any time if the ministry or the parliament decides otherwise. The buildings have been decaying for years now and the State has done nothing yet. This is partially due to the public's lack of interest, but is also a result of the fact that the State does not care, its priorities being other than preservation.

It may end up being the Panathinaikos stadium, located in front of the complex, which will determine Ambelokipi's fate. Approximately a year from now, the arena is due to move to the suburbs, to be replaced by a new urban program which will most likely include the area of the apartment blocks. The Greek State has undertaken several big renovation projects since the 1990s, including the city's refurbishment before the Olympic Games, and the restructuring and expansion of its road network. But will the State ever attend to its urban planning issues?

Mass housing has rarely been built in or near city centers, like the Ambelokipi complex was; this is why these apartment blocks are so significant and must be preserved. Knocking them down would be demolishing a paradigm of modern urbanism and architecture that has proved it can be functional and appreciated in a traditional urban network.

Once rehabilitated, Ambelokipi would ideally become an example for the re-integration of suburbs within the cities that engulf them.

© Elisabeth Károlyi

Fig. 6. Façade looking onto Alexandras Avenue: most of the inhabitants have been evicted, Spring 2004

rooms. "The building is absolutely adaptable," explains Dimitris. He adds, "the inhabitants' [living] conditions are very good—insulation is not a problem, light penetrates all apartments and, in opposition to what the media says, damage caused by earthquakes is not structural." This challenges the State's argument that the construction does not fulfill anti-seismic regulations.

ELISABETH KÁROLYI *(1979) holds a Master's degree in art and architectural history from La Sorbonne University of Paris (2003). Author of a dissertation on the rehabilitation of social housing in France, she has been working in Paris, Vienna and Athens as an architectural critic and journalist.* karolyi.elisabeth@gmail.com

BIBLIOGRAPHY

FESSAS-EMMANOUIL, HELEN. *Essays on Neohellenic Architecture: Theory, History, Criticism.* Athens: National University of Athens, 2001.
SAVAS, CONDARATOS, and WILLIFRIED WANG. *20th Century Architecture: Greece.* Munich: Prestel, 1999.
Urban Housing of the 30s: Modern Architecture in pre-war Athens. Athens: Nereus, 1998.

The Modern Movement in **Lithuania**

CULTURAL AND POLITICAL ENCOUNTERS

VAIDAS **PETRULIS**

Examining the variations of Lithuania's twentieth century architectural language should allow us to measure the openness towards modern culture and the country's stunningly quick and radical political transformations, which naturally affected even the most profound and unchanging nature of Lithuanian architecture.

LA PREMIÈRE PHASE DE L'ARCHITECTURE MODERNE EN LITUANIE EST CONTEMPORAINE DE L'INDÉPENDANCE DU PAYS. LA RELOCALISATION DE LA CAPITALE À KAUNAS, UNE ANCIENNE CITADELLE TSARISTE RUSSE, ET LA NÉCESSITÉ DE MODERNISER L'HABITAT SUSCITENT UNE INTENSE PHASE DE CONSTRUCTION DE BÂTIMENTS PUBLICS QUI PERMET AU PAYS D'ADOPTER, DANS LES ANNÉES TRENTE, LES GRANDS DISCOURS MODERNES QUI PRÉVALENT DANS LES PAYS D'EUROPE DE L'OUEST. SUITE À UNE PÉRIODE DE « RÉALISME SOCIAL » HISTORICISTE ET POMPEUSE DURANT LES ANNÉES QUARANTE ET CINQUANTE, LES PRINCIPES DE L'ARCHITECTURE MODERNE SONT À NOUVEAU ADOPTÉS APRÈS LE DÉGEL INITIÉ PAR KHROUCHTCHEV DANS LES ANNÉES SOIXANTE, POUR LA CONSTRUCTION MASSIVE D'HABITATS SOCIAUX ET DE BÂTIMENTS PRÉFABRIQUÉS.

MOMO: CONVENTIONAL *VERSUS* INNOVATIVE

The first phase of the modern movement in Lithuania, during the first half of the twentieth century, is concomitant with the country's independence. Naturally, the emergence of a new state involves various impulses for the transformation and modernization of the social and cultural environment, for which architecture plays an important role: starting with the commission for National Romanticism and ending with modest attempts at carrying out the Athens Charter's principles of rational planning and standardized elements to give shape to a humanistic and healthy alternative to the nineteenth century's environment. The political conditions for the modern movement's first phase (approx. 1929–1939) in Lithuania were more favorable compared than those in neighboring countries. A few years after independence, the state's capital was moved to Kaunas, previously a citadel of tsarist Russia. Thus, during a few decades, a constellation of interwar period buildings designed for various institutions spawned in Kaunas. The need for large-scale constructions in the new capital paved the way for the city's modernization. Bearing in mind the fact that most of the construction work occurred during the 1930s, today's Kaunas displays a great concentration of early Lithuanian modernism, forming a considerable part of the cityscape.

However, in major cases, representative public buildings reveal the nation's rather conservative nature. In Lithuania, the fundamental tension of twentieth century architecture between conventionality and innovation seems to settle itself by a leaning towards conventional traditionalism. Even some examples of clear-cut functionalism were saturated with symmetry, vertical division of pilasters and classical elements *(fig. 1)*. Moreover, even buildings of the late 1930s are more frequently associated with luxury materials and

Fig. 1. **Vytautas Landsbergis-Žemkalnis**, *Chemical Research Laboratory*, Kaunas, built in 1935

© Vaidas Petrulis

monumentality rather than with advanced technological solutions or bold modern compositions.[1]

THUS, ALTHOUGH MANY DETAILS of functionalism actually reached Lithuania, they failed to become as significant in scale or intensity of expression as the German, Russian or Dutch schools at the time. The use of metal, glass and concrete was sparse, only remotely taking advantage of the modern movement's possibilities of aesthetical expression. Architects were not courageous enough, either, to emphasize the Corbusean principles of modern composition. Limited recourse to strip windows and a modest use of free composition failed to redeem the absence of the fundamentals of modern architecture such as curtain walls or pillars. Even circular forms *(fig. 2)*, quite characteristic of Lithuania and fairly close to expressionism, still remain solid in character and retain the monumentality of classicism in most cases. Thus, in the 1930s, the ideas of the modern movement only gave rise to sporadic and isolated realizations and expressions. Among these are the exceptionally clear forms of the Telšiai Gymnasium *(fig. 3)*, the wide range of materials employed at the Liepkalnio Gymnasium in Vilnius *(fig. 4)*,[2] the "Pienocentras" office building in Kaunas awarded the Bronze medal of architecture in the 1937 Paris World Fair *(fig. 5)*, etc. But a functional brand of modern architecture, adapted to the country's construction capacities, does exist; it seems to have been more a matter of the pragmatic improvement of construction rather than the critical or rebellious position of modern architects.

© Vaidas Petrulis

Fig. 2. **Arnas Funkas**, *Residential House*, Kaunas, built in 1933

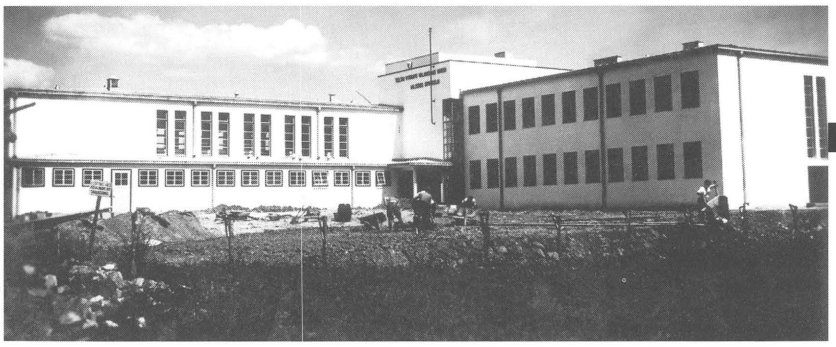

© Samogitian Museum Alka

Fig. 3. **Steponas Stulginskis**, *M. Valančius Gymnasium*, Telšiai, built in 1936

MOMO UNDER PRESSURE: WWII AND STALINISM

Until World War II, Lithuanian architecture developed following roughly the European tendencies of the time. However, after the war, Lithuania witnessed a long decade of so-called "socialist realism," with pompous interpretations of historicism (approx. 1945–1956). The question of autonomous identity of the architectural manifestations dictated by Stalinist ideology is open to discussion, but there is no doubt that the architecture of the postwar's first decade is characterized by artistic elements that on the surface seem in direct opposition to the modern movement. According to Stalinist ideology, constructivist architecture was too insubstantial in nature to express the new era's splendor, and thus the period's architectural forms were interpretations of historic styles, displaying the use of folk art elements, monumentality and rich relief décor.

IN LITHUANIA socialist realism is also associated with unnecessary ornamentation and the largest urban scale, but owing to political and cultural reasons,[3] architectonic principles in most socialist realism buildings did not differ that much from the tradition of monumental forms observed in the 1930s. In this context, regardless of the trend towards extravagance, the architecture of socialist realism contributed to the urban environment's standardization no less than the prefabricated constructions of Khrushchev's time. Comparing town centers throughout the former Soviet Union including Lithuania shows that solutions were to a certain extent identical, pointing to an unnatural and ideological endeavor at confining architectural composition to a narrow framework.

© Vaidas Petrulis

Fig. 4. **Romuald Gutt**, *Liepkalnio School*, Vilnius, built in 1939

MOMO: ECHOS OF KHRUSHCHEV'S DREAM OF SOCIALISM

Thanks to Khrushchev's thaw, modern aesthetics of flat roofs, strip windows and rigorous rectangular forms returned during the 1960s decade. But, according to the Soviet rhetorics, architecture became a purely economic issue. Utopian projects of socialist cities with a highly collective way of life, cheaply and quickly built, were meant to prove the Soviet system's superiority compared to Western capitalism and were obviously key elements of the Cold War rhetoric. Thus, social welfare and intensive construction of mass-housing areas of *microrayons* more noticeably represented propaganda tools rather than real achievements in architectural history. Poor quality of building materials at the time and limited construction capacities prevented any advanced and more sophisticated architectural ideas from developing.

IN THE SECOND HALF of the 1960s, the gap between artistic and utilitarian architecture was significantly breached. The major part of constructions seems to relinquish any aesthetical ambition and to become "style-less" structures with a merely utilitarian purpose (even in historic urban areas). However, the young generation of architects educated in the schools[5] of the Soviet period still managed to formulate certain aesthetic values deriving from mass construction. Contrasts stemming from the most minimal geometric shapes, the use of black and white organizing architectural elements and planes of various size, and the association of architectural expression with constructive elements pointed to a sincere belief in the modern movement's principles (such as in the Radio Electronics Faculty at the Kaunas Polytechnic Institute, presently the Faculty of Telecommunications and Electronics, Kaunas University of Technology *(fig. 6)*. Unfortunately, after repeated replications of so-called "type projects," the minimalist compositions of the Soviet period's early modernism that were bold and new at the time eventually generated a continuous flow of unified cityscapes. Only some examples displaying more individual solutions were not replicated and remained original examples of Soviet modernism: the Composers' House in Vilnius (1966) *(fig. 7)*, the Vasara Restaurant in Palanga (1967), the Buitis shop in Kaunas (1969), for instance.

© postcard from Vaida Almonaitytė-Navickienė collection

Fig. 5. **Vytautas Landsbergis-Žemkalnis**, *Office of Pienocentras Company*, Kaunas, built in 1934

THUS, THE MODERN MOVEMENT in Lithuania could be characterized by its discontinuity and crucial links with political history. The early phase of modernism was still somewhat influenced by the values of conservative policies in the 1930s. After WWII, the architectural development's course was interrupted by Stalinist socialist realism.

Subsequently, despite the fact that pre-war conservativism and technological progress curbed Stalinism's leanings towards extravagant ornamentation, architecture was mostly kept removed from the influence of the modern movement and showed little of its qualities. And finally, a long decade of mass construction according to the principles of socialist modernism followed. Adapted to the current technological and material conditions, its principles passed on through an ideological prism, and, enhanced by some independent original projects, the modern movement reached its last important phase during the late 1960s.

© Vaidas Petrulis

Fig. 6. **Vytautas Dičius**, *Radio electronics faculty at the Kaunas Polytechnic Institute*, Kaunas, built in 1964

VAIDAS PETRULIS *holds a Ph.D in history of architecture and is a researcher at the Institute of Architecture and Construction of the Kaunas University of Technology (Department of Architecture History and Heritage). He has published a series of articles and conference presentations on twentieth century Lithuanian architecture and architects. His interests are history and theory of twentieth century architecture and soviet culture.*
vaidas_petrulis@yahoo.com

NOTES

1 A symptomatic fact characterizing most of the famous 1930s Lithuanian architects (K. Reisonas, V. Landsbergis, S. Kudokas and others) is that they designed both in a classical and functional manner.

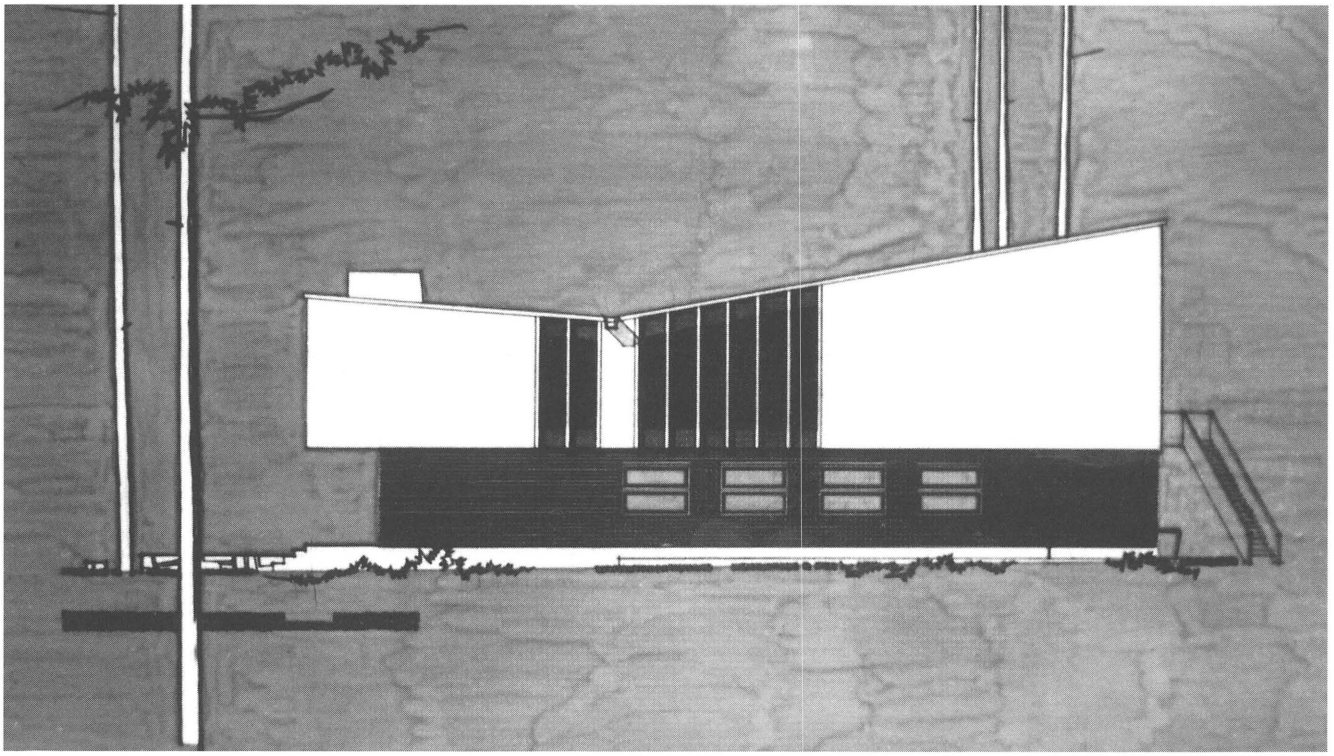
2 Today's Lithuanian capital Vilnius during the period 1920–1939 belonged to Poland and most architectural commissions went to Polish architects such as S. Murcynski, J. Soltan, R. Gutt and others.

3 After WWII, many interwar architects and engineers were still active professionally and, naturally, more or less worked according to their prior understanding of architectural composition. Moreover, Lithuania was far from being a central focus of the Soviet Union, and therefore architectural developments were much more modest in scale and material opulence.

4 Lenin's prize for Lazdynai *microrayon* in 1974 shows the ultimate political importance of these structures (architects V.E. Čekanauskas, V. Bredikis and others, built in 1967–1974).

