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

**Eighth Docomomo Council meeting**

**Messages from Africa**

**NEW FRAMES**

**March 2005 N° 32**



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Cover: General view of the residential quarter of **Bat'ovany** in Slovakia, circa 1946. See article on page 54



What is the present status of modern heritage? From the Docomomo vantage point, it seems that both critical and theoretical perspectives are reaching a well-defined significance within the disciplines of architecture, urbanism, and preservation. Some extraordinary examples of good practice in restoration have identified the professional field with unprecedented authority.

But we still need to develop the awareness that concepts such as 'modern' and 'heritage' are deeply rooted in Western mind frames and cultural approaches, which are however currently being questioned and redefined.

Our new priority should now be to encompass the anthropological and sociological discourses within our understanding of modernity, which should allow heritage to include new dimensions, those of the intangible, of the spiritual, of the ordinary, of the vernacular, which are the essence of many other cultures worldwide.

**MARISTELLA CASCIATO**

*Quelle place le mouvement moderne occupe-t-il aujourd'hui ? Le statut international privilégié de Docomomo permet de dégager de nouvelles orientations. Si l'appareil critique et théorique en architecture, en urbanisme et en conservation du patrimoine du vingtième siècle n'est plus à légitimer, et si les dernières décennies ont été riches en restaurations exemplaires, il est temps d'ouvrir de nouvelles voies. De nombreux concepts tels que « moderne » et « patrimoine », encore profondément enracinés dans l'esprit et la culture occidentales, sont actuellement remis en question. La priorité de Docomomo doit aujourd'hui inclure la prise en compte de nouvelles approches anthropologiques et sociologiques afin que notre appréhension de la modernité intègre les dimensions fondamentales que sont l'intangible, le spirituel, l'ordinaire et le vernaculaire qui forment l'essence de nombreuses cultures dans le monde.*

**MARISTELLA CASCIATO**



## EIGHTH **DOCOMOMO** COUNCIL MEETING

September 27, 2004, New York, USA

The Council meeting, which concluded the Eighth New York conference, marks an important step in widening Docomomo's international network and range of activities. It is worth mentioning that it is already the second time in the 21st century that Docomomo reaches the other side of the Atlantic.

This is a thoughtful homage to another modernity. Within the modernist thought, the American continent is a genuine source of innovative ideas, considered with particular attention by Docomomo. Due to a gamut of historical reasons and compared to Europe, the Americas show a much more fresh and less dogmatic and restrained approach to architecture's modernization and adaptation.



## MINUTES

## OPENING

Executive Committee, chair  
**Maristella Casciato**

Executive Committee, secretary  
**Emilie d'Orgeix**

Executive Committee, member  
**Ola Wedebrunn**

Executive Committee, member  
**Theodore Prudon**

The chair opens the 8<sup>th</sup> Council meeting at 6:15pm and welcomes all representatives of Docomomo working parties.

## 1 PARTICIPANTS OF THE 8<sup>TH</sup> COUNCIL MEETING

The secretary ascertains that the countries mentioned in the agenda as participants are all present in the council.

### 1.1 Members of the Council

*The following countries comply with the 10-member minimum rule and participate in the 2004 Council meeting*

Argentina (Stella Maris Casal)  
Australia (Scott Robertson)  
Belgium (Luc Verpoest)  
Brazil (Hugo Segawa)  
Bulgaria (Miriana Iordanova)  
Canada-Quebec (France Vanlaethem)  
Cuba (Eduardo Luis Rodriguez)  
Czech Republic (Jakub Kinckl)  
Denmark (Ola Wedebrunn)  
Estonia (Epp Landkot)  
Finland (Maija Kairamo)  
France (Frédéric Seitz)  
Greece – not attending  
Hungary – not attending  
Iberia (Lluís Hortet i Previ)  
Italy (Andrea Canziani)  
Japan (Hiroyuki Suzuki)  
Latvia (Janis Krastins)  
The Netherlands (Hubert-Jan Henket)  
Scotland (Miles Glendinning)  
Slovakia (Henrietta Moravcikova)  
Switzerland (Franz Graf)  
Turkey (Yildiz Salman)  
United Kingdom (Dennis Sharp)  
USA (Theodore Prudon)

*The following countries take part in the Council but do not meet the ten-member minimum.*

Canada Ontario  
Germany  
Lithuania  
Norway  
Poland  
Sweden

Wessel de Jonge, spokesman for the Advisory Board, and Jos Tomlow, member of Docomomo Germany, both members of the ISC/Technology, wish to give advice during the meeting. The Council agrees.

### 1.2 Voting power

The chair notices that few countries do not have voting rights because they did not meet the homework requirements. She reminds the Council that homework is mandatory and represents a country's commitment to Docomomo International.

### 1.3 New working parties

The chair announces that six new countries have submitted an application for recognition as working parties.

#### 1.3.1 Vote on Docomomo Chile

The chair puts Chile's candidacy to the vote. Chile has supplied all the requested documents and the required letters from four other working parties: Argentina, Canada British Columbia, France, and the Netherlands.

The Council unanimously accepts Chile as a new national working party and Docomomo Chile is added to the above list, Horacio Torrent being its representative. The chair congratulates the Chilean representative, on behalf of all the delegates.

Horacio Torrent thanks the working parties that supported Chile's candidacy, in particular Docomomo Brazil that was a powerful example for Chile.

#### 1.3.2 Vote on Docomomo

Dominican Republic  
The chair puts the Dominican Republic's candidacy to the vote. The Dominican Republic has supplied all the requested



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documents and the required letters from four other working parties: Argentina, Brazil, Cuba, and the Netherlands.

The Council unanimously accepts Dominican Republic as a new national working party and Docomomo Dominican Republic is added to the above list, Gustavo Luis Moré being its representative. The chair congratulates the Dominican representative, on behalf of all the delegates.

Gustavo Luis Moré thanks the working parties that supported the Dominican Republic's candidacy, in particular Docomomo Cuba.

### 1.3.3 Vote on Docomomo Korea

The chair puts Korea's candidacy to the vote. Korea has supplied all the requested documents and the required letters from four other working parties: Australia, Bulgaria, Japan, and Italy.

The Council unanimously accepts Korea as a new national working party and Docomomo Korea is added to the above list, Kim Chung Dong being its representative.

The chair congratulates the Korean representative, on behalf of all delegates.

Kim Chung Dong thanks the working parties that supported Korea's candidacy.

### 1.3.4 Vote on Docomomo Mexico

The chair puts Mexico's candidacy to the vote. Mexico has supplied all the requested documents and the required letters from four other working parties: Brazil, Iberia, the United Kingdom, and the United States.

The Council unanimously accepts Mexico as a new national working party and Docomomo Mexico is added to the above list, Sara Topelson de Grinberg being its representative. The chair congratulates the Mexican representative, on behalf of all delegates.

Sara Topelson de Grinberg thanks

the working parties that supported Mexico's candidacy.

### 1.3.5 Vote on Docomomo New Zealand

The chair puts New Zealand's candidacy to the vote. New Zealand has supplied all the requested documents and the required letters from four other working parties: Australia, Greece, Turkey, and Scotland.

The Council unanimously accepts New Zealand as a new national working party.

along with other Asian-Pacific countries, to enlarge Docomomo's network in the Pacific area.

### 1.3.6 Vote on Docomomo Panama

The chair puts Panama's candidacy to the vote. Panama has supplied all requested documents and the required letters from four other working parties: Australia, Brazil, Cuba, and Japan.

The Council unanimously accepts Panama as a new national working party.

The chair regrets the absence

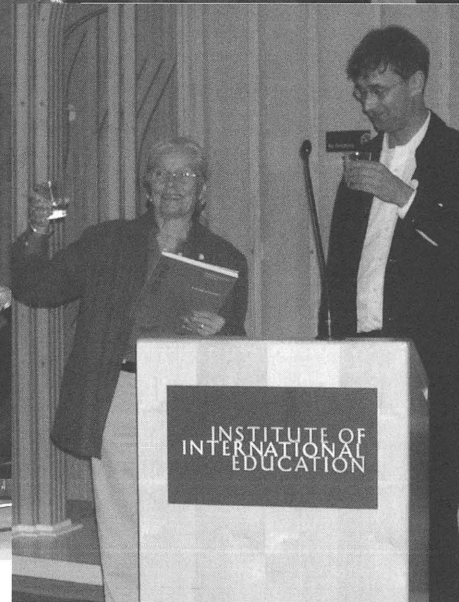
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The chair congratulates Scott Robertson, the Australian representative, on behalf of Andrew Leach who could not attend. Scott Robertson explains that Docomomo New Zealand and Docomomo Australia had decided,

of Eduardo Luis Tejeira, Docomomo Panama chair.

Horacio Torrent speaks in his name and thanks all the working parties that supported Panama's candidacy.

The chair welcomes Panama as the



first Docomomo wp in Central America and states that the cohesion around the geographical area is extremely important to support each other and carry on. Hugo Segawa explains that, on behalf of Docomomo Brazil, he wrote a common letter of support for Chile, the Dominican Republic, Mexico and Panama, to encourage the Latin American identity.

## 2 EXECUTIVE COMMITTEE

### 2.1 Report 2002-2004

The chair presents Docomomo International's current position in France. The international secretariat is hosted at the Cité de l'architecture et du patrimoine and is financially supported by the French ministry of Culture. She also mentions the pecuniary legacy from Catherine Cooke to Docomomo International, in favor of Russian modernism documentation and conservation.

### 2.2 Position of the Executive Committee chair

The chair explains that her commitment takes a lot of her time and her energy, but that she is happy to serve Docomomo International. She steps down from her position and is ready to continue until September 2006.

### 2.3 Vote on the chair of the Executive Committee

The Council unanimously accepts Maristella Casciato.

### 2.4 Relocation of Docomomo International headquarters in 2008

The chair wishes to call attention to the future of Docomomo International after September 2008. According to the plan voted at the 2002 Council meeting, Docomomo International will continue to be located in Paris until September 2008. The secretariat would like to receive

preliminary proposals for the relocation (including new chair and new staff for the secretariat) by April 2005.

Scott Robertson, Docomomo Australia, asks if it is necessary that the secretariat move from Paris in 2008.

The secretary explains that the project approved in Paris in 2002 was a six-year commitment with the French ministry of Culture.

## 3 INTERNATIONAL SECRETARIAT

### 3.1 Report 2002-2004

The secretary summarizes the activities led by the international secretariat since 2002 (see *Reports of activities in Docomomo Journal 30 and in current issue on pages 18-25*). She points out that Docomomo today counts 575 international members; at the last Council meeting, they were 380.

### 3.2 Position of the Executive Committee secretary general

The secretary steps down and is prepared to continue her position as secretary general of the Executive Committee until September 2006.

### 3.3 Vote on the secretary general of the Executive Committee

The Council unanimously reelects Emilie d'Orgeix.

### 3.4 Plan of actions 2004-2006

The secretary briefly presents the plan of actions and circulates the budget.

Hubert-Jan Henket, Docomomo Netherlands, reminds the audience that at the last Council meeting in Paris, he and Wessel de Jonge had asked Maristella Casciato and Emilie d'Orgeix to "take care of their baby Docomomo" and notices that in the past two years they have raised it to become a proper adolescent. He greatly thanks Emilie d'Orgeix for supporting Maristella Casciato during that period and underlines the ongoing commitment of Wessel de Jonge,

Docomomo's former secretary. The chair thanks Wessel de Jonge for having been so helpful.

## 4 INTERNATIONAL CONFERENCES

### 4.1 Evaluation of the Eighth international conference

The chair asks Theodore Prudon, chair of Docomomo US and chair of the program committee with Helene Lipstadt, to evaluate the Eighth international conference. Theodore Prudon expresses his satisfaction that everybody could come. He explains that in Paris in 2002 the organizing committee had made the commitment to make every effort possible for as many people to come and participate. He mentions that 41 or 42 different countries are represented, that about \$100,000 were raised; that the selection process was as open and generous as possible; and that 440 people registered for the conference and 100 for the technology seminars (free for students).

He thanks everybody for their presence and support.

The chair asks if the conference proceedings will be published. Theodore Prudon explains that they will not, but that they will be available on the website.

The chair requests to reconsider the publication of the proceedings which is a priority.

Both the proceedings of the 2000 and 2002 international conferences in Brazil and France have and will be published.

Hubert-Jan Henket, Docomomo Netherlands, regrets that the conference was split in two: on the one side documentation and theory, on the other technology. He reminds the Council that Docomomo's idea was, and should be, that architectural historians, designers and technicians all work together. Theodore Prudon answers that 90% of the papers submitted were not items on technology.

The chair adds that the format of the conference should be reconsidered to sustain the synergy between disciplines.

Luc Verpoest, Docomomo Belgium, notes that the conservation issue was not sufficiently addressed, although it should always be present.

France Vanlaethem, Docomomo Canada-Quebec, regrets that the location did not allow the delegates to share more together, as in Sliac.

Jos Tomlow, Docomomo Germany, explains that the Docomomo conference aims at proposing something new every two years.

Miles Glendinning, Docomomo Scotland, underlines that the program was very well put together.

Scott Robertson, Docomomo Australia, states that the session on "Corporate New York" during the current conference, with guest-speakers, was perhaps the most successful.

The chair emphasizes that a balance should be found between the call for papers and invited speakers. She wants the organizers of the 2006 and 2008 conferences to take this into account.

Wessel de Jonge goes back to the proceedings' matter and wonders how the proceedings' release on the web relates to the matter of getting academic credit with publications, which is the way to bring people to attend Docomomo conferences.

Theodore Prudon answers that, given the complexity of the organization, it has always been their intention that the website be very much part of the conference, and, as a natural process, that whatever was presented be part of that website. He adds that they are ready to do both, if necessary.

Hugo Segawa, Docomomo Brazil, agrees that the diffusion on the Internet is very important, but states that a book is very valuable for researchers and that libraries actually need it.

Sara Topelson de Grinberg, Docomomo Mexico, mentions that she has been very positively impressed by the attendance and by the quality of the papers. She points out that the idea of locating the conference in a university and of free registration for students was successful and important for Docomomo's future.

#### 4.2 Proposal for the Ninth international conference in 2006

The chair recalls that two proposals were received for the Ninth international conference, from Docomomo Belgium and from Docomomo Turkey; she refers to the discussion on the two proposals the day before. She adds that both of them are interesting and have a lot of potential, but still have some missing parts. She asks Docomomo Belgium and Docomomo Turkey to make a short presentation of their proposals.

Luc Verpoest thanks the assembly for the quality of the debate during the meeting. He reminds the audience that the Belgian proposal comes from the department of architecture of the university of Leuven, which represents several decades of experience and professional exchange. He explains that the idea was to offer this long experience to the international Docomomo platform. He adds that after the discussion they decided to widen the scope on modern architecture and colonialism; but that Africa must still be a focus.

Yildiz Salman thanks Docomomo International for the previous day's discussion. She wishes to underline two points. Firstly, that modern architecture is a significant topic for Turkey: many academics have studied the subject, and Docomomo Turkey counts more than forty national members. She states that the members of the three universities who offer to organize the conference are very active members of the Turkish working party and that the importance of modern architecture and its conservation in Turkey has to be raised to the public conscience. Secondly, that the theme of "other modernisms" would be a broad discussion platform for all Docomomo countries and that discussion will be a very important part of the conference.

The chair thanks Docomomo Belgium and Docomomo Turkey and invites the representatives of the working parties to comment.

Hubert-Jan Henket is pleased that Luc Verpoest has widened the scope from Africa to colonialism

and modern architecture, so that everybody can participate. He believes that the proposal requires more time and that the idea of colonialism should be clarified. He suggests keeping the Turkish proposal for 2008, as the idea of modernity can be so different, particularly now, that it should lead to a cultural debate.

Stella Maris Casal, Docomomo Argentina, adds that both proposals should be developed and need the Council's attention.

Jos Tomlow does not agree with the statement that Africa is too specific and believes that Belgium's wish to deal with the situation in Africa is absolutely valuable, because it is both of human interest and a difficult modernism.

Lluís Hortet, Docomomo Iberia, states that both proposals are interesting: the Turkish proposal is on a general theme, but not detailed enough; the Belgian proposal is on a very interesting and urgent theme, but too specific. In both cases, a new model of conference must be found, because the next conferences will not be as participative. He adds that the Iberian working party has a very strong leaning towards the theme of Africa, but he also appreciates Turkey's proposal.

Janis Krastins, Docomomo Latvia, considers that a conference on colonialism is interesting for the representatives of the European Union, who did away with colonialism only forty years ago. He adds that the issue proposed by the Turkish working party was already discussed in Sliac and less remains to be discovered.

Dennis Sharp, Docomomo UK, is worried about the idea of talking about colonialism in Africa in Western Europe; he considers that the scope should be widened. He adds that the Turkish proposal may be more suitable but that the program is too general. He wonders how it will be supported financially.

Scott Robertson likes the freedom for interpretation that the Turkish proposal allows for, as Australia is essentially a mixture of "othernesses" and a formal colony itself, but he questions the proposal to discuss



colonialism in a former colonialist country. He believes that the proposal should come from the other side.

Theodore Prudon considers that the conference's format should be discussed, and that the Belgian proposal is too Euro-centric.

He believes that, for an international organization that seeks to broaden

exploit the wealth and originality of otherness, because it seems closed to diversity and heterogeneity.

She thinks that the theme has many potentialities, in a general study, or historiography, or in conservation of modern architecture, but adds that it is not sufficiently developed in the Turkish proposal.

remain; in the meanwhile, if the frame is kept, it would be very difficult for countries like Japan to participate. He considers that the Turkish proposal is not sufficiently developed and that a two-year period would not be enough to complete it.

Wessel de Jonge insists on the practical perspective and organization, especially for the Belgian proposal. He wonders how to bring the African countries to take part in the conference.

The chair asks Gustavo Luis Moré, Docomomo Dominican Republic, and Horacio Torrent, Docomomo Chile, as representatives of new working parties, to express their opinion.

Gustavo Moré does not think that the African culture has been able to export from Africa in terms of modernity. He finds the Turkish theme more appropriate.

Horacio Torrent adds that it could be a practical problem to ask Chilean people to participate in a conference on colonialism in Africa. He believes that in the first place it would be essential to have a strong working party in Africa.

Luís Hortet offers to organize the conference on colonialism in Africa, which would solve many political problems. He adds that nothing represents otherness more than the theme of Africa.

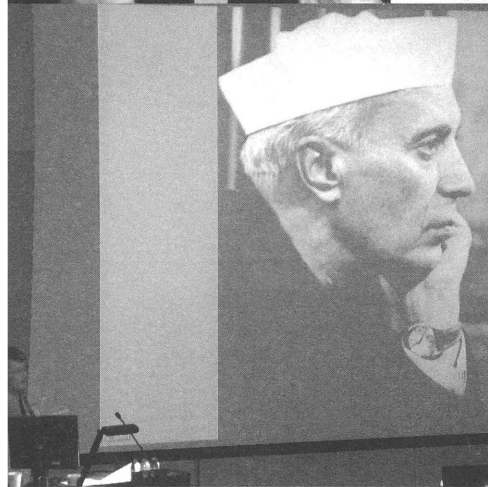
The chair hands over to the Belgian and Turkish working parties.

Luc Verpoest believes that a conference on colonialism, including Africa, may and must be organized in Europe or in a country that was involved in colonialism: he feels that working on this issue is their academic responsibility, and he does not understand why they should be denied the possibility of working on the subject. He intends on making special efforts to include African professionals and scholars and on widening the theme so as to include more than the countries involved in colonialism. He stresses the fact that the program is not the conclusion of what has happened already, nor the starting point of what will be in the future: it is a moment of intensive exchange. The chair confirms that Docomomo

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its scope, such a theme is too particular.

Luís Hortet adds that the danger with a very open field is that every submission is allowed. He is afraid of the consequences of such a format and would prefer to focus on a very particular theme and to reach a very clear conclusion.

The chair asks the members of the Advisory Board to comment on the two proposals.

France Vanlaethem finds that the Turkish proposition does not

Maija Kairamo prefers not to comment, because she arrived late at the Council.

Hugo Segawa wonders how Brazil, or Asian countries, or even Cuba, could participate to a conference on Africa. He thinks that the Turkish proposal is probably too open and can lead to accepting anything. Nonetheless he believes that both are a great challenge.

Hirojuki Suzuki believes that if the Belgian framework is widened, the essence of the theme will not



is a platform, but insists on the fact that the proposal should reach the whole community.

Yıldız Salman explains that the Turkish proposal has supports from universities, architects and institutions. Docomomo Turkey feels ready to handle the next conference's organization. Hubert-Jan Henket considers that both working parties are not quite ready yet: they need time to re-phrase their proposal. He suggests asking the Belgians to develop the questions that have emerged within the next two months and asking the Council to vote for a conference in Turkey in 2008.

Yıldız Salman answers that the Turkish working party would be ready to consider organizing the tenth international conference, if the Council decides so, although it is a very long waiting period. Maija Kairamo, Docomomo Finland, asks if the Belgian working party would be ready to organize the conference in 2008.

Hiroyuki Suzuki, Docomomo Japan, notes that such a decision would exclude other competitors.

The chair concludes that both proposals should to be reconsidered. She underlines that proposals must fully comply with the format, procedure and protocol of Docomomo International.

**4.2.1** Vote on the proposal for the Ninth international conference  
The chair puts the Ninth international conference to the vote (under condition). Eight working parties conditionally vote in favor of the Belgian proposal: Belgium, Brazil, France, Holland, Iberia, Italy, Latvia, and Mexico. Seventeen working parties conditionally vote for the Turkish proposal: Australia, Bulgaria, Canada-Quebec, Cuba, the Czech Republic, Denmark, the Dominican Republic, Estonia, Finland, Korea, Japan, Scotland, Slovakia, Switzerland, Turkey, the United Kingdom, the United States of America. Argentina and Chile abstain from voting.

The chair specifies that the proposal must reach Paris within two months, that it will be circulated among all the working parties and checked

by the Executive Committee and Advisory Board.

Luc Verpoest congratulates the Turkish working party and thanks the Council. He reasserts the importance of the African theme.

The chair insists on the importance of finding a way to help countries of the African continent emerge with their own perspective and culture.

#### **4.3 Position of the Executive Committee member for the Eighth international conference**

The chair thanks Theodore Prudon, chair of Docomomo US, for the organization of the Eighth international conference.

Theodore Prudon steps down and is thanked by the Executive Committee and all the working parties.

#### **4.4 Appointment for the executive committee member for the Ninth international conference**

The chair welcomes Yıldız Salman who replaces Theodore Prudon in the Executive Committee as organizer of the coming ninth international conference.

Yıldız Salman presents Ebru Omay Polat who takes over as representative of Docomomo Turkey at the Council.

#### **4.5 Proposal for the Tenth international conference**

The chair is concerned by the fact that no proposal has yet been received. She insists on the importance of the event as Docomomo's twentieth anniversary and its tenth conference. Preliminary proposals are awaited for by April 2005.

## 5

NEW EXECUTIVE COMMITTEE MEMBERS FOR THE INTERNATIONAL SPECIALISTS COMMITTEES

Ola Wedebunn, Docomomo Denmark, explains that his role as a coordinator is to make the four International Specialist Committees –on Register, Technology, Urbanism+Landscape,

Education+Theory–, the Executive Committee and the working parties work together. He explains that the coordination has been effective with the ISC/T and the ISC/R, but is not as convincing with the ISC/U+L and the ISC/E+T. He wishes to assist the ISC/U+L in developing a plan for the future.

#### **5.1 Position of current Executive Committee member for the ISCs**

Ola Wedebunn steps down as the Executive Committee member for the ISCs. He is prepared to continue his position until September 2006. No other candidacy has been received.

#### **5.2 Vote on the Executive Committee member for the ISCs**

The chair asks the Council meeting to vote for the member of the Executive Committee in charge of the coordination of the ISCs.

The Council unanimously reelects Ola Wedebunn.

## 6

COMPOSITION OF THE NEW EXECUTIVE COMMITTEE OF DOCOMOMO

#### **6.1 Confirmation of the composition of the members of the Executive Committee for 2004-2006**

The chair recapitulates the composition of the new Executive Committee of Docomomo International for 2004-2006: Maristella Casciato, chair, Emilie d'Orgeix, secretary, Ola Wedebunn (Denmark), responsible for the ISCs, and Yıldız Salman (Turkey), hosting the conference in 2006.

## 7

CONSTITUTIONAL MATTERS

#### **7.1 Report on the annual vote 2003**

The secretary reminds the Council that all working parties with voting rights were asked to vote in January



2004 on the international secretariat's 2003 report of activities and budget. She recalls that 23 working parties approved the 2003 annual report and two abstained from voting;

## 7.2 Amendments to the French statutes

The secretary mentions that 25 working parties voted on the amendments to the statutes, to transfer the end of the fiscal year

She circulates the budget 2003 and the provisional budget 2004 and notices that the bulk of expenses is quite similar to Delft: 1/4 of the money is spent on the Journal, 1/2 of the subsidy from the Ministry is spent on salaries.

## 7.3 Report on the annual vote 2003

The secretary explains that if, in the future, Docomomo's annual budget exceeds €150,000 (it is today of €124,000), by law the international secretariat will have to hire a financial auditor. She suggests Olivier Guillard who has been working with Docomomo's accountant on a regular basis for many years.

The chair puts the financial auditor to the vote.

The Council unanimously accepts the financial auditor.

## 8 COMPOSITION OF DOCOMOMO ADVISORY BOARD

### 8.1 Report on the Advisory Board

Wessel de Jonge explains that the AB met twice, in Paris and in New York. He reminds the meeting that the composition of the AB is geographically spread out on cultural areas as different as possible. The AB aims at assisting the chair in developing a network of public institutions, such as the World Heritage Center, but also with other networks, such as the mAAN. Another priority is documentation and conservation, and to exchange as much information as possible. He explains that the AB is also very concerned with Docomomo's weakness at generating training and education for younger people and wishes to support the chair in stressing that. He supports the candidacies of Theodore Prudon (US), who will concentrate on education, and Scott Robertson (Australia), who will try to get the newsletter for Docomomo online. Lluís Hortet (Iberia), and Maija Kairamo (Finland), will concentrate on relationships with other institutions.



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22 approved the 2003 annual accounts and three abstained from voting. The 2003 report of activity and the accounts were approved by the majority of wps with voting rights.

from July 1 to December 31: 24 wps approved and one abstained. The Executive Committee was asked to vote on the 2004 provisional budget: the secretariat received four votes and among them four approvals.



Hugo Segawa (Brazil) offers to help on the newsletter and communication, and to promote Docomomo in Latin America as a whole. Professor Hiroyuki Suzuki (Japan) offers his help to promote relationships in Asia. France Vanlaethem (Canada-Quebec) offers to devote her energy to the fundraising issue. Wessel de Jonge is interested in the issue of education.

### 8.2 Positions of the members of the Advisory Board

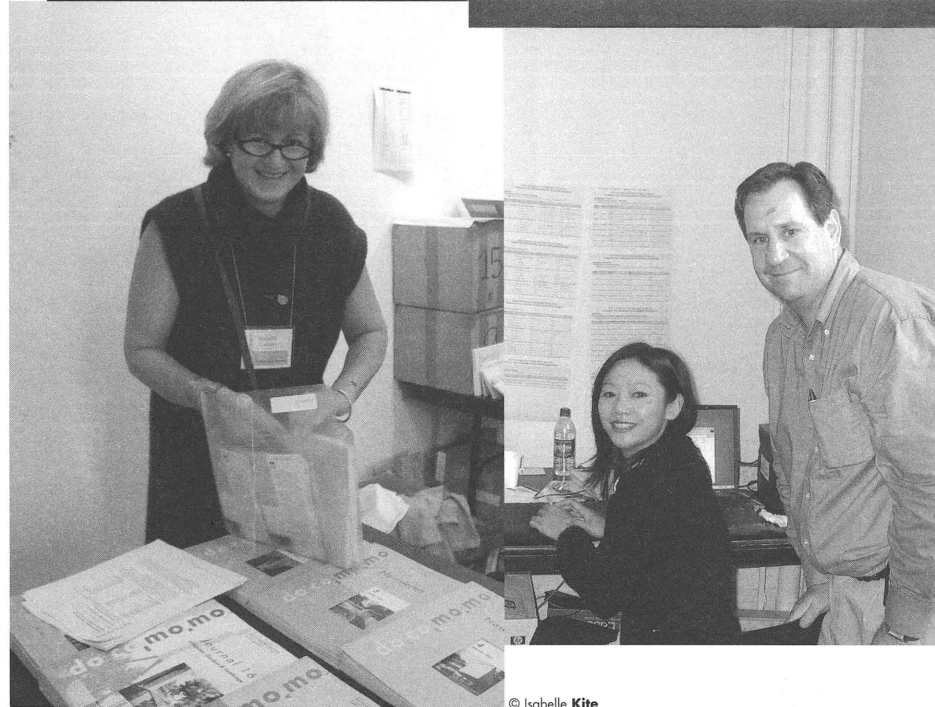
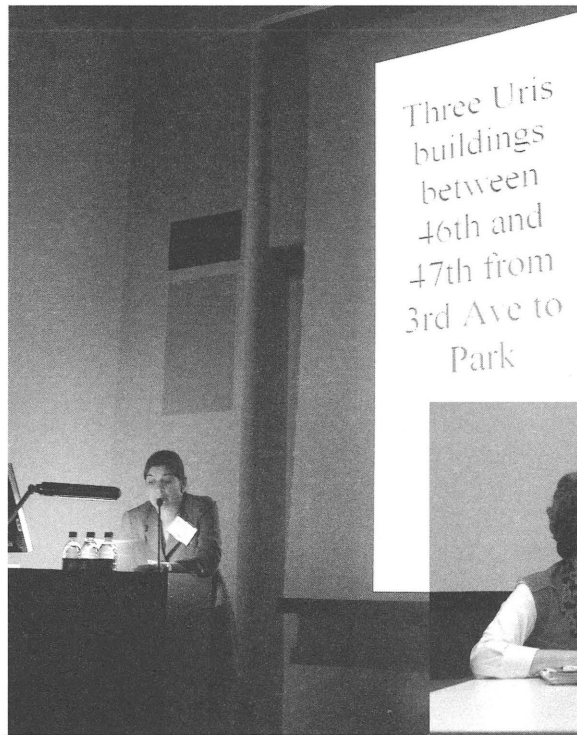
The chair thanks Wessel de Jonge. She reminds the Council that the Advisory Board is composed of Wessel de Jonge, Hugo Segawa, Hiroyuki Suzuki, France Vanlaethem, Maija Kairamo, and Lluís Hortet; they all step down but they are prepared to continue in their position until September 2006, for which she thanks them.

### 8.3 Call for candidacies for the Advisory Board

The chair presents the two candidacies: Theodore Prudon, chair of Docomomo US, and Scott Robertson, chair of Docomomo Australia.

### 8.4 Vote on each member of the Advisory Board

The chair asks to vote for the members of the Advisory Board. The Council unanimously accepts the members of the Advisory Board.



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## 9 MEMBERSHIP OF DOCOMOMO INTERNATIONAL

### 9.1 Vote on membership fees 2004-2006

The secretary announces that four of the new working parties –the Dominican Republic, Chile, Mexico and Panama– ask for a 40% reduction fee, and that Argentina wishes to renew their 100% reduction.

The Council unanimously accepts the request.

Lluís Hortet, Docomomo Iberia, asks about the reduction fees criteria.

The chair answers that upon request the international secretariat allows under-privileged countries a reduction of 60%. The Eastern-Europe countries had a reduction, but now, being members of the European community, they pay 100%, as was decided during the 2002 Council meeting in Paris. She has reservations about the few working parties that have a 100% reduction.

The secretary suggests that the 100% reduction fee should not exist anymore, but that countries who can not afford the membership should only pay 15%, to cover the shipping costs of the journals. Eduardo Luis Rodriguez, Docomomo Cuba, and Gustavo Luis Moré, Dominican Republic, accept.

### 9.2 Membership fees

The chair recalls that in 2004 the memberships were mostly paid



in euros. She reminds the Council that corporate membership is €1200, institutional sustaining membership €300, institutional membership €200, individual membership €60 and student membership €30. Theodore Prudon, Docomomo US, notes that a conflict of interest would arise if Docomomo International and Docomomo US were to solicit the same organizations. He therefore requires from the international secretariat, that when they solicit an institution, they refer to the working party that depends on the same funding.

Lluís Hortet advises the international secretariat to show some acknowledgment of corporate sponsorship (in the publications for instance) to encourage corporate membership.

Hubert-Jan Henket, Docomomo Netherlands, recommends discussing that point within the Advisory Board.

## 10 INTERNATIONAL SPECIALIST COMMITTEES

### 10.1 ISC/Register

#### 10.1.1 Report 2002-2004

Marieke Kuipers reports on the seminar organized by ISC/Register on "Body, Sport and Modern Architecture" in Athens, 2003, where fifteen contributions from nine countries were received. She notices that eighteen working parties have done the new homework. She adds that the wps will have to compose another five fiches related to the conference theme, and she notices that the Eighth international conference theme on "Import/Export: Postwar Modernism in an Expanding World, 1945-1975" greatly inspired the wps. Nonetheless she underlines that not a single wp met the timetable requirements, and that many do not carry out their homework.

#### 10.1.2 Report on the Docomomo Register

Marieke Kuipers explains that the IUA is very eager to have

access to the Docomomo fiches. She reminds the audience that Docomomo members can consult the Docomomo archives at the Nederlands Architectuur Instituut where they are kept. The ISC/R is currently working at collecting all material and preparing it for the web. She understands how much work the homework is for the working parties and therefore insists that they keep in touch with the ISC/R. She expresses her satisfaction at seeing the register grow; she states that documenting a building or a site in the register indeed helps saving it.

#### 10.1.3 New members of the ISC/Register

Marieke Kuipers reminds the Council that Panayotis Tournikiotis is the chair, she its secretary and that its members are Inge Bertels (Belgium), Noni Boyd (Australia), Celestino Garcia Braña (Iberia), David Fixler (USA), Dennis Sharp (UK), France Vanlaethem (Quebec), and Jorge Gazaneo (Argentina), as adviser. Andrés Ferkai and Anthony Merchell resign. Marieke Kuipers, as secretary, steps down but she will keep her position as vice-chair. She is very happy to nominate Inge Bertels as the new secretary. The ISC/Register proposes four new members: Susana Landrove (Iberia), Jakub Kyncl (Czech Republic), Jo Goldberg (US), and Ivana Lanzaña (Belgium).

#### 10.1.4 Vote on nominated chairy

The chair asks the Council to vote for the ISC/Register chair; Panayotis Tournikiotis is willing to continue. The Council unanimously reelects Panayotis Tournikiotis.

#### 10.1.5 Vote on nominated secretary

The chair asks the Council to vote for the new secretary of the ISC/Register, Inge Bertels. The Council unanimously votes for Inge Bertels. The chair welcomes the new secretary and thanks Marieke Kuipers for her energy and her dedication.

#### 10.1.6 Vote on new members

The chair welcomes the new

members, who have already been approved by the committee, and asks for the formal approval of the Council.

The Council unanimously approves the new members.

#### 10.1.7 Vote on resolutions *None received.*

#### 10.1.8 Plan of actions for Register 2004-2006

Marieke Kuipers reminds the Council that the ISC/Register first needs to receive everybody's homework. The ISC/R wishes to carry on with thematic seminars and is preparing, for the end of 2005 in Boston, a seminar entitled "Evaluating and Transforming the Modern House", which means that specific houses that have experienced change shall be looked for. The ISC/R also asks for posters and will relate the homework with the Ninth international conference's theme on "other modernisms". The chair asks what homework is requested by the ISC/R.

Marieke Kuipers answers that the ISC/R requires for 2005 five minimum fiches, one full fiche in relationship with one of the ISCs, and one poster on Sports; for 2006, five mini fiches plus one full fiche, and one poster related to "other modernisms" are required. Scott Robertson, Docomomo Australia, states that the format of the posters is not valuable and wonders what is their use for research.

Theodore Prudon, Docomomo US, asks for the possibility of obtaining the information through the web.

Marieke Kuipers answers that putting the recent submissions on the web in pdf format is a big part of the ISC/R's plan of action, as well as establishing a link with the IUA register.

Dennis Sharp, Docomomo UK, asks if people can submit the material in relation to the fiches by individual CD-rom.

Marieke Kuipers confirms that the transmission will be on CD-rom and observes that the process is still quite complicated, with the ISC/R working with different software and on different bases.



The chair reminds the Council that the ISC/R has compiled the fiches submitted in 2002-2004 on an Excel program in a pdf format, which will allow Docomomo to add the list and the fiches on the website [docomomo.com](http://docomomo.com). She remarks that the process will be very long as there are more than a thousand fiches, in all kinds of different formats, languages, and images. She wishes for an official agreement and convention with the UIA, so that the visibility and the identity of the Docomomo fiches be fully respected.

## 10.2 ISC/Education+Theory

### 10.2.1 Report 2002-2004

Ola Wedebrunn notes that the chair of the ISC/Education+Theory is not represented. He reports that the ICCROM and Marc2000 will organize another seminar in 2006 in Finland.

Docomomo International will be part of the project as an organizer: the theme is "1950s-1960s, suburban housing" and the deadline for submissions is January 15, 2004. He hopes that more events of the sort will be planned by the ISC/E+T.

The chair states that the Advisory Board and the Executive Committee are concerned with the ISC/E+T. She reminds the Council that Education is one of Docomomo's major goals, and that Technology and Register are some of its tools. A new plan of actions was established through the long process of the 2002 Council meeting in Paris; the members, the chair, the vice-chair, and the secretary participated to a recent meeting in Paris where they were requested to present a report. She regrets that fact that neither the chair nor the vice-chair, nor the secretary, are present at this Council meeting, and that no report is presented. She asks the ISC/E+T to work in a different way, to consider the schools that deal with Education, to develop proposals and specific programs.

Theodore Prudon suggests involving three or four institutions in different parts of the world, in common with the representatives of the working

parties. He believes that in terms of process Docomomo International should first start at a very small scale.

Ola Wedebrunn suggests that the actions led by the ISC/Register and the ISC/Technology be associated with the educational programs of some institutions. The chair proposes to ask three representatives of Docomomo working parties involved in educational and training programs within an institution, such as Bruno Reichlin

in Geneva (Switzerland), France Vanlaethem in Montreal (Canada-Québec) and Theodore Prudon (US), to work together for six to eight months.

Wessel de Jonge notices that the involvement of educational institutions in Docomomo for the last eight years has always failed. He insists on selecting institutions that really have the means to connect to each other; he adds that other institutions could connect later on with their MoMo part. The chair suggests starting with three working parties that should report to the Executive Committee and the Advisory Board within six months; and extending the action to other working parties afterwards. Ola Wedebrunn decides to coordinate this action.

## 10.3 ISC/Technology

### 10.3.1 Report 2002-2004

Ola Wedebrunn reports that on September 18 and 19, 2003, a two-day seminar was held on and in the Alvar Aalto library in Vyborg; it was the first seminar addressing a building in itself. 35 people attended; eleven papers were

presented, and the proceedings are out. Emmanuelle Gallo and Els Claessens are preparing the ISC/T database that will be hosted on the Docomomo website – it is now hosted by the Architectural School in Copenhagen.

### 10.3.2 Vote on memberships of the ISC/T

Ola Wedebrunn reminds the Council that the members of ISC/T are Wessel de Jonge (the Netherlands), Jos Tomlow



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(Germany), Juha Lemström (Finland), Susan MacDonald (Australia), Jadwika Urbanik (Poland), Mariël Polman (the Netherlands), Caterina Mele (Italy), Els Claessens (Belgium), Iveta Cernà (Czech Republic), Antony Walker (UK) and Emmanuelle Gallo.

### 10.3.3 Vote on nominated chair

Ola Wedebrunn is willing to continue his work as chair of the ISC/T.

The Council unanimously accepts Ola Wedebrunn.

### 10.3.4 Vote on nominated secretary

Ola Wedebrunn explains that Els Claessens (Belgium) is willing



to continue.

The Council accepts Els Claessens.

### 10.3.5 Vote on new members

Ola Wedeburn would like to nominate three new members: Tapani Mustonen (Finland), Yoshiyuki Yamana (Japan), and Kyle Normandin (US). He adds that homework will be defined with the help of the ISC/Register.

The Council unanimously accepts the new members.

### 10.3.6 Vote on resolutions

*None received.*

### 10.3.7 Plan of actions for ISC/Technology 2004-2006

Ola Wedeburn announces that Jos Tomlow and Berthold Burkhardt (Germany) offer to hold a seminar in Spring 2005 in the Scharoun House, Löbbaun, on building physics. Part of the homework will be for each working party to draw a list of five people concerned with modern movement conservation. The ISC/T also intends on investigating the literature on technology that was produced in the classical modern movement area.

## 10.4 ISC/Urbanism+Landscape

### 10.4.1 Report 2002-2004

The chair explains that Jan Birksted, chair of the ISC/U+L, is absent, and has given Hannah Lewi the mandate to report.

Hannah Lewi briefly reports on the ISC/T: she states that Jan Henraets has been working on a preliminary fiche format for the documentation of landscapes and urban sites.

### 10.4.2 Vote on the memberships of the ISC/U+L

Hannah Lewi presents the current members that all wish to continue: Jan Birksted (UK), Martine Bouchier (France), Miles Glendinning (Scotland), Christopher Wilson (UK), Jan Woudstra (UK), and herself (Australia). She adds two nominations for new members: Leland Cott (US), and Jan Henraets (Scotland).

The Council unanimously accepts the members of ISC/U+L.

### 10.4.3 Vote on nominated chair

Hannah Lewi proposes to become

acting chair, Christopher Wilson secretary and Jan Birksted honorary chair of the ISC/U+L. The chair would prefer that Jan Birksted become consultative chair. The Council unanimously accepts Hannah Lewi as the new chair, Christopher Wilson, secretary and Jan Birksted as consultative chair.

### 10.4.4 Vote on resolutions

*None received.*

### 10.4.5 Plan of action

for ISC/Urbanism+Landscape Hannah Lewi announces that the ISC/U+L is working on how to gather existing documentation of key landscapes and urban sites, on how to take into account issues such as change over time, how to include images and maps, and how to make them accessible online, with links to useful additional information. They also intend on reconstructing an active email correspondence, such as working groups agreeing to correspond with national working parties on their activities via websites and journal news.

The ISC/U+L has been working on two possible symposia: one on "the modernist urbanism in respect of traditionally rooted monumentality," under the Docomomo banner and part of a research project and conference on Basil Spence in Edinburgh, funded by the Arts & Humanities Board of Great Britain; the second on "modern landscape conservation" associated, with the National Trust Scotland.

## 11 MISCELLANEOUS

### 11.1 Australia

Susan MacDonald explains that Docomomo Australia is preparing a nomination to the World Heritage List for the Sydney Opera House and that a conservation program is proposed for the coming 5-7 years. She asks for Docomomo's support.

Hubert-Jan Henket, Docomomo Netherlands, suggests that

Docomomo Australia submit a formal request to the ISC/Register, including all the particulars; the Executive Committee will take the final decision.

### 11.2 Germany

Jos Tomlow reports on the situation of Docomomo Germany. He enumerates some of the restorations of MoMo buildings, recent books, exhibitions and conferences and presents the main institutions specialized in the conservation of modern buildings. He states that Berthold Burkhardt, chair of Docomomo Germany, wishes to step down and proposes Monika Markgraf, Bauhaus Dessau, as new chair. The chair thanks Jos Tomlow for his presentation. She emphasizes that Docomomo would like to see an active working party in Germany again.

### 11.3 Japan

Hiroyuki Suzuki circulates a sample of the Docomomo plaque for Docomomo listed buildings, designed by Professor Yusaku Terayama. The first plaque will be set up at the Maritime Gallery in Kochi.

### 11.4 Russia

Wessel de Jonge asks about Docomomo's situation in Russia and wonders about the grant from Catherine Cooke's estate. He regrets the absence of the Russian representatives at the Council meeting, and adds that the Executive Committee should think of a strategy to get them back to work. The chair asserts that Catherine Cooke's legacy will be assigned to a project on the future of a building in Russia, and remembers that she was Docomomo Russia's driving force. She adds that a group working on Narkomfin has requested Docomomo's help.

The chair thanks all the representatives, members, and audience, for their contributions to the discussion, and hopes to see many more in Istanbul and Ankara in 2006.

Report by **ANNE-LAURE GUILLET**, project manager in Docomomo International



# CORPORATE ARCHITECTURE

REFURBISHED FROM HEAD TO TOE...

**The international Docomomo conference in New York was dedicated to post-war modernism in an international context, introducing many topics and case studies related to this central theme. The profound debate on the inventory of post-war heritage amongst our North American colleagues was illustrated by an introductory lecture on Montreal by Réjean Legault, who advocated a revision of the general Docomomo selection criteria. During the same session, Gary Koll presented the new database that allows Docomomo US members to contribute on-line to the US Docomomo Register, demonstrating a more pragmatic approach towards the issue.**

One of the many talks addressing the exchange of innovative ideas between the Old and the New World was delivered by Jack Pyburn, with his lecture on the introduction to the US market of the Dutch invention 'Schokbeton'. Such mechanically densified, prefabricated concrete façade panels were used for the 1949-1952 Groothandelsgebouw in Rotterdam, the topic of Hylkje Zijlstra's presentation, but, much to the surprise of the Dutch delegates, just as well by such modern masters as Gropius, Breuer and Bunshaft in the US.

A special session on Manhattan's 'corporate architecture' was a particular treat to the many foreign participants. Paul Bryard, Director of the Preservation Program of the hosting institution Columbia University, inspiringly explained the key role played by visionary entrepreneurs in the development of post-war Manhattan. Before the war, the European avant-garde had not been very successful in conveying their innovative ideas to their colleagues in the New World, despite the fact that to them, North America represented modernity in every sense. When visiting Manhattan in 1935, it must have been bitter for Le Corbusier to see how the new Rockefeller Center – with its semi-public street level, roof

gardens, frame construction and free plans – was indeed a successful example of his own theories on the modern city but without any involvement from his side whatsoever.

Rockefeller indeed followed his own architectural agenda, which appeared again after the war with the project for the UN Building, that was planned for a plot along East River which was donated by his family. Although this time Le Corbusier was one of the leading figures in the design team chaired by Wallace Harrison, Rockefeller eventually gave in to the sexy elegance of Oscar Niemeyer's proposals. New York's flirtation with Brazilian modernism had started already with the Brazilian Pavilion by Niemeyer and Lucia Costa for the 1939 World Fair. It was confirmed by the undeniable references to Brasília in Harrison's New York State Mall in Albany, that was realized under Governor Rockefeller and, of course, by the 1962-1968 Lincoln Center.

## TECHNOLOGY SEMINAR

After the main conference, the practitioners and technical experts of Docomomo took the floor in a three-day technology seminar organized by Docomomo US. ICOMOS' secretary general Dinu Bumbaru kicked off by explaining

his organization's growing concern with industrial heritage and the vulnerable infrastructures related to it. The presentation on the Zollverein mining plant in Essen, Germany, illustrated the vast range of challenges posed by the rehabilitation of such large-scale industrial complexes. On the basis of Rem Koolhaas's master plan for this immense UNESCO-site, the consecutive restoration and conversion of the many was elaborated step by step by Böll & Grabel architects. As few businesses and other economically independent functions have been set up on the premises so far, and most occupants are cultural institutions that rely on public funding, the long-term viability of the effort is however doubtful.

The trio Hunderman, Patterson and Bumstead presented a ready-to-use framework for the cultural



All photos by Wessel de Jonge





and technical valuation of post-war architectural heritage. The 'feel good' story about the restoration of Brancusi's world famous 'endless column' by an American-Romanian team of experts was a high point of the introductory sessions.

#### SHOP FRONTS IN THE SKY...

Of the four parallel sessions that followed, the curtain wall seminar presented the most 'American' theme and attracted most of the foreign participants. The scheduled replacement of the UN Building's façade was professionally and thoroughly explained by curtain wall expert Robert Heintges. After Pietro Belluschi's pioneering alu-glass curtain wall systems of 1947, the aluminum façade units for the 1950 UN Building were still experimental. By lack of proper references, the design of the units relied on shop front technology, blown-up to skyscraper proportions. The infiltration of rainwater had to be responded almost immediately by changing the details. This could not prevent widespread corrosion of the steel reinforcement between the aluminum mullions, eventually causing the need for integral replacement of the façade. This poses an interesting conceptual question, whether the replacement details should refer to the modified façade, or to the initial design that never worked properly. It was striking to understand that the restoration plan for the UN Building departs from the idea to rely on single glazing in response to the heritage value of the building, and a complete redesign of the air-conditioning systems. The obvious

set backs in terms of running costs and environmental effects are apparently taken for granted. To the European delegates it was quite a surprise to understand that such an approach can be feasible even in a much more economically driven society like in the US, albeit, in this case, at the expense of the international community. This is however not the case with the recent retrofit of the façades of the Lever House (Gordon Bunshaft/SOM, 1952) where such drawbacks were accepted by a private client – a developer who recognizes an emerging market for this type of 1950s retro-architecture, and who recently bought the Seagram's Building as well. The Lever House was the first building ever to be fitted with a totally independent, suspended metal-and-glass curtain wall. It has recently been converted into 'boutique' offices, accommodating a large number of small-size companies and businesses. When designing the replacement façade, restoration architect Carl Galioto of SOM valued the building's design authenticity on the basis of his many interviews with Gordon Bunshaft, who retired many years ago. Therefore, double insulation glazing was rejected for its low transparency qualities, also in nocturnal circumstances. It is however likely that the resulting additional running costs will not be on account of the new owner, but will be charged to the tenants. The details of the new stainless steel mullions, rails and glazing beads follow the original design meticulously, hiding a range of clever technical improvements.

#### MONUMENTAL ARTS

Like many before him during the conference days, Galioto underscored the vital role of the monumental arts in post-war architecture in Manhattan. As a result of the 1960s zoning laws, allowing higher buildings in return for public spaces at street level, a new type of skyscraper emerged which included public 'plazas'. Many artists were involved to refurbish these patios, lobbies and gardens with art works, planters

and fountains, giving a major impulse to the development of the monumental arts. After decades of neglect, the remarkable influence of the Japanese-American artist Isamu Noguchi on the streetscape of Manhattan is now again widely appreciated.

The Lever House is a prototype of this development, and had a major influence on post-war architecture worldwide. The set back high rise left space for a lower volume on pilotis involving a central patio that has been beautifully refurbished by Noguchi with various sculptures. The huge stone-clad planter that continues into the lobby is highly characteristic for the period. The consolidation and careful repair of his works at Lever House plaza shows that exactly this type of 'corporate architecture' deserves a respectful restoration, indeed from head to toe, and including landscaping and art works. The result is a state-of-the-art restoration of this international landmark of post-war modernism.

Report by **WESSEL DE JONGE**,  
practicing architect in Rotterdam, is a member  
of Docomomo-NL, the ISC/Technology,  
and the Docomomo Advisory Board





Report of activities 2004

**The Secretariat's activities**

**1. Coordination and diffusion of Docomomo's network**

In 2004 the Secretariat dealt with more than 2000 inquiries (E-mails, faxes and letters). Approximately one-third of this correspondence concerned general queries about the missions and activities of Docomomo. Members asking for contact information or about activities led by International Specialist Committees sent another third. The remaining letters concerned the publication of the *Docomomo Journal* (articles, galley proofs and photographs). The Secretariat did its best to answer all letters and to be the "spider in the web" connecting researchers to each other. All letters were printed, dated and filed in the correspondence folders of Docomomo's office.

**2. New working parties and candidacies for 2006 international conference**

Thirteen countries expressed their desire to create new Docomomo working parties. Docomomo International's Secretariat worked in close collaboration with six of them to finalize their candidacies for the 2004 general Council meeting in New York (official status, plan of activities, list of members, support letters). The following countries were approved at the Council meeting (in alphabetical order): Chile, Dominican Republic, Korea, Mexico, New Zealand and Panama.

Docomomo also assisted two national working parties, Docomomo Belgium and Docomomo Turkey, in submitting their candidacies for the organization of the Ninth international conference in 2006. The two proposals were discussed in New York. Work will continue during the next two next years with Docomomo Turkey, who was chosen at the 2004 Council meeting to organize the Ninth international conference in Istanbul and Ankara in September 2006.

**3. Involvement of the Secretariat in watchdog actions and safeguard campaigns**

In 2004 Docomomo's secretariat was solicited eighteen times to participate in watchdog actions or to launch international campaigns to save important modern buildings. Depending on the nature of each case, Docomomo International established contacts with local organizations, published articles in the *Docomomo Journal*, wrote letters of support to organizations and officials (ministers, cities, local communities) in charge of these buildings. The actions led concerned the following buildings (in alphabetical order):

- Argentina (Casa del Puente by Amancio Williams, City of Mar y Plata, Buenos Aires – vandalized)
- Australia (Ku-Ring-Gai College of Advanced Education, Sidney)
- Belgium (Urvater house by André Jacquain, Brussels)
- Canada (place Ville-Marie by Pei, Cobb & associates in collaboration with the Montreal firm Affleck,

- Desbarats, Dimakoupolos, Lebensold, Size & Michaud, Montreal)
- Cambodia (National Sports Complex)
- Denmark (Munkegård school, Copenhagen)
- Dominican Republic (Venezuela's Pavilion by Alejandro Pietri, Santo Domingo)
- France (housing development of la Butte-Rouge, Châtenay-Malabry)
- Republic of Georgia (Argonaut Café, Tbilisi)
- Japan (International House by Kunio Maekawa, Junzo Sakakura & Junzo Yoshimura, Tokyo)
- India (Calico Textile Shop, Ahmedabad)
- Israel (Villa Schocken by Erich Mendelsohn, Tel Aviv)
- Israel (Agricultural communes)
- Lebanon (International Fair grounds by Oscar Niemeyer, Tripoli)
- The Netherlands (Rijnlands Lyceum, Wassenaar)
- Portugal (Teatro Capitolio by Luis Cristino da Silva, Lisbon)
- Romania (houses by József Vago, Oradea)
- United Kingdom (Greenside house by Connell, Ward & Lucas, Wentworth, Surrey – demolished)

**4. Management of memberships and accounting work**

The Secretariat administered all individual, institutional, corporate and global (paid by countries/regions) memberships, accounted for and up-dated each request in Docomomo's database and mailed the corresponding journal(s). All assets and expenses were posted with their account numbers, their description and precise title in an Excel file. This file is available to Docomomo members upon request at the Secretariat.

**5. Campaign for new institutional memberships and sales of Docomomo's packs of the complete collection of publications**

In 2004 the ambitious campaign for new institutional membership launched in November 2003



continued in France, Spain, Italy and Canada among all the architecture schools and architecture research centers. The goal is to broadcast the journal more widely, to develop new collaborations with professionals and students and to increase the number of institutional memberships. As a result, twelve architecture schools in France (out of the existing twenty) subscribed to Docomomo International.

In 2005, this campaign will be progressively extended to other European countries.

Concurrently, the Secretariat promoted the complete collection of Docomomo publications "packs" among the wps. Since the beginning of the operation, seventeen institutions have already acquired them (six in 2003 and eleven in 2004): Japan, 3; Italy, 2; France, 1; USA, 4; Hong-Kong, 1; Turkey, 1; New Zealand, 1; Australia, 1; Perou, 1; Colombia, 1; Switzerland, 1.

## 6. Internships at the Secretariat of Docomomo International

In 2004 Docomomo International welcomed two interns. The first intern, Arno Heitland, a German Erasmus student at the Paris Institute of Urbanism, worked full-time at the Docomomo International headquarters from July to September. He was in charge of the practical organization of the Docomomo Secretariat office during the Eighth international conference in New York and helped us prepare the agenda for the Council meeting.

The second intern, Anne-Gaëlle Le Flohic, from the MBA Program in History and Management of Cultural Heritage at the Université de Paris-1 Sorbonne, has been with us since November 1st, 2004 and will stay for a 6-month period. She is in charge of the Register's project initiated by Docomomo International in collaboration with the ISC/Register in 2003. She is currently creating and updating on the Docomomo website a section dedicated to some of the first Docomomo fiches today archived in Rotterdam (see pages 26-29).

## Publication of the Docomomo Journal

In 2004 in accordance with its commitment, the Docomomo International Secretariat published two issues of its biannual periodical (March and September) that were mailed throughout the world. In addition, a copy of each issue was mailed to all working parties for their archives.

The *Docomomo Journal*, comprising about 100 pages, currently represents the only international periodical that regularly summarizes recent research concerning the sites and buildings of the modern movement. Each issue presents articles, short contributions and research papers, alerts its readers on the state of endangered buildings and informs them about conferences, exhibitions and research programs on the rehabilitation and conservation of twentieth-century heritage. A complete and up-dated directory of all our collaborators who work throughout the world

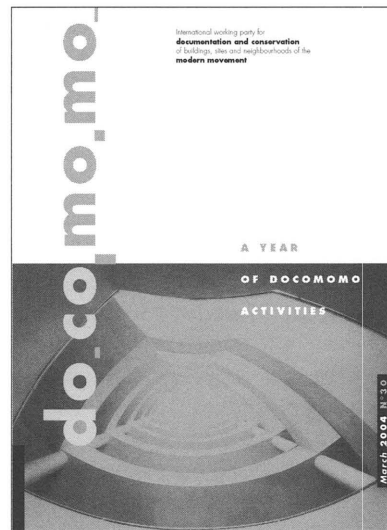


Fig. 1. *Docomomo Journal* 30 (March 2004)

in universities, architecture schools, museums and public offices working for a better knowledge and preservation of the modern movement heritage is also published in the last section of each journal.

In 2004 the two issues of *Docomomo Journal* were dedicated respectively to the activities led worldwide by the working parties and to modern architecture in the USA after WWII. Issue 30 (March 2004) was entirely

devoted to Docomomo's working parties and actions led during 2003. It was a dense issue that shed light on the work accomplished by twenty-two Docomomo countries but also emphasized the growing number

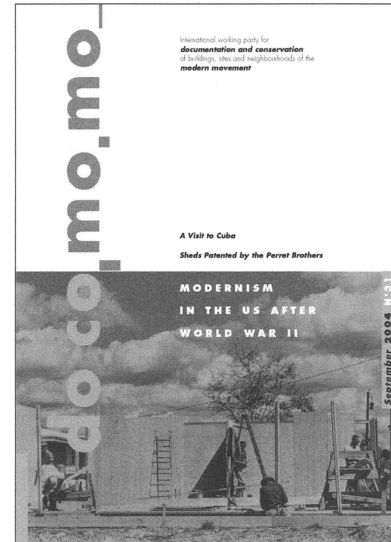


Fig. 2. *Docomomo Journal* 31 (September 2004)

of threatened modern buildings and sites around the world. This issue was particularly significant in showing the urgency for our organization of settling new policies of action and support (fig. 1). Issue 31 (September 2004), dedicated to the US, aimed at complementing the post-war modernism theme chosen for the Eighth conference. Its guest-editor, Joan Ockman, Director of the Buell Center for American Architecture at Columbia University in New York, brilliantly showed the complexity of the American scenario and the emergence of new behaviors associated to new buildings types (fig. 2). Since the publication of the last issue, the *Docomomo Journal* has also included French abstracts for all short contributions and articles. Such a policy will allow a better circulation and recognition of our activities among French-speaking countries.

## Publication and circulation of Docomomo leaflets

During Summer 2004 Docomomo International produced 20,000 Docomomo leaflets (10,000 in English and 10,000 in French)



to add to the comprehension of Docomomo's history, structure, missions and members (fig. 3). Leaflets were displayed and circulated to all the working parties that attended the conference (38 countries). They were also mailed in France to the press office of the ministry of Culture and to all architecture schools and universities. As the stock has already been almost entirely distributed, a reprint is scheduled for 2005. It will include an update of the list of working parties, including those that joined Docomomo in September 2004.

### National partnerships

Docomomo International works in close collaboration with the Cité de l'architecture et du patrimoine, which houses the Secretariat within the Institut français d'architecture (one of the Cité's three departments). Docomomo's international network offers a unique opportunity to develop the Cité's international visibility of the programs and exhibitions and a privileged platform for exchanges and contacts between national and international architects, researchers and individuals interested in the modern movement. This year

provided several opportunities to develop joint national actions between Docomomo International and French cultural institutions.

#### 1. Public presentation of Docomomo at the Cité de l'architecture et du patrimoine

On October 15, 2004 François de Mazières, the Cité's president, and Francis Rambert, head of the Institut français d'architecture, asked Maristella Casciato to present Docomomo International's activities to the Cité de l'architecture et du patrimoine. The event provided the opportunity of making Docomomo's missions better known and of emphasizing the organization's role in conveying and exchanging information and knowledge (fig. 4).

#### 2. Distribution of Docomomo's publications at the Cité

Concurrently, all the publications produced by Docomomo International in 2004 (leaflets and journals), were distributed to the entire staff of the Cité de l'architecture et du patrimoine. Distributing these publications helped develop the links with the Cité's other departments, in particular with the Archives du XX<sup>e</sup> siècle (Twentieth Century Archives) and the Musée des monuments français (Museum of French Monuments), who will both present their activities in the journal's March 2005 issue.

#### 3. Creation of a multi-annual cycle of seminars with the Dapa and Cedhec

This year Docomomo International, the Department of Architecture and Heritage of the ministry of Culture and Communication (Dapa) and one of the Cité's three departments, the Chaillot Center of advanced studies (Cedhec), initiated a multi-annual cycle of seminars (2004-2008) whose purpose is to introduce French architects, university professors and researchers, and students to the diversity and significance of Docomomo's international network. The first seminar, organized on December 15, 2004, was dedicated to the history

and rehabilitation of sanatoriums in Europe (fig. 5). This joint initiative provided the opportunity of strengthening the links between Docomomo, the ministry of Culture and the Cité de l'architecture et du patrimoine. Proceedings will be published in Fall 2005 (details in research activities section).