5 Such as V. Čekanauskas, A. and V. Nasvyčiai, V.J. Dičius, etc.

Fig. 7. **Vytautas Edmundas Čekanauskas**, *House of composers*, façade drawing, Vilnius, built in 1966



© Vilnius vicinity archive

Jerusalem's International Style under Pressure

AN UNCERTAIN FUTURE FOR THE GARDEN CITY OF REHAVIA AND VILLA SCHOCKEN

VIORICA **FELER-MORGAN**

Rehavia is an outstanding example of the blending of the 'garden city movement' with modern architectural ideas brought from Europe. Architecturally, it is the most interesting modern neighborhood in Jerusalem, containing single family houses and small apartment blocks built in the international style. It has always been an affluent neighborhood, beginning with its first generation of residents, who were successful Jewish academics that immigrated from Europe following the nazis' rise to power in 1933.

THE MODERN PLANNING of new West Jerusalem neighborhoods such as Rehavia was based on the European garden suburb concept, with a geometrical layout, narrow tree-lined avenues and garden walkways. Patrick Geddes (1854–1932), the town-planning advisor of Jerusalem between 1918 and 1922, was among the first to promote the application of this concept of the "garden city" to the new suburbs of West Jerusalem. Geddes's choice of embracing the garden city planning principles was appropriate at the turn of the twentieth century, as the tenets behind the garden city movement were well matched with the contemporary goals of the Zionist movement to create new settlements in Palestine. The garden city movement, nonetheless, was not the only driving influence in Jerusalem at the time; so was the Bauhaus School of Arts and Design, known for applying cutting-edge design to everything from homes and factories to furnishings and flatware, and it played an important role in inspiring the new designs of neighborhoods. Bauhaus influence reaching as far as Palestine was a result of the school's closure by the nazis in 1933, prompting many Jewish architects affiliated with the movement to immigrate to Palestine, where they integrated Bauhaus ideas into their work.

LE QUARTIER DE JÉRUSALEM OUEST, APPELÉ REHAVIA, CONÇU PAR PLUSIEURS ARCHITECTES IMPORTANTS DU DÉBUT DU XX^{ÈME} SIÈCLE, SUBIT ACTUELLEMENT DE CONSIDÉRABLES RESTRUCTURATIONS PROVOQUÉES PAR UNE IMPORTANTE PRESSION FONCIÈRE. LA VALEUR CROISSANTE DES TERRAINS MET EN DANGER CETTE « CITÉ-JARDIN », ALORS QUE LES PETITS IMMEUBLES DE STYLE INTERNATIONAL SONT RASÉS POUR ÊTRE REMPLACÉS PAR DES TOURS D'HABITATION. LE MANQUE DE PRISE DE POSITION DE LA PART DES AUTORITÉS URBAINES DE JÉRUSALEM POUR PRÉSERVER REHAVIA FAIT CRAINDRE UN FUTUR INCERTAIN POUR CE QUARTIER UNIQUE, DE MÊME QUE POUR LA VILLA SCHOCKEN D'ERIC MENDELSOHN.

AMONGST THE ARCHITECTS connected with Bauhaus who built in Jerusalem, particularly in Rehavia, were Eric Mendelsohn, Richard Kauffmann, Heinz Rau, Dov Koshinsky, Don and Raphael Ben-Dor, Zoltan Harmat, Leopold Krakawer, Avraham and Tzipora Cherniak, Alexander Freidman Meir Reuven and Wilhelm Hecker. One of the most prominent architects of this group was Richard Kauffmann. Born and educated in Germany,

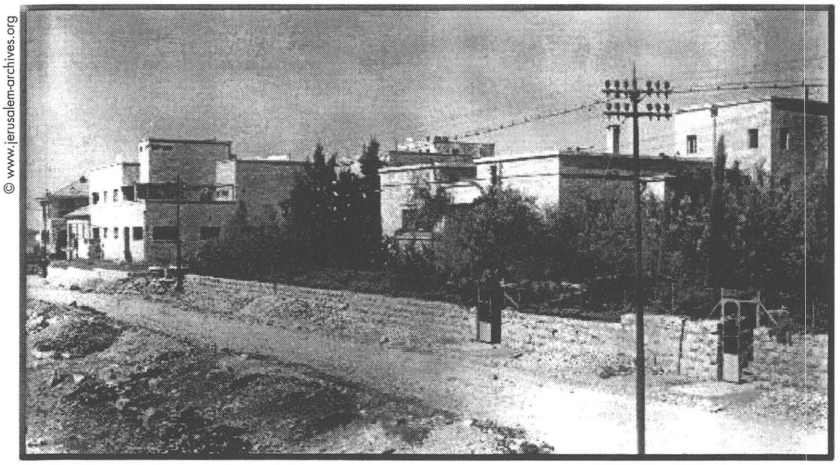


Fig. 1. Rehavia, 1935

Kauffmann worked both in Germany and Norway before moving to Palestine, where he served as the chief architect of Hachsharat HaYishuv, and subsequently as the chief architect and planner of the Zionist movement. The land for Rehavia, where Kauffman was to work, was acquired in 1921 from the Greek Orthodox Patriarchate Monastery by a Jewish organization, known as The Palestine Land Development Co.

KAUFFMANN was the first to apply the Garden City concept to Jerusalem's new neighborhoods, most notably in Rehavia in 1923. These neighborhoods were fully planned by Kauffmann well before construction, with most following the same layout principles. The larger plots left room for planting in front and behind the houses. Each neighborhood had a few local shops, as well as community institutions such as schools and synagogues. Buildings were limited to four stories in height; a size determined by the height of trees. Decisions regarding plot sizes, the dimensions of main-roads, pedestrian access, etc. derived from this height *(fig. 1)*.

Kauffmann's design approach for Rehavia's first phase was based on his belief that "for every plot at least two thirds must be sacrificed for gardens and fresh air, and between every two houses a good space must be allowed for. Rehavia commands a beautiful view of the mountains of Jerusalem and Moab. The quarter's special advantage, that of being a garden suburb in close vicinity to the city, attracts wide circles of people who, bound to the city by their occupations, also wish to live surrounded by gardens and plenty of fresh air." (The Palestine Land Development: *Rehavia*)

The first phase, built between 1923 and 1928, was followed by Rehavia's second phase in 1928. The latter, designed by Eliezer Yelin and Wilhelm Hecker in the same spirit as Kauffman's phase, was completed in 1936 *(figs. 2 & 3)*.

Both building stages included elements of the international style, adapted to suit local climatic conditions. The use of external access staircases was one such local approach chosen to adjust to the mild subtropical climate, while light-weight, concrete cantilevered roofs over windows, balconies and entrances, were another international style element hybridized to suit the local conditions.

The Rehavia neighborhood retained its pleasant garden city features during the decades following its construction. However, in recent years the beauty of the neighborhood has attracted much investment, resulting in rapidly rising real estate values. Such investment interests began in the late 1990s, with a new wave of construction in the area. Most of the original residents had aged and/or died, with their property being passed on to their heirs, who in many cases sold the land to speculative developers. Presently there is immense economic development pressure on the neighborhood's cultural and architectural heritage. Buildings of architectural significance are threatened with demolition, and some have already been razed to make way for the construction of high-rise apartment blocks with underground parking.

The lack of parking facilities partly accounts for the new demolition wave affecting the neighborhood—demolition encouraged by planners and developers. In the past, studies have been conducted and solutions proposed by preservation architects of Jerusalem's Conservation Committee attempting to solve the parking problem, while saving the neighborhood's heritage; however, none of these proposals were ever taken into consideration or implemented.

ASIDE FROM PARKING PRESSURES, current traffic conditions threaten the historic integrity of Rehavia. The neighborhood's street scheme was originally designed for small private vehicles and pedestrians, with the latter

Fig. 2. Rehavia, stage 1

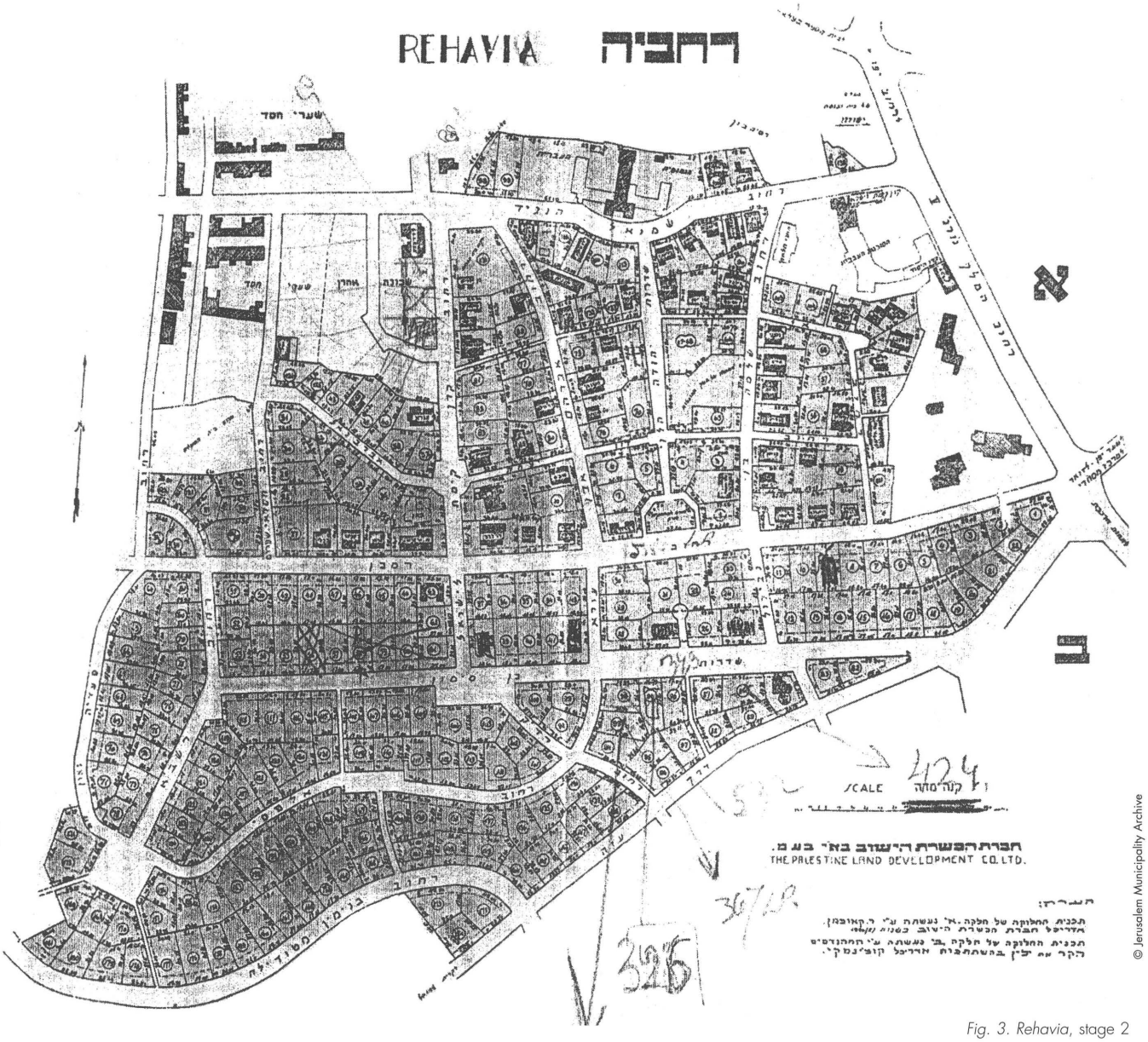


Fig. 3. Rehavia, stage 2

having a network of small pathways designed to be sympathetically incorporated to the landscape as short cuts between streets and properties. Unlike their intended functions, Rehavia's streets are today traversed by heavy city traffic, including bendy-buses and industrial transport, using the neighborhood roads as connections to various parts of Jerusalem (rather than merely serving Rehavia). This has increased air pollution and consequently endangers Rehavia's original character of fresh air and tranquility "garden suburb."

ADDITIONAL CHANGES to the original character of the neighborhood have also been brought about by recent planning proposals, including the tiling of roof elements. These proposals threaten the original character of the flat-roofed Rehavia buildings and challenge the international style principles that influenced these structures *(fig. 4)*. Proposed planning legislation, such as previously noted, or lack thereof, is another problem facing Rehavia, as there are no restrictions prohibiting the in-fill of gaps between existing buildings by new developments. Initially, *the* gap was *the* open space, the green space around the house and the essence of the garden city concept in Kauffmann's design. Unfortunately this concept is continually under threat by such in-fill developments.

FURTHERMORE, the development pressure on the neighborhood fostered by new planning regulations continues, with the threat to Rehavia's architectural integrity growing increasingly fierce. Single-family houses are the building type most at risk, as they are desirable property situated on land with rapidly rising real estate values. They are targeted by developers, to demolish the residences and build profitable high-rise apartment buildings on the land. Recently, a planning proposal draft allowing for the construction of eight to twelve story buildings with underground parking facilities was met with a positive answer from local planning authorities. Given the current circumstances, Rehavia's future as a preserved garden suburb appears very bleak.

THE RESPONSIBILITY of preserving Rehavia's cultural and architectural heritage rests with Jerusalem's Planning Department and other government agencies that manage planning issues; issues that include the conservation of buildings and areas. Israel, a democratic country, should allow public opinion to be taken into consideration concerning Rehavia's planning and building policies. On a number of occasions, Rehavia residents together with various conservation organizations, preservation architects, city officials and prominent scholars, have expressed their concerns about the current threats to Rehavia's built character to the local government; however, their outcry has generated no positive response. In discussing the current situation in Rehavia it is apparent that there is a need in Israel for a separate and independent governmental agency, not under municipal authority, that would be responsible for the stewardship of architectural heritage. This agency's mission would be to survey and record historic buildings and areas, to provide guidelines to protect and preserve them, and to empower statutory legal protection against speculative developments. The professionals employed by such a body ought to be conservationists, historians, preservation architects, with architectural, technical and historical building knowledge, as well as experience in the field of conservation of buildings and areas. Generally speaking, these professionals should be people with a profound sense of duty for architectural heritage.

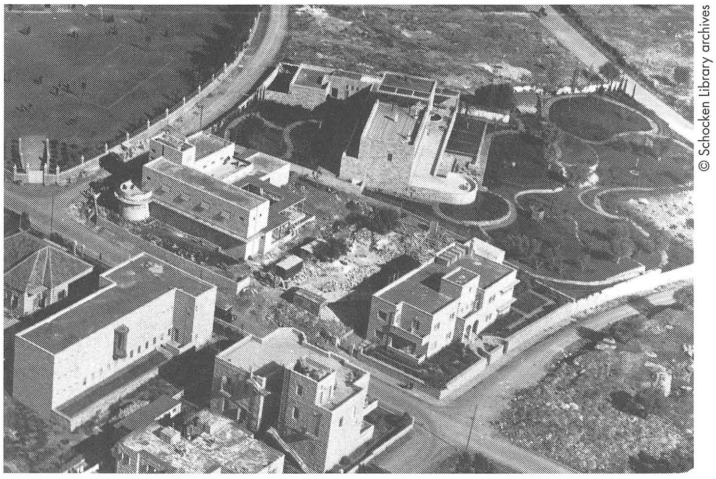
IN ADDITION to creating such an agency, all new planning regulations should take into consideration the original neighborhood's character, which should be conserved together with the area's architectural heritage. Any proposed development ought to preserve the existing architectural fabric, taking care not to demolish it or undertake major interventions that could damage its original character.

© Jerusalem Municipality Archive

Fig. 4. Rehavia, aerial view


© Schocken Library archives

Fig. 5. Villa Schocken, aerial view, 1935



© Schocken Library archives

Fig. 6. Villa Schocken, Schocken Library and *Aggion House*, aerial view, 1935

Instituting a governmental architectural heritage agency and implementing new planning regulations are the only way by which the cultural architectural heritage of Rehavia, the international style neighborhood created by forward-looking architects and pioneers, can be preserved for future generations.

ERIC MENDELSOHN'S Villa Schocken is a prime example of the threat that faces significant buildings in the neighborhood. Although, geographically speaking, Villa Schocken is situated in the Talbieh neighborhood at the limit with Rehavia, it is a relevant example of what is happening in Rehavia. Together with Mendelsohn's Schocken Library and Kauffmann's Aggion House (currently the Prime Minister's residence), Villa Schocken forms a corner more commonly associated with Rehavia than Talbieh by Jerusalemites, as a result of the spiritual heritage of the buildings shared with Rehavia's cultural and architectural character *(figs. 5 & 6)*.