#### 4. Afaa's official label for the "Brésil, Brésils" season

Year 2004 also provided the opportunity of working in collaboration with the Association française d'action artistique (French Association for Artistic Actions, Afaa) within the framework of the preparation work for the national season "Brésil-Brésils" that will take place in 2005. The exhibition on the modern movement set up by Anat Falbel and Docomomo Brazil's team and the conference's program, which will be presented in France by Docomomo International, was endorsed as a national action by Afaa. The exhibition will benefit from the nationwide media coverage organized by Afaa's communication department (website, leaflets, posters, radiobroadcasts, programs; see Event's program in International development section).

#### 5. The Salon du patrimoine culturel 2004

Docomomo International was also present at the Salon du patrimoine culturel (cultural heritage Forum) organized in Paris on November 8 and 9, 2004, which every year gathers around 300 organizations working in the cultural field (government departments, associations, foundations, craftsmen). Our leaflets and publications were distributed at the Cité de l'architecture et du patrimoine's stand where the Docomomo Secretariat was constantly present in order to answer visitors' questions.

### International Development

#### 1. Docomomo's worldwide representation and recognition

In January 2004, Docomomo International's secretariat went to

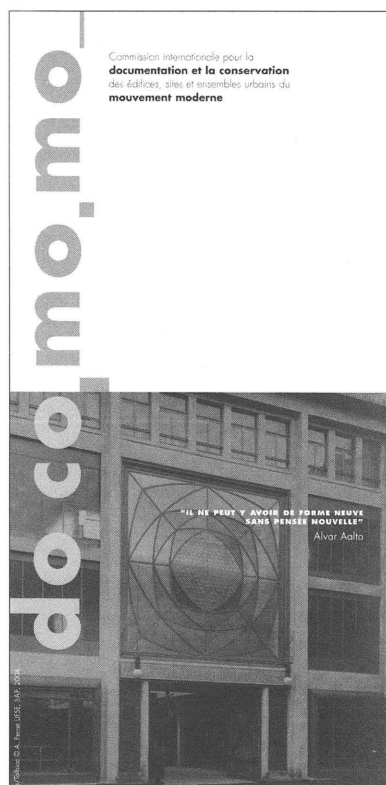


Fig. 3.  
10,000 leaflets on Docomomo International's missions, actions and network were published and displayed





Photo by Cédric Martigny

Fig. 4. Docomomo party launching *Docomomo Journal* 31 – Soirée Docomomo pour le lancement du *Docomomo Journal* n° 31

Cuba to assist the Cuban section in its mission of safeguarding La Havana's endangered modern heritage. In six days time, Docomomo International took part in eighteen meetings, in particular with the State department of Culture, the UNEAC, the University, the School of architecture, the city's town-planning department, the heads of the Plan maestro, the Casa del historiador, with the intention of encouraging the recognition by public authorities of an extremely rich but as yet completely underestimated – especially compared to the colonial heritage – modern architectural heritage (report published in the bulletin of Cuba's national council for heritage [www.cnpc.cult.cu/cnpc/monumen/Pag009.htm](http://www.cnpc.cult.cu/cnpc/monumen/Pag009.htm)). The mission's report was published in issue 31 of *Docomomo Journal* (September 2004, pp. 7-12). In March, Unesco, Icomos and Docomomo International organized in Asmara, Eritrea, a conference and workshops on preservation and documentation of the architectural heritage in Africa. Docomomo International, represented by its president Maristella Casciato, chaired the workshops concerning preservation and documentation of the modern heritage. *Docomomo Journal* 28 devoted to modern heritage in Africa was a keystone document for the conference's organization (see report in *La Lettre de l'Unesco*, 44, April-May 2004). In June, Docomomo International, also represented by its president Maristella Casciato, took part with a delegation of the ministry of Culture and Communications in the celebration of the registration on Unesco's world heritage list of Tel Aviv's White city. Nitzia Smuk and Arie Sivan of Docomomo Israel had initiated the request for the White City's registration.

In September, Docomomo International presented its report of activities and the state of its missions during the Eighth Docomomo international conference organized by Docomomo US (Columbia University, New York) to the entire international community and to many officials.

In October, Docomomo International was present in London for the ceremony in memory of Catherine Cooke organized by Docomomo UK, the Cambridge School of Architecture and the Architectural Association.

## 2. Docomomo's international development aid

During Fall 2004 Docomomo International prepared for Docomomo Cuba a grant application at the J.M. Kaplan Fund (New York) and obtained \$10,000.

Docomomo Cuba will use half of this fund, managed by Docomomo International, to develop its activity. The remaining sum will be used for a Spanish edition of *Docomomo Journal* 33 on the modern movement in the Caribbean islands curated by Eduardo Luis Rodriguez (Docomomo Cuba) and Gustavo Luis Moré (Docomomo Dominican Republic).

## Research Activities

### 1. Project international Register of modern buildings

In agreement with the 2004 plan of action, Docomomo International made progress on the project of recognition and publication of Docomomo's fiches on the modern buildings survey. Docomomo International's Secretariat, in collaboration with volunteer members from Docomomo Holland, Belgium and Quebec (Inge Bertels, Camiel Berns, Lucas van Zuijlen, Pauline van Dijk, Marieke Kuipers, Florent Plasse) listed all of the Docomomo archives kept at the Nederlands Architectuur Instituut (NAI). The Register makes it possible to know the number and content of fiches (22 countries) collected by the International Committee of Specialists on Register between 1994 and 1996 (see pages 29-30).

In parallel, the listing was completed by Anne-Gaëlle Le Flohic (intern

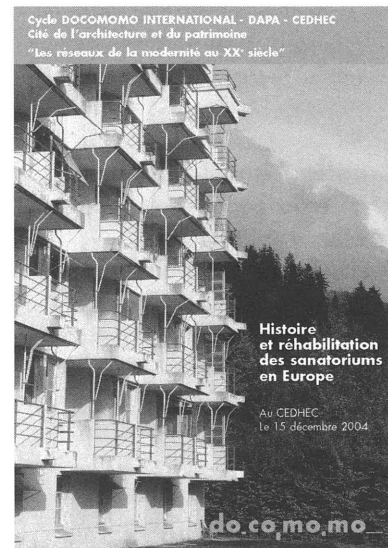


Fig. 5. Docomomo International, together with the Dapa and the Cedhec launched a multi-annual cycle of seminars on the modernity network – Docomomo International, la Dapa et le Cedhec ont mis en place un cycle pluriannuel sur « Les Réseaux de la modernité »

at Docomomo International) who, after consultation with the ISC/Register, worked on improving a certain number of fiches. A choice was made to work, in the first place, on the basis of the fiches produced by the country-members of Docomomo that joined the European Union in 2004. This choice allows our intern to develop a small-scale collaboration and to work on a set number of Docomomo national sections, which altogether represents a coherent project. The selected fiches will be completed, updated and should be on-line on Docomomo's website by spring 2005. This first stage of the project makes it possible to start research and publishing work as announced in the 2004 plan of actions, by gradually updating the work achieved around ten years ago.

### 2. Publication of the international research led by Docomomo

Docomomo also published two proceedings in 2004. In January, proceedings of Docomomo's Sixth international conference held in Brazilia were published by Docomomo Brazil (fig. 6). In September, the International Specialist Committee on Technology published the proceedings of



the technological seminar held in Vyborg (Russia) at the Alvar Aalto library in September 2003 (fig. 7).

### Creation and launching of Docomomo website

Docomomo's website, on-line since January 1, 2004, was updated and completed during the year. The original graphic design was made lighter to facilitate downloading and its parameters were adapted to all types of screen resolutions. As planned, a French interface of the website was also created. It will be on-line by the end of January 2005. In the meantime the main sections can already be consulted (fig. 8).

Report by **EMILIE D'ORGEIX**, secretary general of Docomomo International



### Fonctionnement du secrétariat international

#### 1. Coordination et diffusion du réseau international

En 2004, le secrétariat de Docomomo International a traité plus de 2000 courriers (e-mails, fax et lettres). Environ un tiers de ces courriers concernait des demandes de renseignements généraux sur les missions et les activités de Docomomo. Un tiers émanait de membres de Docomomo qui désiraient avoir des coordonnées de correspondants ou des renseignements sur les activités des Comités Internationaux de Spécialistes. Le tiers restant était lié à la production des différentes publications (envoi de textes, épreuves successives et photographies).

Le secrétariat s'est efforcé de répondre de manière individualisée à tous les courriers et de faire fonctionner le réseau le plus efficacement possible. L'ensemble de cette correspondance a été daté et classé avec les réponses correspondantes dans les classeurs du bureau afin qu'une trace écrite soit conservée.

#### 2. Nouvelles sections de Docomomo et candidatures pour la conférence 2006

Sur les treize pays/régions qui avaient émis le désir de créer de nouvelles sections Docomomo, le secrétariat en a aidé six à finaliser leurs dossiers et obtenir leurs lettres de soutien pour l'assemblée générale de Docomomo, en septembre 2004. A l'issue de l'assemblée, les pays suivants ont été acceptés au sein du réseau Docomomo : Chili, Corée, Mexique, Nouvelle-Zélande, Panama, République Dominicaine. Docomomo a également assisté Docomomo Belgique et Docomomo Turquie à présenter leurs candidatures pour l'organisation de la neuvième conférence internationale de 2006. Le secrétariat travaille actuellement avec Docomomo Turquie, dont la candidature a été retenue par l'assemblée générale de septembre 2004, à préparer la conférence qui aura lieu à Istanbul et Ankara en septembre 2006.

#### 3. Participation à des campagnes de sauvegarde de bâtiments modernes

En 2004, le secrétariat de Docomomo a été contacté à dix-huit reprises pour participer à des campagnes de sensibilisation ou de sauvegarde de bâtiments modernes importants. Selon les cas, le secrétariat de Docomomo International a établi des contacts avec les organisations locales, publié des articles dans le Docomomo Journal, écrit des lettres de soutien aux organisations et des lettres officielles aux responsables de ces bâtiments (ministères, municipalités, collectivités). Les actions menées concernent les bâtiments suivants (par ordre alphabétique de pays) : - Angleterre (Maison Greenside de l'agence Connell, Ward & Lucas,

Wentworth, Surrey – démolie)  
- Argentine (Casa del Puente de Amancio Williams, ville de Mar y Plata, Buenos Aires)  
- Australie (Ku-Ring-Gai College of Advanced Education, Sidney)  
- Belgique (Maison Urvater de André Jacquain, Bruxelles)  
- Canada (Place Ville-Marie par Pei, Cobb & associés en collaboration avec l'agence montréalaise Affleck, Desbarats, Dimakoupolos, Lebensold, Size & Michaud, Montréal)  
- Cambodge (Stade National, Phnom Penh)  
- Danemark (Ecole Munkegård, Copenhague)  
- France (La Cité de la Butte-Rouge, Châtenay-Malabry)  
- Inde (Calico Textile Shop de Gautambhai Sarabhai, Ahmedabad)  
- Israël (communautés agricoles)  
- Israël (Villa Schocken par Erich Mendelsohn, Tel Aviv)  
- Japon (Maison Internationale par Kunio Maekawa, Junzo Sakakura & Junzo Yoshimura, Tokyo)  
- Liban (Foire Internationale d'Oscar Niemeyer, Tripoli)  
- Pays-Bas (Rijnlands Lyceum, Wassenaar)  
- Portugal (Teatro Capitolio de Luis Cristino da Silva, Lisbonne)  
- République Dominicaine (Pavillon du Vénézuéla d'Alexandro Pietri, Santo Domingo)  
- République de Géorgie (peintures de l'Argonaut Café par Kirill Zdanevich, Tbilissi)  
- Roumanie (maisons de József Vago, Oradea)

#### 4. Gestion des abonnements et comptabilité

Le secrétariat a assuré la gestion de l'ensemble des abonnements individuels, institutionnels, corporatifs et groupés par pays/région. Chaque demande a fait l'objet d'un reçu comptable, a été actualisée dans la base de données Docomomo et a donné lieu à un envoi de la/ou des revues correspondant/es à l'abonnement. Toutes les recettes et les dépenses de Docomomo ont été comptabilisées avec leur numéro de compte, leur justificatif et leur libellé exact dans un tableau Excel. Ce tableau comptable est consultable sur demande au secrétariat.



## 5. Campagne d'abonnements et diffusion des publications de Docomomo

Une vaste campagne d'abonnements a été lancée en France, en Espagne, en Italie et au Canada auprès de toutes les écoles d'architecture et les centres de recherche en architecture afin de diffuser plus largement la revue Docomomo. Cette campagne sera poursuivie dans d'autres des pays membres en 2005.

Conjointement, des publicités pour la collection complète des publications de Docomomo ont été diffusées à tous nos correspondants. Depuis 2003, dix-sept collections complètes ont été vendues à des institutions (6 en 2003 et 11 en 2004) : 1-Australie, 1-Colombie, 1-France, 1-Hong-Kong, 2-Italie, 3-Japon, 1-Nouvelle Zélande, 1-Pérou, 1-Suisse, 1-Turquie, 4-USA.

## 6. Stages au secrétariat de Docomomo International

Docomomo International a accueilli deux stagiaires en 2004.

Le premier, Arno Heitland, boursier Erasmus allemand diplômé de l'Institut d'urbanisme de Paris, a effectué un stage de trois mois, de juillet à septembre 2004. Il s'est notamment occupé de l'organisation du secrétariat de Docomomo pour la conférence internationale de New York et de la préparation de l'ordre du jour de l'assemblée générale de Docomomo.

La seconde, Anne-Gaëlle Le Flohic, étudiante du DESS de Paris-1 Panthéon Sorbonne en Histoire et gestion du patrimoine culturel, effectue depuis le mois de novembre 2004 un stage d'une journée par semaine qui durera jusqu'en avril 2005. Elle s'occupe de l'inventaire des fiches des bâtiments modernes de Docomomo et, en particulier, de la mise en ligne sur le site de Docomomo de plusieurs fiches réalisées par les pays entrés dans la communauté européenne en 2004 (voir pages 26-29).

## Publication de la revue internationale de Docomomo

Conformément à ses engagements, le secrétariat de Docomomo International a publié en 2004

les deux numéros de la revue bi-annuelle de Docomomo (mars et septembre) qui ont été diffusés dans nos 47 pays membres. Une copie de chaque numéro a été également envoyée à toutes les sections nationales/régionales de Docomomo pour être archivée. Cette revue, d'une centaine de pages, constitue aujourd'hui le seul périodique international qui fait le point sur la recherche sur les sites et les bâtiments du mouvement moderne. Elle propose des articles de fond, alerte les professionnels sur les bâtiments en danger et informe sur les conférences, les expositions et les principaux programmes universitaires de restauration et de conservation du patrimoine bâti du vingtième siècle. Chaque numéro propose également un carnet d'adresses réactualisé de nos correspondants, qui œuvrent au sein d'universités, d'écoles d'architecture, de musées et d'institutions nationales pour la connaissance et la sauvegarde de l'architecture du mouvement moderne. Les numéros publiés en 2004 ont été consacrés aux activités de Docomomo dans le monde et à l'architecture d'après-guerre aux Etats-Unis. Le numéro 30 (mars 2004), dédié aux activités des pays membres du réseau, a permis de mettre en valeur le travail accompli par les sections nationales de Docomomo. Il a également permis de révéler le nombre grandissant de bâtiments modernes en danger à travers le monde et l'urgence de nouvelles politiques de soutien de la part de notre organisation (fig. 1). Le numéro 31 (septembre 2004) consacré à l'architecture d'après-guerre aux Etats-Unis, dont le rédacteur invité était Joan Ockman directrice du Buell Center de Columbia University à New York, a permis de révéler la complexité du scénario américain d'après-guerre et l'émergence de comportements associés à de nouvelles typologies architecturales (fig. 2). Depuis le numéro 31, le secrétariat de Docomomo International publie des résumés en français de tous les articles afin de participer à une meilleure diffusion des activités Docomomo dans le monde francophone.

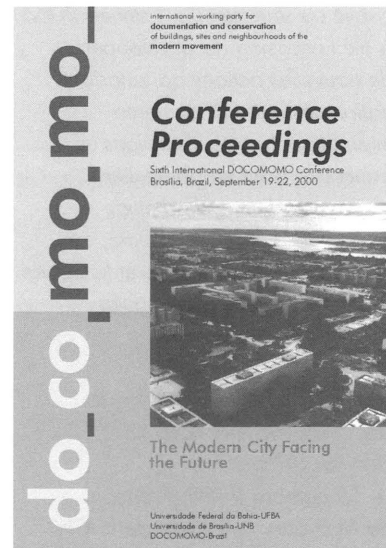


Fig. 6. The Modern City facing the Future, proceedings of the Sixth international Docomomo conference (Brasilia, Brazil, September 19-22, 2000) – les actes de la Sixième conférence internationale de Docomomo

## Communication autour de Docomomo

Durant l'été 2004, Docomomo International a imprimé 20 000 dépliants (10 000 en français et 10 000 en anglais) afin de mieux faire connaître les missions, les activités et le réseau de Docomomo (fig. 3). Les dépliants ont été diffusés auprès de tous les présidents des sections nationales présentes à la conférence internationale de New York (38 pays) et ont été envoyés en France au service de la communication du ministère de la Culture et de la Communication, dans les écoles d'architecture et les universités. Le stock étant presque épuisé, une réimpression des dépliants est prévue en 2005.

## Actions partenariales nationales

Docomomo International et la Cité de l'architecture et du patrimoine, qui héberge son secrétariat au sein de l'Institut français d'architecture, travaillent en étroite collaboration. Le réseau international de Docomomo constitue une interface unique pour les actions de visibilité internationale menées par la Cité et un lieu privilégié d'échanges et de discussions entre architectes, chercheurs et grand



public au sein de l'Ifa. L'année 2004 a été l'occasion de développer de nouvelles actions partenariales nationales entre Docomomo International et les institutions françaises dont en particulier la création d'un cycle d'étude pluriannuel entre Docomomo, le ministère de la Culture et le Centre des hautes études de Chaillot (voir point 3).

### 1. Présentation publique de Docomomo à la Cité de l'architecture

Le 15 octobre 2004, François de Mazières, président de la Cité de l'architecture et du patrimoine, et Francis Rambert, directeur de l'Institut français d'architecture, ont invité Maristella Casciato à présenter les activités menées par Docomomo International. Cet événement a été l'occasion de mieux faire connaître les missions de Docomomo et de mettre en valeur le travail de « relais » et d'échanges de l'organisation (fig. 4).

### 2. Diffusion des publications de Docomomo au sein de la Cité

Conjointement, toutes les publications produites par Docomomo International en 2004 (brochures et journaux) ont été distribuées à l'ensemble du personnel de la Cité de l'architecture et du patrimoine. La diffusion de ces publications a permis de développer des liens avec les autres départements de la Cité, notamment les Archives du XXe siècle et le Musée des monuments français qui présenteront leurs activités dans le numéro de mars 2005 de la revue.

### 3. Création d'un cycle pluriannuel de journées d'étude avec la Dapa et le Cedhec

Cette année, Docomomo International, la Direction de l'architecture et du patrimoine du ministère de la Culture (Dapa) et le Centre des hautes études de Chaillot (Cedhec) ont initié un cycle pluriannuel de journées d'études professionnelles (2004-2008), intitulé « Les réseaux de la modernité au XXe siècle », dont la vocation est de faire connaître

la diversité et l'importance du réseau international de Docomomo auprès des architectes, des universitaires et des étudiants français. La première journée d'étude, organisée le 15 décembre 2004, a été consacrée à l'histoire et à la réhabilitation des sanatoriums en Europe (fig. 5). Elle a fourni l'occasion d'inviter plusieurs membres de Docomomo (dont Wessel de Jonge, Jean-Bernard Cremnitzer, Maija Kairamo et Orlando Pina) à parler de leurs recherches et réhabilitation de sanatoriums devant un large public (85 inscrits).

Cette initiative conjointe permet également de renforcer les liens entre Docomomo, le ministère de la Culture et de la Communication et la Cité de l'architecture et du patrimoine dont le Cedhec représente l'un des trois départements. Les actes du colloque seront publiés à l'automne 2005.

### 4. Label de l'Afaa pour la saison « Brésil-Brésil »

L'année 2004 a été également l'occasion de travailler en collaboration avec l'Association française d'action artistique (Afaa) dans le cadre de la préparation de la saison nationale « Brésil-Brésil » qui se tiendra en 2005.

Le programme de colloque et l'exposition sur le mouvement moderne mis en place par Anat Falbel et l'équipe de Docomomo Brésil, qui seront présentés en France par Docomomo International, ont été labellisés comme action nationale par l'Afaa et profitera de la couverture médiatique nationale organisée par leur service de communication – site Internet, dépliants, affiches, radios, programmes (voir programme de l'événement dans la section Développement international).

### 5 Participation au Salon du patrimoine culturel 2004

Docomomo International était présent au Salon du patrimoine organisé les 8 et 9 novembre 2004 qui réunit chaque année environ 300 organisations œuvrant dans le domaine culturel (ministères, associations, fondations, artisans).

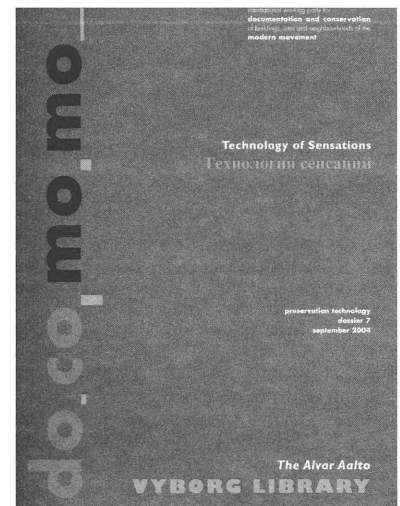


Fig. 7. Proceedings of the 7th preservation technology dossier, Alvar Aalto Vyborg Library: Technology of Sensations – Actes de la septième conférence du comité Technologie sur la bibliothèque d'Alvar Aalto à Vyborg

Nos brochures et publications ont été diffusées sur le stand de la Cité de l'architecture et du patrimoine où le secrétariat de Docomomo a assuré une permanence afin de répondre aux questions des visiteurs.

## Développement international

### 1. Représentation et visibilité de Docomomo à l'international

En janvier, le secrétariat de Docomomo International s'est rendu à Cuba pour seconder la section cubaine de Docomomo dans sa mission de sauvegarde du patrimoine moderne en péril de La Havane. En six jours, Docomomo International a participé à 18 réunions notamment avec le ministère de la Culture, l'UNEAC, l'Université, l'École d'architecture, le Bureau d'urbanisme de la ville, les responsables du Plan maestro et la Casa del historiador pour tenter de sensibiliser les autorités à un patrimoine architectural moderne extrêmement riche mais encore très sous-estimé par rapport au patrimoine colonial (le rapport a été publié dans le bulletin du conseil national du patrimoine de Cuba [www.cnpc.cult.cu/cnpc/monumen/Pag009.htm](http://www.cnpc.cult.cu/cnpc/monumen/Pag009.htm)). Le rapport de la mission a été publié dans le numéro 31 de la revue Docomomo (septembre 2004, pp. 7-12). En mars, l'Unesco, l'Icomos et Docomomo International ont



organisé à Asmara en Erythrée une conférence et des ateliers sur le thème de la conservation et de la documentation du patrimoine architectural en Afrique. Docomomo International, représenté par sa présidente Maristella Casciato, a présidé les ateliers concernant la conservation et la documentation du patrimoine moderne. Le n°28 de la revue Docomomo consacré au patrimoine moderne en Afrique a constitué un document fondateur pour l'organisation de cette conférence (rapport dans La Lettre de l'Unesco, n° 44, avril-mai 2004). En mai, Docomomo International, à l'invitation de la fondation Docomomo Ibérie, a assisté au colloque sur Mies van der Rohe organisé à Barcelone. En juin, Docomomo International, représenté par sa présidente Maristella Casciato, a participé avec la délégation du ministère de la Culture et de la Communication aux célébrations de l'inscription de la Ville Blanche de Tel Aviv au patrimoine mondial de l'Unesco. Nitza Szmuk et Arie Sivan de Docomomo Israël ont été les initiateurs de la demande d'inscription de la Ville Blanche. En septembre, Docomomo International a présenté son rapport d'activités et l'état de ses missions lors de la huitième conférence internationale Docomomo organisée par Docomomo US (Columbia University, New York) à l'ensemble de la communauté internationale et à de nombreux officiels. En octobre, Docomomo International était présent à Londres pour la cérémonie organisée en mémoire de Catherine Cooke par Docomomo Royaume-Uni, l'École d'architecture de Cambridge et l'Architectural Association.

## 2. Aide au développement de Docomomo à l'international

Docomomo International a préparé au printemps 2004 une demande de subvention pour la J.M. Kaplan Fund (New York) et obtenu la somme de 10 000 US\$. La moitié de ce fonds, administré par Docomomo International, sera utilisée par Docomomo Cuba pour

développer ses activités. Le restant servira à l'impression de la version espagnole du Docomomo Journal n° 33 sur le mouvement moderne dans les Caraïbes dirigé par Eduardo Luis Rodriguez et Gustavo Luis Moré (voir ligne d'actions 2005).

## Activités de recherche

### 1. Projet sur l'Inventaire international des bâtiments modernes

En accord avec la ligne d'actions prévues en 2004, Docomomo International a développé le projet de mise en valeur et de publication de l'inventaire des bâtiments modernes de Docomomo. L'équipe du secrétariat de Docomomo International, en collaboration avec des membres bénévoles de Docomomo Pays-Bas, de Docomomo Belgique et de Docomomo Québec (Inge Bertels, Camiel Berns, Sander Nelissen, Lucas van Zuijlen, Pauline van Dijk, Marieke Kuipers, Florent Plasse), a catalogué en juin 2004 l'ensemble des archives Docomomo conservées au Nederlands Architectuur Instituut (NAI) à Rotterdam. Cet inventaire permet de connaître le nombre et le contenu de toutes les fiches (22 pays) collectées par le Comité International de Spécialistes sur l'Inventaire entre 1994 et 1996 (voir pages 29-30). Ce catalogage a été complété par Anne-Gaëlle Le Flohic (stagiaire, Docomomo International) qui, après consultation avec le Comité sur l'Inventaire, a travaillé sur la mise en valeur d'un certain nombre de fiches. Le choix a été fait de travailler, en premier lieu, à partir des fiches fournies par les pays membres de Docomomo entrés dans l'Union européenne en 2004. Ce choix permet de développer une collaboration à petite échelle, de travailler avec un nombre défini de sections nationales de Docomomo et de proposer un projet cohérent à notre stagiaire. Les fiches sélectionnées par les pays seront complétées et mises à jour et devraient être mise en ligne sur le site de Docomomo au printemps 2005. Cette première phase permet de commencer le travail de recherche et de publication,

annoncé dans la ligne d'actions 2004, en mettant progressivement à jour le travail qui avait été accompli il y a une dizaine d'années (voir pages 29-30).

### 2. Publication des activités de recherche internationales de Docomomo

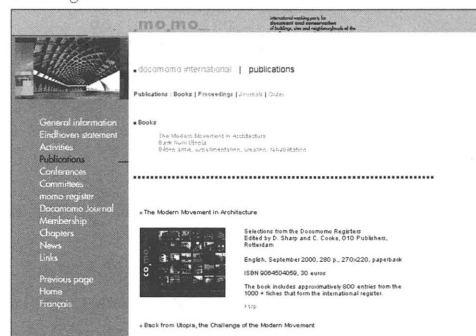
Deux actes de colloques ont été publiés par Docomomo en 2004. En janvier 2004, les actes de la sixième Conférence internationale de Docomomo The Modern City Facing the Future (Brasilia, 2000) ont été publiés par Docomomo Brésil (fig. 6). En septembre 2004, les actes du séminaire technologique qui s'était tenu dans la bibliothèque d'Alvar Aalto The Alvar Aalto Vyborg Library – Technology of Sensations (Russie, septembre 2003) ont été publiés par le Comité International de Spécialistes sur la Technologie (fig. 7).

### Création du site Internet en français et mise à jour du site en anglais

En 2004, le site Internet de Docomomo, qui avait été mis en ligne le 1er janvier, a été complété et mis à jour. Le graphisme original a été allégé afin de le rendre plus facilement consultable et les paramètres ont été adaptés à tous types de résolutions d'écran. Comme prévu, une interface française du site a également été réalisée. Elle sera mise en ligne à la fin du mois de janvier 2005. En attendant, les sections principales sont déjà consultables (fig. 8).

Rapport d'EMILIE D'ORGEIX, secrétaire générale de Docomomo International

Fig. 8. www.docomomo.com, in English and in French – la version française de docomomo.com est en ligne





# A PILOT PROJECT ON DOCOMOMO FICHES

**Docomomo International, in collaboration with the International Specialist Committee on Registers, initiated a project whose purpose is to put online some fiches of the countries who joined the European Union in 2004. This joint project will involve the upgrading of the fiches and is a first attempt at making them accessible through the Internet.**

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## THE ISC/REGISTERS' HISTORY

The International Specialist Committee on Registers was initiated after the Second Docomomo international conference in Dessau in 1992. It addressed a precise goal, formulated in the Eindhoven Statement, which was to create an international register of the most important buildings of the modern movement. The ISC/R, under the chairmanship of Gérard Monnier, aimed at standardizing the inventory process thanks to a rigorous and demanding recording method. Following this initiative, Docomomo's regional and national working parties worked on documenting buildings and writing the first fiches. In 1994, the fifteen working parties attending the Third Docomomo international conference, in Barcelona, submitted and discussed the fiches they had been working on since 1992. The standardized format of the International Register (IR) fiche provided historical and descriptive

information as well as status (canonical or ordinary at a local, national and international level) and criteria (social, technical, esthetical) to select a building of outstanding and universal value. At the conference's conclusion, the International Register was composed of 550 fully-documented (texts and iconography) records.

Since the establishment of the ISC/R, the scientific and methodological criteria of selection of buildings have been at the heart of the debates. The potential merging of Docomomo's criteria with those selected by the Unesco World Heritage List constituted a unique opportunity to give the heritage of the modern movement an official recognition. In December 1994, during an Icomos conference in Paris, members of the ISC/R in collaboration with international specialists on documentation and conservation tested the relevance of the WHL criteria applied to MoMo buildings and sites and established a new set of criteria.

In 1995, encouraged both by the active participation of the working parties and the increasing number of submissions, the ISC/R chaired by France Vanlaethem published a revised fiche providing a better definition of the criteria and recorded data.

This new International Selection (IS), widening the scope of criteria, included sites and neighborhoods, buildings, civil engineering works and industrialized components. A clear distinction was made between the national register and the international selection: all working parties were assigned to select about ten works of international significance among their national heritage. Concurrently the ISC/R also created, in addition to the International Selection, a minimum-fiche of a more convenient format for the national register. The International Selection was a real achievement for the ISC/R and the huge amount of data constituted a valuable resource for the Docomomo archives.





Photos by Miran Kambic © Ministry of Culture RS, INDOK Centre

**Vladimir Subic**, *Neboticnik*,  
Ljubljana, 1930-1933



**Joze Plecnik**, *National Library*,  
Ljubljana, 1930-1931 and 1936-1941

In 1998 another step was made during the Fifth Docomomo international conference in Stockholm, when the ISC agreed on enlarging both geographically and chronologically the scope of Docomomo registers in order to include significant examples of modern urbanism, landscapes and gardens in a New International Selection (NIS). This decision came as an agreement with the World Heritage Center to provide shared criteria for the complicated selection and listing of cities and urban complexes of the modern movement. Consequently, the ISC/R produced, under the guidance of Maristella Casciato, a revised fiche dedicated to individual buildings, sites, neighborhoods, urban developments, gardens and landscapes that also included infrastructures, civil engineering works, alterations to existing buildings, interiors, furniture, and architectural industrialized elements. The 2003 revised version of the New International Selection fiche is now available in a full and a "minimum" format on the Docomomo International website. The efforts made both at national and international levels during almost ten years were rewarded

in 2000 by the publication of *The Modern Movement in Architecture*, an anthology comprising the selection of 32 Docomomo working parties, which represents an important step in stimulating the interest of a wider public for modern architecture.

#### THE PROJECT'S GENESIS

Today, the archives stored in the NAI comprise more than 800 records, gathered by over 35 countries throughout the world. This Docomomo material constitutes a unique documentation that deserves to be better known and circulated. Since its creation, the ISC/R had often expressed its ambition to digitalize the fiches and to create a database. In Stockholm in 1998, the Docomomo Council approved the computerization of the registers for an possible access by Internet. At the Sixth Docomomo international conference in Brasilia, the ISC/R agreed that one of its goals was to create a database available through the Internet. In 2002, under the heading "ISC/Registers, 10 years after" (*Docomomo Journal* 27), David Whitham (Docomomo Scotland) reiterated the "urgent priority

to present what we have to a wider public and the first step should be to provide full documentation in a computerized database."

In short, the creation of a database would not only allow Docomomo to highlight the working parties' work for so many years but would also contribute, in accordance with the Eindhoven Statement's first mission, to "bring the significance of the modern movement to the attention of the public, the authorities, the professions and the educational community concerned with the built environment."

#### A PILOT PROJECT

In 2004 these arguments prompted Docomomo International to launch a pilot project dedicated to the computerization of a small amount of the NAI fiches. At first, the project will focus on the records gathered by a few countries between 1992 and 1996. Docomomo International has decided to work first with the countries which joined the European Union in 2004. This selection is both a way to set the limits of the project to a well-defined number of fiches



and partners and to reward the work done by some of the first countries to join Docomomo's network in the 1990s.

As a matter of fact, amongst the ten countries which joined the European Community in 2004, six of them already belonged to Docomomo's network in 1996: the Czech Republic, Estonia, Hungary, Latvia, Slovakia and Slovenia. Two others, Malta and Cyprus, are not unknown to Docomomo.

National individuals have already shown interest in Docomomo's activities and expressed their will to document and to protect the Heritage of the modern movement in their respective countries. Participating to Docomomo's project would represent a concrete way for them to join the international network. More specifically, Docomomo's pilot project will consist in setting three fiches of iconic MoMo buildings per country on Docomomo International's website (under the heading Register). These fiches, based on the criteria of the minimum fiche, will be selected, updated and illustrated by the working parties and made accessible through three main search tools: country, architect and type of building. They will also be complemented by an introduction text developing the characteristics of the modern movement in the country, its local specificities and its links with the modern movement in general.

This database should be online at the beginning of April. The project, geographically defined and limited in the number of digitalized fiches it will provide, constitutes the first step of a database which could be progressively developed with new fiches and new countries in the coming years. Like the anthology published in 2000, this database answers one of Docomomo's fundamental principles, which is that documentation is the prerequisite for any conservation action.

*Report by* **ANNE-GAËLLE LE FLOHIC**,  
intern at Docomomo International,  
studying towards a Masters degree  
in Cultural Management in Paris 1-Sorbonne

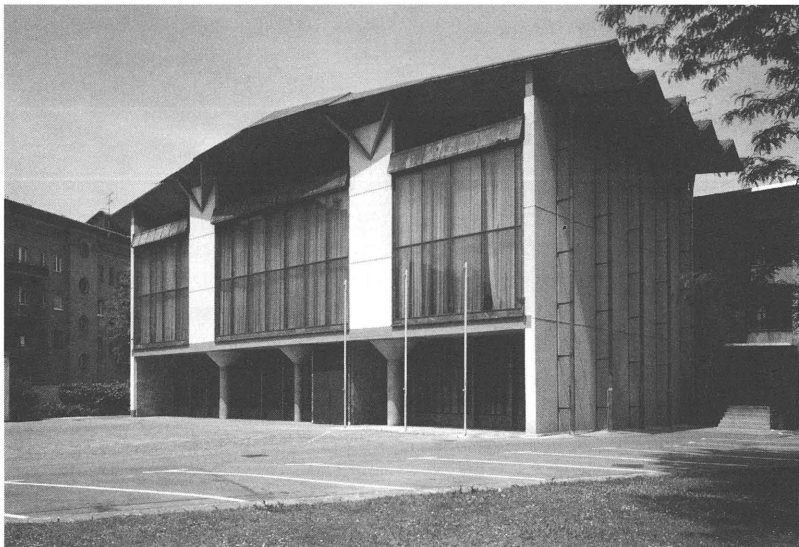


**Edvard Ravnikar**, *OLO Hall*, Kranj, 1958-1960



**Edvard Ravnikar**, *Republic Square*, Ljubljana, 1960-1984

**France Tomazic**, *Villa Oblak*, Ljubljana, 1931-1933





# LIST OF DOCUMENTS

## DOCOMOMO REGISTER IN NAI

**CALL NUMBER NAI: DOCO 005**

Content: 8 boxes of slides  
 Italy: 62 slides  
 Scotland: 50 slides  
 France: 91 slides  
 Russia: 19 slides  
 Total: 222 slides

**CALL NUMBER: 006**

Content: Documents on World Heritage List

**CALL NUMBER NAI: DOCO 007**

Country: Argentina  
 Date of register: 1996  
 Number of fiches: 15 fiches, among which 4 international fiches  
 Photographs: Original photographs and copies  
 Slides: None  
 Related documents: Motivation text

**CALL NUMBER NAI: DOCO 008**

Country: Belgium  
 Date of register: 1996  
 Number of Fiches: 24  
 Photographs: Photos b&w, color and digital  
 Slides: None  
 Related documents: Motivation text

**CALL NUMBER NAI: DOCO 009**

Country: Brazil  
 Date of register: 1996  
 Number of Fiches: 13 (international selection)  
 Photographs: Photos on paper and scanned (b&w)  
 Slides: None  
 Related documents: 1 floppy disk (copy)

**CALL NUMBER NAI: DOCO 0010**

Country: Bulgaria  
 Date of register: 1994-1996  
 Number of Fiches: 13  
 Photographs: Photos b&w, scanned  
 Slides: None  
 Related documents:  
 - Xerox of long article in Bulgarian on modern architecture  
 - Letter to David Whitham from Petar lokimov

**CALL NUMBER NAI: DOCO 0011**

Country: Canada-British Columbia  
 Date of register: 1997  
 Number of Fiches: 14  
 Photographs: None  
 Slides: None  
 Related documents: Letter to Marieke Kuipers from Robert G. Lemon

**CALL NUMBER NAI: DOCO 0012**

Country: Canada-Ontario  
 Date of register: 1994  
 Number of Fiches: 14  
 Photographs: Included in each fiche (scanned)  
 Slides: 20 slides + list of slides  
 Related documents:  
 - List of complete register of Docomomo Ontario  
 - Some articles stapled with the fiches

**CALL NUMBER NAI: DOCO 0013**

Country: Canada-Québec  
 Date of register: 1997  
 Number of Fiches: 18 fiches (international and national selection)  
 Photographs: Xeroxed iconography of the fiches  
 Slides: 16 slides  
 Related documents:  
 - Letters  
 - List of selection  
 - Motivation text

**CALL NUMBER NAI: DOCO 0014**

Country: Croatia  
 Date of register: November 1996  
 Number of Fiches: 0 (international selection)  
 Photographs: None  
 Slides: None  
 Related documents:  
 - Letter  
 - Article on modern architecture in Zagreb

**CALL NUMBER NAI: DOCO 0015**

Country: Denmark  
 Date of register: 1996  
 Number of Fiches: 10  
 Photographs: None

Slides: None

Related documents:  
 - Motivation text  
 - Some xeroxed copies of photographs  
 - National register on mini fiches

**CALL NUMBER NAI: DOCO 0016**

Country: Estonia  
 Date of register: 1997  
 Number of Fiches: 9  
 Photographs: Photos in b&w for each fiche  
 Slides: 25  
 Related documents:  
 - Motivation text  
 - Articles in Estonian on the buildings listed

**CALL NUMBER NAI: DOCO 0017-18**

Country: Finland  
 Date of register: 1996  
 Number of Fiches: 67  
 Photographs: 10 photographs in total  
 Slides: 80 slides  
 Related documents: Motivation text

**CALL NUMBER NAI: DOCO 0019**

Country: France  
 Date of register: 1998  
 Number of Fiches: 20  
 Photographs: None  
 Slides: see box 005  
 Related documents:  
 - Motivation text  
 - List of buildings

**CALL NUMBER NAI: DOCO 0020**

Country: Germany  
 Date of register: March 1997  
 Number of Fiches: 18  
 Photographs: Photocopies in b&w  
 Slides: 24  
 Related documents:  
 - Motivation text  
 - Article on Bauhaus  
 - List of illustrations

**CALL NUMBER NAI: DOCO 0021**

Country: Greece  
 Date of register: 1996-1997



Number of Fiches: 10  
 Photographs: Xeroxed copies of photographs in b&w  
 Slides: 38  
 Related documents: Motivation text

**CALL NUMBER NAI:**

**DOCO 0022 AND 0023**

Country: Hungary  
 Date of register: 1996  
 Number of Fiches: 6 maxi-fiches international selection and 59 mini-fiches for national selection  
 Photographs: Several photos in b&w  
 Slides: None  
 Related documents:  
 - Letter  
 - Listing for national and international selection  
 - Motivation text

**CALL NUMBER NAI: DOCO 0024-1**

Country: Iberia  
 Date of register: 1996  
 Number of Fiches:  
 10 fiches (also in mini-fiches)  
 Photographs: Fiches (photos in b&w); Mini-fiches (no photos)  
 Slides: Fiches (42 slides); Mini-fiches (17 slides)  
 Related documents: List of 60 selected buildings enclosed

**CALL NUMBER NAI: DOCO 0024-2**

Country: Iberia  
 Date of register: 1996  
 Number of Fiches: 50 fiches  
 Photographs/ xerox copies of: Yes  
 Slides: None  
 Related documents: None

**CALL NUMBER: DOCO 0025** Missing

**CALL NUMBER NAI: DOCO 0026**

Country: Italy  
 Date of register: 1998  
 Number of Fiches: 62 fiches, among which 18 international fiches  
 Photographs: Photocopies in b&w for each fiche  
 Slides: None  
 Related documents: Motivation text

**CALL NUMBER NAI: DOCO 0027**

Country: Japan  
 Date of register: March 1997  
 Number of Fiches: 36  
 Photographs: Photocopies b&w  
 Related documents: None

**CALL NUMBER NAI: DOCO 0028**

Country: Latvia  
 Date of register: 1997  
 Number of Fiches: 12 (International Selection)  
 Photographs: Photocopies in each fiche  
 Slides: 30  
 Related documents: Lists and fiches of the national selection

**CALL NUMBER NAI: DOCO 0029**

Country: Lithuania  
 Date of register: 1994  
 Number of Fiches:  
 2 (out of ten buildings listed)  
 Photographs: Photographs for the two available fiches, scanned  
 Slides: 5  
 Related documents: None, no motivation text

**CALL NUMBER NAI: DOCO 0030**

Country: Netherlands  
 Date of register: 1998  
 Number of Fiches: 10  
 Photographs: Photocopies b&w, color  
 Slides: 77  
 Related documents: Motivation text

**CALL NUMBER NAI: DOCO 0031**

Country: Norway  
 Date of register: 1995  
 Number of Fiches: 10 international fiches also in mini-fiche, national fiches  
 Photographs: Xeroxed copies of articles and b&w photographs, plans & drawings  
 Slides: 33 slides (9 fiches)  
 Related documents:  
 - 2 articles on Norwegian modernism  
 - List top 50

**CALL NUMBER NAI: DOCO 0032**

Country: Poland  
 Date of register: 1996  
 Number of Fiches: 7 (International Selection)  
 Photographs: Photocopies in each fiche.  
 Photos (b&w) in 14 fiches minimal about Warsaw (photos and fiches not reproduced)  
 Slides: None  
 Related documents:  
 - Motivation text  
 - Xeroxed articles  
 - Lists and fiches of the national selection (not reproduced)

**CALL NUMBER NAI: DOCO 0033**

Country: Russia  
 Date of register: 1996  
 Number of Fiches: 23 fiches + 6 international fiches  
 Photographs: Original photographs and copies  
 Slides: None  
 Related documents: Motivation text

**CALL NUMBER NAI: DOCO 0034**

Country: Scotland  
 Date of register: Last sent March 1998  
 Number of Fiches: 33  
 Photographs: Photocopies b&w

for each fiche  
 Slides: None  
 Related documents: Motivation text

**CALL NUMBER NAI: DOCO 0036**

Country: Slovenia  
 Date of register: March/April 1994  
 Number of Fiches: 7 (International Selection)  
 Photographs: Photos in b&w with the fiches (scanned)  
 Slides: None  
 Related documents:  
 - Letter  
 - List top 10  
 - Motivation text

**CALL NUMBER NAI: DOCO 0037**

Country: Sweden  
 Date of register: 1996  
 Number of Fiches: 8 international fiches (1 version handwritten with photos + one version typed), also in mini-fiches, 36 national fiches  
 Photographs: b&w for each/of each international fiche  
 Xerox copies of:  
 Drawings/photographs, national fiches only xeroxed  
 Slides: 8 slides on international fiches  
 Related documents: Motivation text

**CALL NUMBER NAI: DOCO 0038**

Country: Switzerland  
 Date of register: Last sent August 1996  
 Number of Fiches: 12 (international selection)  
 Photographs: Xeroxed copies for each fiche  
 Slides: 70  
 Related documents: Xeroxed of documents, lists and fiches of the national selection

**CALL NUMBER NAI: DOCO 0039**

Country: United Kingdom  
 Date of register: 1997  
 Number of Fiches: 19 (N°1 and 2 missing)  
 Photographs: None  
 Slides: 99 slides  
 Related documents: None

**CALL NUMBER NAI: DOCO 0040**

Country: USA-North California  
 Date of register: 1997  
 Number of Fiches: 19  
 Slides: None  
 Related documents:  
 - Motivation text  
 - Bibliography  
 - Photographs (b&w) included



# INTERNATIONAL SPECIALIST COMMITTEE ON REGISTERS HOMEWORK FOR 2005

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In 2004 fifteen working parties have, as requested, submitted five new entries, while two wps submitted a minor contribution to the Registers on the Import/Export theme of post-war modernism; all expand our knowledge on post-war modernist buildings.

It is our intention to collect all entries on a CD-Rom and to make them available as pdf files on the web. While the ISC/R is very pleased to have received a great number of new submissions for the Register, some old homework regarding the 2003 theme, Modern Sports Facilities, still remains to be done.

Following the decision made by the Docomomo Council in New York, the new homework for the Registers in 2005 will be devoted to the theme of the second international Register seminar:

## **The Modern House, Evaluation and Transformation**

More details will be given on the international and US websites. You are therefore kindly requested to submit:

- Five new 'minimum' fiches and one 'full' fiche (extending one of the five 'mini's), on a modern single-family house that is still inhabited and where alterations have taken place without disfigurement of the original architectural spirit; the format and guidelines of the fiches are the same as before.

NB: The ISC/R is particularly interested in the evaluation of the 'evolution'.

- A brief explanation of how the selection was made and what the position of international modernism was in your country/region (no more than one page).
- A poster can also be exposed during the second international Register seminar in Boston.

All fiches should be sent by surface mail (please, do not send them by e-mail) in hard copy format along with a CD-Rom including texts (as word documents) and images. Illustrations should weigh at least 300 dpi for an A5 format in order to be used for publication purposes. The fiches should be sent before June 1, 2005 to:

Netherlands Architecture Institute  
Docomomo ISC/Registers  
Postbus 237  
3000 AE Rotterdam  
The Netherlands

Please send us an e-mail when you have posted the homework.

We would also like to remind you of the remaining homework that still needs to be accomplished. Would you be so kind as to inform us about your local website and newsletters, so that we can link these to the Docomomo International website.

The new homework for 2006 will be dedicated to the theme 'Other Modernisms', in connection with the Ninth international conference in Turkey. Detailed instructions will follow by the end of the year.

For more information contact  
[inge.bertels@asro.kuleuven.ac.be](mailto:inge.bertels@asro.kuleuven.ac.be)

**MARIEKE KUIPERS,**  
vice-chair of the Docomomo ISC/Registers



# DOCOMOMO CHILE A STEP FORWARD

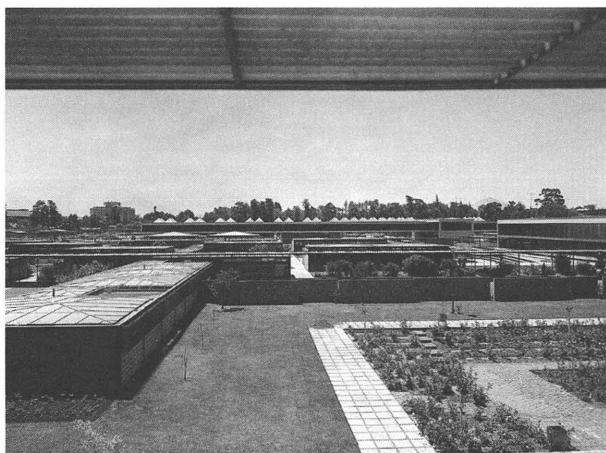


Fig. 1. **Bresciani, Valdés, Castillo & Huidobro,** Universidad Técnica del Estado

Photo by René Combeau

## REPORT OF ACTIVITIES 2004

### Organization

Since the Council meeting's endorsement of Docomomo Chile as a new working party during the Eighth international conference in New York, we have been working on giving form to our group, creating contacts with different institutions and making Docomomo Chile known to the public. We have expanded our member-register, to reach twenty-five individual members and one institutional member (two more will be added in 2005).

In November 2004 we held our first meeting, which took place in the auditorium of the main building of the University of Santiago de Chile, the former Universidad Técnica del Estado, designed in 1957-1959 by architects Bresciani, Valdés, Castillo and Huidobro (fig. 1). There, in front of many of our registered members and guests, we presented Docomomo International, reported on the steps taken in order to constitute the working group, and held an interesting dialogue which focused on the possibilities of each to contribute to the aims of the organization.

During that meeting the permanent International Specialist Committees on Registers, Technology, Education+Theory

and Urbanism+Landscape were introduced, with the expressed desire to create a committee on Design. What we call 'Action Committees', which will deal with several executive areas, such as Specific Projects, Regional Development, Works at Risk, Web and Diffusion, will complement this structure of Committees. The Executive Committee of Docomomo Chile was also introduced during the occasion. It is integrated by Horacio Torrent (chairman), Fernando Pérez Oyarzun, Maximiano Atria (secretary general), Francisca Insulza and Andrés Téllez, who will represent the permanent committees. We intend on holding all meetings in buildings representative of the modern movement in Chile, such as the United Nations Building



Photo by Emilio Duhart

Fig. 2. **Emilio Duhart,** United Nations / ECIAC Building

(Emilio Duhart, 1960-1966) (fig. 2), Cap Ducal Hotel in Viña del Mar (Roberto Dávila, 1936), Electric Cooperative in Chillán (Borchers, Suárez, Bermejo, 1962), and so on.

As a way to put our capacities to document and conserve the modern heritage to test, and to see what kind of public and private support we would be able to gather on a concrete initiative, the Specific Projects Committee started the preparation of preliminary studies for the restoration of an urban mural, installed on an underpass in downtown Santiago and designed by Vial, Martínez-Bonatti



## RAPPORT ANNUEL DE DOCOMOMO FRANCE

### Un nouveau site Internet

Docomomo France a le plaisir de présenter son nouveau site Internet (<http://www.archi.fr/DOCOMOMO-FR>) en septembre dernier.

Y figurent des informations sur les activités de l'association, des fiches d'édifices extraites du fichier de Docomomo France, ainsi qu'une revue en ligne remplaçant notre ancien bulletin papier.

### La Halle Freyssinet en danger

Chef d'œuvre de l'histoire du béton armé, la Halle Freyssinet (1927-1929) a été menacée de destruction en 2004.

Elle présente un plan rectangulaire, composé de trois nefs accolées ; rythmé par des voûtes de voile mince de béton armé, l'ensemble est éclairé par le sommet de ces voûtes et par des verrières latérales.

Docomomo France a rappelé à la ville de Paris la valeur sociale et patrimoniale de ce bâtiment.

### La préservation du patrimoine moderne

Le 4 novembre 2004, une table ronde a été organisée à l'Académie d'Architecture sur le thème « Préserver le patrimoine moderne : renouveler les approches », inspiré par les travaux récents de la section française de l'Icomos et de Docomomo France. Ont participé Aymeric Zublena, président de l'Académie, Fabienne Chevallier, Christiane Schmückle-Mollard, Bernard Bauchet et Riccardo Forte.

Riccardo Forte a démontré que la « typologie explicitement utilitaire » et la « nature transitoire » de cette architecture, ainsi que l'absence de perspective historique de longue durée, rendent difficile sa légitimation. Il a soutenu que « la conservation du moderne amorce de nouveaux rapports entre pratiques différentes, à la fois culturelles et méthodologiques, à partir des questions législatives portant la définition même de bien culturel ».

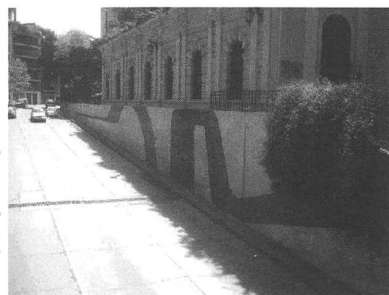


Fig. 3. Vial, Martínez Bonatti y Ortúzar, Mural Santa Lucía

and Ortúzar in 1965. This is at present in a very bad state, with the imminent danger of being stripped out and replaced by stucco and paint by any municipal officer. These studies are now under way, and we are making the necessary contacts with public and private institutions to get support and technical advice (fig. 3).

### Seminar on Modern Movement

We are also organizing the first seminar on modern architecture, which will take place at the Universidad Católica de Chile, Santiago, in September 2005. The present state of the studies on modern architecture in Chile and the surrounding region will be discussed, and we will issue an international call for papers ending in May 2005.

### Website

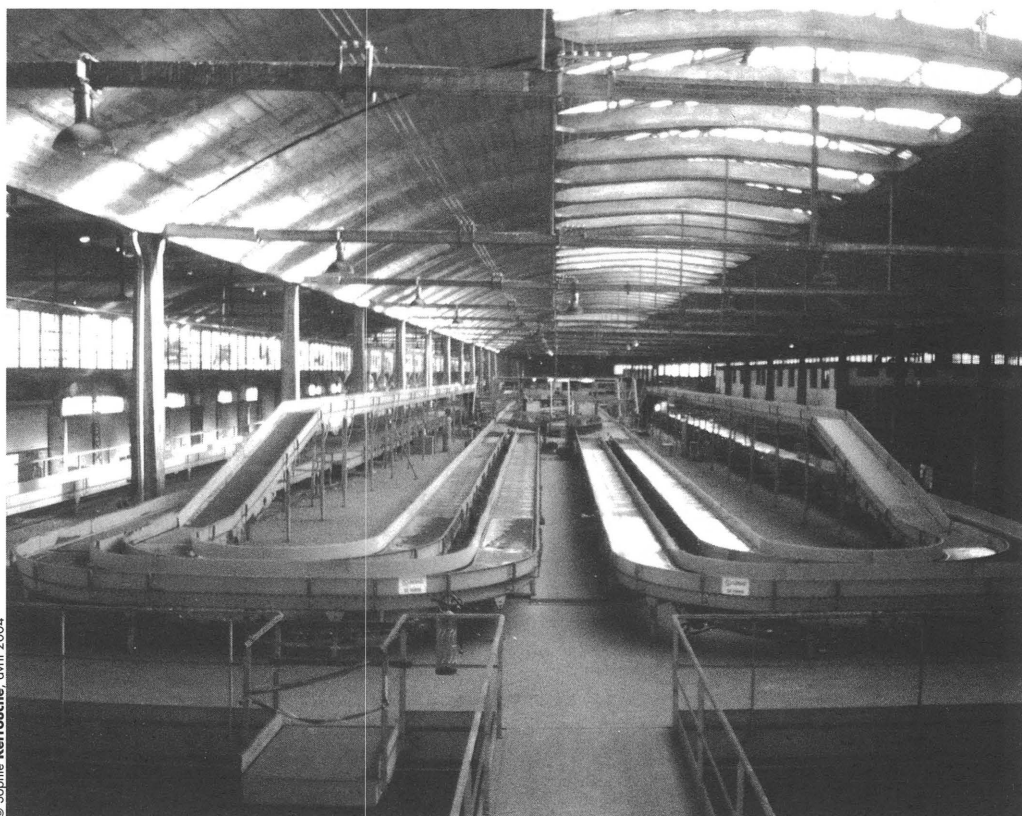
In addition to the activities reported above, we maintain our website [www.docomomo.cl](http://www.docomomo.cl), which we update as often as possible, and where we publish news, general information, and documents relating to the modern movement.

### Future

In the near future, together with the pursuing of the goals stated in our working plan 2004-2006, we intend to complete our Register of modern works, a part of which can be seen at the website, with fourteen examples listed so far, and we will start the studies and paperwork to constitute Docomomo Chile as a non-profit organization under Chilean law.

Report by **MAXIMIANO ATRIA**, secretary general of Docomomo Chile

Fig. 1. La Halle Freyssinet, Paris, construite de 1927 à 1929



© Sophie Kerrouche, avril 2004



Fabienne Chevallier a illustré les problèmes de re-dynamisation économique du patrimoine commerçant du Havre en présentant le cas de la rue de Paris : elle est « reconstituée » et réappropriée à la fin des années 1950 ; puis décline dans les années 1960 avec le déplacement de l'activité portuaire vers l'est de la ville ; en 1974 surgit le Volcan, encore marqué par la volonté d'installer des commerces. Enfin, dans les années 1990, de nouveaux investisseurs se réapproprient et restaurent ce patrimoine.

Christiane Schmückle-Mollard a évoqué la démarche du service des Monuments historiques pour l'étude et la préservation de ces « icônes du XX<sup>e</sup> siècle » ainsi que la difficile question des critères de sélection. Présentant le collège de Villejuif (André Lurçat, 1930), elle a relaté les modifications apportées par l'architecte lui-même dans les années 1950. En 1996, son classement aux Monuments historiques a permis de remettre en place des châssis vitrés conformes au dessin d'origine. Toutefois, l'évolution des règlements de sécurité a posé un problème d'adaptation. Des mesures compensatoires ont été étudiées afin de maintenir les dispositions intérieures.

La mise aux normes de sécurité affecte le maintien des dispositions d'origine et l'authenticité d'édifices remarquables, comme le démontre la réhabilitation de la Maison du Brésil à la Cité internationale universitaire de Paris, présentée par Bernard Bauchet, architecte responsable de sa restauration. Dans cette maison « collective », essentiellement préfabriquée, les étanchéités devaient être refaites, les cloisons entre les chambres devaient être cassées en raison de la présence de dalles amiantées et le béton connaissait d'importants problèmes de conservation. Les annexes construites par Le Corbusier en 1964 avaient perturbé la transparence de l'édifice. Enfin, le hall posait des problèmes de sécurité.

D'importantes modifications ont donc été apportées : des cloisons acoustiques ont été installées dans les chambres, des murs à double épaisseur ont permis l'intégration des fils électriques, un éclairage de sécurité a été installé dans le hall, un doublage en grillages a permis d'adapter les garde-corps d'origine aux normes de sécurité. Enfin, l'architecte a choisi de planter sur la terrasse des pampas comme garde-corps.

#### De nouveaux partenariats

Un partenariat avec l'Ecole d'Architecture de Genève est

en cours afin de publier certaines fiches réalisées par son équipe de recherche sur le site Internet de Docomomo France. En partenariat avec l'Université de Saint-Etienne-IERP et l'Ecole d'Architecture, notre projet d'université d'été devrait voir le jour en septembre 2006. Enfin, nous assurons le suivi de nos actions en partenariat avec la ville du Havre.

Rapport de **SOPHIE KERROUCHE**,  
secrétaire-adjointe de Docomomo France

#### Décès de Jean-Loup Herbert

*Jean-Loup Herbert, enseignant à l'école d'architecture de Saint-Etienne, membre de Docomomo France, est décédé le 6 janvier dernier des suites d'un cancer.*

*Anthropologue, Jean-Loup Herbert s'était passionné pour l'architecture moderne brésilienne. Il avait publié un recueil de textes intitulé Lucio Costa, XX<sup>e</sup> siècle brésilien, témoin et acteur (université de Saint-Etienne).*

*Habitant de l'unité d'habitation de Le Corbusier à Firminy, il était spécialiste de l'œuvre et militant actif du patrimoine corbuséen. Avec Hélène de Roche et Ivan Zakinic, il avait organisé le colloque « Le Corbusier messenger » qui s'est déroulé au pavillon suisse à la Cité universitaire internationale à Paris, les 24 et 25 septembre 2004.*

*Nous regretterons le rayonnement et la présence de Jean-Loup Herbert.*

**FABIENNE CHEVALLIER**

## A STRONG OUTLOOK FOR DOCOMOMO KOREA

Docomomo Korea had a rewarding year in 2004, realizing many meaningful projects proposed since the organization's establishment in May, 2003, including (1) the regular publication of the Docomomo Korea Newsletter, (2) the successful completion of Docomomo Korea's First Design Competition, promoting the theme of "Conserving Urban and Architectural Heritage of the Modern Era in Korea: Shinchon Railway Station and surroundings"

and (3) joining Docomomo International as an official member in September 2004. Through these and other achievements in 2004, Docomomo Korea successfully asserted its mission and identity, both nationally and internationally, as a representative organization and working party for the preservation of historic modern places in Korea. Encouraged by the achievements of 2004, Docomomo Korea now plans a number of projects



for 2005, aiming to solidify previous efforts under the following goals.

**Education and Public Relations**

Docomomo Korea's mission, or in fact any historic preservation, would not be possible without earning support from the general public. Hence, in 2005 Docomomo Korea plans to broaden its support base by the inclusion of various citizen groups. We will develop and administer educational programs, including public field trips to historic modern buildings and sites. We will encourage full citizen participation in our decision-making processes.