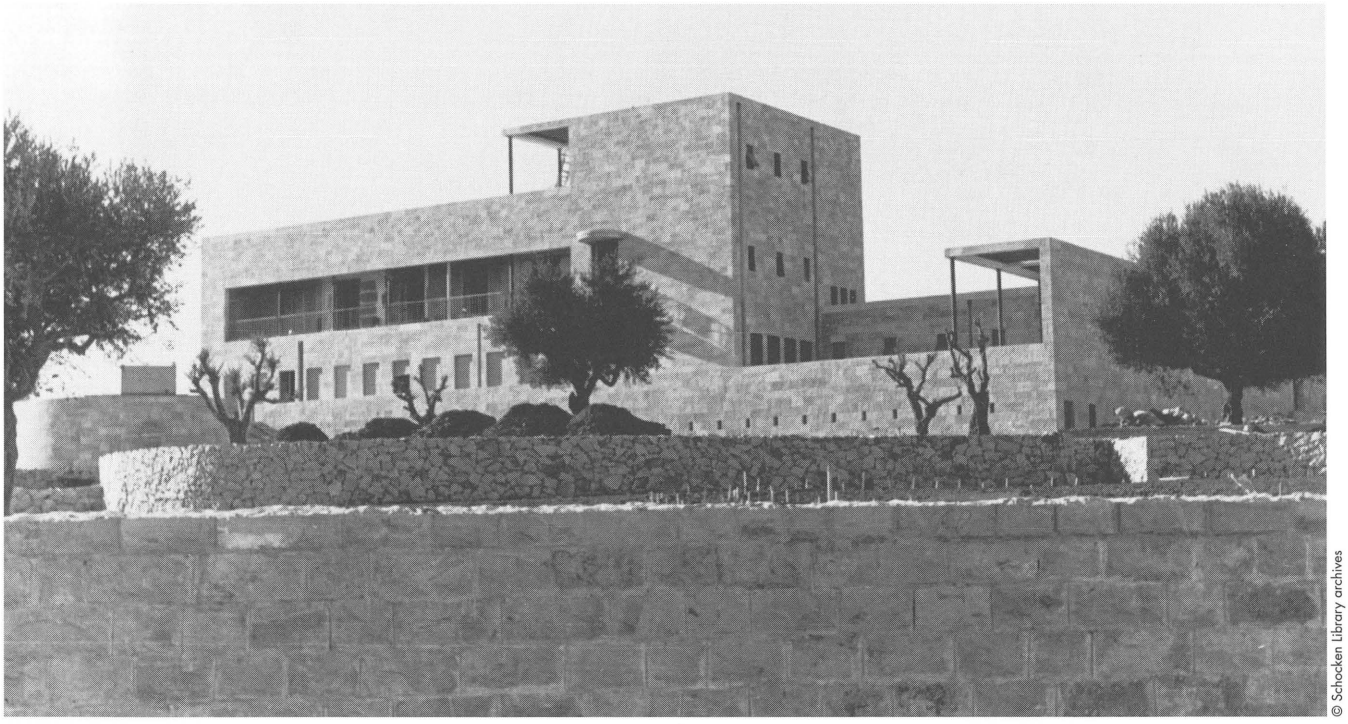
Villa Schocken is one of the two earliest buildings designed in the international style, completed by Mendelsohn during his stay in Jerusalem (the first one was Professor Weitzman's residence in Rehovot near Tel Aviv). It was completed in 1935 for Zalman Schocken, a prominent German industrialist and philanthropist who developed a long-standing relationship with Mendelsohn, when both men were still in Germany. Soon after Villa Schocken, Mendelsohn completed the Schocken Library to house Zalman Schocken's collection of Jewish books, the only major Jewish book collection that escaped the hands of the nazis.

Originally, Villa Schocken's grounds had an acre of spacious gardens, with the front garden looking onto the street and the back garden facing south, providing marvelous vistas of Judean desert and the Moab Mountains. The gardens were designed in a very informal manner, meant to counterbalance the strict geometrical pattern of the house's design.

The original house's plan had an L-shape, consisting of three rectangular blocks varying in height, and a staircase located in the center of the plan. In the southern portion of the house there was a terrace incorporating a semi-circular balcony swimming pool (on the opposite side) that is currently not in use *(fig. 7)*.

THE MAIN ROOMS of the house opened onto the terrace. The west side of the house, the elevation that receives the most sun and heat, had a circulation hall with small, narrow windows—a design feature intended to minimize heat. The bedrooms were located on the first

Fig. 7. Villa Schocken, south elevation, 1935



© Schocken Library archives

floor, above the living and dinning rooms, each boasting a covered terrace. Lastly, on the second floor, were smaller scale rooms that opened onto a sheltered garden terrace. Concerning the interior décor and mechanical systems, the original floors were cream-colored local marble with olive green stripes—the same floor pattern that Mendelsohn used in the Schocken library. The house had a ceiling heating system, mentioned in Whittick Arnold's book about Mendelson that was necessary during the winter. The original light fixtures were bowls fixed to the walls, yet another design feature that Mendelsohn also included in the library, which has fortunately survived.

In 1957 the Villa Schocken was sold to the Jerusalem Academy of Music and Dance. The Academy invited architect Joseph Klarwein to suggest a scheme for the Villa, addressing the Academy's new functional needs. In later years the Academy sold the southern portion of the property, where the Villa's gardens had formerly been, to developers who densely covered it with residential buildings *(fig. 8)*.

Klarwein's proposal was realized, resulting in many alterations to the original plan, including the creation of new function-specific rooms with sounds partitions. Nonetheless, the staircase was left untouched in its original location, as designed by Mendelsohn. Although Klarwein's scheme resulted in significant changes to the building, all work was carried out with respect for the building's original fabric and character. The construction workmanship, including metal joinery, stonework, and masonry joints were executed in the same manner as the original structure.

Klarwein also tried to save as much as possible of the original fabric and ensured that his additions were in keeping with original stylistic features. Moreover, his modifications to the Villa were done in such a way that if removed, the building's original appearance could be restored *(fig. 9)*.

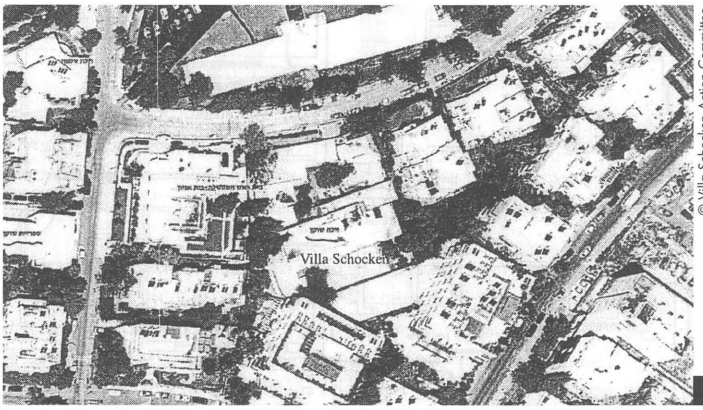
Currently, as it has been since the late 1980s, Villa Schocken is protected under the Israeli Conservation Law for buildings and areas, prohibiting any modifications to the building's structure and aesthetics. However, in the case of the Villa Schocken, this level of protection has not prevented the destruction of the building's original setting.

AS PREVIOUSLY MENTIONED, in the mid-1980s the Academy sold the southern portion of the gardens to developers who constructed a retirement home. More recently, the Academy sold the remaining land, including the Schocken Residence, to an independent developer. The developer's company submitted a scheme (based on earlier versions) that proposed the demolition of the Villa and the adjacent building four-story apartment building. Part of the reasoning behind this suggestion was that "the Villa Schocken was in advanced decay and not worth conserving . . . so [it] should be de-listed," with recommendation for demolition. However, this statement regarding the stone's condition was far from truthful. The Villa Schocken's stonework was and still is in very good condition, showing no signs of surface or detail decay. The stone has a low moisture content, there are no cracks, and the mortar is in good condition; likewise for the masonry of the Schocken Library.

Fortunately, the demolition proposal for the Villa was not approved but without being entirely withdrawn either. A more recent development proposal was released last year that included the demolition of the 1960 Klarwein street elevation to allow for a new residential proposal to be constructed in its place *(fig. 10)*.

UNLIKE Villa Schocken, which has been significantly altered, the Schocken Library is an example of a listed building that remains unaltered and in very good condition. With the exception of some minor alterations (new window shutters and recent mechanical appliances), the building has retained all its original features and design aesthetics. This can mainly be attributed to the Library's owner, the Jewish Theological Seminary of America, which respects the building's legacy, history, and purpose—to pass on its historical and architectural value to future generations *(fig. 11)*.

The Schocken Library is an excellent example of how to appreciate, respect and preserve a listed building. It should serve as a catalyst to revive the conscience of owners, architects, developers, and of those agencies that dictate the future of listed buildings and sites in Israel; sites of architectural and historical significance such as Rehavia.



© Villa Schocken Action Committee

Fig. 8. Villa Schocken, aerial view, 2007

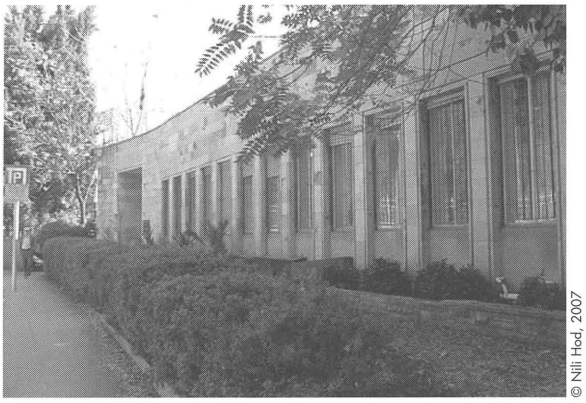
VIORICA FELER-MORGAN, *architect, currently works in London, after France, Israel and Romania. Her experience includes works on listed buildings in the UK and on a listed building in France. She recently submitted her thesis in building conservation at the AA for the Diploma in building conservation, on "Jerusalem 1920s & 1930s International Style Architecture. Rehavia neighborhood."*
vfelermorgan@aol.com

BIBLIOGRAPHY

KROYANKER, DAVID. *Adrikhalut Birushalayim: ha-beniyah ba-tekufat ha-mandat ha-Briti*. (Jerusalem architecture – periods and styles: the period of the British Mandate 1918–1948, Hebrew). Jerusalem: Keter, 1991.

Fig. 9. Villa Schocken, south elevation, 2007

Fig. 10. Villa Schocken, street elevation, 2007



© Nili Hod, 2007

WHITTICK, ARNOLD. *Eric Mendelsohn*. 2nd ed. London: L. Hill, 1956.
RICHARD KAUFFMAN, E. YELLIN & Z. Hecker town plan proposals for Rehavia Aleph & Beit, and Land Development Corporation information regarding the new developments, from Rehavia archive box.
LEV STERN, *Conservation in Jerusalem, Conservation Principles' Guidelines* (in Hebrew) and Jerusalem conservation area proposals, from Schocken archive box.
SHIVTEI ZAHARIA, *Collection of Essays on Rehavia Neighbourhood*. 1988 (in Hebrew), from Rehavia archive box.
2097 Listing Document for Jerusalem, including Villa Schocken and other buildings in Rehavia neighborhood.
Joseph Klarwein's proposal for Villa Schocken, from Schocken archive box.

Archive material from Jerusalem Municipality
Jerusalem municipality conservation department. *Rehavia, a Neighbourhood to be Conserved* (in Hebrew). April 2002.
Action Committee document to save Villa Schocken. September 2003.
Rehavia residents manifesto to save Rehavia neighborhood, December 1999.

Jerusalem Municipality City Archive
Palestine Weekly, 1920–1992 (magazine and articles), from Geddes archive box.

Fig. 11. Schocken Library, reading room, as seen today, with original details of Mendelsohn's interior and furniture designs

The **CAF Building** in Paris FULL STOP, NEW PARAGRAPH

GIULIA **MARINO**

The future of the Caisse d'Allocations Familiales (CAF) site in Paris has already been documented. The extensive refurbishment works on the rue Viala's buildings—designed by architects Raymond Lopez and Michel Holley between 1953 and 1959—have moved on to the realization phase.[1]

CONÇUE PAR RAYMOND LOPEZ ET MICHEL HOLLEY ENTRE 1953 ET 1957, LA CAISSE D'ALLOCATIONS FAMILIALES, SITUÉE À PARIS, EST AUJOURD'HUI DANS UNE SITUATION DIFFICILE, MALGRÉ UN MOUVEMENT INTERNATIONAL ET LES EFFORTS DU MINISTÈRE DE LA CULTURE EN FAVEUR SA RÉHABILITATION. L'ENSEMBLE A ÉTÉ CONSIDÉRÉ LORS DE SA CONSTRUCTION COMME UN EXEMPLE PHARE D'INNOVATIONS ARCHITECTURALES FORMELLE, STRUCTURELLE ET TECHNIQUE, MIS EN ŒUVRE PAR DES ARCHITECTES PIONNIERS QUI ONT EMPLOYÉ DES PANNEAUX WALLSPAN ET DES REVÊTEMENTS TRANSLUCIDES HÉLIOTREX. MALHEUREUSEMENT, SUITE À UNE MAUVAISE POLITIQUE DE CONSERVATION ET À LA « DÉSINSCRIPTION » DU SITE COMME MONUMENT HISTORIQUE, LES MOTIFS ÉCONOMIQUES PRÉVALENT AUJOURD'HUI, APRÈS UNE DÉCENNIE DE CONTROVERSES SUR LA CONSERVATION DE CET IMPORTANT TÉMOIGNAGE MODERNE.

DEMOLITION of some of the buildings on the site and a thorough restyling of the central block—commonly known as "Tour Lopez"—have put a stop to the long political and legal controversy that has kept the issue in the limelight for the last ten years. The owners' financial motives have finally won over the preservation commitment stated by the Monuments Historiques agency. The passion that moved those activist architects, who relentlessly stressed the artistic and historical value of the site, was faced with diffidence from the general public—fostered by a great deal of sharp criticism and polemic statements that regularly appeared in French newspapers.

Going through the different stages of such a long and complex debate—a good example of what such controversies involve—may provide many opportunities to reflect on the cultural biases that mark the efforts made to preserve modern architecture heritage. Quite clearly, the general attitude is one of reluctance to acknowledge the potential, if not the value, of a production that is still undefined and kept on hold between history and criticism. This prevailing approach seems to suggest that a global reconsideration of preservation strategies is most needed. Moreover, a clearly focused and pragmatic revision of administration procedures and tools involved in preservation should also be carried out.

© postcard, Editions d'Art Yvon/Kreel

Fig. 1. Caisse d'Allocations Familiales, south side entrance reserved to the public, around 1959, Paris, 1959

CREATIVITY AND EXPERIMENTATION

CAF, a semi-state company operating in the field of family allowance funds, was established in 1946, in the context of a global social policy reform that was carried out in postwar France. In 1953, the project for CAF's new logistic site in Paris (which was due to be located in the district known as the "XVème arrondissement") was commissioned to the architectural practice headed by Raymond Lopez, an architect of indisputable repute and personality, who was also quite influential within political circles. The instructions given were very clear: the modern architectural style should reflect the modern approach of the new organization. The intention to provide a model scheme set the project into motion, as it was a unique

opportunity to experiment at all levels, from assembly systems to architectural poetry, from functional layout to pioneering technologies.

The achievement was a most innovative and composite structure. Following the vertical densification principle set out in the Athens Charter—in order to leave more of the ground area free—the building designed to host CAF's administrative offices develops around a central post, and upwards nine floors above ground level, in a north-south orientation. Smaller additional blocks, one or two stories in height, complete the layout. Functionally linked to the central post, they are clustered along the bisecting line of this Haussmann-like block, being therefore conveniently released from any street alignment bonds. Hence, the logic underlying a traditional urban intervention was totally and radically subverted.

The original quality of the assembly structure was matched by a distribution layout designed to ensure the building's best performances. Careful study of the building program and schedules allowed the architects to gather or separate functions according to their compatibility. Once the three main functional units were identified—public access areas, offices/administration, and technical/engineering areas—these were then developed on three different levels, one above the other, so that routes leading to different areas could be clearly defined. This was quite an innovative kind of layout that, within a wider urban perspective, evidently echoes the 'vertical urban planning principle' that architects adopted in the 1960s for some important projects developed in the French capital, such as the Front-de-Seine district.

TECHNOLOGY AND INNOVATION

The intention of breaking with standard urban planning practices (but keeping an eye on American developments) was coupled with the desire to show a kind of architecture stemming from technological innovation, and that was considered an outright symbol of sheer modernity. Welded steel, extruded aluminum alloys, glass and, last but not least, a wide range of plastic materials became key players in the new project.