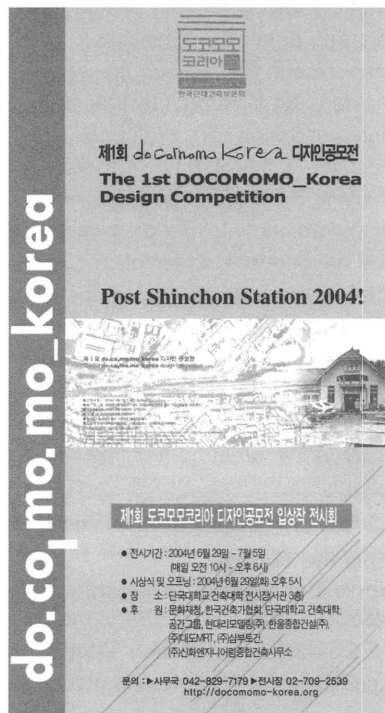
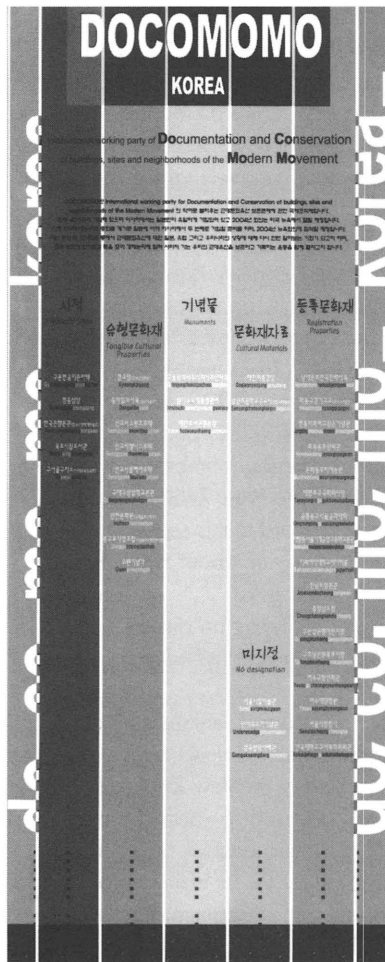
**Establishment of Research Groups**

For the ongoing and efficient management of endangered Korean modern architecture, it is critical to build scholarly and professional foundations. We will establish and nurture research groups, specializing in various preservation issues and technologies for Korean modern architecture.

**Securing Docomomo Korea's Financial Status**

Means of securing the organization's fiscal independence will be investigated.

Lastly, Docomomo Korea's Second Design Competition will to be held in 2005 with the theme "Urban and Architectural Heritage at Risk." The selected site for the competition is the Military Headquarters, Seoul, originally the Old Hospital of the Kyeong-seong Medical School, an early modern hospital built in the late 1920s. The site is located on the East side of the Kyeong-bok Palace (Chosun Dynasty's main palace), in the center of old Seoul. Participants will be briefed to rehabilitate the Old Hospital, redesigning the surrounding areas into a museum of contemporary art. This competition is supported by the National Museum of Contemporary Art in Korea. It will be another meaningful event of historic preservation, architecture, urban design and arts in Korea.



Docomomo Korea welcomes participation of all interested groups and individuals from many disciplines.

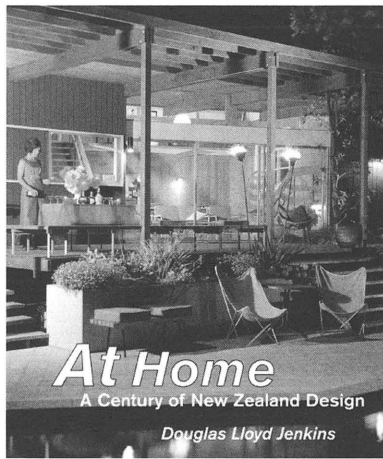
Report by **CHANGMO AHN**, architect, is one of the directors of Docomomo Korea

**FORGING AHEAD IN NEW ZEALAND**

The last twelve months have been busy for Docomomo New Zealand, culminating in our formal establishment as an incorporated society in New Zealand and our 'graduation' as a full working party at the Council meeting last September. The main project that lies ahead in the coming two years is a nation-wide survey of our twentieth century heritage, a study involving all members of the local Docomomo network and which we anticipate will result in the retention of a large amount of potentially endangered modern movement architecture and precincts. We are working with the full cooperation of the New Zealand Historic Places Trust, which gives us plenty of reason to regard this project as feasible and to proceed with widespread support from our communities.

While we work towards documenting New Zealand's modern movement heritage, and advancing its protection through the registration process administered by the NZHPT, we are pleased to report on a number of events that have bolstered the public and professional support of our aims, and that build up both a general and scholarly appreciation of the modern movement. October saw launched the Humanities Research Network, a major initiative of the Humanities Society of New Zealand Te Whaingā Aronui. The HRN ([www.humanitiesresearch.net](http://www.humanitiesresearch.net)) offers an online venue for intellectual exchange, including profiles of New Zealand researchers involved in research in, among a wide variety of other things, cultural heritage, modern history and architectural history. The HRN promises to become an important clearinghouse for conferences, funding opportunities and national discussions relating to research and teaching. Docomomo New Zealand was pleased to accept an invitation to profile the aims and projects of the international Docomomo community and of the local working party.





During the southern spring, Wellington's City Gallery hosted the exhibition 'Ernst Plischke', re-presenting the show curated by the Akademie der Bildenden Künste and the Kaiserliches Hofmobiliendepot of Vienna. Plischke's time in New Zealand from the late 1930s until 1963 remains an important part of New Zealand's modern movement history, just as 'Design and Living' remains one of the most important local polemics of the post-war years. The translation of Prestel's impressive catalogue into English, edited by Eva Ottlinger and August Sarnitz, to coincide with the exhibition in Wellington, is a welcome addition to a growing body of literature on New Zealand's interactions with the international modern movement. A large number of events, public forums and much discussion gave the exhibition a strong profile, as did its central role in the local events of world architecture week. The first week of December saw the first of an annual one-day

symposium on New Zealand's architectural history convened by Christine McCarthy in association with the Centre for Building Performance Research at Victoria University of Wellington. The day was devoted to the historiography of architecture and planning in early twentieth century New Zealand, taking as its provocation Samuel Hurst Seager's assertion, "we have no style." The symposium will return at the end of 2005, focusing this time on New Zealand's experience of the 1960s. Members of Docomomo New Zealand particularly look forward to this sequel. Interest, and enquiries about the published proceedings of ". . . we have no style . . ." may be directed to christine.mccarthy@vuw.ac.nz

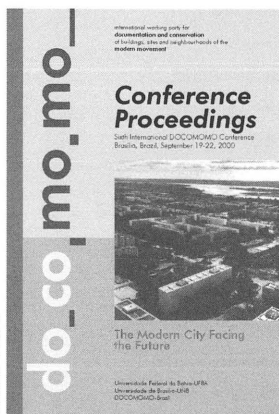
Douglas Lloyd Jenkins's highly anticipated book *At Home: A Century of New Zealand Design* was released towards the end of last year, and work is now underway for its transformation into a television program. The book takes New Zealand's twentieth century encounter with design as its starting point. Lloyd Jenkins's expertise in the modern movement –extending from architecture to interior design, art, craft and textiles– is thoroughly exercised here in a book that has become immediately valuable as a reference for anyone looking for a broader cultural and artistic context for the architectural modern movement in this country. Lloyd Jenkins has initiated a design column in the weekly magazine *New Zealand Listener*, wherein he has taken

the opportunity to develop national interest in our modern design and architectural history. Several columns appear online in the magazine's archive: [www.listener.co.nz](http://www.listener.co.nz)

Finally, watch for news of the 22nd annual conference of the Society of Architectural Historians, Australia and New Zealand (SAHANZ), which will be held in the seaside art deco town of Napier in the East of the North Island under the theme of 'Celebration'. The three-day conference will address the specific nature of the popular modernism that appeared in the earthquake damaged Napier in the early 1930s, but will turn attention also to the 'lost' heritage of the modern architecture that failed to conform to the town's own image. The conference will accommodate papers on a wide range of topics beyond this, including sustained discussion of the modern architectural history of Australia and New Zealand. The call for papers will shortly appear on the Society's website: [www.sahanz.net](http://www.sahanz.net). Direct informal enquiries to [dllloydjenkins@unitec.ac.nz](mailto:dllloydjenkins@unitec.ac.nz)

We are certain that 2005 will be busy for the New Zealand working party. We wish to thank all of those working parties who supported our application to become a full wp last year, and particularly those of Australia, Greece, Scotland and Turkey for such positive endorsements of our plans. We look forward to keeping you updated of events and success over the coming months.

Report by **ANDREW LEACH**, coordinator of Docomomo New Zealand



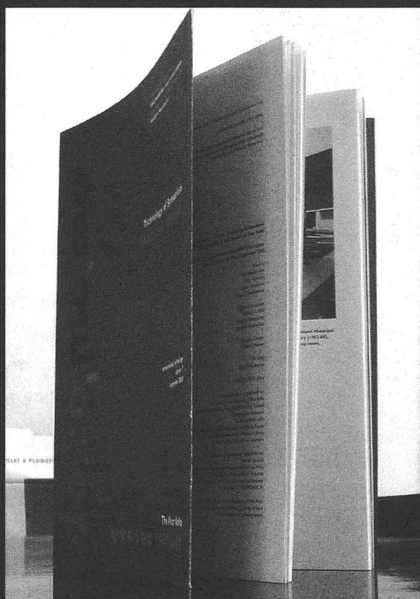
### The Modern City facing the Future Proceedings of the Sixth Docomomo International conference Brasilia, September 2000

The captions of Jean-Louis Cohen's contribution "Modern Movement and Urban History" were almost completely disfigured during the volume's production. They should read as follows.

- Fig. 1 Correct as printed (the only one...).
- Fig. 2 Auguste Perret, Hamelle warehouses, route de Rabat, Casablanca, 1920, condition in 1998, photo Jean-Louis Cohen.
- Fig. 3 Paul Schmitthenner, extension plan for Strasbourg, 1942.
- Fig. 4 ATBAT (Georges Candilis, Shadrach Woods), "Beehive" housing block for Muslim workers, Casablanca, 1952 (the photo is inverted).
- Fig. 5 Georges-Henri Pingusson, plan for the reconstruction of Sarrebrücken, 1946.
- Fig. 6 Eugène Hénard, project for a "carrefour à giration" in Paris, 1907.
- Fig. 7 Henri Prost, extension and zoning plan for Casablanca, 1917.
- Fig. 8 Johannes Hendrik Van den Broek and Jacob Bakema, Lijnbaan pedestrian street, Rotterdam, 1952-1954.



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## The Alvar Aalto Vyborg Library Technology of Sensations

Preservation technology dossier 7. September 2004

Technology workshop and seminar on case study  
Proceedings of the Seventh international Docomomo Technology  
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144 pages, bilingual English / Russian

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## PHILIP JOHNSON 1906-2005

'The end of a Zeitgeist' is how British architect and critic Dennis Sharp sums up the news of the death of the nonagenarian American architect who wanted to be known as Mies van der Johnson.



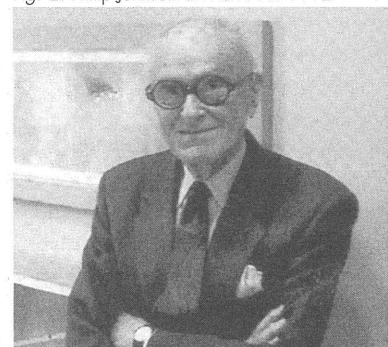
Fig. 1. Philip Johnson, with the Le Corbusier glasses, with Henry-Russell Hitchcock, 1985

The old rascal has gone! Philip Johnson, who died early this year, was described more than once as 'America's most famous architect' and as a maverick, a stylistic charlatan and a consummate master of politics and propaganda as well. He was someone you could either take or leave, love or hate and he would probably say the same about you.

Johnson was a hugely influential and charismatic figure on the New York scene. For practically a century his facile charm and individualistic self-awareness constantly propelled him to the forefront of architecture in the USA, and elsewhere. So much so that he was not only the *maître d'* but also the *chef d'œuvre* of American modern architecture. He served up a veritable assortment of ideas some his own creation but mostly others. He picked up and reused ideas more quickly than most people can send an e-mail and then adopted them as his own. It took him from the International Style to functional eclecticism, to 'neo-Miesian, anti-Mies and the non-Miesian,' on to postmodernism and structuralism, via deconstructionism to a final fling with the echoes of German expressionism. He built up a catalogue of image designs based on *Formspielen* that would make Finsterlin and the other artists in Taut's

Glass Chain gang go goggle eyed. Although uncrowned, Johnson ruled a vast international kingdom of architects and entrepreneurs. A fabulously rich and thoroughly spoiled man he was able to get people to do his bidding whether they were domiciled in New York, London, Paris or Berlin. His acolytes ruled the architectural scene for generations from the New York 5 to Meier, Gehry and young Hadid. Weekly adulatory gatherings were held in the Four Seasons restaurant bar that he had designed in Mies's Seagram building on Park Avenue, which he had also facilitated. The eclectic tendencies that were accorded an honorific debut in his work saw him fashion new buildings from old models and conjecture new ones with only changes of scale from a transposed vocabulary. His brilliant adaptability was acknowledged by satisfied clients from Maine to Texas. For Texas he conceived of a chamfered Pennzoil Place, the Crescent housing, the Kennedy Memorial in Dallas and the Menil and Becks' houses. Johnson was born in Cleveland in 1906. He studied at Harvard and from 1932-1934 was chair of the Architecture Department at MoMA, New York. After graduating in 1943 as an architect he built his own house in Cambridge, Mass., which was followed seven years later by the famous glass house at New Haven in which he died in January. It was his undoubted master works

Fig. 2. Philip Johnson at MoMA in 1992



© Philip Johnson & Texas, Frank Welch, 2000



that brought him recognition as an architect of some talent. They include the wonderful New Canaan Glass house, his work at MoMA, the Roofless church, New Harmony (1960) and that huge and amazing Mies inspired Garden Grove Crystal Cathedral in California whose Scheerbartian glass bulk obscures Neutra's more modest earlier church in the same grounds. With a mind as sharp as a razor and a propensity for getting others to develop his often public and profoundly interesting ideas he epitomized the spirit of his ages. And by god he knew his stuff! To the last he upheld his admiration for the German origins of rational design seeking to articulate it as a concept of functional eclecticism. Towards the end of his active career (i.e. up to the idiosyncratic AT & T HQ Building in New York with its Chippendale top), he became more and more irascible and rather abruptly brought an end to the postmodern phase he had helped to facilitate. A decade or so ago he 'rediscovered' expressionist architecture, a Faustian movement that he had assiduously ignored as a young intellectual when he openly aligned himself with Hitler and the Nazi's fascistic cause and its despicable routine destruction of all that was 'modern', Jewish and civilized. Yet, in 1932 as the newly appointed architectural advisor to the MoMo (until 1934) he embarked with his colleague the young Henry-Russell Hitchcock on the tabulation of modern 'international' architecture. The exhibition's popular success evinced change on the East coast of America and the accompanying catalogue *The International Style* (not a term, perhaps, Europeans would have employed) had a profound effect on spreading modern architecture around and is still important today. As an architect, author, critic and entrepreneur Philip Johnson fulfilled a self-appointed mission with remarkable success. His death marks the end of a Zeitgeist.

**DENNIS SHARP**, *Docomomo UK*

## PROMOTING TURKEY'S OWN MODERN ARCHITECTURE

Docomomo Turkey's national working party held its inaugural public meeting on November 10-11, 2004 at the Faculty of Architecture, Middle East Technical University, Ankara. The two-day meeting was entitled "Local Manifestations of Modernism in Architecture in Turkey: Poster Presentations."

On the first day, previously undocumented examples of modern architecture from different parts of Turkey were presented during three sessions; posters that introduced and/or interpreted these examples were also exhibited throughout the meeting. The second day saw invited panelists discussing issues of historiography and conservation of twentieth century architecture in Turkey during two sessions. To conclude the meeting, the participants attended a tour of the capital, visiting significant sites and buildings of twentieth century Ankara.

Modern architecture in Turkey is neither well documented, nor its significance properly recognized by the general public. The meeting aimed to generate solutions to such problems while itself playing an active role in publicizing Turkish modern architecture. The posters presented and exhibited documented several examples of modern architecture around the country, thus taking a first step in the creation of a national inventory of twentieth century heritage in Turkey. Showcasing diverse cases from different towns and cities, they fostered discussion on both the difficulties and necessity of preserving modern architecture.

More significantly, the meeting introduced Docomomo Turkey and its concerns and goals to a wide group of professionals and academics. The event was effective

in drawing new members to the working party. It also strengthened public relations; enabling a means of shaping public awareness of the importance and meaning of modern architecture in Turkey.

The poster-exhibition will travel to universities and branches of the Chamber of Architects in other cities; and a catalogue will be published to present the information gathered here to a wider audience. Future meetings will be held in different parts of the country to allow Docomomo Turkey to generate a wider public awareness, and thus a greater circle of influence so as to document and preserve twentieth century architectural heritage in Turkey.

Report by **ELVAN ALTAN ERGUT**, member of Docomomo Turkey

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## ADAMBRÄU RE-OPENED ARCHITECTURE CENTER IN INNSBRUCK

After years of struggle, the 1926-1927 Adambräu in Innsbruck, Austria, reopened its doors last December 15, as a center and regional archive for architecture. Given its prime location, Innsbruck has gained a new and vital cultural institution. At the same time, a remarkable example of modern movement heritage has been secured and put to a proper new function in an exemplary way.

The tall white structure for the Adam Brewery was designed in 1926 by architect Lois Welzenbacher (1889-1955), the undisputed master of the classic, white modern architecture of Tirol, and the only Austrian architect to be invited at the 1932 'International Style' exhibition in New York. The brewery house was part of a larger scheme for the careful insertion of a series of tower blocks, conceived by Welzenbacher to modernize the inner city of Innsbruck. Welzenbacher's archives, together with that of other noted Tyrolean architects, such as Franz Baumann, Clemens Holzmeister and

Fig. 1. The tall structure of the Innsbruck brewery seen from the railway tracks. The glazed lower part accommodates the Tirolean Architecture Forum

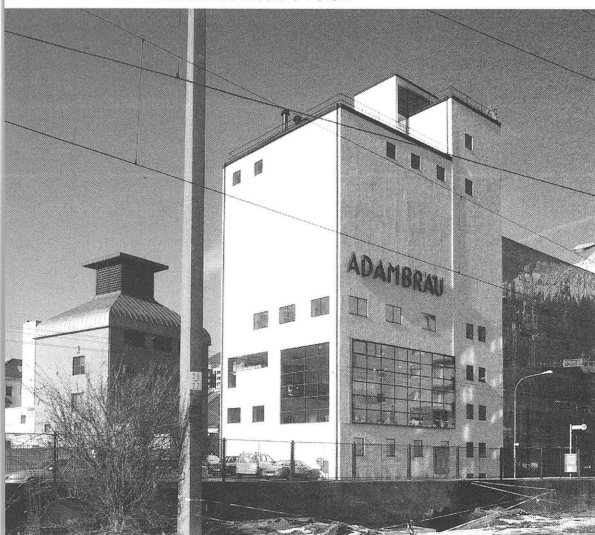
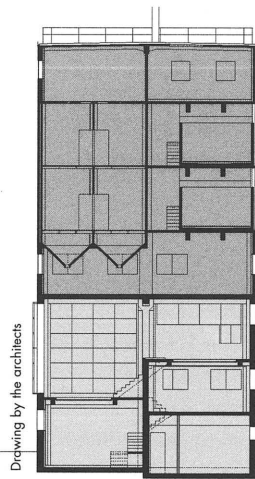


Photo by Christof Lackner



Drawing by the architects

Fig. 2. Section through the brewery house with, top to bottom, the main exhibition space in the first attic, the archives in the silos, the secondary exhibition space in the second attic, and the brewery halls with the architecture center

the members of the Prachensky family, have been part of the Architectural Archives of Innsbruck university for many years. Although the many drawings, photographs, dossiers and models were scientifically catalogued and analyzed, the conditions in which the material had to be kept were not ideal, and there was not enough space for exhibition and research.

Thanks to the perseverance of prof. Rainer Graefe, head of the Institute for Building History and Preservation of the University of Innsbruck, this has changed. Today the brewery's former silos provide the appropriate conditions to preserve this unbuilt heritage of Tyrolean architecture, under the watchful eyes of director Dr. Christoph Hölz. The focus of the Architectural Archives will remain the Alpine region, including Tirol, Südtirol, and the neighboring regions of Vorarlberg and Trentino in Italy. The restoration project was designed by Rainer Köberl, Erich Wucherer, Thomas Giner & Andreas Pfeiffer Architects from Innsbruck, in co-operation with the Institute for Building History and Preservation of the University of Innsbruck.

The lower floors, largely glazed to show the copper reservoirs of the original situation, now accommodate the Tiroler Architecture Forum. This meeting place for architects and the building industry includes exhibition rooms, a bookshop and a café with a splendid view. Located along the rail tracks, just a few hundred meters from the main station and well visible

for passers-by and train travelers, the center is at a prime location. The two attic floors provide sufficient exhibition space for the Architectural Archives, now showing the opening exhibition with some of the finest drawings and models from their collection, including the model and drawings for Innsbruck's new ski-jump designed by Zaha Hadid. The archives themselves are stored in the concrete silos themselves, which is one of the most clever features of the project. The thick concrete structures help stabilize the humidity and temperature in the archive rooms, but they are also designed to carry huge loads that sufficiently exceed the storage of paper. Metal grate floors divide

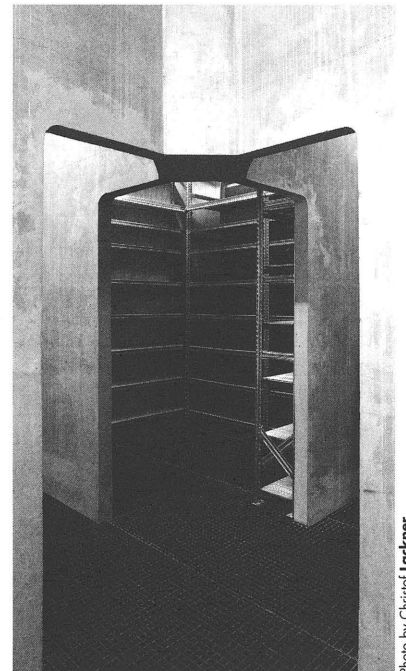


Photo by Christof Lackner

Fig. 3. The diagonal network of doorways through the concrete silos creates an unexpected architectural beauty of functional simplicity

the high spaces into individual floors. By cutting out a section of concrete at the meeting point of each four silos, a diagonal network of doorways was created that connects the various archive rooms. This is not only very efficient but also creates an unexpected architectural beauty in these interior spaces, true to the spirit of the modern movement in its functional simplicity.

Report by **WESSEL DE JONGE**, practicing architect in Rotterdam, The Netherlands



## VIVRE AU TROISIEME MILLÉNAIRE DANS UN IMMEUBLE EMBLÉMATIQUE DE LA MODERNITÉ

L'Institut d'études régionales et des patrimoines (Université de Saint-Etienne) et l'École d'architecture de Saint-Etienne (EASE) ont organisé un colloque les 25 et 26 novembre 2004 sur le thème « Vivre au troisième millénaire dans un immeuble emblématique de la modernité ».

L'initiative de ce colloque était due à François Tomas (professeur à l'Université de Saint-Etienne, président honoraire de l'Université de Saint-Etienne, ancien directeur de l'École d'architecture), décédé en 2003.

Quatre problématiques liées à l'habitat au vingtième siècle en France ont été explorées pendant ces deux jours. Les enjeux politiques des modernités ont été éclairés notamment par le cas des immeubles réalisés rue Mouchotte à Paris (agence d'arch. Dubuisson en collaboration avec la SETEC) et par la figure d'Eugène Claudius-Petit, ministre de la Reconstruction et de l'Urbanisme de 1948 à 1952 et maire de Firminy de 1953 à 1971. La question de l'échelle urbaine a fait l'objet de communications consacrées à la Cité des Etats-Unis à Lyon (arch. Tony Garnier), au Havre

(ville reconstruite par Auguste Perret), au centre ville d'Ivry-sur-Seine (arch. Jean Renaudie), à Toulouse-le-Mirail (architecte urbaniste Georges Candilis). La réflexion sur la transformation des pratiques sociales de l'habitat a été consacrée aux unités d'habitation de Le Corbusier (à Firminy et à Rezé). Les grands ensembles ont fait l'objet d'une table-ronde : en France, depuis une vingtaine d'années, ce patrimoine pose des difficultés en raison des violences urbaines dont il est parfois le théâtre.

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Compte-rendu par **JACQUELINE BAYON**,  
directrice de l'Institut des études régionales  
et des patrimoines, Saint-Etienne

## EXHIBITION 100 MODERN WORKS IN JAPAN

Docomomo Japan is pleased to announce that the exhibition of the 100 modern architecture works in Japan will be held from March 12 to May 8, 2005 at the Shiodome Museum (run by Matsushita Electric Works Ltd) in the center of Tokyo. This exhibition follows the exhibition held in 2000 that presented the first 20 works listed for the Docomomo Register. It will show documents of modern architecture (original drawings, photos, models, and audio-visuals) such as architectural works and architect interviews.

There will be several events: a guiding tour, three symposiums, and a visit of modern architecture around Tokyo. In particular, Maristella Casciato, chair of Docomomo International, and Professor Kim Chung Dong, chair of Docomomo Korea, will be invited as keynote speakers of the symposium on March 12.

Further information is available on the Shiodome Museum website [www.mew.co.jp/corp/museum](http://www.mew.co.jp/corp/museum)

or on the Docomomo Japan website  
[www.docomomojapan.com](http://www.docomomojapan.com)

### Symposium Information

From 2:00 to 5:00 pm  
at Shiodome Museum

#### March 12, 2005

*Docomomo and Modern Architecture*

Speakers: Maristella Casciato (chair of Docomomo International), Kim Chung Dong (chair of Docomomo Korea), Arata Isozaki (architect).

Chaired by Hiroyuki Suzuki (Professor at the University of Tokyo, chair of Docomomo Japan)

#### April 2, 2005

*Preservation of Modern Architecture*

Speakers: Tadao Ando (architect), Tsuneo Okada (Emeritus Professor at the University of Tokyo), Koichiro Kanematsu (Docomomo Japan, JIA).

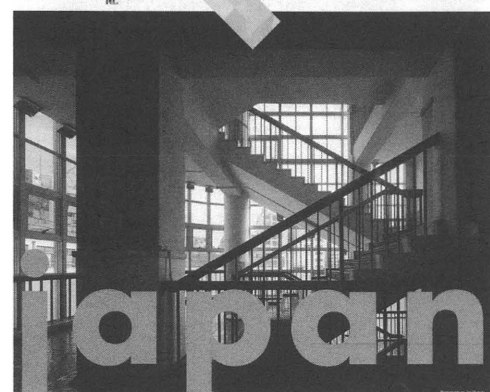
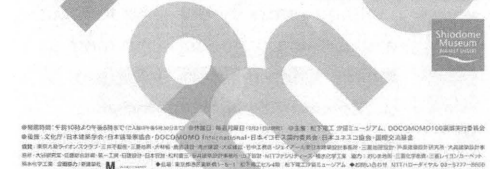
Chaired by Hiroyasu Fujioka (Professor at the Tokyo Institute of Technology, coordinator of Docomomo Japan)

#### April 23, 2005

*Docomomo 100 Architects and their work*

## do.com.mo 100

The Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement  
文化遺産としてのモダニズム建築 DOCOMOMO100 選展  
2005年3月12日(土) - 5月8日(日)



Speakers: Kiyonori Kikutake (architect of the Sky House), Shoji Hayashi (architect of the Palace Side Building), Fumihiko Maki (architect of the Hillside Terrace).  
Chaired by Akihiko Ohmori (Japan Architect chief editor)



## EXHIBITION **UNE CITÉ EN CHANTIER** THE REPRODUCTION OF A **LE CORBUSIER APARTMENT**

In 2002 the ministry for National Education was asked to conduct, with technical and professional secondary schools from the Ile-de-France region, the project of a re-transcription of a Le Corbusier apartment. The idea was to involve in this exemplary project actors who are seldom invited to participate first-hand in a national cultural creation.

The re-transcription will take place in Paris in the modern and contemporary gallery of the Cité de l'architecture et du patrimoine, and is highly symbolic in its approach. It also generates an ambitious educational project and poses the delicate question of the representation of architecture in a museum.

The symbolic dimension is already contained in the museum's challenging decision to limit the participation to technical and professional secondary schools alone. Indeed, in terms of realization, timescale and logistics, it would have been altogether easier for the Cité de l'architecture and the Musée des monuments français to sign a contract with specialized building firms. By deciding to focus exclusively on students and their teachers, the museum proposed a challenge beyond all those experienced so far by the schools: to carry out a "shared, long-term project" around the construction of the apartment.

In a period that so often tends to privilege in each individual a grasp

of the momentary and its immediate satisfaction, this project, carried over several years, finds all of its strength and originality in this timeframe. During the apartment's production, with each class working according to its specialty (structure, electricity, carpentry...), the students can only imagine what the final result might look like. The project is set in a context of patience and invisibility. It is a work whose elaboration, with all the inevitable unforeseen problems and their resolution, resembles the assembling of a giant puzzle. The participants will measure the full scope of the resulting creation in the modern and contemporary gallery only once it is installed, during the first half of 2006. In the meantime, the visible stimulates the invisible. To this intent, the recent exhibition "Une Cité en chantier", presenting the students' prototypes and work in progress in context with a careful presentation of Le Corbusier and the after-war period, finds its full justification. These prototypes, created by the students and their teachers, led to a first evaluation of the technical difficulties that may be encountered and to an anticipation of the challenges of the apartment's final presentation in the museum.

Lastly, a complete list of the names of all the participants having worked on the project will be recorded for posterity in front of the final work, not all that much so as to satisfy the famous requirements of memory, but rather to re-enact in each visitor's experience the willpower behind the final result: the determination and patience of all those that the project was able to convince continuously. Such a re-transcription of national scope had to be supported by an equally great educational project. At a moment when the deficit in modern and contemporary architecture is constantly highlighted in France and when a relative confusion in the perception of twentieth-century architectural works blurs judgment and tends to confine all recent architecture to mediocrity,

it was essential to share the taste and curiosity for a period too often over-simplified with the teachers by providing them with the opportunity of urban perambulations and of confronting their ideas with some of the best experts in the field.

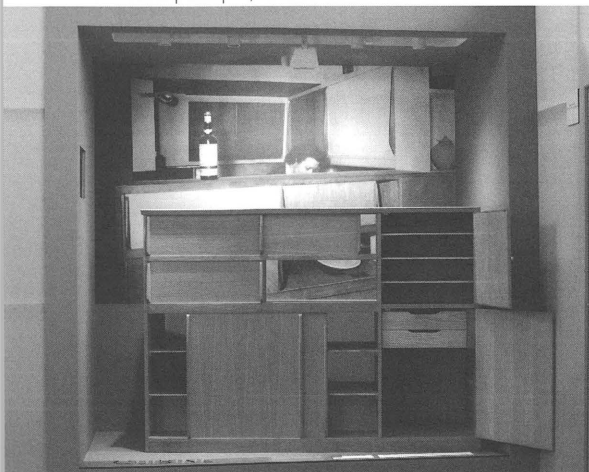
It is equally necessary for the students of the professional and technical schools themselves to be associated with this aspect of the project. Beyond their implication in the realization of the different prototypes, urban walks are organized for them as well as study trips to Marseille's Cité radieuse. These student trips are not intended merely as a compensation for the work that is being accomplished, but rather to have the students confront the original architectural work and to reveal its immediate context: a city that most students discover for the first time.