The systematic use of innovative construction techniques and materials introduced a new planning dimension that reflected the new trends, clearly referring to the production processes developed by Jean Prouvé.

The design of the Tour Lopez's metal frame, with posts clustered along the central area, and large cantilevered floors, radically departs from the conventional static layout, i.e. the steel frame.

Beyond the structural frame's originality (whose remarkable tectonic quality is quite clearly reminiscent of Mies van der Rohe's structural architecture), the extremely lightweight façades are probably one of the building's most significant features, demonstrating the project's outstanding value as far as technology is concerned. In fact, the building is a fine, straightforward example of a curtain wall system, where casing consists of a Wallspan grid featuring aluminum profiles, attached to and 'hanging from' trusses. The grid is fastened to cantilever heads by a special movement joint, expressly designed for that purpose, which can bear the bending stresses from middle floors, as well as the cladding's thermal expansion. The imperative of maximum lightness imposed by the façades' hanging system forced the architects to use man-made materials such as extra light Héliotrex translucent cladding (7 kg/sq.m.), made of fiberglass reinforced polyester. This can be considered one of the first attempts at using plastic for large scale construction applications, a kind of material that was going to change forever the world of building and constructions. The application of such innovative materials prompted a multi-disciplinary approach, owing to the close relationships that needed to be established and sustained with

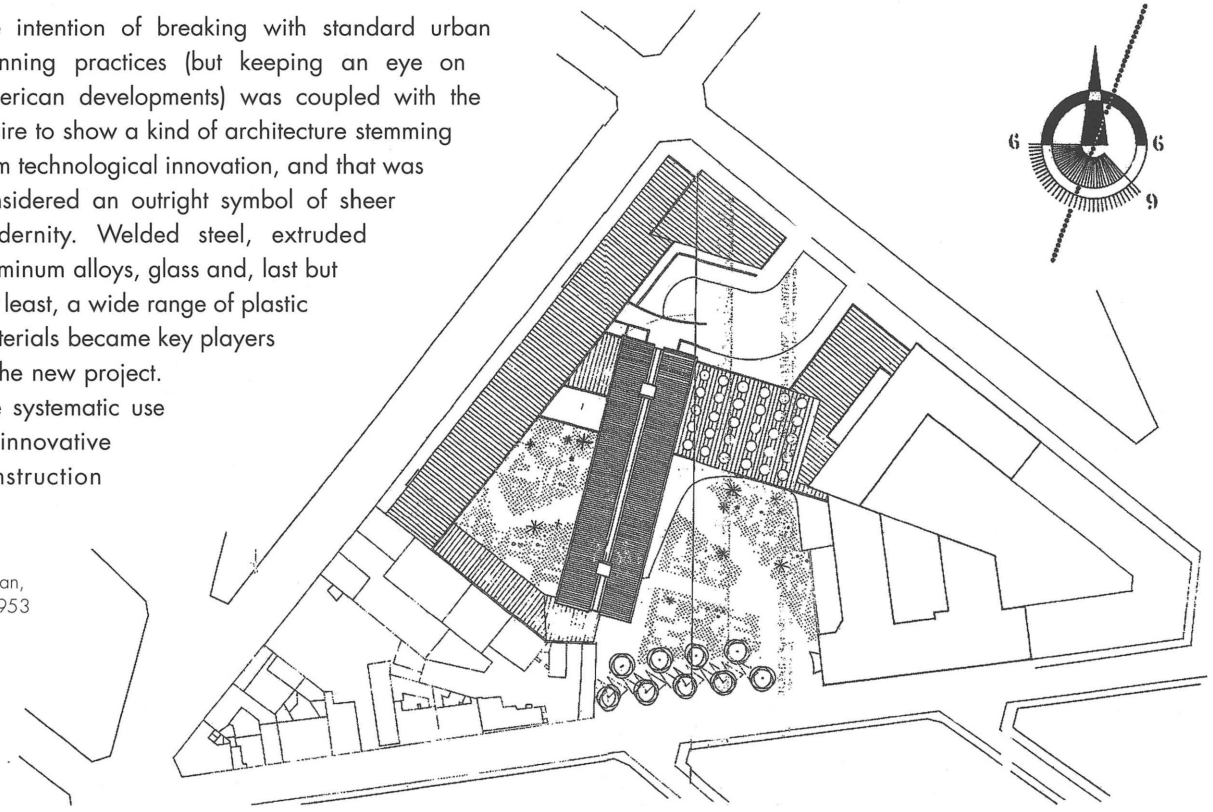


Fig. 2. Master plan, dated May 7, 1953

manufacturers. That, in turn, would enable the building and construction industry to get closer to the kind of linear design process that was going to play a key role in the post-industrial era. Built in the 1950s, the strikingly modern design of the CAF's site is a perfect example of the crucial changes that were going to take place in the following years.

RISK OF DEMOLITION

The huge success that the CAF compound in Paris enjoyed with critics was mainly due to the range of its design features, which were undeniably innovative. The buildings' originality, which mainly lies in the choice of materials and techniques, is also emphasized in the large number of publications devoted to Lopez and Holley's project, seen as a prototype for modern and efficient public buildings. However, the experimental nature of the construction materials was also the main cause of some serious problems—for example, the catastrophic thermal behavior of the polyester panels. Paradoxically, Héliotrex cladding (one of the project's most important technology features) was, at the same time, the main argument put forward by those critics who disapproved of the project on the basis of the questionable 'short-cycle principle.'
The possibility of complete demolition started being suggested around the mid-1990s. As part of a general program aimed at decentralizing public sector services, the CAF's real estate assets underwent major restructuring. The Rue Viala's compound was also affected by the program as it was deemed obsolete and far too large. In fact, its complete demolition would generate remarkable profits, with the possibility of selling the vacated land plots in a strategic area of the capital city. Such a choice was clearly based on financial motives, without taking into account any heritage protection implications.

INTERNATIONAL MOBILIZATION

As often happens when important buildings are threatened with demolition, a number of experts reacted and began their advocacy. In 1996 architect Paul Chemetov and engineer Marc Mimram started circulating a document aimed at raising the awareness of building owners, of the public sector, and of other colleagues.[2] By emphasizing the representative value of the CAF's site as part of the glorious urban landscape of the 1950s, Chemetov and Mimram hoped to foster a preservation spirit. Many big names from the architecture world were in favor of the initiative and the media reacted accordingly. The recurrent comparison that was made with the less fortunate Les Halles site by Victor Baltard during the 1970s contributed to bringing the CAF's site to the same level as the Villa Cavrois, identifying it as a representative symbol of a particular kind of architectural heritage that was not understood by the public at large and that, therefore, was seriously endangered.

© Archives CAF, Paris

Fig. 3. Aerial view, northwestern side, 1972

The Ministry of Culture promptly reacted to the challenge by issuing a request for protection, the only urgent measure that could stop the demolition request coming from the owners. The debate that took place within governmental commissions was fairly intense and not always peaceful. One of the recurring issues concerned the choice of modern buildings that deserved to be protected. The complete lack of a set of objective criteria that would help in the selection process—hence, the inability to assess the historic and artistic value of the buildings in

Fig. 4. Loadbearing structure

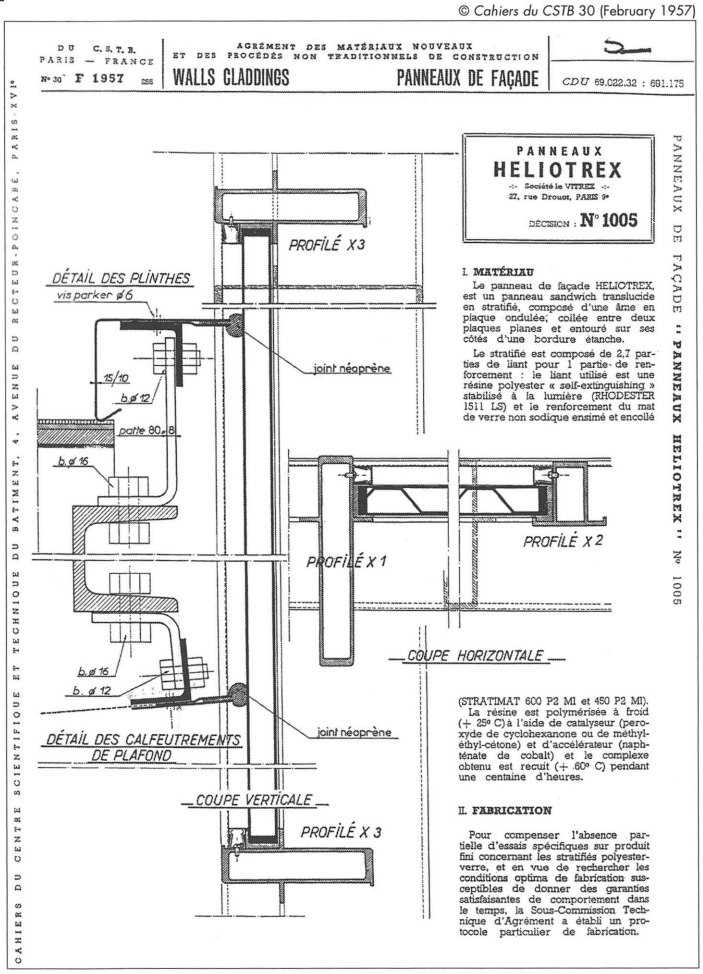
© Acier-Stahl-Steel. Revue internationale des applications de l'acier 9 (September 1957)

© Archives Michel Holley, Paris

Fig. 5. Building site, assembly of Héliotrex panels, around 1958

Fig. 6. Approval of the Héliotrex panels by the Centre Scientifique et Technique du Bâtiment

© *Cahiers du CSTB* 30 (February 1957)



DU C.S.T.B. PARIS — FRANCE
N° 30 F 1957 2ss

AGRÉMENT DES MATÉRIAUX NOUVEAUX ET DES PROCÉDÉS NON TRADITIONNELS DE CONSTRUCTION

WALLS CLADDINGS — PANNEAUX DE FAÇADE

CDU 69.022.32 : 691.175

PANNEAUX HELIOTREX
-:- Société le VITREX -:-
27, rue Drouot, PARIS 9e
DÉCISION : N° 1005

I. MATÉRIAU

Le panneau de façade HELIOTREX, est un panneau sandwich translucide en stratifié, composé d'une âme en plaque ondulée, collée entre deux plaques planes et entouré sur ses côtés d'une bordure étanche.

Le stratifié est composé de 2,7 parties de liant pour 1 partie de renforcement : le liant utilisé est une résine polyester « self-extinguishing » stabilisé à la lumière (RHODESTER 1511 LS) et le renforcement du mat de verre non sodique ensimé et encollé (STRATIMAT 600 P2 M1 et 450 P2 M1).

La résine est polymérisée à froid (+ 25° C) à l'aide de catalyseur (peroxyde de cyclohexanone ou de méthyl-éthyl-cétone) et d'accélérateur (naphténate de cobalt) et le complexe obtenu est recuit (+ 60° C) pendant une centaine d'heures.

II. FABRICATION

Pour compenser l'absence partielle d'essais spécifiques sur produit fini concernant les stratifiés polyester-verre, et en vue de rechercher les conditions optima de fabrication susceptibles de donner des garanties satisfaisantes de comportement dans le temps, la Sous-Commission Technique d'Agrément a établi un protocole particulier de fabrication.

DÉTAIL DES PLINTHES
vis parker ø 6
15/10
b ø 12
patte 80.8
b ø 16
PROFILÉ X3
joint néoprène
PROFILÉ X 1
PROFILÉ X 2
COUPE HORIZONTALE
b ø 16
b ø 12
DÉTAIL DES CALFEUTREMENTS DE PLAFOND
joint néoprène
COUPE VERTICALE
PROFILÉ X 3

PANNEAUX DE FAÇADE "PANNEAUX HELIOTREX" N° 1005

CAHIERS DU CENTRE SCIENTIFIQUE ET TECHNIQUE DU BATIMENT, 4, AVENUE DU RECTEUR-POINCARÉ, PARIS XVI^e

question by analyzing their many and different features—was pointed out on many occasions. French legislation governing architectural heritage preservation did not provide any indications whatsoever in that respect. In fact, the peculiar and specific quality of modern buildings—especially those that are rather superficially labeled as "industrial"—did not fit in with the traditional requirements of monument preservation laws and regulations.

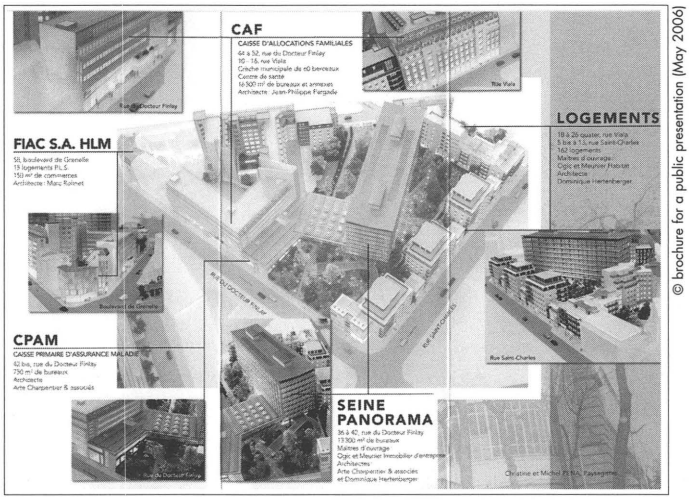
PRESERVATION?

In order to outdo the standstill that the debate had reached, the Ministry of Culture decided to adopt a new procedure: a feasibility study aimed at evaluating the actual opportunities for functional conversion of the site—and, in particular, of the administration building—in compliance with current legislation.[3] This should have been a decisive step allowing for a pragmatic evaluation of the compound's potential, and of the needs it could cater to, along with an assessment of the buildings' value. It was undeniably a long-term view of the matter, significantly removed from the standard routine that had led to issuing a preservation order. Unfortunately, the initiative was never enacted, even though it could—and should—have become an important tool for the preservation strategies of modern monuments.

The CAF's administration building and some of the additional buildings were eventually listed in the Historic Monuments Register in November 1998, following a heated discussion during a meeting of the regional commission in charge of taking the decision, and with a high level of abstention! Undeniably, the awareness-raising policy and the modern monuments census started by the Architecture and Heritage Department (then only recently established by and at the Ministry of Culture) within the framework of the Journées du Patrimoine 2000 (an event devoted to twentieth century architecture) were decisive for the selection process that finally classified the CAF's site as a historical monument, even though the historical and artistic value of such a typical 1950s building was to a certain extent already unquestionable. Nevertheless, in spite of the positive involvement of the relevant authorities in the debate between the Ministry of Culture and the site's owners that rejected the preservation order, once again financial motives prevailed over cultural values. Following several appeal actions filed by the Ministry of Culture and by the Ministry for Social Affairs (as the CAF reports to the latter for financial matters), the Tour Lopez was removed from the list of historic buildings in 2002, through an irrevocable order issued by the State Council. The decision was heavily criticized and has become a famous case study in French jurisprudence. The decision was probably the result of a purely political choice made during a difficult phase of Lionel Jospin's government, but it represents a dangerous—very dangerous actually—

precedent for cultural heritage management in France. The lack of laws and regulations concerning monument preservation and the cancellation of the protection order paved the way for the sale of the site and for a radical refurbishment project, two facts that go against any possible preservation approach mentioned at the beginning of this article. What remains, unfortunately, is a general, and rather bitter, feeling of the cultural difficulties—let alone political and ideological ones—concerning the recognition of architectural works from the second half of the twentieth century.

GIULIA MARINO *is an architect (Faculty of Architecture, University of Florence, Italy) and Ph.D student (École Doctorale EPF Lausanne, Switzerland). The research on the CAF was carried out within the postgraduate program of studies at the Architectural Institute, University of Geneva-Switzerland, Department of Preservation of the Modern Heritage, under the direction of Bruno Reichlin and Franz Graf (Presentation November 2006).* giuliamarino@libero.it



© brochure for a public presentation (May 2006)

Fig. 7. Block renovation project

BIBLIOGRAPHY

"Caisse Centrale d'Allocations familiales à Paris," in *L'Architecture d'Aujourd'hui* 58, February 1955, 32–39.

"Caisse Centrale d'Allocations Familiales de la Région Parisienne," in *L'Architecture d'Aujourd'hui* 86, November 1959, 78–85.

CHOAY, FRANÇOISE. "Un Édifice-Pilote: la Caisse Centrale d'Allocations Familiales à Paris," in *L'Œil* 58, October 1959, 60–63.

LOPEZ, RAYMOND. "Projet et réalisation d'un immeuble administratif, Immeuble de regroupement des services administratifs de la Caisse Centrale d'Allocations familiales de la Région parisienne," in *Encyclopédie Pratique de la Construction du Bâtiment* (Bernard Dubuisson ed.). Paris: Librairie Aristide Quillet, 1959, 1078–1100.

MONNIER, GÉRARD. "Caisse d'Allocations Familiales à Paris, Raymond Lopez Architecte, 1953–1959," in *L'Architecture du XX^e Siècle, un Patrimoine*. Paris: SCEREN-CNDP-CRDP, Académie de Créteil Édition, 2004, 180–185.

PASCAUD, S. "Caisse Centrale d'Allocations Familiales de la Région Parisienne, Réalisation technique," in *Acier-Stahl-Steel, Revue Internationale des Applications de l'Acier* 9, September 1957, 340–350.

TOULIER, BERNARD. "La Caisse d'Allocations Familiales de Paris: le Premier Mur-Rideau à Structure Aluminium Suspendue. Une Proposition Réversible: le Doublage de la Façade," in *Architecture et Patrimoine du XX^e Siècle en France*. Paris: Éditions du Patrimoine, 1999, 296–299.

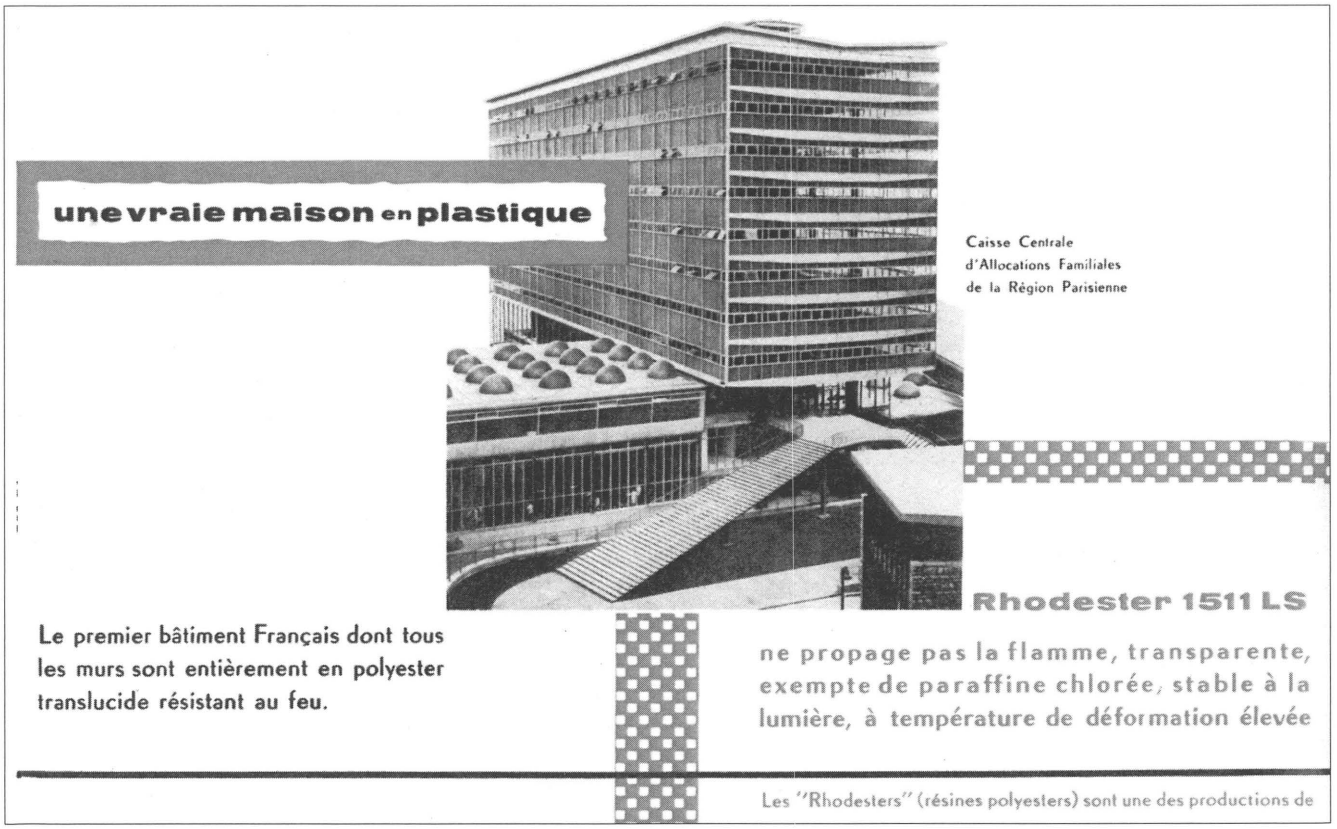
NOTES

1 Dominique Hertenberger, Arte + Charpentier Architects, Christine & Michel Pena, landscape architects, for Ogic Meunier Immobilier d'entreprise. Works are due to start in May 2007, and are expected to last 24 months.

2 Philippe Dehan, "Quel avenir pour la CAF?," *AMC Le Moniteur* 68 (February 1996): 113; Paul Chemetov, "La Caf rue Viala. Détruire, disent-ils...," *D'Architectures* 127 (March 2003): 21.

3 Bernard Reichen, Philippe Robert architects, *Caisse d'Allocations Familiales Rue Viala*, Étude de Faisabilité (Paris: Drac Ile-de-France's archives, May 1998).

Fig. 8. Commercial of the Rhodester polyester resins



© Revue Technique du Bâtiment 52 (May 1958)

MODES OF MODERNISM
IN BRITAIN, AFRICA, THE CZECH REPUBLIC AND CHINA

Over the past few years a considerable amount of interest has been shown in the origins of the modern movement in Britain. The huge Modernism exhibition at the Victoria and Albert Museum last year provided an opportunity to view British modernism in the context of a wider international movement. Furthermore, the publication of Alan Powers's survey *Modern* featured a number of second tier players—Other Modernists?—in a wide ranging case study section of a book devoted to individual buildings (see: *Docomomo Journal* 34) while there are also a number of articles in the architectural press on the work of significant buildings and individual architects.

To this growing list can now be added the new and important in-depth study by Elizabeth Darling with the rather unprepossessing title *Re-forming Britain. Narratives of Modernity Before Reconstruction* (Routledge, 2007, ISBN 0 415 33407 1). The book charts the entry of international modernism into the life blood of a small group of avant-garde British architects. Their inspiration came from intellectuals such as P. Morton Shand, who turned the attention of the editors of the *Architectural Review* to a continental modernist ethos that gradually infused readers with a knowledge of 'new possibilities.' There was also the translation into English of Le Corbusier's polemic *Vers une Architecture* published in a limited edition by John Rodker in 1927, and in the forefront of ideas was the forceful, charismatic Wells Coates together with his group of influential friends and architectural colleagues. Coates wrote about the 'new forces' at work in Britain—i.e. the new materials steel, concrete and glass that had brought British architects to a turning point. He claimed it was an 'age of science' hence eventually in 1933 the implication in the MARS Group title—a group dedicated to research he helped to found with Maxwell Fry—aka Modern Architectural Research Group.
This excellent and well documented text draws on material from a wide source base including the few books, and the large number of journals, reports and newsletters that directed the English towards the Modern. Darling presents a picture of a limited but completely committed architectural circle and indicates its position in the wider turmoil of the cultural life of the 1930s in Britain. Divided into three main sections the book sets out the course of 'A New Spirit' through the period of 'Rhetorical Modernism' moving, 'Towards a New Britain.' The book closes with the outbreak of the Second World War in September 1939 when, as John Summerson wrote, "the blinds came down." New published material is drawn from the records of the Design and Industries Association (DIA) which, although often mentioned in previous studies, has hardly been examined before in this amount of detail. The DIA had a core role in the acceptance of modern ideas. The book also draws upon an extensive range of MARS Group documents and the Architectural Association's archives, both areas never previously connected in this way before. It is an exceptionally important and erudite study—a brilliant art historical account of British modern tendencies. However, like many studies of this kind it does seem to lack the presence of the buildings referred to, and how they were generally understood by the public (after all, the public had little access to documents of the time). I can easily understand Elizabeth Darling's sheer enjoyment in finding the nuggets of information that have helped to recreate the episodic events, ideas and thoughts of her protagonists (I get excited by that too) and to illuminate what has been for many years a 'hazy' subject area. This she has done brilliantly but I would like to have

seen it balanced with descriptions of the state and the technological achievements of the actual buildings. After all, their forms, shapes, materials and structures were the result of the staple processes described. But that may well be another chapter? As is so often the case, the process (admittedly so absorbing) proves more important than the building. Alan Powers's new book *Britain* (Reaktion Books, 2007, ISBN 978 1 86189 281 2) is a natural extension to Elizabeth Darling's thesis and although it reiterates, as one might expect, the salient facts of the modernism of the interwar period, it does so with a succinctness and summary scholarship that we have come to expect from Dr Powers. It neatly extends the study of modern architecture's societal pressures and political involvement into the post war years as Britain discarded its colonial past. Powers considerably extends knowledge of this important period complementing major earlier accounts by Trevor Dannatt, Robert Maxwell, Andrew Saint and Lord Esher while summing up the theoretical discussions that absorbed the architects and academics in this important and comprehensive study.

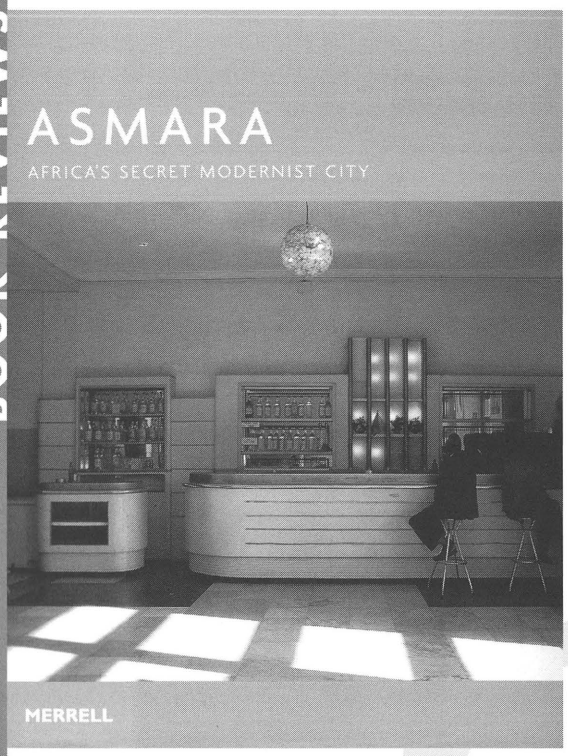
However, I have a criticism of both books and this is about appearances—which I suppose is largely the concern of the graphic designers and editors.
The characteristic features of the documents that both Alan Powers and Elizabeth Darling draw upon were always a matter of design and stylistic presentation (e.g. Oliver Cox's cover for *Focus No 1*, Ashley Havinden's MARS Group catalogue, *Plan*, etc) which is sadly lacking in both volumes. Powers's also suffers from some pretty awful pictures. Contrast that with a really lovely new book that echoes the artistic notions of the time and the stunning work of one of the most original of Czech architects, painters, graphic designers and theater designers, Jiri Kroha. His work moves through the cubic expressionistic phase of the teen and twenty years' to the planning of new communist ideal settlements in the postwar period. This beautifully produced monograph on this extraordinarily talented and productive Czech modernist was issued to coincide with the large exhibition of his original work in Brno this year. *Jiri Kroha: a 20th Century Metamorphosis* (Brno, 2007, ISBN 978 80 86 549 03 03) is published in a number of EU languages and is a book not to be missed by anyone interested in the work of modernist architect artists.

The English House

Coinciding with the publication of the two valuable studies on the history and development of twentieth century British modernism by Darling and Powers covering the pre and postwar period, the publication of a full translation of Hermann Muthesius's famous trilogy *Das englische Haus* (Berlin: Wasmulth, 1904–1905) into modern English is the first time the books have been available in a full uncut English translation—one hundred and three years on, although I edited an earlier single volume reprint in 1974.
The book surveys the new house designs of the young Arts and Crafts architects of the turn of the century and included Scottish examples despite the simplified title. *The English House* (Frances Lincoln, 3 vols, 2007, ISBN 978 0 7112 2688 3) is a sumptuous collectors' and a scholars' edition that brings to life a publication that has been referred to as one of the most important architecture books published in the twentieth century. This new hardbound three-volume edition is a magnificent library quality production in a slip case which strictly follows the layout and pagination of the original. Each volume is devoted to a separate theme: the history of the English house, new English house designs, and houses and their interiors. Herman Muthesius, was the cultural and trade attaché at the Prussian Embassy from c. 1896–1903 in London where he lived with his wife in fashionable, artistic Hammersmith. From there, with the thoroughness of a cultured counter intelligence expert, he painstakingly surveyed the phenomenon of the new English prosperity and inventiveness as well as the Arts and Crafts designs of its promising new architects. He drew together the best new architectural talents of the time in this detailed and carefully observed study. It was a roster of what we might call the 'pioneers' or 'pre-moderns' and included C.R. Mackintosh, W.R. Lethaby and Charles Voysey and as well as Norman Shaw, and Sir Guy Dawber, the latter a talented ruralist about whom too little is known.

Some Docomomo Views

A special edition of the *Journal of Architectural Conservation* entitled "Conservation of Modern Architecture" has been issued in book form (Donhead, 2007, ISBN 978 1 873 394 847). It includes a number of major contributions by Docomomo members. The 'patterns of practice in modern architectural conservation' by John Allan draws on his years of experience in the field to examine what he calls 'Points of Balance.' These involve a balancing act between a building's original architects, owners, and conservationists, as well as the significance of the building, its use, value and possible renewal alternatives. He also refers to a number of 'project typologies' in order to demonstrate the points of balance.
Former Docomomo UK secretary Susan Macdonald, now a prominent member of Docomomo Australia, has assembled the results of a personal interview with architect Penelope Seidler, Harry Seidler's articulate widow, who looks at his and (their) contribution to modern architecture in Australia with revealing frankness, culminating in a description of the housing he produced at the end of his very active life at Neue Donau, Vienna.
In his contribution, James Dunnett (UK co-chair) summarizes many of the case histories that Docomomo UK have been concerned with in conservation of modern architectural examples.
Dunnett, who became involved in



the conservation of works by Erno Goldfinger as early as 1988, has also been, through Docomomo, successfully involved in a number of recent controversies: Royal College of Art's extension projects, Mendelsohn's and Chermayeff's 'Cohen House,' Royal Festival Hall, all of which are the subjects of this survey.

One modern building that got away was Connell Ward and Lucas's famous concrete house 'Greenside,' located at Wentworth. The story of its illegal demolition is set out in my own article: "Another one bites the dust" which brings up to date the 'Greenside Saga,' which in 2003–2004 very nearly upset the planning and conservation legislation in England. Anne-Laure Guillet, Docomomo International projects manager, provides a summary of the various organizations responding to the challenges to the ideas and heritage of the modern movement. Docomomo's 'very special place' is discussed in relation to Unesco, the WHC, Icomos, and more recently, with mAAN, the Modern Asian Architecture Network. Altogether, with the articles on individual cases, the *JAC* has become, as its editors suggest, not just an issue but a full-blown campaign. In this case a valuable and insightful book that demands wide attention.

The Eritrean Capital

In the diaspora of modern architecture, the colonial powers had a major part to play. The Belgians in Congo, the British in Africa, India and the Antipodean countries and the Italians in North Africa and the Dodecanese, were, it would seem, most effectively distilling the rationalist line of modern classicism, for instance in Eritrea with the original planning of Asmara.

In 2003 the English publisher Merrell took a bold step in publishing *Asmara. Africa's Secret Modernist City* by Guang Yu Ren and Naigzy Gebremedhin—a devoted architect and son of the Eritrean city—, as a cause for both celebration and concern, that probably seemed at the time a rather risky publication but one that incorporated a folio of impressive photography by co-author Edward Denison, many of which are now being shown in European cities in the traveling exhibition on Asmara sponsored by the WMF. The book is now available in a new paperback edition (Merrell, 2007, ISBN 978 1858942094). Additionally, there is now a well designed and equally informative WMF exhibition of the same name going the rounds and thus expanding the knowledge base of this fascinating city.