It is the sum of these educational actions generated and run by the team at the Musée des monuments français that gives full depth and consistency to the project. These actions have revealed in the numerous partners the tireless will to give meaning and to connect architecture, urban theories and the buildings that have marked and inspired this last century.

The specificity of this project resides in a renewed assertion of a "culture project" and in the promotion of building trades.

The professional degrees that these students are training for deserve greater recognition. They are often perceived as being reserved to students who cannot hope for another professional choice when in fact they lead to professions with high levels of employment and often to positions of responsibility. By associating students from professional schools to the technically and scientifically complex re-creation of the apartment, the aim was to insist, thanks to the participation and competence of the chief of works and teachers, on the virtues of this "culture project". It reveals

Double passe-plat, Exhibition Une Cité en chantier



© Gaston Bergeret / Cité de l'architecture et du patrimoine



the diversity of the stages from conception to realization, and it ensures that the project follows the requirements of a rigorous control and technical evaluation. This way of proceeding also encourages concerted exchanges between the architects, the staff piloting the project and the teachers. The project does not pretend to solve questions linked to professional uncertainty, to the difficulty for the students to project themselves confidently into the near future. Its ambition is to demonstrate rigor and excellence in the conduct of a common construction and to nurture the engagement of the various partners of this eminently educational enterprise.

Without delving too deeply into the question of the representation of architecture in a museum, which is the subject of another article in a special edition of *Urbanisme*, it is still important to mention the fact that the re-transcription of this apartment of Marseille's Cité radieuse will be

produced at the same scale as the original. This is in keeping with the spirit and tradition of Viollet-le-Duc's Musée de sculpture comparée (1878) and of the Musée des monuments français initiated by Paul Deschamps in 1937 at the Palais de Chaillot. These two great curators conceived their collections (fragments of French ecclesiastical architecture, and later murals and emblematic stained glass) by favoring, as a reference for the public, the life-size scale. This scale, rather unusual today, adds value to contemporary representation's usual supports: virtual three-dimensional images, structural simulations, greatly appealing illusions... The use of scale 1 ensures that the model, through the materials used, the quality and the care of the craftsmanship and the capacity of generating a feeling of ownership of the place, will be the opportunity for the visitor to be both "inside and outside" the work, and to experience its functionality at best. The didactic intention behind

the creation of a life-size "copy" of an original work becomes obvious. The life-size re-transcription of the apartment aims to create a context for Le Corbusier's works as well as to deliver essential references for a deeper understanding of the complexity of twentieth century architectural trends. This mission, assigned to the Cité de l'architecture et du patrimoine, has the support of three school districts of the Ile-de-France region, and of the Regional Council, the Head Office for Cultural Affairs in Ile-de-France, the Le Corbusier Foundation, numerous architects and other institutions. It therefore has every chance of becoming a unique reference in the history of museography. For the first time in France a work realized by professional and technical schools will be on permanent display for all visitors to contemplate with curiosity... and hopefully delight.

Report by **ROBERT DULAU**, Head Curator of the Musée des monuments français, Cité de l'architecture et du patrimoine, Paris

## SYMPOSIUM SLOVENIAN MODERN HERITAGE

Docomomo Slovenia organized in February 2005 a two-day symposium on its national modern heritage. A large audience of students, architects, journalists, and officials attended the event, organized at the Ljubljana Faculty of Architecture. Maristella Casciato, chair of Docomomo International, presented Docomomo. The first day included fifteen lectures on a large range of Slovenian modern heritage focused on the keywords Action, Conservation, Register and Renovation. A short movie first presented the militant, clandestine and enthusiastic action of MoMo addicts who affix fake official plaques on buildings neglected by the Slovenian cultural authorities. The Conservation session then outlined the new criteria for the definition and evaluation of twentieth century architectural heritage in relation to the Slovenian

specificities, and insisted on its cultural and professional value and on its currently vulnerable position. The Register session presented the five new buildings documented by Docomomo Slovenia: (1) NUK (national library), arch. Joze Plecnik, built in Ljubljana in 1930-1931; (2) Neboticnik, first skyscraper in Ljubljana, arch. Vladimir Subic, 1930-1933; (3) Vila Oblak, arch. France Tomazic (1931-1933); (4) OLO (municipal assembly building) in Kranj, arch. Edvard Ravnikar, 1958-1960; and (5) the Revolution square, arch. E. Ravnikar, 1960-1984 (see pages 26-29). During the last session historians and architects side by side presented three significant Renovation case studies: (1) Vila Perhavec, a modernist three-apartment villa (arch. Josip Costaperaria) transformed into an office building for the Teachers Union; (2) Kidricevo factory, a showcase example



of socialist industrialization practice and post-war Slovenian modernism; and (3) the fairgrounds Gospodarsko Razsvisce, the first important building operation in Ljubljana after World War II.

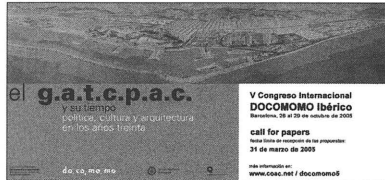
The second day was a tour of the most important modern heritage in Ljubljana and its surroundings.

Report by **ANNE-LAURE GUILLET**, project manager, Docomomo International



## THE GATEPAC AND ITS TIME POLITICS, CULTURE AND ARCHITECTURE IN 1930s SPAIN

The Fundacion Docomomo Iberico, in collaboration with the Catalan Order of Architects, will host the Fifth Docomomo Iberico conference in Barcelona on October 26-29, 2005.



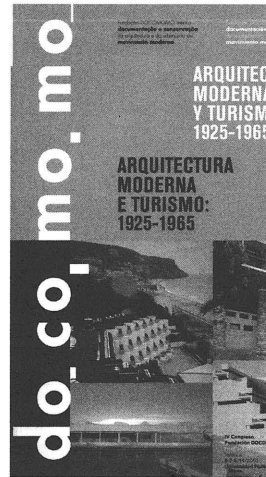
The GATEPAC (Group of Spanish Architects and Technicians for the Progress of Contemporary Architecture) was founded in Saragossa in 1930. Its Catalan chapter was by far the most militant and productive in spreading various experiences of the modern movement in Spain. Its intense activities, which lasted until the beginning of the Civil

War, represent the most important contribution to modern architecture and urbanism in Spain during the 1930s decade. Beyond its research based on architectural and urban designs, the Catalan GATEPAC also explored visual and graphic arts, photography, cinema and literature, in synergy with other international and national contemporary trends. Docomomo Iberico's Fifth conference is intended as a reflection on the more recent contributions on the topic. If, on one hand, these tend to deactivate the 'myth' of the modern movement; on the other hand, they also open new fields of investigation by exploring the context of the apparent Spanish adherence to the international language. The full program is available at [www.coac.net/docomomo5](http://www.coac.net/docomomo5)

### Publication: Modern Architecture and Tourism in Spain 1925-1965

The proceedings of the Fourth Docomomo Iberico congress held in Valencia in November 2003 on *Modern Architecture and Tourism 1925-1965* are now available. They include 32 texts (introductions, articles and discussions) divided into four topics which explore the 'First modernity and the architecture of leisure', 'Interferences', 'The colonization of territory' and 'The landscape and its transformation'.

For more information, contact the Fundación Docomomo Iberico at [fundacion@docomomoiberico.com](mailto:fundacion@docomomoiberico.com)



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## NEW MASTERS PROGRAM IN HISTORICAL PRESERVATION AT TOR VERGATA



In Fall 2005 a Masters on the Preservation of modern buildings and archaeological sites will open at the School of Civil Engineering of the University of Rome, Tor Vergata. The Masters aims at providing full training for project managers, specialized in directing architectural preservation projects, including those for archaeological sites. The Masters will develop the

acquisition of technical knowledge and procedural expertise for architects and engineers, as well as for other professionals who work in the sector or are responsible for the maintenance of historical buildings. The training will comprise a wide range of areas of expertise: law (legislation and regulations for conservation projects), art and architectural history (building techniques and materials from antiquity to twentieth century, surveys of historical edifices, history and theory of conservation), economics and management of building sites, chemistry applied to preservation, technology for preservation and diagnostics. The program focuses on a specific activity within a building site, reaching approximately 40% of teaching time. The area

of Imperial Fora and of the Foro Italico in Rome, and the Academia Gallery in Venice are among the building sites under scrutiny. Institutions providing support to the program: University of Rome Tor Vergata, Ministry of Culture and Heritage – Direction for Architecture and Contemporary Art (DARC), Heritage conservation office of Rome Municipality and Province and of Latium Region, Architectural monuments boards of Rome and Venice, Archaeological sites board of Naples, National Institute for Conservation (ICR), Association of Building Companies of Rome and Province (ACER), National Association of Building Construction (ANCE), Lazio Training Centre for Building Expertise (CEFME).

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# HOW TO PRESERVE THE MEMORY OF 20<sup>TH</sup> CENTURY ARCHITECTURE? THE GAUDI EUROPEAN PROGRAM

Researchers examining architectural history know all too well the importance of having architectural archives at their disposal. The means of maintaining secure modern architectural archives (blueprints, papers, cards, etc) are well known by today's archivists, but what methods will be used to preserve the archives of architectural firms operating today? The increasing use of I.T. and computer science by architects has not only altered their working methods, but has consequently changed their data media and means of preservation.

The main questions that have been studied over the past three years by a task force of specialist archivists in the framework of the Gaudi European Program are:<sup>1</sup>

1. How do architectural firms operate at the beginning of the twenty-first century?
2. What role do electronic documents play?

Within this program, a special project focusing on architectural archives brought together a host of institutions<sup>2</sup> from seven different countries.<sup>3</sup> The partners are from a variety of different fields (museums, archives and information offices, schools of architecture or professional organizations) and have a common goal: to preserve the architectural archives of the twentieth century, including the archives extending from the modern movement to the next few years' production, in order to make them available to future researchers. Having led an investigation into the state of current and intermediary archives held by more than a hundred firms in Europe, the task force drew up a set of recommendations for architecture professionals. It rapidly became evident that it was imperative to inform and train current and intended archive producers as quickly as possible. To this end,



the recommendations are meant to be pragmatic and accessible to firms of all types (whatever their size or field of activity). The proposals will evolve according to comments made by specialists and any technical advances observed.

This is therefore the first step in the process of making architects aware of the fragility of electronic archives and the consequences such fragility may have on the preservation of records. The next issue the archivists will examine concerns the methods that could be implemented in order to preserve these new archives in thus guaranteeing their accessibility to researchers in the long term.

The recommendations made by the Gaudi Program archivists, "Guidelines for Managing Architectural Records", are available in several languages on the website [www.archivesarchitecture.net](http://www.archivesarchitecture.net). This site also provides researchers with a portal for European websites relating to architectural archives.

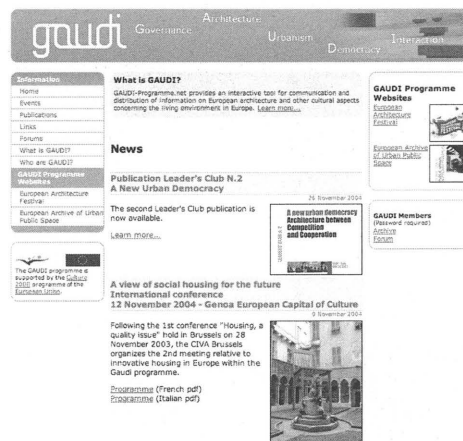
Report by **FLORENCE WIERRE**,  
a member of *Docomomo International*,  
architectural historian and archivist  
at the *Archives d'architecture du XX<sup>e</sup> siècle*,  
*Institut français d'architecture, Paris*

## NOTES

**1** Gaudi (Governance, Architecture and Urbanism: a Democratic Interaction) is a research program supported by the European Union. The main idea behind the program is to create productive relationships between institutions involved in contemporary architectural design in Europe. Coordinated by the Institut français d'architecture, the Program occurred over a three-year period (2002-2004), each institution leading one or several actions with internal and external partners of the Gaudi network.

**2** Fondazione Archivio del Moderno (Switzerland), Centre des archives du monde du travail (France), Centre international pour la ville, l'architecture et le paysage (Belgium), Deutsches Architektur Museum (Germany), Institut français d'architecture (France), Istituto universitario di architettura di Venezia (Italy), Museum of Finnish architecture (Finland), Ordine degli architetti di Roma e della Provincia (Italy), Royal Institute of British Architects (England), Nederlands Architectuurinstituut (Netherlands).

**3** Germany, Belgium, Finland, Italy, Netherlands, United Kingdom, Switzerland.





## CLIMATE AND BUILDING PHYSICS IN THE MODERN MOVEMENT

**Ninth Docomomo  
ISC/Technology seminar  
24-25 June 2005, Löbau,  
Germany**

Pioneers of the modern movement often considered the problem of construction as geometrical. In *Towards a New Architecture*, Le Corbusier wrote: "Architecture is the masterly, correct and magnificent play of masses brought together in light..."

However, climatic conditions and a range of problems due to moisture and insulation in realized buildings forced MoMo architects to take interest in building physics, in those days still a young discipline. Historically this process was paralleled by conservative criticism on the MoMo building praxis, including the "flat roof discussion".

The seminar –at Hans Scharoun's Schminke House (1933), with its sophisticated performance of building physics– will trace the developments of MoMo building physics' response to climate. Experts on building physics, technical and architectural history and restoration will explain and discuss this innovative theme and subjects such as:

- air-conditioning
- heat insulation and transmission
- experimental houses
- sun orientation
- glazed surfaces, thin walls, flat roofs and terraces
- k-value norms

A half-day seminar tour in the Sax region will show MoMo examples that stand out for their building's physical behavior: Konrad Wachsmann's industrialized wood buildings in Niesky,

the school complex and the theater in the 1930s Zittau.

Seminar fees are 240 (normal), 180 (Docomomo members), which include seminar, tour and dossier. The seminar is organized by Docomomo's International Specialist Committee on Technology in cooperation with the Hochschule Zittau/Görlitz FH, the Technische Universität Braunschweig and the Wüstenrot-Stiftung, Ludwigsburg.

Prof. Dr.-Ing. Jos Tomlow,  
Docomomo ISC/T  
Arch. Phd, Ola Wedebrunn,  
Docomomo ISC/T  
Professor Bertold Burkhart, chair  
Docomomo Germany

For more information, please contact Ola Wedebrunn  
[Ola.Wedebrunn@karch.dk](mailto:Ola.Wedebrunn@karch.dk)

**Hans Scharoun**, *Schminke House*, Löbau, 1933

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Photo by Friedegrad Eichler, Hochschule Zittau Görlitz FH © Haus Schminke



## HERITAGE AT RISK IN MOSCOW

**Preservation  
of the twentieth century  
architecture  
and the World Heritage  
Moscow, April 2006**

It is a well-known fact that the Russian avant-garde and Constructivism of the 1920s and early 1930s are one of the most important contributions to the early years of the international modern movement in architecture. But the deadline for rescuing some of the potential twentieth century World Heritage properties located in Russia could be reached in the next five years.

For several decades, the collapsing of some icons from this period in Russia, such as Konstantin Melnikov's workers clubs or some communal housing blocks such as Ivan Nikolaev's communal student dormitory, all located in Moscow, has been a problem. Most of the structures will reach their 75th anniversary with an absolute minimum of maintenance, if none at all. The most famous example is Moisei Ginzburg's Narkomfin apartment building from 1928, which was included in 2002 to the list of the 100 most endangered sites by the World Monuments Fund. Unfortunately nearly all of the buildings are listed in Russia's state heritage register as monuments of only "local" or "regional" significance, which in fact implies that they can be privatized, with only their external walls preserved, or refurbished in the "Euroremont" (European repair) manner. This implies doing a very cheap cover-up refurbishment with the loss of historical authenticity and, as a result, losing the possibility of including them in the World Heritage List.

For decades also, Russian specialists and foreign architects have pointed out the absence of recognition of this unique treasure of the 1920s Russian avant-garde, which spread out to the whole

world and today still expresses a contemporary vision of modern architecture. Unfortunately this architecture is not appreciated much inside Russia itself. A small community of professionals has tried hard, but without any satisfying results, because, as the saying goes, the prophet is without honor in its own country.

In the last few years some of Moscow's authentic historical witnesses, such as the early twentieth century "Voentorg" department store, the 1930s Hotel Moscow, or the early nineteenth century burnt down Manezh building, next to the Kremlin, have already been lost forever. This happened due to an increasing building activity and the city's habit of knocking down historical structures in order to create space for new projects and increase underground parking areas in the center of Moscow. Judging from the importance of Russian architectural avant-garde and constructivism within the international context and bearing in mind the historical evidence of creative interrelations between the countries, it is obvious

Fig. 1. **Moisei Ginzburg & Ignaty Millinis,**  
Narkomfin communal housing complex, Novinsky Boulevard 25,  
Moscow, built 1928-1930, February 2003



© Shusev State Museum of Architecture

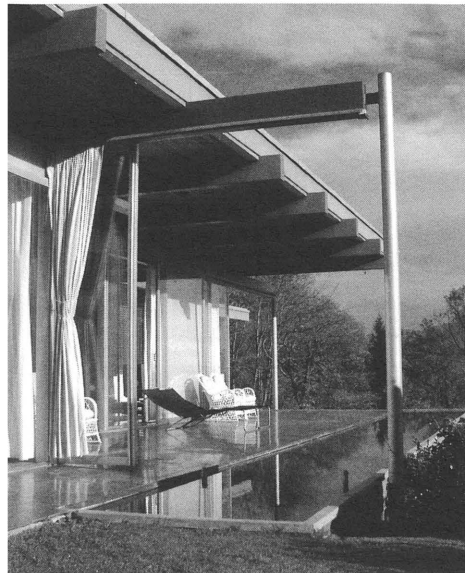


Photo by Marie-Dina Salvione

**Richard Neutra,**  
Casa Ebelin, 1965-1966

## THE AUTHENTICITY OF BUILDING MATERIAL DOCOMOMO SWITZERLAND

On February 3 and 4, 2005, Catherine Dumont d'Ayot and Franz Graf, Docomomo Switzerland, organized a seminar on "The Authenticity of Building Material" in the school of architecture of the University of Geneva.

The invited speakers, among whom Jean-Michel Leniaud, Alberto Grimoldi, Georg Germann, Franz Graf, Martin Boesch, Patrick Devanthery, Ezio Godoli, Christiana Chiorino, Tim Benton and Gilles Ragot, explored through various study-cases issues on the replacement of materials in architectural rehabilitations, their legitimacy, the image of rehabilitated buildings and the aging of materials.

The proceedings of the seminar will be published in the Summer 2005 issue of the journal *FACES*.

For more information contact  
Docomomo Switzerland at  
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that this is not just Russia's heritage, but that at least part of it belongs to the world community. Such important buildings as Le Corbusier's *Centrosojus*, Europe's biggest administrative building at the time, as well as the Narkomfin house, or Alvar Aalto's Library in Vyborg are considered as being among the most important witnesses of the modern movement. Global fame is also connected with the monuments of Stalinist architecture of the mid 1930s-1950s, including famous Moscow metro stations and high-rise structures. It is a proved fact that the twentieth century World Heritage is absolutely underrepresented in this part of the world.

The Russian Academy of Architecture and Construction Sciences, the Moscow Committee for Architecture (*Moskomarchitektura*), the Shusev State Museum of Architecture and many other Russian national organizations with the support of *Docomomo International* and *Icomos*, are in the process of organizing an International Scientific Conference devoted to this problem and to contemporary preservation methods for twentieth century architecture in general. The conference should take place in Moscow in April 2006. Working languages are Russian and English.

If you are interested in taking part and coming to Moscow in September, please send us your preliminary agreement to [rector@marhi.ru](mailto:rector@marhi.ru), with copies for [ndushkina@mail.cnt.ru](mailto:ndushkina@mail.cnt.ru) (Moscow) and [zalivako@baugeschichte.a.tu-berlin.de](mailto:zalivako@baugeschichte.a.tu-berlin.de) (Berlin). For more information, visit [www.muar.ru](http://www.muar.ru)

Report by Professor  
**ALEXANDER KUDRYAVTSEV**,  
President of the Russian Academy  
of Architecture and Construction Sciences,  
President of the Moscow Architectural Institute

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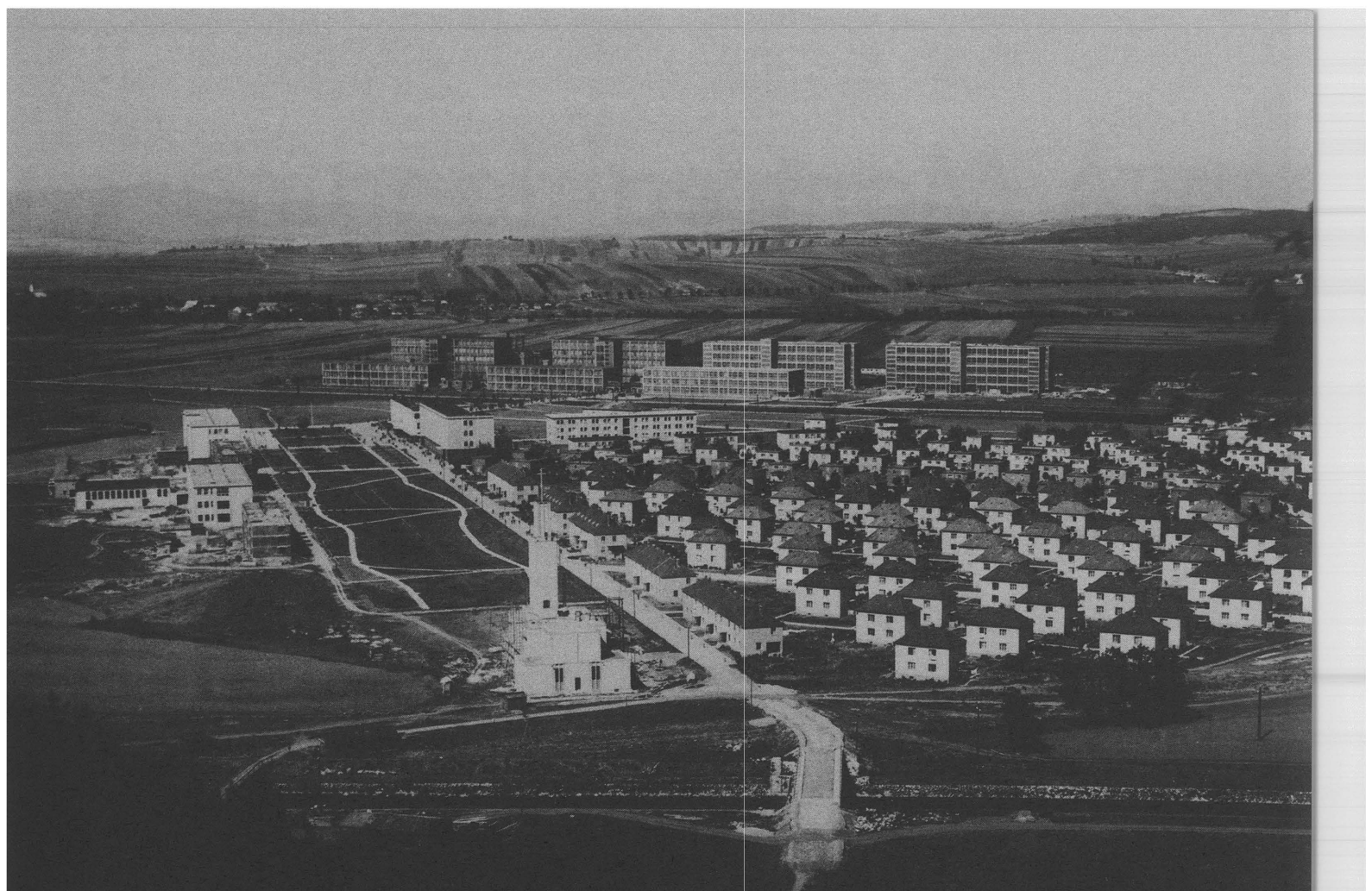


Fig. 2. **Mosei Ginzburg & Ignaty Millinis**, *Narkomfin communal housing complex*

Fig. 3. **Michail O. Barshtsh & M. I. Sinjavski**, *Planetarium, Moscow, 1927-1929, March 2004*







# ENDANGERED HERITAGE

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**Both documentation and conservation are the by-products of modernization, intrinsically depending one upon the other and eventually resulting in the process of invention and design.**

**In the past two years, our major endeavor has been to widen Docomomo's scopes and to gain visibility and authority so that the actions we foster will help to establish the cultural value of modern heritage and its social and political significance. Yet, we receive more and more calls for heritage campaigns. It is important to keep in mind that, according to the Eindhoven statement, next to documentation, Docomomo is also a pro-active international organization that leads and sustains coordinated watchdogs actions on a long-term basis.**



# A Montreal landmark in peril

## THE FUTURE OF PLACE VILLE MARIE

SOPHIE MANKOWSKI



© Marie-Christine Abel / vudici.ca

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### Conférence-débat

UQAM  
Prenez position

L'avenir du patrimoine moderne à Montréal  
et le projet de rénovation du 5 Place Ville-Marie

- Intervenants**
- ↳ Dino Bumbieri, directeur des programmes, Héritage Montréal, secrétaire général, ICOMOS
  - ↳ Richard Lafontaine, architecte, intervenant de Docomomo Québec
  - ↳ Réjean Legault, professeur, Ecole de design, UQAM
  - ↳ Sophie Mankowski, diplômée en architecture
  - ↳ France Vanhulsthem, cinéaste, ORES en Connaissance et sauvegarde de l'architecture moderne, UQAM, présidente de Docomomo Québec, membre, Comité avisé de Docomomo International
  - ↳ Susan Ross, architecte spécialisée en conservation

- Sujets abordés par les intervenants**
- ↳ La Place Ville Marie (1967-1966), I.M. Pei & Partners, architectes, Affleck, Desbrosses, Demakopoulos, Luberfeld, Siroz, architectes résidents, un incontournable de l'histoire de l'architecture moderne au Québec et au Canada
  - ↳ Esthétique du béton dans l'œuvre de Pei
  - ↳ Projet de rénovation du 5 Place Ville Marie, Pei Cobb Freed & Partners
  - ↳ Restaurations exemplaires de bâtiments modernes
  - ↳ Patrimoine moderne sur la scène internationale

- Sujets abordés dans le cadre du débat**
- ↳ Valeur patrimoniale de la Place Ville Marie
  - ↳ Pertinence du projet de rénovation du 5 Place Ville Marie
  - ↳ Savoirs requis pour la restauration du patrimoine moderne
  - ↳ Légitimité de l'architecte sauveur en matière de patrimoine
  - ↳ Avenir du patrimoine moderne à Montréal et au Québec

Cet événement est organisé par Docomomo Québec, en collaboration avec le Conseil des monuments et des sites du Québec et l'Héritage Montréal.



Le mercredi  
26 janvier 2005, 18 h 30

Université du Québec à Montréal  
Pavillon de Design, Salle DE-3240  
1440, rue Saint-Jacques

Entrée libre

Renseignements:  
Sophie Mankowski  
(514) 987-3005, poste 3266 #  
docomomo@uqam.ca

Pei, Cobb & associates, Place Ville Marie, Montreal, built 1958-1966

THE 5 PLACE Ville Marie has been at the heart of a debate on the future of modern heritage in Montreal. The 18-story building is part of the Place Ville Marie complex, an icon of modernity built in Montreal between 1958 and 1966 by the I.M. Pei firm. In more ways than one, the complex launched the modernization of the city center.

L'IMMEUBLE SITUÉ 5 PLACE VILLE MARIE À MONTRÉAL EST AUJOURD'HUI EN DANGER. CE BÂTIMENT DE 18 ÉTAGES, CONSTRUIT ENTRE 1958 ET 1965 PAR L'AGENCE I.M. PEI ET ASSOCIÉS, FAIT PARTIE DU VASTE ENSEMBLE DE LA PLACE VILLE MARIE QUI ABRITE DE NOMBREUX COMMERCE ET BUREAUX. CONSIDÉRÉ COMME UNE ICÔNE DE LA MODERNITÉ, IL EST AUJOURD'HUI MENACÉ D'UNE RESTRUCTURATION RADICALE QUI SE CONCRÉTISERAIT PAR LA POSE D'UN MUR RIDEAU D'ACIER ET DE VERRE MASQUANT ENTièrement LA STRUCTURE ORIGINALE. À L'AUTOMNE 2004, DOCOMOMO QUÉBEC A LANCÉ UNE VASTE CAMPAGNE DE SENSIBILISATION AFIN DE TENTER DE SAUVEGARDER L'INTÉGRITÉ DU PROJET INITIAL ET SA COHÉRENCE AVEC LE BÂTI ENVIRONNANT.

IN ORDER TO find a solution for the crumbling concrete ribs of the facade, the owner hired one of the original creators of the project with Pei, Henry Cobb, who decided to erect a protective steel and glass curtain wall. This solution disregards the surrounding buildings and the building's context. In November 2004 Docomomo Quebec tried to stop the progress of the project. Among the actions undertaken, the organization asked the minister of Culture to safeguard the complex. The request was rejected. Meanwhile, based on a proposal made earlier by Docomomo, 10 modern buildings in downtown Montreal were listed as significant, including Place Ville Marie. However, the listing came too late to protect the building, and in spite of any patrimonial evaluation whatsoever, the permit allowing the owner to go ahead with the construction of the new envelope was granted.

A PUBLIC DEBATE organized by Docomomo was held at the University of Quebec in Montreal on January 24, 2005. After a few presentations by our panelists, the debate focused on the ethics of change and continuity in architecture, technical aspects of the Place Ville-Marie project, and actions to be taken. Around 150 professionals were present but the owner and architects refused our invitation to participate.

SOPHIE MANKOWSKI is a member of Docomomo Quebec.



# Oscar Niemeyer

## a threatened complex

■ GEORGE ARBID

### THE TRIPOLI FAIR GROUNDS IN LEBANON

THE MID-TWENTIETH CENTURY was a special time for Lebanon – a time when the country was experiencing, and practicing, full-fledged "modernism". Many social scientists argue that Lebanon's cultural production of the 1950s and 1960s was unique and that it produced a local version of modernism that was influential not only in Lebanon, but throughout the Arab world. This Lebanese modernism – centered on a critical and informed public opinion – played an important role in forging a Lebanese character and reality that was distinct in the region.

LEBANESE ARCHITECTURE during that era was part of this modern discourse. From the 1950s until the beginning of the civil war in the early 1970s, an interesting local version of modernist architecture emerged, suggestive of a society that was open to different cultural changes and progressive transformation. Beirut was the heart of this Lebanese modernism. The St. Georges Hotel (1932-1946), the Shams Building (1957), Aysha Bakkar Mosque (1968-1971), the Pan American Building (1952-1953) – the era's production was the sign of an enlightened architectural practice that was both local and global, critical and exceptional.

SUCH MODERNISM WAS NOT RESTRICTED to Beirut. The 1960s saw the construction of the Marjayoun School, designed by Constantinos Doxiadis, and the Tripoli Fair Grounds. Designed by the world-famous Brazilian architect Oscar Niemeyer, the Tripoli Fair Grounds were commissioned in a state effort to foster Lebanese modernism. They included the curved international pavilion, the Lebanese pavilion, the space museum, the experimental theater, the experimental collective housing museum, the outdoor theater, and many other buildings.

**LA FOIRE INTERNATIONALE DE TRIPOLI AU LIBAN EST UNE ŒUVRE MAJEURE DE L'ARCHITECTE BRÉSILIEN OSCAR NIEMEYER. COMMISSIONNÉ EN 1963 PAR LE GOUVERNEMENT LIBANAIS, L'ENSEMBLE SE DÉVELOPPE EN UNE LARGE COUVERTURE EN COURBE TENDUE SOUS LAQUELLE DEVAIENT ÊTRE AMÉNAGÉS LES DIFFÉRENTS PAVILLONS INTERNATIONAUX. BIEN QU'INACHEVÉ, LE PROJET DE NIEMEYER REPRÉSENTE L'UN DES REPÈRES ESSENTIELS DU LIBAN MODERNE. AU DÉBUT DE L'ANNÉE 2004, LA CHAMBRE DE COMMERCE ET D'INDUSTRIE DE TRIPOLI A LANCÉ UN PROJET VISANT À TRANSFORMER LE SITE EN « VILLAGE TOURISTIQUE DESTINÉ À ACCUEILLIR PLUSIEURS MILLIONS DE VISITEURS PAR AN ». CE PROJET, QUI DÉFIGURERAIT ENTIÈREMENT L'ŒUVRE DE NIEMEYER, FAIT ACTUELLEMENT L'OBJET D'UNE CONTRE CAMPAGNE INTERNATIONALE MENÉE PAR LES ARCHITECTES GEORGE ARBID ET JADE TABET EN COLLABORATION AVEC L'ASSOCIATION FRANÇAISE PATRIMOINE SANS FRONTIÈRES.**

NOW CONSIDERED one of the architectural icons of modernism, the Tripoli Fair not only contributed to Lebanon's "modern face", it was the sign of a "modernized" and "progressive" society.

TODAY, the Fair is subjected to the turmoil that affects architecture throughout Lebanon, that is, a widespread pastiche of tradition and a misapprehension of architectural identity. Future investors in the Tripoli Fair Grounds propose a Tourist City for the area, with an amusement park, water park, computer games, shopping venues and other consumer activities. Claiming cultural tourism as one of its main objectives, the plan borrows from local Lebanese heritage and from "traditional" Lebanese architecture to provide a facade for its projected buildings and activities. Like much of the recent international "cultural industrial" investment, the Tripoli



plan claims to provide a "cultural experience" coupled with entertainment that takes place within such desirable "hot spots" as historic city cores and nature parks. Many of these projects claim to address the massive unemployment problem afflicting much of the world.

INTELLECTUALS AND SOCIAL REFORMERS have become increasingly critical of such investment projects. They express dismay and reject this sort of heritage exploitation by shrewd private interests whose aim is no more than excessive capital accumulation or the creation of an ever-more banal commodity-oriented consumer society. Such cultural industries, it is argued, couple "the past" and "heritage" with entertainment to sugarcoat exploitation while eroding cultural standards and local identity. In the case of the Tripoli Fair, the initiative also threatens to disfigure a significant example of Lebanese modernism. The critical and informed pre-war public opinion, which produced a florescence of avant-garde modernist architecture in mid-twentieth century Lebanon, is now superseded by a parochial concern for nostalgia, the manufacture of a collaged postwar urban reality concerned with places of consumption.

Tripoli's fair, view from the tower



© George Arbid, 2004

الصمارة الحديثة في لبنان  
Modern Architecture in Lebanon

تصريف على  
Discover

معرض رشيد كرامي الدولي  
The Rachid Karamé International Fair

في طرابلس  
in Tripoli

تصميم الصمارة أوسكار نيماير 1962  
Designed by Oscar Niemeyer, architect 1962

السبت 12 شباط 2005  
Saturday 12 February 2005  
من الساعة العاشرة صباحاً إلى الثالث عشر من الظهر  
from 10AM to 2PM

The Program

10.00	Introduction and History of the Fair (Moussab Khatib, Joe Har) / مقدمة وتاريخ أصل المعرض (موسى خاتيب وجو هار)
10.35	Planning and Architecture of the Fair (George Arbid) / تخطيط المعرض وخصائصه المعمارية (جورج عبيد)
11.00	Break / إغراء
11:15	Modern Architecture and its Preservation (Wesley Dale and Bernhard Burkhardt) / الحداثة: علم التجارة الحديثة (ويسلي ديل وبرنارد بركهارت)
12.00	Guided Tour of the Fair / جولة إرشادية للمعرض
1.00	Proposed projects for the Fair / المشاريع المقترحة للمعرض غير نهائية
1.30	Open debate on the value and future of the Fair / نقاش مفتوح حول قيمة المعرض ومستقبله

Poster of the safeguard campaign and conference

THE CURRENT CAMPAIGN to save the Tripoli Fair grounds and to lobby against the proposed project for the Tourist City is only one example of such resistance to Lebanon's postwar realities. Its advocates say the campaign against the Tripoli project is not against the notion of investment, job creation, or tourism in general: it is against the exploitation of society, the banal appropriation of "heritage" and "the past", and ignorance of the meaning and significance of particularly Lebanese modernist architecture.

IT IS UNFORTUNATE INDEED that Lebanon's modernist heritage, of which the Tripoli Fair is but one fine example, is considered by some as alien to the country. Lebanon's modernist architecture is a part of Lebanese heritage, an integral part of its past avant-garde and critical cultural production.

TRIPOLI'S INTERNATIONAL FAIR is one of very few remaining symbols of Lebanon's disappearing modernism. As such it seems self-evident that it ought to be preserved.

**GEORGE ARBID** is an architect and researcher at the American University of Beirut.  
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# Australian project house group saved

SHERIDAN BURKE

A GROUP OF EIGHT PROJECT HOMES designed by Australian modernist Ken Woolley were threatened during 2004 by the demolition of one of its smallest houses (see *Docomomo Journal* 29, September 2003).

Number 27 Richmond Avenue, St Ives in Sydney, is the prototype of the Pettit and Sevitt Mark VII design project house, later known as the Gambrel house, which was subsequently repeated and adapted throughout Australia. The group is an early example of Ken Woolley's domestic work, an important architect in the Sydney School of domestic architecture. At a hearing before the Land and Environment Court, heritage experts supported Ku-ring-gai Council's decision to refuse demolition on heritage grounds, emphasizing the significance of the place in Australian domestic architecture and housing history, assisted by the architect himself giving evidence.

THE COMMISSIONER found that "The house is part of and an important contributor to the Richmond Avenue exhibition group, a group of listed heritage items, including four prototype designs. The Gambrel house design was

HUIT MAISONS MODERNES CONSTRUITES PAR L'ARCHITECTE KEN WOOLEY ONT ÉTÉ MENACÉES DE DÉMOLITION EN 2004. L'IMPORTANCE DE CET ENSEMBLE, CONSTITUÉ DE PROTOTYPES D'HABITATIONS INDIVIDUELLES BON MARCHÉ QUI FURENT PAR LA SUITE LARGEMENT DIFFUSÉS EN AUSTRALIE, A PERMIS DE MENER UNE CAMPAGNE DE SAUVEGARDE QUI A HEUREUSEMENT ABOUTI À SA PROTECTION.

the winner of an RIAA project house design award. The Richmond Avenue group is different to other display home villages having been designed in a coordinated manner by a single architect and landscape architect."

THE COURT CONCLUDED that "Whilst the significance of the group is affected by the extent to which the homes in it have been modified, these modifications are not in my opinion sufficient to overcome the above factors that together attract a level of significance sufficient to warrant the retention of No. 27. Nor can the fact that No. 27 is a small low cost building."

The Court case has prompted a review of post war project house building across Australia by the RIAA, so we will be better prepared for any future challenges!

SHERIDAN BURKE is a member of *Docomomo Australia* and vice-president of *ICOMOS Asia*.

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Ken Wooley's designs for Pettit and Sevitt project homes in St Ives, photographed circa 1964

© Max Dupain / Collection Ancher Morlock and Wooley Pty Ltd



# Bat'a's architecture a problematic cultural heritage?

## THE CASE OF BAT'OVANY-PARTIZÁNSKE

HENRIETA MORAVČIKOVÁ  
SLÁVKA DORICOVÁ  
MÁRIA TOPOLČANSKÁ

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AT THE BEGINNING of the twentieth century several projects of ideal towns occurred and settlements were built according to some of these plans. This was the case for Finnish Sunila, Italian Ivrea, Danish Bellvue-Bellavista and Slovak Bat'ovany. The extraordinary value of these localities and their potential endangering gave birth to the international project Modern Movement Neighbourhood Cooperation, supported by program Culture 2000 of the European Union.

TEAMS FROM FINLAND, Italy, Denmark and Slovakia were united for one year under the leadership of the project's main coordinator, Rurik Wassastjerna. Their goal was to expand the knowledge considering the four localities and to find interconnections between them.

General view of Bat'ovany, 1947



© Architecture Archive Slovakia

AU DÉBUT DU VINGTIÈME SIÈCLE, PLUSIEURS VILLES, TELLES QUE SUNILA EN FINLANDE, IVREA EN ITALIE, BELLEVUE-BELLAVISTA AU DANEMARK ET BAT'OVANY EN SLOVAQUIE, FURENT CONSTRUITES D'APRÈS DES PROJETS DE VILLES IDÉALES. L'EXTRAORDINAIRE TÉMOIGNAGE QUE CES ENSEMBLES URBAINS REPRÉSENTENT ET LES MENACES CROISSANTES DE DÉNATURATION QU'ILS SUBISSENT ONT SUSCITÉ LA MISE EN ŒUVRE D'UN PROGRAMME DE RECHERCHE INTERNATIONALE SOUTENU PAR LA COMMUNAUTÉ EUROPÉENNE. CE PROJET A PERMIS DE MIEUX FAIRE CONNAÎTRE CES VILLES, D'ÉtudIER LEURS RELATIONS ET D'ORGANISER DES SÉMINAIRES DE RECHERCHE DANS CHACUN DES PAYS CONCERNÉS. CET ARTICLE PRÉSENTE LA SYNTHÈSE DES RECHERCHES MENÉES SUR BAT'OVANY.

Seminars on this topic were organized in Sunila, Partizánske, Ivreal and Copenhagen.

Comparing the four localities enabled the identification of parallel development trajectories, related idealistic concepts and local differences and specificities in the process of proposing and building the industrial town in northern, central and southern Europe in the first half of the twentieth century.

MOMONECO was at the same time the first project dealing with Bat'ovany – Partizánske on the broader international level.

IN THE 1930s, the Bat'a Company was a well-known and prosperous business. It successfully expanded beyond its hometown Zlín. Production facilities were



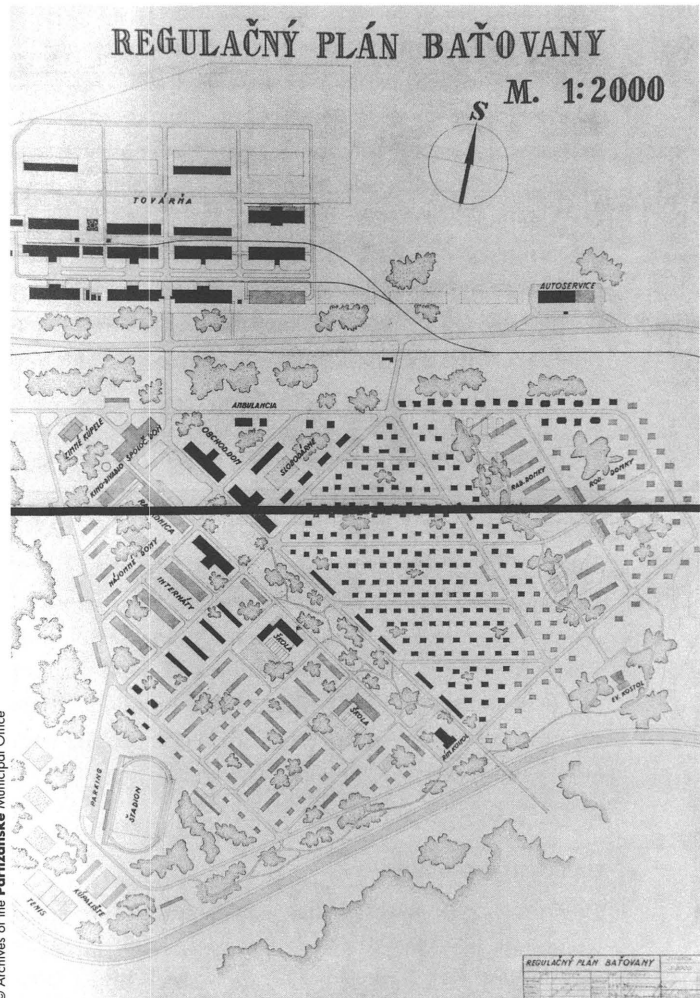
established both in the territory of Czechoslovakia and abroad. The Bata Group, a European example of the Taylor-Ford business model, was a unique phenomenon in the pre-modern situation of predominantly agrarian Slovakia – it was a synonym for progress and modernization. Bat'á satellite towns were highly attractive, mainly for the young. Education, work, social benefits, independence and liberation from the Christian patriarchal tradition of Slovak countryside – these were the values that lured hundreds of young people to Bata's schools and factories. This social phenomenon also included Bat'á architecture, which was the bearer of new esthetics developed beyond traditional patterns. In Bat'á satellite towns, the new social relations that were established were related to the production facility, education and work, and the organization of life in the town. On the other hand, it must be mentioned that these technical novelties came to Slovakia from the outside as an alien import and the target group of inhabitants, coming mostly from backward rural environment, was not prepared to such an extent of innovation. The slower tempo of changes in the field of values and social behavior of the Slovak Bata community could be observed in the situation that arose after the nationalization of Bata shoe factory. The modern way of life disappeared step by step together with Bata's production organization and life in the town.

## AN EXEMPLARY SLOVAK INDUSTRIAL TOWN

The architects of the Bat'á Construction Department in Zlín had been working on the concept of an ideal industrial town since the mid 1930s. One of the most important representatives of Bat'á's planning department, Jiří Voženílek (1909-1986, Prague), who ranked among the leading representatives of scientific functionalism and promoters of scientific architecture, was the key person in the preparation of the general plan of Bat'ovany. Bat'ovany was meant to be an ideal industrial town. It was established on a green field site as a 'machine for living and working', to paraphrase Le Corbusier's statement.

FROM 1939 ON, the construction of the factory and adjacent residential and social districts of the newly established settlement was continuous. The local press commented on the development of Bat'ovany as "the construction of an exemplary Slovak industrial town."

The general plan, according to which the development of Bat'ovany began in 1939, was based on the ideal plan of an industrial town with 5,000 to 15,000 inhabitants, which J. Voženílek had dealt with before. The spatial layout was based on the division of individual functions into relatively independent units depending on cardinal points and prevalent wind directions, and spacious placement of solitary buildings. The factory complex was located on the northern border of the planned town.



J. Voženílek, general plan of Bat'ovany, 1946

It was separated from the rest of the build-up by a strip of traffic and greenery, but at the same time, a wide street, known as the Promenade, connected it to the main public space, *Námestie práce* ('labor square'). Labor Square was the main compositional and symbolic axis of the town. With an East-West orientation, it was bordered by public buildings such as the community house, town hall, cinema, department store, schools, student dormitories and church. Residential quarters were built along both sides of the Square – a quarter of detached and semi-detached family houses, and a quarter of row houses and apartment houses. There were also sports grounds on the southern outskirts of the town. Greenery was an integral part of the spatial concept, in line with Bat'á's idea of "a factory and town in gardens."

## CONSTRUCTION ACCORDING TO BATA

Besides their functionalist town planning, the satellites of the Bat'á Group are also characteristic for their unique, well recognizable architecture. As in the case of Bat'á's shoe production line, standardization, typification and unification were maximally applied during construction. From 1924 on, a structural skeleton bay of 6.15 x 6.15 meters was the basic standardization unit of Zlín's architecture; it was used for all production, administrative and public structures. Circular columns built with the help



of traveling formworks characterize the ferro-concrete skeleton. The outer walls were made of brick and had window openings of different sizes. This characteristic system was used for construction until the 1950s. For the construction of family and apartment houses, different typification and standardization were applied. All residential houses were built following a number of basic disposition types, using traditional filling technology. The outer treatment varied between unplastered and plastered brick and between flat and saddle roof.

THE CHARACTERISTIC way of preparing a project was an integral part of Bata architecture. Most projects were drawn up directly in the Zlín headquarters. However, each satellite had its own Construction Department with planning and implementation units. It was there that projects from the Zlín center were adapted to local situations, but also where autonomous solutions of local projects were prepared. The key figure of local construction in Bat'ovany was František Fackenberg (1904, Vienna–1972, Bojnice), who came from the Zlín planning studio in 1938.

#### LABOR SQUARE

The town planning of the settlement substantially influenced the life of the Bat'a community. A Labor Square was the center of public life in each of the Bat'a satellite towns. This was the place for the Bat'a School of Work parades and May Day parades, which were spectacular and very representative both in Bat'a satellites, and in Zlín, the hometown. The more compact part of the Square, called the Kalverstraat, was meant to allow Bat'a employees to do everyday shopping when going to or from their work. The Community House with a hotel and a cinema was the first building on Bat'ovany's Labor Square (František Kučera, 1939–1941). Together with production halls and residential buildings, it was a typical part of every satellite. The structural system's rhythm and characteristic large window openings determined the simple architecture of the Community House.

Synchronously with the Community House, two dormitory buildings of the Bata School of Work were built nearby (Bata Construction Department, 1939–1944). The design of both buildings is based on the model of Zlín dormitories, which were built from 1927 on. Schools were other important public buildings that rimmed Labor Square. Both schools were built based on the design of the important Zlín architect Miroslav Drofa.

THE MOST GRANDIOSE BUILDING of the Square has always been the Roman-Catholic church (1943–1949), work of Zlín architecture's key figure, Vladimír Karfík (1901, Indrija, Slovenia–1996, Brno). The church's original project dates back to 1937. V. Karfík designed



The Labor Square with the plant behind, around 1944

it for the Moravian satellite Bat'ov (today's Otrokovice) but the church was not built. In line with Bat'a construction office's practices, the architect used this project later as the basis for the construction of the church in Partizánske. However, the original design underwent new developments required by a different location and the decade separating the first project and the execution. The resulting appearance probably reflects broader European contexts, when in the first half of the 1940s monumental tendencies in architecture prevailed again. Of the sacral buildings designed by Karfík, the church in Partizánske is the most expressive and the most grandiose.

#### WORK COLLECTIVELY, LIVE INDIVIDUALLY

Production was both the initiating and driving force of all the Bat'a satellite towns. Its rhythm also conditioned the rhythm of life in the settlement whose very existence depended on the prosperity of production. If we were to choose one element that critically influenced the appearance of all the Bat'a satellite towns, it would definitely be the 'family house' of unplastered brick. The prevalence of family houses in the Bat'a satellites results from the opinion of Tomáš Bat'a; he wanted his employees to "work collectively, but live individually." As F.L. Gahura, the main Zlín architect, commented: "Mister Bat'a, the boss, thinks that a person living in a house with a garden is not a job-jumper and, instead of politics, prefers working in his garden or relaxing in the grass; he doesn't go to pubs or political meetings."

IN BAT'OVANY-PARTIZÁNSKE, several types of detached houses were built. They differ in the number of apartments, roofing, interior layout, and surface treatment. As far as the number of apartments is concerned, three types of detached houses were built – for one, two or four families, with the semi-detached

© Archives of the Partizánske Municipal Office



houses clearly prevailing. Unlike other settlements, the saddle roof is definitely dominant in Bat'ovany. Bat'ovany also differs from the other Bat'a settlements in the aspect of surface treatment, as most of the houses are plastered. Besides single-family houses, or semi-detached houses, decent apartment houses were also built in Bat'ovany-Partizánske.

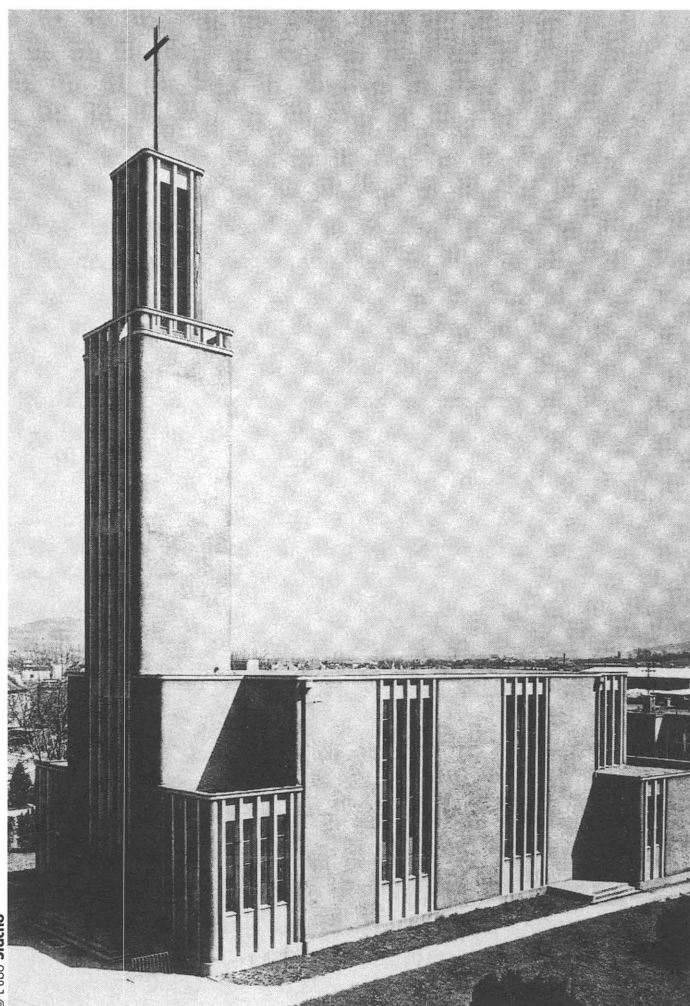
THE MAJOR PART of Bat'ovany-Partizánske was planned and built during the World War II. In countries under German and Italian political influence the architectural models coming from these centers gradually prevailed. The conservative residential architecture of Germany, bound to Romanesque tradition, influenced the character of residential development in Bat'ovany too. Saddle roofs (required by construction regulations of the Slovak State), arches above the entrances and wooden shutters or decorative details are related more to "Blut und Boden" German architecture than to Zlín Modernism. In Bat'ovany, this trend was probably very powerful for two reasons. Firstly, it was the influence of the Slovak State's cultural policy. Secondly, the management of Bat'a's Zlín headquarters was directly under German influence. The new German director Miesbach pressed Bat'a's architects not to design "Bolshevik or American projects", and even organized an excursion to show them proper German architecture. And it is this combination of modern town planning and conservative architecture that gives Bat'ovany - Partizánske its unique position.

#### PROBLEMATIC CULTURAL HERITAGE?

During the second half of twentieth century Czechoslovakia, the architecture of Bat'a's industrial empire represented a problematic heritage. While it was too immediately connected with the successes of the first Czechoslovak Republic's free market, paradoxically it was at the same time the materialization of rational and economical architecture also propagated by totalitarian ideology. Even Bat'a contemporaries had an ambivalent relationship to his architecture and town planning. This explains why the rationalist conceptions of town planning, typification and unification of Bat'a architecture appeared in the professional press only occasionally. It was in the 1990s only that several studies and exhibitions emerged that reflected and evaluated from a distance the architectural and social work of Bat'a concern in Czechoslovakia. Most of the attention is paid to Zlín, the company's headquarters and to the most important personalities from the Bat'a architecture office like Vladimír Karfík and František Lydie Gahura. Slovak satellites of the Bat'a Company are rarely mentioned and evaluated as marginal. The first comprehensive studies on Bat'ovany-Partizánske architecture and society originated in the year 2003 on the basis of the complex research led within the framework of the Modern Movement Neighborhood Cooperation project.

BAT'OVANY-PARTIZÁNSKE has a unique position in Slovakia's architectural heritage. It is a well-preserved ensemble of modern architecture that documents the international dimension of the Zlín architectural model, but also the structure of local influences that had a large impact on the character of this settlement. A number of places with Zlín architecture elements have been preserved in Slovakia. However, only Batizovce-Svit and Bat'ovany-Partizánske are examples of the Bat'a system aimed at the development of autonomous settlement units. For most of its satellites, the "application of spatially demarcated schemes of ideal industrial towns, regardless of different territorial situation or historic and demographic development of the area and its possibilities, as well as dependence on a single production plant and the required isolation from the rest of the settlement, later became barriers to further organic development."<sup>8</sup> In Bat'ovany-Partizánske this was not quite the case. A coincidence of circumstances enabled the settlement to develop in compliance with the original intentions for several decades. Undoubtedly also due to this, today's Partizánske is the best-preserved and actively functioning example of the Zlín construction model in Slovakia. The inhabitants' relationship to the town's architectural and cultural values is however problematic.

Vladimír Karfík, *Catholic Church*, around 1960







Residential quarter, around 1946

© Svir Archives, Zlín

EXCEPT FOR THE OLD, founding generation of former Baťa-Men, they did not even know about the Baťa history of the town. The confused relationship of Partizánske's population with the town's history resulted in its contradictory interpretation. In the 1940s the people of Partizánske lived with a strong feeling of belonging to the Baťa community. In 1949 the Baťa plant was nationalized and the Baťa history was deemed undesirable. The partisan resistance in 1945 took the dominant position in the historical memory of the town and the town was renamed Partizánske. The 1990s brought Bataism back to the social discussion on the town's history. At the beginning of the 1990s the efforts of the Monument Protection Institute were aimed at the development of regulations for further construction in the town. However, the Institute and the town representatives could not find an agreement. It is difficult to answer clearly the question of how to solve the monument protection of a functionalist ensemble such as the central part of Partizánske, as it depends on many factors such as social need, the physical condition of buildings,

View of the part of residential quarter, around 1946



© Svir Archives, Zlín

property rights, available funds and the attitude of the inhabitants as well as their willingness to participate. Variability of the above factors as well as previous experiences show that it is difficult to express a generally accepted opinion on monument protection approaches. Standard arguments such as the value of age or artistic, architectural and cultural values must be formulated so as to be understood by the public.

Finally, it is always the inhabitants of a particular protected location that ultimately bear the burden of financial and social costs of monument protection. Monument protection bodies and local authorities can however perform a wide range of activities in the fields of research and education, renewal of the local population's cultural memory and development of possible solutions concerning for instance the alteration of houses. Baťa architecture could play a very important role in the process of constructing, arguing and reflecting the complex history of the town. Recent experience in organizing the international seminar and exhibition Modern Concepts of Living and Work in Partizánske, including the fascinating interviews with the old Bata men while preparing the documentary movie, shows that these might be the appropriate activities for the potential development of a local *Erinnerungskultur*, or 'culture of memory'.

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- 7 Štefan Šlachta, Vladimír Karfik, *architekt 20. storočia* (Vladimír Karfik, Architect of the Twentieth Century) Bratislava, SAS 1992.
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# MESSAGES FROM MODERN AFRICA

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Since the international secretariat's move to Paris, one of Docomomo's major missions has been and still is to encourage the advocacy of African modernism: Journal 29 allowed the creation of links with several universities in Africa and we are happy to show in our current issue our sustained and fruitful collaboration with scholars who focus on African heritage.



# A Mediterranean legacy of colonial modernism

## THE HOTEL AT THE LEPTIS MAGNA RUINS AT HOMS

■ RICCARDO FORTE

A SERIES OF QUESTIONS that stem from the critical debate on the modern movement and its processes of international diffusion arise with the setting up of a new colonial architecture in Libya. At the end of the 1920s, alongside the ending of eclecticism's historical phases, a new architectural culture gradually took shape in Italy's overseas possessions. Libya, the regime's "Fourth Shore", is this architecture's experimental laboratory and the amplifier of its propaganda. All at once "Italic", Mediterranean and modern, and in dialectic opposition with classicism-functionalism, it is the expression of a cultural and ideological contrast initiated by the new generations of Italian architectural culture. The Hotel at the Leptis Magna Ruins at Homs, an icon of radical and "heroic" modernity, free of compromise and yet "Latin", is the fleeting and symbolic expression of this "utopian avant-garde", quickly repudiated by the "return to order" of the fascist empire's monumentality.

### THE GENESIS OF MODERN ARCHITECTURE IN LIBYA: NATIONAL CLASSICISM VERSUS RATIONALISM

At the end of the 1920s, seeking a colonial Italian style to represent fascist Italy's social and political expectations was a prevailing subject. The themes of modern architecture debated in Italy were also an influence on its overseas possessions. During the first historical phases of colonization the Italian architects developed a language still greatly influenced by the classicist, late Roman legacy as well as an eclecticism

**F** A LA FIN DES ANNÉES 1920, AVEC L'ÉPUISEMENT DE L'ÉCLECTISME, UNE NOUVELLE CULTURE ARCHITECTURALE SE RÉPAND DANS LES POSSESSIONS ITALIENNES D'OUTRE-MER. LA LIBYE, LE « QUATRIÈME RIVAGE » DU RÉGIME, EST LE LABORATOIRE EXPÉRIMENTAL ET LA CAISSE DE RÉSONANCE PROPAGANDISTE DE CETTE ARCHITECTURE, À LA FOIS « ITALIQUE », MÉDITERRANÉENNE ET MODERNE. DANS L'OPPOSITION DIALECTIQUE RATIONALISME-CLASSICISME, CETTE NOUVELLE EXPRESSION CULTURELLE ET IDÉOLOGIQUE EST ADOPTÉE PAR LES JEUNES REPRÉSENTANTS DE LA CULTURE ARCHITECTURALE ITALIENNE. L'HOTEL AGLI SCAVI DI LEPTIS MAGNA À HOMS REPRÉSENTE L'ICÔNE D'UNE MODERNITÉ RADICALE « HÉROÏQUE », EXEMPTÉ DE COMPROMIS ET POURTANT « LATINE », EXPRESSION SYMBOLIQUE D'UNE « AVANT-GARDE DE L'UTOPIE » DÉSAVOUÉE D'ICI À QUELQUE TEMPS PAR LE « RETOUR À L'ORDRE » DU MONUMENTALISME DE L'EMPIRE.

imported from the native land, celebrated in the projects and works of Armando Brasini and Alessandro Limongelli (1925-1931), and it was only between the late 1920s and the early 1930s that a modern colonial architectural culture founded its own disciplinary basis.

A PAPER BY MAURIZIO RAVA, General Secretary of Tripolitania, officially opens the debate on a new architecture. In September 1929, in a report directed at Tripoli's *podestà* and published in the most important urban daily newspaper,<sup>1</sup> Rava disapproves of the abuse of medieval and *arabisant* style imported from nearby French North African possessions, completely foreign to





Fig. 1.  
**Carlo Enrico Rava**,  
 Front view of the Hotel  
 at the Leptis Magna  
 Ruins, Homs  
 (Tripolitania), built  
 1929-1931

the local building tradition's linguistic heritage. At the same time, he pleads for the municipal administration's direct participation in the creation of the next metropolitan architectural shape. Moreover, in Rava's opinion, the renewal of languages and techniques cannot disregard a modern interpretation of local minor architecture, as an expression of "the authentic Tripolitanian style."