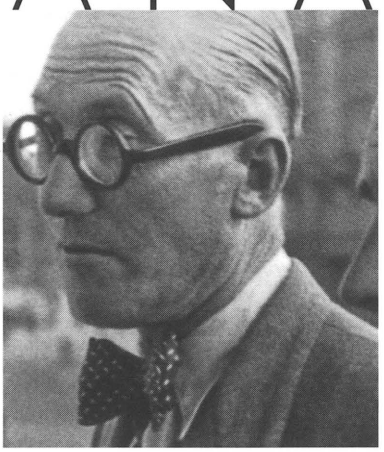
Eritrea is on the map. And why? Because of the Italians. It was they who colonized the country during the 1930s fascist period. Asmara was developed as a rationalist-planned city of 4 m.sq., which was a focus place for the expansion of Mussolini's African empire, as well as a place for architectural ego trips. Similarly to the Italian architectural approach in the Dodecanese, the architects working in Asmara were given a free hand to produce some exciting and imaginative typological symbols of the modernist world in the city, including a Fiat Service station based on a dynamism more related to the futurists and Frank Lloyd Wright than to Il Duce, a fine Impero Cinema, an art deco Lloyds Bank with a curved end (now the tourist office) and, as one would expect, a number of fine modern villas and apartment blocks as well as bars and cafes. Now no longer the preserve of the colonialists this unique city belongs to the people of Eritrea and is a unique modernist venue open to the world. If you cannot get there this unique book, with its stunning pictures by Edward Denison and Guang Yu Ren, is clearly the next best thing.

Finally, one or two other books that will be of interest to Docomomo members should be mentioned. The Madrid based architect and teacher Javier Navarro de Zuvillaga curated an exhibition a couple of years ago on Gropius's Total Theater project. This was followed by a small format but well produced book, *Walter Gropius: TeatroTotal* in English and Spanish.

What next in China? After eschewing the temptation to pursue a decorative, historicist post-modernist line, Chinese architects, and those foreign architects working in the country, have adopted a modernist approach to new buildings. Some really interesting and innovative examples are to be found in two new publications: here one has to keep up with the Diaspora and in order to do that it might just be worthwhile to go out and get the new book issued by multi lingual Taschen, *New Chinese Architecture*, 2007, and the survey edited by Bernard Chan, *New Architecture in China* (Merrell, 2005, ISBN 978 1858942995) which provides a useful, if brief, summary of recent architectural changes and as one has become to expect from Merrell a high quality production with a faultless selection of projects.

DENNIS SHARP *is architect, co-chair of Docomomo UK, vice-president of The Architectural Association (London), chair of the CICA (International Committee of Architectural Critics)*

CORBUSIANA SECTION

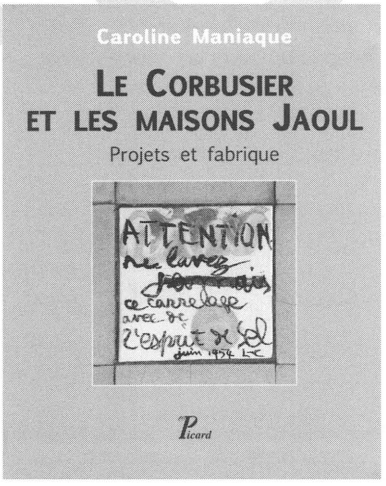


A SNAIL SNUG IN ITS SHELL

The twin houses designed for the Jaoul family by Le Corbusier in Paris in 1951–1952 differ from the white villas of the 1920s and have proved to be a reference for various people who, thanks to this unusual work, were given the opportunity to experience the rough feeling of a shell giving shelter to the soft body of the snail—warm and brutal sensation at the same time. This uncharacteristic Le Corbusier is relatively accessible to the contemporary architecture tourist—who can easily walk in front of the houses in the urban context of Neuilly—but remains partly confined behind the houses' shell and concealed within the mystery of the living structure. Both houses owed most of their reputation to the *Œuvre Complète* and the narrow literature on twentieth century brutalism, like many important works of architecture whose fame and impact are paradoxically based on a very limited amount of documentation. We are thus used to recognizing without really understanding the buildings that constitute our references. In that sense it is crucial to examine closely a number of well-selected buildings to work out their architecture's meaning. Caroline Maniaque's book is a substantial contribution to that purpose. It fulfills the need for documentation, while also uncovering phases of design and terms of construction, revealing the cultural context surrounding the Jaoul family in the 1940s and 1950s, investigating the relationships between the architect and the craftsmen who built his project, and finally exploring the correlated issues of dwelling and privacy. The critical reception of the houses is discussed both at the time, when there was no clue as to the houses' future, and by our contemporaries, now in a position to reconsider the houses dispassionately. It is actually worth rethinking Le Corbusier to deepen our systematic knowledge of architecture and Caroline Maniaque's well written and illustrated book is an accurate contribution to that noble purpose.

PANAYOTIS TOURNIKIOTIS, *is chair of Docomomo Greece and Docomomo ISC/Registers*

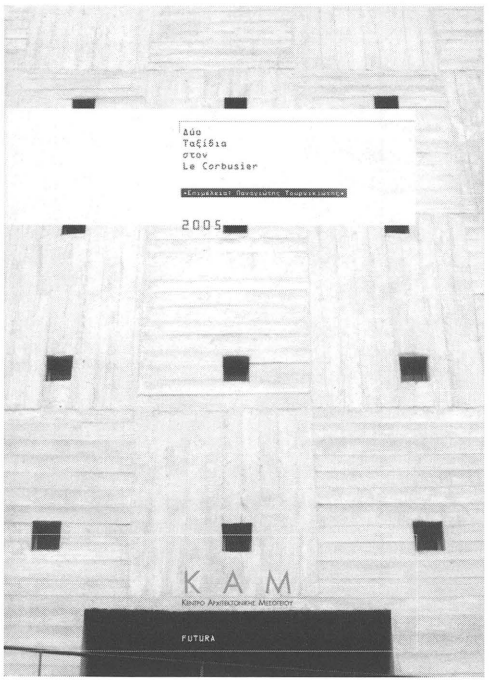
Caroline Maniaque, Le Corbusier et les Maisons Jaoul, Projets et Fabrique, *Paris, Picard, 2005, 143 p.*



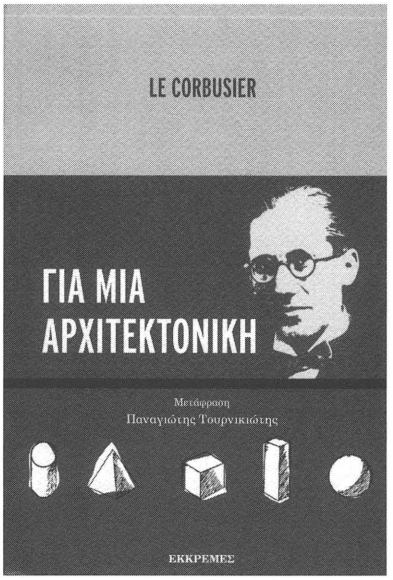
"RECIPROCITY AND RITUAL"[1]

When, in 1911, the young Charles-Edouard Jeanneret visited Greece for the first time, he continued a tradition that belonged to the initiation rites of European architecture since the eighteenth century. The *Itinéraire du Voyage d'Orient*, which he completed 54 years later (shortly before his death), reads like the report of a singular, ecstatic, at the same time violent and certainly stirring experience of awakening in the face of the sublime remains of ancient architecture. In the meantime, Le Corbusier had ample opportunity to refer to this first travel; in 1933, as a mature man, he was again given the opportunity to tread upon Athenian soil, on an occasion far more profane than his first trip: the fourth CIAM-congress, which took place on the Patris II steamer between Marseilles and

Athens, and then in Athens itself. Yet elements of pilgrimage were not entirely absent either during this second trip to Greece.
Considering the title of the recent Greek publication, *Two Journeys to Le Corbusier*, and the above-mentioned background, one may think of an act of reciprocity, an act certainly developing within an architectural setting, but also akin to a more primeval form of human exchange and communication. The elegant booklet compounds reports from a double educational trip (November 1998–November 1999) to the modern master's Swiss-French places of work, undertaken by postgraduate students of the architectural faculty of the National Technical University of Athens
under the guidance of Panayotis Tournikiotis. The first part led to and around Paris, into the heart of Le Corbusier's activity. The second part followed a line connecting La Chaux-de-Fonds, where everything began, and Roquebrune Cap-Martin, where everything ended: the clearing of a debt to a past modern master and, as Tournikiotis puts it, at the same time an eternal return—albeit as a consequence of an architectural ethos inspired by modernity.
But one will not fail to recognize the typological transition of the ritual, which underlines the time gap, and indicates new cultural sensitivities. The view has become more sober. There is hardly a trace of mystical excess to be found.
The extraordinary architectural achievement is approached objectively, but not without enthusiasm, thoroughly, but not without perceiving its poetic properties, accurately, but not without empathy. The students try to decode and understand what they see, occasionally even overlooking the monumentalized figure of the architectural hero, in an undoubtedly refreshing attitude.
The publication contains numerous descriptions, analyses, drawings, diagrams and especially pictures, all of which prove the intensity of the young architects' encounter with the master. The same material was also shown in expanded form in a considerably successful traveling exhibition commemorating the fortieth anniversary of Le Corbusier's death, first at the Centre of Mediterranean Architecture in Canea, Crete (December 2005) then at the architectural departments of the Universities of Thessaloniki (March 2006) and Thessaly (Volos, April 2006), and finally at the Department of Architecture of the National Technical University Athens (December 2006). The exhibitions were complemented by conferences during which historical and current issues concerning Le Corbusier were extensively discussed.



Shortly before this unexpected Le Corbusier wave started unfurling over the entire country Panayotis Tournikiotis, the event's initiator, arranged for a remarkable prelude by translating and editing Le Corbusier's seminal publication *Vers une Architecture* in Greek, complemented by his own commentary and footnotes.
The book is a translation of the third edition of the original (1928), but also contains a translation of Le Corbusier's prologue from 1958. The book's layout proves Tournikiotis's intention to remain as faithful as possible to the original. Both the text and the commentary, which especially discusses the publication's history, once again reflect the high standards generally distinguishing Tournikiotis's works.
The Greek publication of *Vers une Architecture* (one year after its publication, the book has already entered its second edition) has filled a notable gap in the Greek bibliography on modernity. However, further steps in this direction will have to follow.[2] One can only be grateful to Tournikiotis not only for the two publications, but also for implicitly calling attention to the tasks that remain to be done. Enhanced knowledge will allow for a more relaxed approach to architectural modernity and will help touch upon it without dogmatic tensions or archaic rituals and gestures of reciprocity.



SOKRATIS GEORGIADIS *is a member of Docomomo Greece*

Le Corbusier (Two Journeys to Le Corbusier). *P. Tournikiotis, Y. Exarhou, I. Lykourioti (eds.), Athens, 2005.*
Le Corbusier (Vers une architecture). *Translation: Panayotis Tournikiotis. Athens, 2004.*

1 This heading is borrowed from title of Richard Seaford's book (Oxford 1994), in which the author discusses the relationship between Homer and tragedy in light of the developing *polis*.
2 From Le Corbusier's writings, only the following exist in Greek: *Le Modulor, La Charte d'Athènes, Entretien avec les Étudiants des Écoles d'Architecture, Une Petite Maison* and finally a collection of Le Corbusier's texts about Greece.

LE CORBUSIER, LA SUISSE, LES SUISSES

Like several of the other workshops hosted by the Fondation Le Corbusier, the conference "Le Corbusier, la Suisse, les Suisses" focused not only on the relationship between Le Corbusier and a particular country but also, as the title makes clear, on his relationship with the Swiss. Indeed, a refreshing feature of this collection of well researched papers is that Le Corbusier is not always its center of attention: important light is shed on the work of Le Corbusier's friend, the painter Georges Aubert, his own brother the musician Albert, his cousin and partner Pierre, his collaborator and friend Alfred Roth, his mentors Charles L'Eplattenier and William Ritter and his patron and ally Hélène de Mandrot.

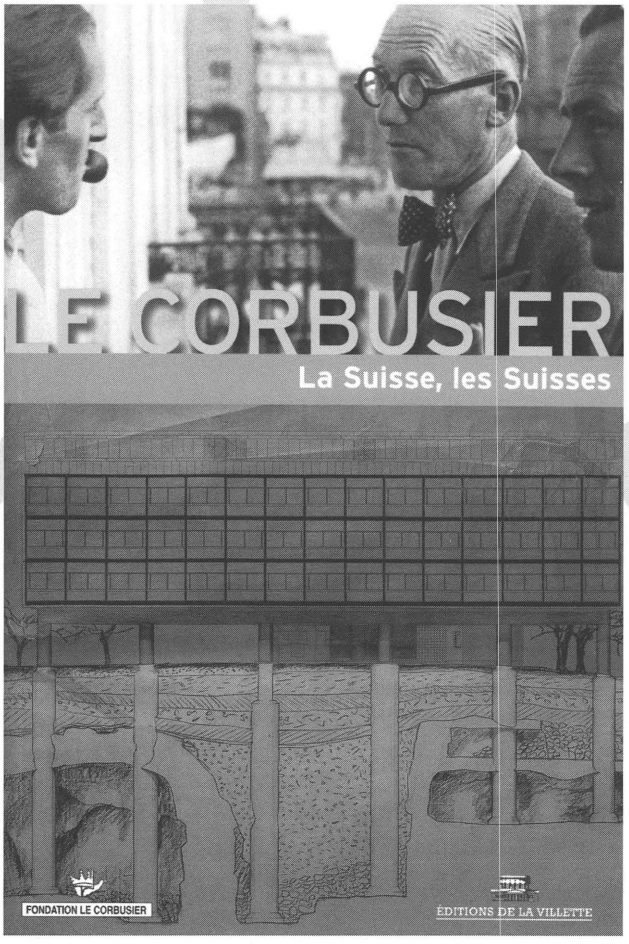
Many of the authors are young Swiss historians of art and architecture having completed their Ph.D dissertations.

If most of the essays deal with Le Corbusier's influence on the Swiss, the introduction, co-written by Stanislaus von Moos and Arthur Rüegg (who organized the workshop and edited the book), endeavors to detect and trace the influence of Switzerland on Le Corbusier. Does the famous Swiss neutrality help to explain Le Corbusier's attempts at rising above the conflicts between left and right, East and West, as these authors argue? Is the Open Hand, in the context of Nehru's unaligned India, an appropriately Swiss symbol? Some would argue that it has more to do with the Nietzschian, god-like disdain for political engagement. It is certainly true that the Swiss connection was paramount in Le Corbusier's career; where would he have been without Raoul La Roche (the patron of his first important villa), the critic and historian Sigfried Giedion (Le Corbusier's champion in the League of Nations dispute and General Secretary of CIAM), Hans Girsberger (the publisher of the *Œuvre Complète*), Edmond Wanner (client of the Maison Clarté in Geneva) and Professor Fueter (key supporter in the commission for the Pavillon Suisse)?

In 1937, in a letter to Giedion, Le Corbusier was candid enough to acknowledge the support he had received from these people.

The book is a very stimulating and knowledgeable survey which calls for further research in a number of areas, for example a proper history of Le Corbusier's critical reception and the enthusiasm for sculptural form and brutalism in the 1950s Switzerland, especially in sacred and school architecture.

Many of the authors make use of little known Swiss sources to document their articles.



Le Corbusier's discovery of Eugène Grasset is the subject of an essay by Marie-Eve Célio, based on her Ph.D *Eugène Grasset (1845–1917), Enseignant et Théoricien. Edition critique des notes de cours et du traité inédit*, Composition Végétale, Paris IV, 2004. Christoph Schnoor discovered a collection of William Ritter's letters, to be read alongside those by Le Corbusier in the Fondation Le Corbusier, published by Marie-Jeanne Dumont.

The former are in Les Archives Littéraires Suisses, in Berne, along with an important text written by Ritter during World War II, *Mes Relations avec les Artistes Suisses*. Stéphanie Pallini's interesting piece on Georges Aubert is based on her PhD *Entre Tradition et Modernisme: La Suisse Romande de l'Entre-deux-guerres face aux Avant-gardes*, Berne, 2003. Aubert's work deserves to be better known outside Switzerland. The other chapters, by Peter Bienz, Gilles Barbey, Anouk Hellmann, Antoine Baudin, Franziska Lentzsch, Bruno Maurer, Leo Schubert and Adolf-Max Vogt were equally instructive and enlightening.

Once again Corbusean research is just as worthwhile concerning people connected to him, as it is regarding the master himself.

CAROLINE MANIAQUE *is an architectural Historian (Paris)*

Le Corbusier, la Suisse, les Suisses
Éditions la Villette/Fondation Le Corbusier, Paris 2006
Compte-rendu des XII rencontres de la Fondation Le Corbusier, 3-5 novembre 2005, Zurich, La Chaux-de-Fonds

LE CORBUSIER
THE RIO CONFERENCES REVISITED

In the period between the two World Wars, Le Corbusier held two cycles of conferences in Latin America, both of which created quite a stir. The first of these, composed of eleven expositions, began in 1929 in Buenos Aires and culminated in Rio de Janeiro. It influenced the writing, and subsequently the publication the following year, of *Précisions sur un État Présent de l'Architecture et de l'Urbanisme* (Thoughts/Clarifications on the Present State of Architecture and Urbanism). The second cycle, constituting six expositions, has only recently been published for the first time by Flammarion as compiled, illustrated and commented on by Yannis Tsiomis, author of *Le Corbusier, Rio de Janeiro* 1929–1936 (1998).

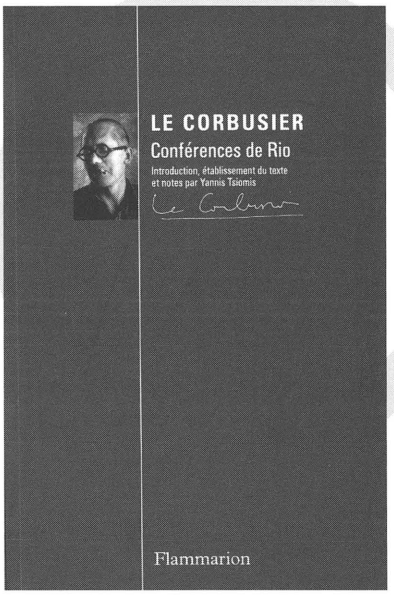
Le Corbusier had envisioned a publication such as this in 1950, and as such sent a note to Pietro Maria Bardi, with whom he had been in contact earlier in Rome in 1934 at the time of his attempts at charming the fascist hierarchy, before Bardi immigrated to Sao Paulo and founded the Modern Art Museum of Sao Paulo. However, the project was abandoned, like so many of the works imagined by Le Corbusier, although the conferences, which attracted a public of intellectuals, architects, and both civic and political representatives, undeniably had a greater impact on the carioca public than the first cycle of conferences.

In his introduction, Yannis Tsiomis reconstructs the circumstances surrounding the conferences, which took place at a decisive moment in the cultural modernization of Brazil, and during hard times for Le Corbusier, who was finding it difficult to obtain commissions in Europe. The complex relationships between Paris, Rio and Sao Paulo, significantly mediated by figures such as Blaise Cendrars, Claude Lévi-Strauss, Paulo Prado and Lucio Costa, constantly determined the implicit reception of architecture.

The conferences also occurred when, during the corporatist regime of Getúlio Vargas, Le Corbusier attempted to gain the commissions for the Ministry of Education and Health as well as that of the University of Rio's campus.
From two successive typed texts—an awkward term, but one that I prefer to that of "tapuscrit," used throughout the book—a reference text was restored, complemented by two forms of illustrations used by Le Corbusier. These comprise ten plates of drawings realized during the conference, which Le Corbusier had sent to Brazil in 1950, ingeniously reproduced in the book, as each drawing is placed within the text at the precise place—or, rather, moment—when Le Corbusier seems to have traced it in the course of his lecture. In his novel contribution to the literature devoted to Le Corbusier, Yannis Tsiomis also reassembles the second part of each conference during which images were projected, by identifying, thanks to Le Corbusier's text, the slides used at the time to that purpose.
Even more than in *Précisions*, the alluring movement of Le Corbusier's speech is fully perceptible, with his play on words, sketches and images. Besides the recurring themes of Corbusean thought such as the celebration of structure and collective housing as well as the hatred for the Garden City, the conferences also revealed more than evidently the new directions of his work: emphasis was placed on leisure, undoubtedly under the political influence of the Front Populaire, while Le Corbusier repeatedly slipped marked allusions concerning the United States, where he had stayed during the previous year. Above all, the final conference, where CIAM was simultaneously invoked as sword and shield, announced the strategy he would carry out in 1942 with the Athens Charter, turning the collective positions of the Congresses into personal stances.
As the Fondation Le Corbusier begins the methodical publication of the body of the architect's texts (ordered according to the three genres of unpublished articles, conferences and letters), the thoughtful, rigorous and imaginative work completed by Yannis Tsiomis positions itself as the canonic text for the huge investigation work that remains to be done for the years to come.

JEAN-LOUIS COHEN *is professor at the Institut Français d'Urbanisme (Paris), at the Fine Arts Institute (New York), and a member of Docomomo International*

Le Corbusier, conférences de Rio, *introduction, établissement du texte et notes par Yannis Tsiomis, Paris, Flammarion, 2007.*



TWILIGHT OF THE PLAN: CHANDIGARH AND BRASILIA

An Exhibition held at the Accademia di Architettura in Mendrisio (Switzerland), from February 8 to March 18, 2007, based on a concept of Maristella Casciato and Stanislaus von Moos.

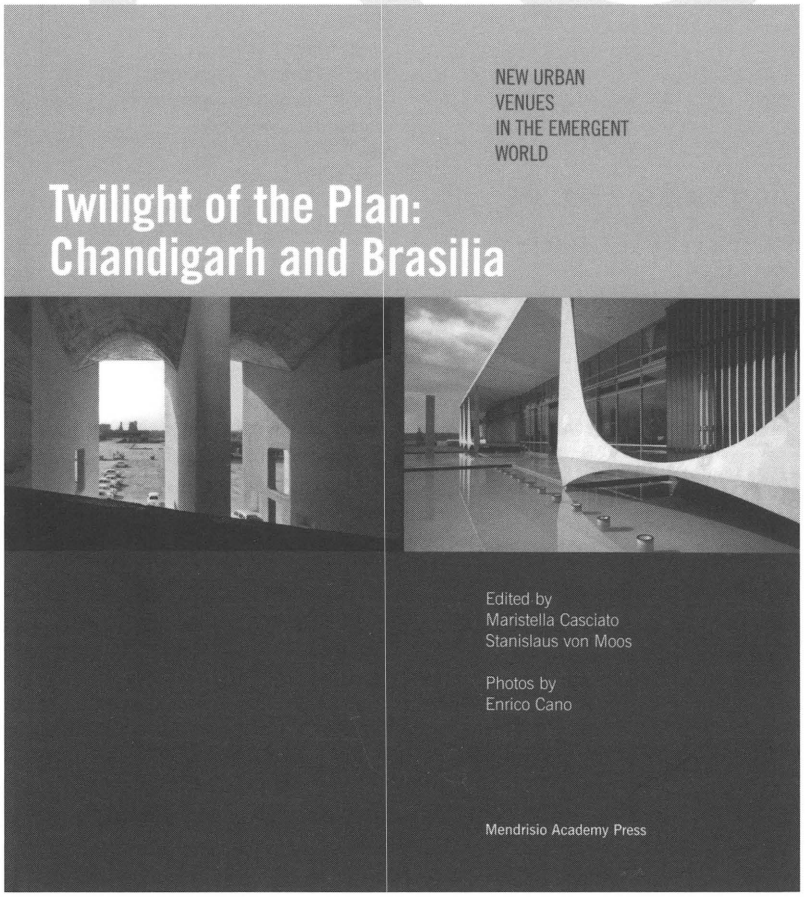
Conceived as part of a series of exhibitions (created by the Accademia's director Josep Acebillo) on important metropolises in the "emerging world" (Mexico City, Moscow, Johannesburg and

Shanghai), the exhibition proposed a contemporary view of the models of urban development advanced by the modern movement, and their relevance today.
Chandigarh and Brasilia, both founded ex nihilo shortly after 1950, explicitly refer to the functionalist and rationalist traditions of contemporary urbanism.
Furthermore, like some neoclassical plans developed in the early twentieth century—mostly in connection with government cities or civic centers—they both embody monumental ambitions aimed at symbolizing the state.
It is this combination of a social program and the representation of power that distinguishes the two capital cities from the numerous "new towns" of the post WWII era—in Europe, in the United States and beyond—and from new government centers basically detached from their respective urban contexts, like those in Albany (USA), or Dhaka (Bangladesh).

Modern architecture in Brazil as well as in India can partly be understood as a dialogue with certain paradigms of the international style, as codified around 1930, and in particular with Le Corbusier's teachings.
Furthermore, apart from being connected to the different social and economic contexts of the two cities, the marked difference between Brazilian and Indian modernisms can be seen as related to different moments of Le Corbusier's career.
Brasilia cannot be understood outside of the specifically Brazilian culture of modernism, which began around 1930 and can be said to have successfully married the international style to baroque and neoclassical traditions as understood and studied by Lucio Costa. When, two decades later, Le Corbusier, Jane Drew, Maxwell Fry and above all Pierre Jeanneret codified an 'official style' for India, its character referred similarly to the heritage of neoclassicism present in the colonial architectures of India, whereas Brasilia then appeared to be more directly inspired by a functionalist tradition.
Apart from demonstrating the similarities of organization between the two capital cities, both belonging to a shared tradition of modern urbanism, the exhibition emphasized the differences between the two projects and how the current administrations, pressured by the logic of a globalized economy, have been dealing with issues such as population growth, density, transportation and cultural pluralism.
Like the urbanism of the "City Beautiful," the exhibition itself was organized around the theme of a central space (a "Campidoglio") and compared the different interpretations of institutional spaces.
The two sections, each dedicated to one capital city, displayed a grid of keywords that explained aspects of modernization such as housing, mobility, breathing, pillar & post, ramps, to mention but a few.
At present both cities are characteristically faced with a problem of branding and selling their identity as national 'monuments.' Whereas the central area of Brasilia has been included in the Unesco World Heritage List (1984), Chandigarh, whose capitol area now houses two regional governments, has not yet taken similar steps.
Given the politically charged context of decolonization and owing to the fame of the cities' respective architects and planners, both Chandigarh and Brasilia have been the subject of important photographic campaigns ever since building began. The show included, next to Enrico Cano's contemporary photos following two campaigns carried out in 2006, a unique presentation of vintage prints from the holdings of such photographers as Marcel Gautherot, Peter Scheier, Lucien Hervé, Ernst Scheidegger, René Burri, and Thomas Farkas.

ÉMILIE D'ORGEIX *and* **ANNE-LAURE GUILLET**, *secretary general and projects manager, Docomomo International*

Exhibition catalog: Twilight of the Plan: Chandigarh and Brasilia, *Maristella Casciato and Stanislaus von Moos (eds.), Mendrisio, Mendrisio Academy Press, 2007.*



DOCOMOMO INTERNATIONAL

Hubert-Jan Henket, honorary president
Maristella Casciato, chair
Emilie d'Orgeix, secretary general
Anne-Laure Guillet, projects manager

Cité de l'Architecture et du Patrimoine
Palais de Chaillot
1, place du Trocadéro
F-75016 Paris
p 33-1-58 51 52 65
e . . . . . docomomo@citechaillot.org

Executive Committee
Maristella Casciato, chair
Emilie d'Orgeix, secretary
Ola Wedebrunn, Docomomo Denmark
Janneke Bierman, Docomomo Netherlands

Advisory Board
Wessel de Jonge, Docomomo Netherlands
Lluís Hortet i Previ, Docomomo Iberia
Hugo Segawa, Docomomo Brazil
Hiroyuki Suzuki, Docomomo Japan
Theodore Prudon, Docomomo US
Scott Robertson, Docomomo Australia
France Vanlaethem, Docomomo Quebec

DOCOMOMO LIST OF INTERNATIONAL SPECIALIST COMMITTEES (ISCs)

International Specialist Committee on Registers
Panayotis Tournikiotis, chair
Marieke Kuipers, vice-chair
Inge Bertels, secretary
Department of History
Antwerp University Prinsstraat 13 (D-317)
B-2000 Antwerpen
p 32 03 220 49 90
e . . . . . .Inge.Bertels@ua.ac.be

International Specialist Committee on Technology
Ola Wedebrunn, chair
(address under Danish chapter)
Els Claessens, secretary
Eden City 17
B-1190 Brussels
p 32-2-2198115
f 32-2-2198115
e . . . . . olaw@sol.dk
e . . . . . ola.wedebrunn@karch.dk

International Specialist Committee on Urbanism + Landscape
Miles Glendinning
Scottish Centre for Conservation Studies
School of Architecture
Edinburgh College of Art
74 Lauriston Place
Edinburgh EH3 9DF
Scotland
p 44-0-131-221-6168
e . . . . . .m.glendinning@eca.ac.uk

International Specialist Committee on Education + Theory
Ola Wedebrunn, coordinator
e . . . . . .ola.wedebrunn@karch.dk

DOCOMOMO LIST OF CHAPTERS

All coordinators of the Docomomo chapters are kindly requested to report incorrect or incomplete addresses.

Argentina
Argentine Docomomo working party
Mabel M. Scarone, coordinator
Carolina Quiroga, secretary
University of Buenos Aires
Faculty of Architecture
Juramento 2161, 3 "C"
1428 Buenos Aires
p 54 11 4797 2514
p 54 11 4782 3654
f 54 11 4797 2514
e . . . . . .docomomo@arg.net.ar
w .www.fadu.uba.ar/sitios/docomomo/

Australia
Docomomo Australia
Scott Robertson, president
Douglas Evans, vice-president
Louise Cox, treasurer
David West, secretary
c/o Louise Cox
37 East Crescent Street
North Sydney, NSW 2060
p 61-2-9439 7779
f 61-2-9439 7775
e . . .docomomoAustralia@yahoo.com.au
w . . . .www.docomomoaustralia.com.au

Austria
Docomomo Austria
Friedmund Hueber, chair
Ute Georgeacopol, secretary
Köstlergasse 1/25
A-1060 Wien
p 43-1-544 04 17
f 43-1-544 04 17 19
e . . . . . .info@docomomo.at
e . . . . . .ute.georg@ticcih.at
w . . . . . .www.docomomo.at

Belgium
Docomomo Belgium
Luc Verpoest, coordinator
Kasteelpark Arenberg 1
B-3001 Heverlee
p 32-16-321361
f 32-16-321984
e . . . .luc.verpoest@asro.kuleuven.ac.be
w . . . . . .www.docomomo.be
Inge Bertels, secretary
Department of History
Antwerp University Prinsstraat 13 (D-317)
B-2000 Antwerpen
p 32 03 220 49 90
e . . . . . .Inge.Bertels@ua.ac.be
www.ua.ac.be file

Brazil
Brazilian Docomomo working party
Hugo Segawa, coordinator
Ademir Pereira dos Santos, secretary
Mirthes Baffi, treasurer
Faculdade de Arquitetura e Urbanismo
Universidade de São Paulo
Rua do Lago 876
05508-080 São Paulo SP
p 55-11-5531 7853
f 55-11-5531 7853
e . . . . . .docomomo@sc.usp.br
e-newsletter: DOCO-MEMOS

Bulgaria
Docomomo Bulgaria
Konstantin Bojadjiev, chair
Vesela Popova, coordinator
Georgi Georgiev, treasurer
Centre for Architectural Studies
Bulgarian Academy of Sciences
Bl. 1, Acad. Georgi Bonchev Str.
1113 Sofia
p 35928724620
f 35928724620
e . . . . . .docomomo.bulgaria@mail.bg

Canada-British Columbia
Docomomo British Columbia
Robert Lemon, chair
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 .marco_dagostini@city.vancouver.bc.ca

Canada-Ontario
Docomomo Ontario
James Ashby, coordinator
Suite 214, 300 Powell Avenue
Ottawa, Ontario K1S 5T3
p 1-613-2313949
e . . . . . .jashby@mnsi.net
periodical: Docomomo Ontario News

Canada-Quebec
Docomomo Québec
France Vanlaethem, chair
Sophie Mankowski, secretary
Richard Lafontaine, treasurer
École de design
Université du Québec à Montréal
Case postale 8888 succ. Centre-ville
Montréal, Québec H3C 3P8
p . . . . . .1-514-987 3000 #3866
f 1-514-987 7717
e . . . . sophie_mankowski@hotmail.com
e . . . . . .docomomo@er.uqam.ca
periodical: Docomomo Québec Bulletin

Chile
Chilean Docomomo working party
Horacio Torrent, chair
Maximiano Atria, secretary
Prog. de Magister en Arquitectura
Pontificia Univ. Catolica de Chile

El Comendador 1916
Providencia, Santiago
p 56-2-6865601
f 56-2-2328805
e . . . . . .info@docomomo.cl
w . . . . . .www.docomomo.cl

Colombia
Docomomo Colombia
Paula Echeverri Montes, chair
Universitad de Los Andes
Facultad de Arquitectura y Diseño
Departamento de Arquitectura
Carrera 1 Este no 1
18 A – 70 bloque K Piso 2ndo
Bogota
p . . . . .571 332 40 28 / 339 49 49 ext 2485
e .docomomocolombia@uniandes.edu.co

Cuba
Docomomo Cuba
José Antonio Choy, chair
Eduardo Luis Rodríguez, vice-chair
Eliana Cardenas, vice-chair
Alina Ochoa Aloma, secretary
Calle 17 # 354 entre G y H
Vedado, La Habana 10400
p 537-202 5907/9091
e . . . . . .choy@cubarte.cult.cu
e . . . . . .eluis@cubarte.cult.cu

Cyprus
Docomomo Cyprus
Petros Phokaides, chair
Stefanos Feraios, vice-chair
24 Stasikratous street
Apartment building EL.KA
1st floor - office 103
PO 225565
1310 Lefkosia
p 35722672887
p 35722660510
e . . . . . .docomomo.cyprus@gmail.com

Czech Republic
Czech Docomomo group
Vladimír Slapeta, chair
Jakub Kyncl, secretary
Brno University of Technology
Faculty of Architecture
Porící 5
635 00 Brno
p 420-503 197 470
f 420-541 210 037
e . . . . . .jakub.kyncl@seznam.cz

Denmark
Danish Docomomo working party
Ola Wedebrunn, chair
Marianne Ibler, vice-chair
The Royal Danish Academy of Fine Arts
School of Architecture
Philip de Langes allé 10
1435 København K
p 45-32-68 6000/6229
f 45-32-686206
e . . . . . .ola.wedebrunn@karch.dk
w . . . . . .www.docomomo-dk.dk

Dominican Republic
Docomomo Dominican Republic
Gustavo Luis Moré, chair
Marcelo Alburquerque, vice-chair
José Enrique Delmonte, secretary
Zahira Batista, treasurer
Benigno Filomeno #6
Penthouse Norte, Torre San Francisco
Santo Domingo
p 1-809-6878073
f 1-809-6872686
e . . . . . .glmore@tricom.net
www.periferia.org/organizations/dcmm.html

Estonia
Docomomo Estonia
Epp Lankots, chair
Triin Ojari, secretary
Estonian Academy of Arts
Institute of Art History
Tartu mnt 1
Tallinn EE 10045
p 372-6267325
f 372-6267328
e . . . . . .epp@artun.ee
e . . . . . .triin.ojari@neti.ee

Finland
Docomomo Suomi Finland
Hanni Sippo, chair
Satu Taivaskallio, secretary
Tiilimäki 20
00330 Helsinki
p . . . . . .358-503785385 (HS)
p . . . . . .358-9 856 75 143 (ST)
f 358-9485119
e . . . . . .secretary@docomomo-fi.com
w . . . . . .www.docomomo-fi.com

France
Docomomo France
Agnès Cailliau, chair
5 bis rue Sainte-Anne
75002 Paris
p 33-1-42975644
p 33-6-22714005
f 33-1-42975734
e . . . . . .agnes.cailliau@wanadoo.fr
w . . . .http://archi.fr/DOCOMOMO-FR

Germany
Docomomo Germany
Monika Markgraf, chair
Ingrid Ostermann, vice-chair and secretary
Alex Dill, treasurer
Stiftung Bauhaus Dessau
Gropiusallee 38
06846 Dessau
p 49-340-6508-211
f 49-340-6508-218
e . . . . .docomomo@bauhaus-dessau.de
w . . . . . .www.docomomo.de

Greece
Greek Docomomo working party
Panayotis Tournikiotis, chair
Neohellenic Architecture Archives
Benaki Museum
138, Pireos & Andronikou street
118 54 Athens
p . . . . . .30 2103453674 #105
e . . . . . .tourni@central.ntua.gr

Hungary
Hungarian Docomomo working party
Pàl Ritook, chair
Hungarian Museum of Architecture
Mokus utca 20
1136 Budapest
p 36-4540099
f 36-3672686
e . . . . . .ritookpal@freemail.hu

Iberia
Fundacion Docomomo Ibérico
Celestino Garcia Braña, chair
Manuel Vicente, vice-chair
Lluís Hortet i Previ, director
Susana Landrove, secretary technical
Laura Arenas, secretary general
Provença 318 pal 2B
08037 Barcelona, Spain
p 34-932151011
f 34-934883685
e . . . .fundacion@docomomoiberico.com
w . . . . . .www.docomomoiberico.com

Israel
Israeli Docomomo working party
Arie Sivan, coordinator
Department of Interior Design
Colman Academic Studies
7 Yitzhak Rabin Blvd.
Rishon LeZion 75190
p 972-3-9634395
f 972-3-9634393
e . . . . . .ariesi@st.colman.ac.il

Italy
Italian Docomomo working party
University of Rome Tor Vergata
Faculty of Engineering
Via della Ricerca Scientifica, s.n.c.
00133 Roma
p 39-06-7259 7031/7067
f 39-06-72597005
e . . . . . .docomomo@hotmail.it
e . . . . .docomomo_newsletter@hotmail.it
periodical: Docomomo Italia Giornale

Japan
Docomomo Japan
Hiroyuki Suzuki, chair
Hiroyasu Fujioka, coordinator
Tokyo Institute of Technology
Department of Architecture
Faculty of Engineering
2-12-1 Ookayama, Meguro-ku
Tokyo 152-8552
p 81-3-5734 3166
f 81-3-5734 2815
e . . . . . .fujioka.h.aa@m.titech.ac.jp

Korea
Docomomo Korea
Professor Kim, Jung-Shin, chairman
Yi, Seung-Gu, secretary
Dankook University
School of Architecture, Room 610
140-714, #147, Hannam-ro
Yongsan-gu, Seoul
p 82-2-709-2539
e . . . . . .kjsdk@dankook.ac.kr
e . . . .webmaster@docomomo-korea.org
w . . . . . .www.docomomo-korea.org

Latvia
Latvian Docomomo working party
Janis Krastins, coordinator
Riga Technical University
Fac. of Architecture and Urban Planning
Azenes iela 16
1048 Riga
p 371-7089256
f 371-7089130
e . . . . . .krastins@bf.rtu.lv

Malta
Docomomo Malta
David Pace, chair

Jevon Vella, secretary
Kamra Tal-Periti
The Professional Centre
Sliema road
Gzira GZR 06
p 356 21-3142 65
e . . . . . .docomomo@di-ve.com

Mexico
Docomomo Mexico
Louise Noelle, president
Sara Topelson, vice-president
Alejandro Aguilera, secretary
Lourdes Cruz, treasurer
Sierra Mazapil #135
Lomas de Chapultepec
México, D.F.C.P. 11000
p 5255-5596 5597/5013
f 5255-5596 4046
e . . . . . .stopelson@yahoo.com
htpp://servidor.esteticas.unam.mx:1608
0/Docomomo/

Morocco
Docomomo Maroc
Amhed El Hariri, chair
Med Najih Derrak, vice-chair
Mahir Tamman, secretary general
9 Rue Aman
Casablanca 20 000
p 212 22 31 85 83
p 212 61 41 05 94
f 212 22 45 03 98
e . . . . . .docomomo.maroc@menara.ma
w . . . . . .www.docomomo-maroc.org

The Netherlands
Stichting Docomomo Nederland
Janneke Bierman, chair
Charlotte van Emstede, secretary
Wido Quist, treasurer
TU Delft, Faculteit Bouwkunde
Berlageweg 1, Kabinet 2.05
2628 CR Delft
p 31-15-2788594
f 31-15-2781028
e . . . . . .info@docomomo.nl
w . . . . . .www.docomomo.nl
periodical: Nieuwsbrief Docomomo Nederland

New Zealand
Docomomo New Zealand
Michael Findlay, coordinator
Heather Bauchop, coordinator
PO Box 5467
Dunedin
p . . . . . .64-3-4727115 (XH)
e . . . . . michael@design.otago.ac.nz

Norway
Docomomo Norway
Astrid Skjerven, chairman
Kristin Arnesen, secretary
Linda Veiby, treasurer
P.b. 6905 St. Olavs pl.
N-0130 Oslo
e . . . . . .docomomo@docomomo.no

Panama
Docomomo Panama
Eduardo Tejeira Davis, coordinator
Calle Alberto Navarro
Edificio Asturias, 9B
El Cangrejo, Ciudad de Panamá
p 507-263 74 51
e . . . . . .etejeira@cwpanama.net

Poland
Docomomo Poland
Jadwiga Urbanik, coordinator
Muzeum Architektury
ul. Bernardyn´ska 5
50-156 Wroclaw
p 48-71-3433675
f 48-71-3446577
e . . . . . .docomomo@ma.wroc.pl
e . . . . . .jadwiga.urbanik@pwr.wroc.pl

Portugal: see Iberia

Puerto Rico
Docomomo Puerto Rico
Ivonne Maria Marcial, chair
Escuela de Arquitectura
Universidad Politécnica de Puerto Rico
P.O. Box 192017
San Juan 00919-2017
e . . . . . .presidente@docomomopr.org
w . . . . . .www.docomomopr.org

Russia
DOCOMOMO RUSSIA
Boris M. Kirikov, chair
Committee of the State Control
Re-use and Protection of the Historical
and Cultural Monuments of St. Petersburg
Lomonosav sq.1
19011 St. Petersburg
p 7-812-3122072
f 7-812-1104245
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
Lyudmilla I. Tokmeninova, chair
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 . . . . . dtokmeninova@yandex.ru

Scotland
Docomomo Scottish National Group
Clive Fenton, coordinator
19/2 Downfield Place
Edinburgh E11 2EJ
e . . . . . .clivefenton@yahoo.co.uk
Adam Stanners, secretary
adam.stanners@smithdesignassociates.co
.uk
David Whitham, treasurer
p 44-131-449 3070
e . . . . . .david@docosng.abel.co.uk
periodical: Docomomo SNG Report

Slovakia
Slovak Docomomo working party
Henrieta Moravcikova, chair
Institute of construction and architecture
Slovak Academy of Sciences
Dubravska cesta 9
845 03 Bratislava
p 421 2 59309230
f 421 2 54773548
e . . . . . .moravcikova@savba.sk

Slovenia
Docomomo Slovenija
Natasa Koselj, coordinator
Salendrova 4
1000 Ljubljana
p 386-1-5181515/31-532185
f 386-1-4256112
e . . . . .docomomoslovenija@yahoo.com

Spain: see Iberia

Sweden
Swedish Docomomo working party
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
e . . . . .vicki.wenander@restaurator.com
w . . . . . .arch.chalmers.se/docomomo

Switzerland
Docomomo Suisse
Bruno Reichlin, chair
Nicola Navone, secretary
Archivio del Moderno
via Lavizzari 2
6850 Mendrisio
p 41-58-666 55 00
e . . . . . .navone@arch.unisi.ch

Turkey
Docomomo Turkey
Yıldız Salman, co-chair
Ebru Omay Polat, co-chair
Elvan Altan Ergut, Ankara representative
Nilüfer Baturayoglu Yöney, secretary
Istanbul Technical University
Faculty of Architecture
Takisla, Taksim
80191 Istanbul
p 90-212-2931300/2287
f 90-212-2514895
e . . . . . .docomomo_turkey@yahoo.com
w . . . . . .docomomo.org.tr

United Kingdom
Docomomo UK working party
Dennis Sharp, joint chair
James Dunnett, joint chair
Philip Boyle, coordinator
Clinton Greyn, secretary
Ken Hawkings, treasurer
77 Cowcross Street
London EC1M 6EJ
p 44-20-74907243
f 44-1223-311166
e . . . . . .docomomo_uk@yahoo.com
periodical: Docomomo UK Newsletter

United States of America
Docomomo US
Theodore H.M. Prudon, president
Jorge Otero-Pailos, vice-president
Mark Lee, treasurer
Hélène Lipstadt, secretary
P.O. Box 23097
New York, New York 10023
p 1-718-6244304
f 1-212-8742843
e . . . . . .hlipstad@world.std.com
e . . . . . .docomomo@docomomo-us.org
w . . . . . .www.docomomo-us.org
periodical: Docomomo US Bulletin

contribute to the next journal

Journal 38 is scheduled for March 2008.
It will be a special issue on **Canadian Modernism**.
Authors who would like to contribute to this issue are kindly invited to contact Docomomo International's Secretariat at docomomo@citechaillot.org

Guideline to contributors

1/ A copy on disk or an e-mail version of the text.
The disk should be clearly labeled with the author(s) name(s), the title, and the names of the files containing the text and illustrations. The name and version of the word-processing software used to prepare the text should also be given.

2/ A hard copy on paper by postal mail.
The title and author's name should be clearly mentioned on each page of the manuscript and the name, title, postal address and e-mail address should also be given at the end of each contribution.

Form:
- All texts must be in English; if translated, the text in the original language must be enclosed as well.
- Manuscripts should be written with double spacing and liberal margins with all pages numbered in sequence.
- A short resume of the author(s), in connection to the contribution, must be included.
- Illustrations referred in the text should be mentioned abbreviated as follows: *(fig.1)*.
- Articles must include a short bibliography of about 5 to 10 reference books or articles.
- Footnotes should be numbered and should follow the following style:
Books: Nikolaus Pevsner, *Pioneers of Modern Design: From William Morris to Walter Gropius*, Harmondsworth, Penguin, 1960.
Articles: Julius Posener, "Aspects of the Pre-History of the Bauhaus", *From Schinkel to the Bauhaus*, London, Architectural Association, 1972, 43-48.

3/ Illustrations
We accept 3 to 6 illustrations for short contributions (about 600 words) and up to 10 illustrations for full-length articles (about 1500 words) It is essential that authors provide good-quality black-and-white illustrations either printed on paper or as digital data on disk or CD (size of images: 300 dpi for a A5 format).
For figure captions, the order of information is: designer, name of building or object, location, date, description, source.
If a building has been destroyed, include that information.

do_co_mo_mo_

EDITORS
Maristella Casciato
Émilie d'Orgeix

ASSISTANT EDITOR
Isabelle Kite

COORDINATION AND PRODUCTION
Émilie d'Orgeix
Anne-Laure Guillet

GRAPHIC DESIGN
Agathe Desombre
Mathieu Chevalier

ORIGINAL COVER DESIGN
Kees Ruyter, Amsterdam

PRINTING
Expressions2/GP, Paris

Docomomo Journals are published twice a year by Docomomo International secretariat.

For information concerning membership, contact:

Docomomo International Secretariat
Cité de l'Architecture et du Patrimoine
Palais de Chaillot
1, place du Trocadéro
F-75016 Paris
p .....33 (0)1 58 51 52 65
e .....docomomo@citechaillot.org
w .....docomomo.com

Bank account
Docomomo International
Bank: HSBC Odéon (Paris)
Iban: FR76 3005 6000 7000 7055 1759 036 Bic: CCFFRFRPP

ISSN: 1380-3204

Docomomo International is a non-profit organization dedicated to the **DO**cumentation and **CO**nservation of buildings, sites and neighborhoods of the **MO**dern **MO**vement.
It aims at:
- Bringing the significance of the architecture of the modern movement to the attention of the public, the public authorities, the professionals and the educational community.
- Identifying and promoting the surveying of the modern movement's works.
- Fostering and disseminating the development of appropriate techniques and methods of conservation.
- Opposing destruction and disfigurement of significant works.
- Gathering funds for documentation and conservation.
- Exploring and developing the knowledge of the modern movement.

Docomomo International wishes to extend its field of actions to new territories, establish new partnerships with institutions, organizations and NGOs active in the area of modern architecture, develop and publish the international register, and enlarge the scope of its activities in the realm of research, documentation and education.

Docomomo *International est une organisation non gouvernementale dont la mission est la* ***DO****cumentation et la* ***CO****nservation de l'architecture, des sites et du patrimoine bâti du* ***MO****uvement* ***MO****derne.*
Ses objectifs visent à :
- Révéler l'importance du mouvement moderne à l'attention du public, des autorités, des professionnels et de la communauté scientifique.
- Identifier et promouvoir l'ensemble des œuvres du mouvement moderne.
- Aider au développement et à la dissémination des techniques et des méthodes de conservation.
- S'opposer à la destruction et à la défiguration des œuvres architecturales importantes.
- Collecter des fonds pour la documentation et la conservation.
- Explorer et développer la connaissance du mouvement moderne.

Docomomo International se propose également de développer ses activités vers de nouveaux territoires, d'établir de nouveaux partenariats avec des institutions, des organisations et des ONG actives dans le domaine de l'architecture moderne, de compléter et de publier l'inventaire international et d'élargir ses actions dans le cadre de la recherche, de la documentation et de l'éducation.