The myth of a Mediterranean character, the "immortal Latin spirit" and the geographical proximity of the Libyan region – seen as a natural extension of Italian territories and a legacy of the "Roman traditional civilization" – increases the powerful machine of Regime propaganda, through an expert play of media diffusion. The search for a colonial specimen capable of detecting and interpreting the indigenous spirit, the "revival" of a building tradition born of the common typologies of roman *domus* and Arabian housing – following an ideal line of cultural and historical continuity – form a plurality of aims that seek to define the meanings and values of a "colonial but European" architecture. Simultaneously, this architecture must contain classical, italic, and modern characters in an integrated conception.

BETWEEN 1928 AND 1933, a real modern colonial architectural culture slowly catches on, supported by a generation of young functionalist architects. The debate on the different interpretations of the "new architecture" persists and grows in the following years. In this context, the classicist and celebratory monumentality of Florestano di Fausto and Umberto Di Segni opposes both the Mediterranean "novecento style" of Alpago Novello, Ottavio Cabiati and Guido Ferrazza, and the avant-garde modernism (Carlo Enrico Rava, Sebastiano Larco). During the same period, in his plans for a standardized housing-type, as well as in the competition project for the Cathedral's piazza in Tripoli, Libera gives a very original and interesting interpretation of a new colonial architecture. His buildings embody an idea of "classical

modernity," permeated by the Mediterranean spirit<sup>2</sup> that transcends space and time dimensions in a metaphysical and suspended atmosphere.

IN 1931 Piccinato tries to frame a first doctrinal systematization of modern architecture: in the "Colonial Building" section, published in the *Enciclopedia Italiana*,<sup>3</sup> the political and ideological meanings of the Regime's programmatic policies clearly emerge. The critical debate spreads to a more general context of expansionistic

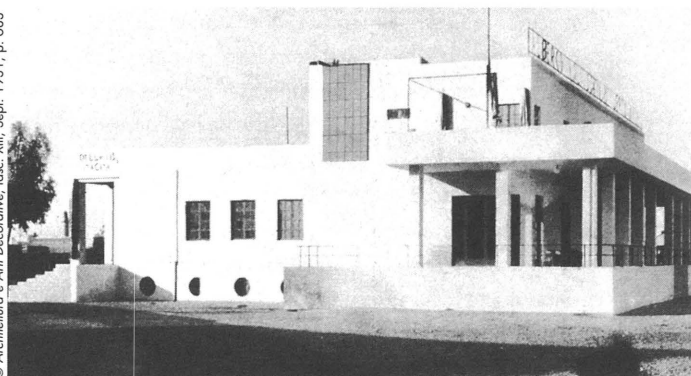


Fig. 2. **Carlo Enrico Rava**, Hotel at the Leptis Magna Ruins, Homs (Tripolitania), side view

strategies pursued by fascism that breeds a painful ethical clash in which "the colonizer and colonized" civilizations are opposed.

#### THE CONSTRUCTION OF A COLONIAL IDENTITY: BACK FROM CARLO ENRICO RAVA'S MODERNIST UTOPIA

In 1928 the Italian government appoints Carlo Enrico Rava and Sebastiano Larco, the "Gruppo 7" co-founders, to design a tourist hotel in Homs, in close proximity to the Leptis Magna roman archaeological site. The participation of architects Rava and Larco in colonial events – as the protagonists of the contemporary Italian debate on architecture and town planning – testifies to



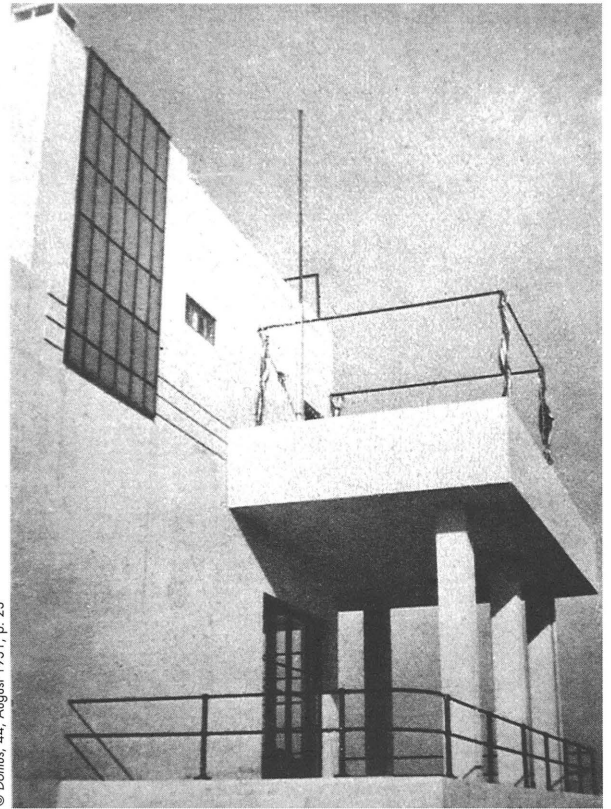
the climate of renewed interest and political action in overseas territories brought by the fascist Regime, perfectly demonstrated in 1926 by Mussolini's official visit to Tripoli.

The colonial iconography largely pervades the nation's collective imagination. The Colonial Pavilion at the Fiera di Milano (1928), built by the same architects Rava and Larco, is a celebration of Italian colonial architecture, which gradually becomes visible in specialist reviews and official exhibitions. The themes useful to the Regime's propagandistic aims (hygiene, naturism, health, consciousness) combine themselves to Latin civilization and Mediterranean myths, derived from Le Corbusier's programmatic iterations (Maison Clarté, Ville Radieuse). They form the ethical postulates of the *leisure aesthetics* applied in the emerging "tourism industry".

THE LEPTIS MAGNA HOTEL (*fig. 1*), within the government's and the architects' programmatic positions, exactly meets this intention. The project, presented in 1928 at the first MIAR Exposition in Rome, is the new colonial architecture manifesto, an exemplary transposition of a modernity that is radical and intransigent in its principles, openly related to the most advanced European experiences. The volume's cold form and the sharp geometry of glass surfaces and portholes in the basement (*fig. 2*) clearly refer to the purist and cubist aesthetics of the international avant-garde.

The specialized press of the time widely gives prominence to this "first modern building" built in overseas territories: in August 1931, *Domus* emphasizes its functionalist character in the general context of contemporary Italian architecture. The Hotel's strategic position, located between the oasis and the sea, conveys almost futuristic suggestions, with a "complex of terraces and loggias" (*fig. 3*), and the grand colonnade of the sea-facing façade's veranda (*fig. 4*) seems to allude "to the deck of a steamboat."<sup>4</sup> Rava and Larco, in an article devoted to Libyan architectural principles (in *Architettura e Arti Decorative*, September 1931), seem to understand even more shrewdly the work's projectual sense, defined as "one of the most clear assertions of Italian avant-garde architecture."<sup>5</sup> In the Hotel are achieved "some postulates of rationalist's aesthetics (...) above all the fundamental nature of pure architectonic constructiveness and functionality, that is, of the totalitarian and exclusive correspondence inside of the organism's external expression in its two-fold and contemporary technical-artistic representation," in a complex where "the integral unity is evident and favorably realized in a homogenous plastic value."

IN PREVIOUS YEARS, while involved in the building's construction (1928-1931), Rava had already developed a process of critical reassessment and progressive departure from the intransigent radicalism of his first



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*Fig. 3. The Hotel at the Leptis Magna Ruins, Homs (Tripolitania), detail of the side terraces and verandas*

positions, in favor of a concept of modernity more integrated to the building tradition of the Mediterranean basin. During the years of more intensive debate, Rava also joins, with the *Domus* journal, in the reflections of those who identify the basic and unifying elements of modern colonial architecture in its elements that recall the Latin model legacy.<sup>6</sup> As a result the functionalist grammar becomes the interpretative model of the Mediterranean idea, in a general and substantial reassessment of the purist principles, of the golden proportions, of the Pythagorean eurhythm and of the Neo-platonic myth of Hellenism re-formulated by Le Corbusier.<sup>7</sup>

RASSEGNA DI ARCHITETTURA, one of the reviews that most closely pays attention to the new architectural tendencies, underlines this double aspect: the sharp, simple lines and the "correct harmony of relationships," a clear functionalist connotation, masterfully blend with a general character of "classicizing loveliness", and the close proximity of the Leptis Magna roman ruins also ascertains the "proof of indissoluble continuity of the Latin spirit."<sup>8</sup> In this building, "the predominance of horizontal lines and the ample covering terraces at the same time remind of the distinctive aspects of indigenous architecture and of the elements of the most recent international architecture, appropriately integrated and balanced in a simple and elegant unit." On the typological level, Rava reinterprets in a very modern and original manner the distributive framework of traditional Libyan housing, organized around a central patio (*fig. 5*).<sup>9</sup>



THE LEPTIS MAGNA Hotel at Homs, with its iconic significance, is the tangible sign of the full cycle of epochal transformations. The eternal sense of Latin *Mediterraneanism* merges with and develops into an "unmistakable mark of modernity, by a positive abstract communion of spirit." It is the interpretation of the constituent processes of modern colonial architecture, which outlines the Italian model's linguistic specificity by the simultaneous assimilation of functionalist etymons and of "Latin roots", within the more general context of the international modern movement.

BETWEEN 1930 AND 1934, the debate on the prospects of colonial architecture opens new scenarios: the return to the "immortal Latin spirit" establishes an architecture that, in its Mediterranean character, seeks for supremacy, or at least a direct influence on modern European culture. A crucial turning point is Ethiopia's conquest and the Empire's proclamation (1936), which dictates the final conclusion of that historical interlude. The functional value of the modern replaces the Mediterranean character, the Empire status supplants the concept of a national state, with a painful formulation of an architectural language perpetually in conflict between modernity and tradition.

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**NOTES**

- 1 Maurizio Rava, «Per una Tripoli più bella», *L'Avvenire di Tripoli*, 22 September 1929, pp. 1-2.
- 2 Francesco Garofalo, "Adalberto Libera's 'Mediterranean Climate'; from a Problem of Style to a Category of Dwelling", in Attilio Petruccioli (eds.), *Amate sponde... Presence of Italy in the Architecture of the Islamic Mediterranean. 1857-1980*, Proceedings of the International Symposium organized by the Islamic Environmental

Fig. 4. The Hotel at the Leptis Magna Ruins. Front façade, detail of the colonnaded veranda



© *Architettura e Arti Decorative*, fasc. XIII, September 1931, p. 683

Design Research Centre and by the Dipartimento di Architettura e Analisi della Città, Università di Roma, La Sapienza, Rome, October 1990, *Environmental Design*, a. VIII, n. 9-10, Rome, Carucci Ed., 1990, pp. 10-17.

3 Luigi Piccinato, "Edilizia coloniale", section "Colonie", *Enciclopedia Italiana*, vol. X, Rome, Istituto dell'Enciclopedia Italiana Treccani, 1931, pp. 826-827. In Piccinato's reflections, the cultural heritage of a Mediterranean building tradition is clearly noted. He compares Libyan housing to that of the Sicilian, Aegean, and Spanish coasts: a "mass architecture, white and luminous, simple, closed outside, rich in volumes and with limited decorations."

4 «L'albergo agli scavi di Leptis Magna», *Domus*, Milan, a. IV, n. 44, August 1931, p. 21.

5 «Architetture libiche degli arch. Carlo Enrico Rava e Sebastiano Larco», *Architettura e Arti Decorative*, Milan-Rome, a. X, fasc. XIII, September 1931, p. 682.

6 "Now (...) of this eternal latin spirit that returns to invade Europe (...) it is us, the fated custodes: from our Libyan coasts to Capri, from the Amalfi coast to the Ligurian Riviera, it is all a minor and typically latin and our architecture, ageless while extremely rational, made of smooth, white cubes and large terraces, Mediterranean and solar, that seems to point out the way to us (...). Our race, our culture, our civilization, are Mediterranean: in this 'mediterranean spirit' we should however search for the Italian character still missing from our young rationalist architecture" (RAVA Carlo Enrico Rava, "Svolta pericolosa. Situazione dell'Italia di fronte al razionalismo europeo," *Domus*, Milan, a. IV, n. 37, January 1931, p. 44).

7 Cfr. Silvia Danesi, "Aporie dell'architettura Italiana in periodo fascista - mediterraneità e purismo", *Il razionalismo e l'architettura in Italia durante il Fascismo* (Silvia Danesi and Luciano Patetta eds.), Venice, Electa, 1994, p. 22.

8 «Albergo agli scavi di Leptis Magna a Homs», *Rassegna di Architettura*, Rome, a. III, n. 8, 15 August 1931, pp. 297-299.

9 A surprising flexibility characterizes the "special use" of the hotel, conceived both for daily touring and for more prolonged stay: "An ample and light sequences of rooms covers the ground floor. [The hotel can accommodate a total of] 60 guests; it has many toilets unrelated to one of the glass galleries, used by the visitors. [There are] 14 bedrooms between the ground floor and the first floor. These rooms, reserved to permanent guests, have many bathrooms; if necessary, they can be assembled into small apartments," which overlook the large raised veranda facing the sea. ("L'albergo agli scavi..." cit., p. 21).

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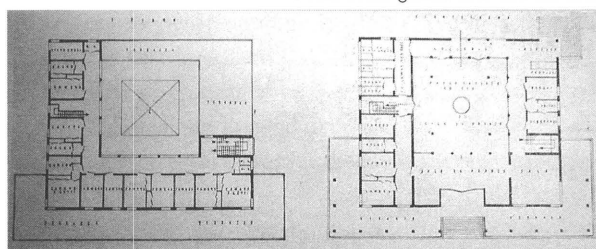
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Fig. 5. The Hotel at the Leptis Magna Ruins. Plan of the ground floor and first floor



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# Reconciling modern and contemporary in Tunisia

## A RE-EVALUATION

■ FERIEL LEJRI

Translated by Janice **Jerbi** and Selima **Lejri**  
Edited by Isabelle **Kite**

TODAY, TO BE "MODERN" IN TUNISIA is a vision at the center of the current cultural debate between "modernity" and "contemporariness". In this debate, the question of architectural modernity is dominant.

In the first place, shouldn't we recognize that modern architecture is a heritage to be preserved? To do so, shouldn't we rethink the assessment of heritage and tradition? Wouldn't it be necessary to re-examine the ideas and works of the modern movement?

Answers to these topical questions are neither immediate nor everlasting. It is therefore necessary to recall the modern experience of the 1930s-1960s. To avoid ambiguity or confusion, it should be helpful to define some concepts. By "modern", one understands all that marks the architectural creations of the twentieth century. "Modernism" and "modernist" refer to the modern movement and "contemporary" and "contemporariness" apply to the present period especially in architecture.

IT IS DIFFICULT today to establish clear and coherent models that would illustrate the architectural creation in Tunisia. The diversity of the architectural landscape constitutes more of a constraint than a richness in today's architectural conception and justifies the multiplication and sometimes the divergence of architectural responses. There are many current architectural approaches but their source is unique: how can Tunisian architecture evolve and progress and yet be faithful to its traditions? The cultural debate between modernity and tradition, which reaches beyond the field of architecture, is not specific to the present time. Modern Tunisian architecture of the 1930s-1960s as well as the European colonial architecture, which emerged when Tunisia became a

■ L'ARCHITECTURE DU MOUVEMENT MODERNE EN TUNISIE A PUISÉ SON INSPIRATION DANS DE MULTIPLES SOURCES, NOTAMMENT DANS LES FORMES D'ARCHITECTURE TRADITIONNELLES. LES EXPÉRIENCES MENÉES DANS LES DÉCENNIES 1930-1960 FORMENT UN ENSEMBLE EXTRÊMEMENT RICHE AUJOURD'HUI AU CŒUR DU DÉBAT NATIONAL ENTRE COLONIALISME ET IDENTITÉ. BIEN QUE CERTAINES ŒUVRES IMPORTANTES AIENT ÉTÉ RÉCEMMENT INSCRITES SUR LA LISTE NATIONALE DU PATRIMOINE À PROTÉGER, TELS LE THÉÂTRE PUBLICQUE DE TUNIS (1903), LA MAISON SEBASTIAN À HAMMAMET (1928) ET LE LYCÉE DE CARTHAGE (1959), LA RÉALISATION MAJEURE QUE CONSTITUE LA VILLA BAIZEAU CONSTRUITE PAR LE CORBUSIER EN 1929 N'A PAS ENCORE FAIT L'OBJET DE MESURE DE PROTECTION.

French colony in 1881, are also at the heart of the conflict between Tunisian identity and modernity. Colonial architecture is of two main types: the European type, an eclectic style using neo-classic vocabulary and forms taken from Antique Rome and other historical periods, and the *arabisant* type, of which the leaders were Raphael Guy and Victor Valensi who adopted "a Franco-Arabic architecture, featuring in the same building a French spatial typology and a Tunisian architectural décor."<sup>1</sup> A good example would be the Institut Pasteur in Tunis, built by Raphael Guy in 1893 (*fig. 1*). This building is characteristic of an international Arabic and oriental style, also found in the other Maghreb countries, as well as in Héliopolis (Cairo) or even in some European regions such as the south of France (neo-Moorish villas, Oriental-like or Arabic-like seaside buildings). In fact, the Institut Pasteur, which is a symmetrical construction, does not draw its references specifically from Tunisian architecture but also from interpretations of Arabic and oriental elements like the moucharabiehs (*gannariya* in



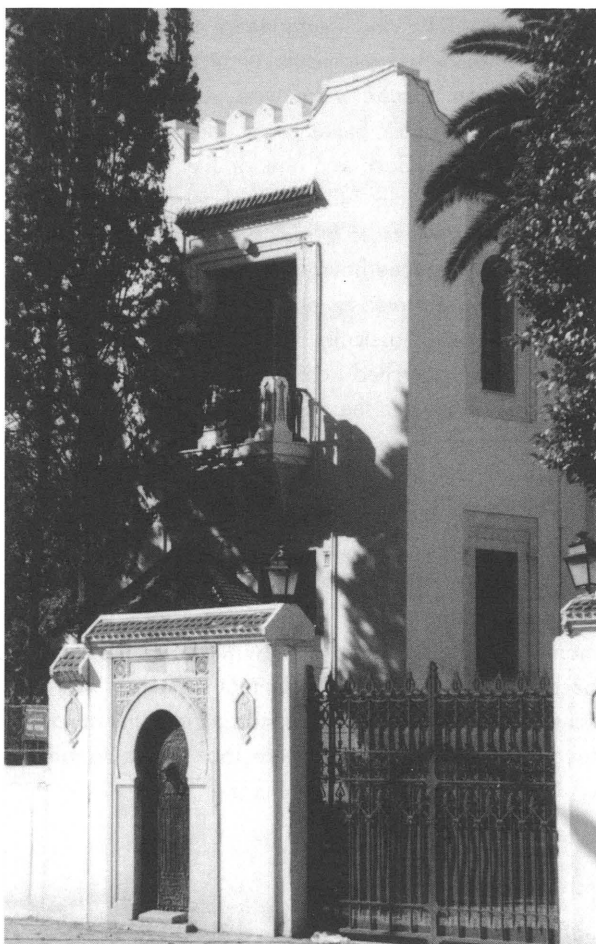


Fig. 1. **Raphaël Guy**, *Institut Pasteur*, Tunis, built in the arabisant style, 1893 and transformed in 1902

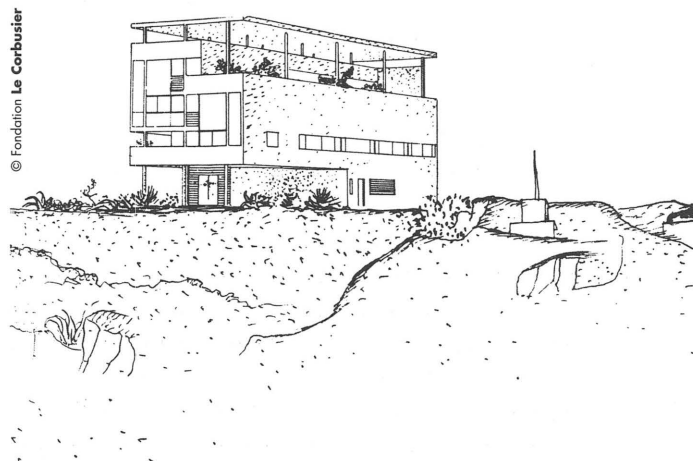
the Tunisian dialect), the ironworks, the gates, etc. This specific and outstanding architectural style called *arabisant* may have contributed to the introduction of the experience of modern architecture in Tunisia, which began in the 1930s, whereas up to then the architecture that claimed to follow the principles of the modern movement was scarce and under-developed.

LE CORBUSIER'S VILLA BAIZEAU in Tunis-Carthage, built in 1929, is representative of the ideas of the modern movement (fig. 2). What's more, it presents architectural solutions to the climatic and natural difficulties imposed by the site, as well as to the requirements of the sponsor himself, Lucien Baizeau. Initially, the idea was to protect the building from the sun and South and South East winds. For this purpose, the architect designed overlaying terraces held up by an apparent framework that also bears the setback exterior walls. The terraces play the role of a slat canopy and compose what Le Corbusier will later call "the canopy roof" (*le toit parasol*). Long windows look North onto the sea and frame the scenery. Thus this architecture, which dictates universality and enforces the modern concepts, also introduces contextual characteristics: the setting, the scenery and the climate have clearly been taken into consideration. Moreover,

this work is remarkable in Le Corbusier's production as its conception fostered some further studies that probably influenced his subsequent projects and oriented the developments of his conceptions around architecture. The Villa Baizeau is part of Le Corbusier's four archetypal compositions with the Villa La Roche (1923), Villa Stein (1927) and Villa Savoye (1929), published by Le Corbusier in 1929.

DURING THE RECONSTRUCTION PERIOD (1943-1947), when Tunisia was still a French protectorate, other forms of architecture convey these ideas. A team of French architects and town planners led by Bernard Zehruss –an award winner of the Grand Prix de Rome– was chosen to assume a process of reconstruction, a task it took on with care and efficiency. Its mission was to recreate the dismantled urban landscape and thus help lead the country towards a certain stability, and this just after World War II. Their job was obviously difficult. They had to cope with a deplorable economic situation, where the lack of materials was a handicap, and the only workmen available were craftsmen whose knowledge and capacity was limited to the traditional way of building. How could the team apply the principles of *La Charte d'Athènes* in a country where modern materials were not yet available and where architectural creation was still closely linked to tradition? "It is with this background of economic, social, productive and political realities that the confrontation between the weight of history and of traditions and the ideas of the modern movement is going to come into play."<sup>2</sup> Zehruss and his team managed to turn this problem into a passionate challenge that became the driving force of their motivation and interest. Thus, optimism and enthusiasm guided these architects towards the discovery of the wealth of a country that bears the stamp of a deeply anchored Berber-Arab civilization and the freshness of the Mediterranean. Doubtless, to be in touch with a vernacular architecture both sober and dazzling was

Fig. 2. **Le Corbusier**, *Villa Baizeau*, Tunis-Carthage, started in 1928 and finished in 1929





a good experience for these architects from the North. They were quickly able to establish a link between the simplicity and sobriety of local architectural forms and the pureness and precision of the architectural expression claimed by the modern movement. This wise transposition was the main lesson that many modern architects and artists, such as Le Corbusier, Paul Klee and Jacques Marmey, learnt from their frequent visits to North Africa during their *voyages d'orient*. Their architectural production took form from this analogy, showing a synthesis between local methods of construction and the principles of the modern movement as laid down by *La Charte d'Athènes*. These modern architects, among whom Jacques Marmey, Jason Kyriacopoulos, Paul Herbé, Michel Deloge, etc., were strongly influenced by traditional models and used them through a rational re-interpretation: neither pastiche nor kitsch, but using traditional building techniques of arches, domes and vaulted ceilings that are notable in the realization of the Sidi Bou Zid market, built by Jason Kyriacopoulos and Bernard Zehrfuss in 1945 (fig. 3). The architects drew their inspiration from the spatial conception and

IT IS THEN THAT the international style appeared in Tunisia, mainly with domestic architecture through the dissemination of the villa type. It was afterwards generalized to public buildings, as shown by the work of Olivier Clement Cacoub,<sup>3</sup> one of the pioneers of the international style in Tunisia. Roof terraces, piles and awnings bear witness to a frank commitment to *La Charte d'Athènes*. The Lycée Bourguiba in Monastir, which was built in 1967, is rated as one of his most accomplished modern works. Classically, the piles, the load bearing elements, are detached from the outward walls and free the ground. Between the ground and floor levels, nature visually invades the building and the exterior space becomes the interior. The beams, like the piles, free the plan. Commanding a perfect autonomy, they structure and set the limits of the architectural space. The stairwell that leads to the classrooms, a post-pile system in a cross-like shape totally independent from the walls, monumentally dominates the view (fig. 5). Here structure becomes an architectural element. Another stairwell, saliently built on the exterior, stands out from the building's façade (fig. 6). The stairs here look like autonomous

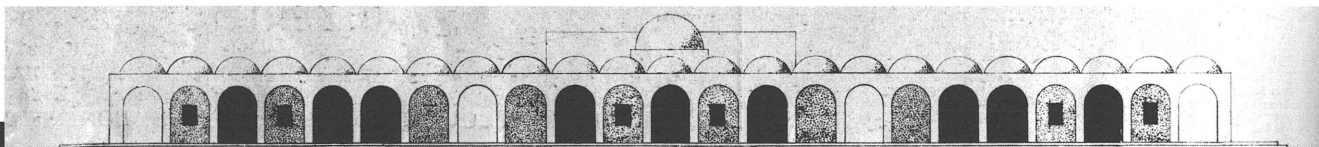


Fig. 3. Jason Kyriacopoulos & Bernard Zehrfuss, the market of Sidi Bou Zid, built in 1945

the construction techniques of the *souk*, the traditional market space in Tunisia. In the Lycée de Carthage, built in 1959, Jacques Marmey uses brick, typical of the vernacular architecture in Southern Tunisia (called *Jerid*) as an ornamental element with which he organizes the openings of the façades (fig. 4). He also uses some traditional forms of construction such as the arch and the vault coupled with the reinforced concrete technique and modern composition principles such as the free plan (*plan libre*). Thus, the portico that looks onto one of the courtyards is set on piles, which provides a visual impression of continuity between spaces. Furthermore, the architect suggests paths that would take the visitor on an "architectural walk".

organs that the architect arranges as individual elements and lays out as a formal and abstract shape. Beyond his pledge to the modern movement principles, O.C. Cacoub seals his work with his own sensitivity; in particular a sensitivity to light that represents the major characteristic of his architectural work. Sometimes set back, sometimes projecting forwards, volumes are salient, or flat, or interwoven, or again overlap, always in reaction to the varying light. Without doubt, O.C. Cacoub's work is a large part of the memory of modern architecture in Tunisia and a milestone in its history. It would be necessary to safeguard Cacoub's major projects as well as some specific modern works with significant historical

HOWEVER, the fortunate union between Tunisian traditions and modern ideas might not be only the result of the architects' conscious desire but also the consequence of the lack of new materials like steel and cement. In fact, modern architecture only really spread when these materials became available, mainly after the 1956 independence. New architectural elements appeared, such as the long horizontal sliding window or *fenêtre en longueur*, while traditional architecture evolved, doing away with and replacing certain features.

Fig. 4. Jacques Marmey, Lycée de Carthage, Tunis-Carthage, 1959



Photo by Ferrel Lejri





Photo by Feriel Lejri

Fig. 5. **Olivier Clément Cacoub**, Lycée Bourguiba, Monastir, built in the international style, 1967

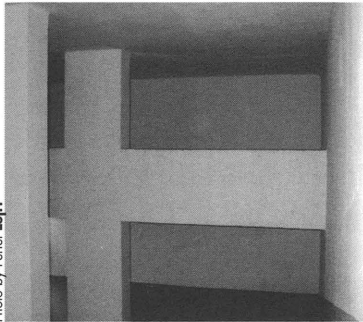


Photo by Feriel Lejri

Fig. 6. **Olivier Clément Cacoub**, Lycée Bourguiba

and architectural value. But it seems that so far there has been no defined national policy to safeguard the modern work in Tunisia.

INDEED, state policy currently focuses more on traditional heritage, concerned as it is with what is considered as the slow but continuous disappearance of traditional heritage. It is possible that, taking into account the lack of financial resources, the National Institute of Heritage considers that it is more urgent to save the buildings in danger than to deal with those that are merely derelict (i.e. modern buildings). But changes are ahead. As it successfully fought for the preservation of colonial architecture as part of its heritage, the national association for the safeguard of heritage should also succeed in obtaining the acknowledgement of modern architecture's value. In fact, for fifteen years now, Tunisia has widened the field of classification and protection of historical monuments so as to include last century's architecture, among which the Central Post Office of Tunis (1891), the public Theater of Tunis (1903), the Sebastian House in Hammamet (1928) and the Lycée de Carthage (1959). However, the villa Baizeau in Carthage, Le Corbusier's unique work in Tunisia, has not yet been the subject of an elaborate file in view of classification by decree nor is it protected by a ministry decision as historical monuments usually are. The Villa is currently owned by the Tunisian state and located on the premises of the presidential palace, where it lodges the offices of the presidency's general administration. The French authorities wish to enlist on the WHL a large part of Le Corbusier's work, among which the Villa. On January 17, 2003, within the plan's framework, a French

delegation contacted the Tunisian authorities to inform them of a possible project of classification and, if need be, to draw up a joint file for the World Heritage Center. According to Jacques Verite, architect at the Unesco: "It would be desirable, to my mind, to have it [la villa Baizeau] ranked as a historical monument and thus have it included in the national park of Carthage and Sidi Bou Said."<sup>4</sup>

Today seems like the ideal moment to reflect upon this period of the Tunisian architectural history, and in particular the reconstruction period. It represents a real lesson in architecture, "a lesson of calm, reason and silence,"<sup>5</sup> witness to a skilful meeting between history and progress. This architecture shows that tradition's conservation and its handing down are not only a question of heritage and memory, they are also subject to an evolution in history. In this case, if we consider that today, the modern heritage has its share in the twenty-first century's architectural patrimony, we should then concurrently preserve it and make it evolve.

IN FACT, if some modern works like Le Corbusier's should be radically preserved because they are unique and symbolic, others should at least be observed and studied for what they represent, for their knowledge they convey. To guarantee the fulfillment of such a contemporary reading of the modern work, contemporary Tunisian architecture should revive the dialogue with modern Tunisian architecture and modern architecture in general, which was unfortunately hastily condemned. Thus, the double process of preservation and re-evaluation of the modern Tunisian heritage could ensure a coherent and critical development both in architectural thinking and in history.

With special thanks to Ali Cheikhrouhou, Leila Ammar, Sélima Lejri, Malek Jrad, Anne-Laure Guillet, Isabelle Kite and Emilie d'Orgeix.

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#### NOTES

- 1 François Beguin, *Arabisances*, Paris, Dunod, 1983, p. 15.
- 2 « C'est pendant cette période que va se jouer sur la table des réalités économiques, sociales, productives et politiques, la confrontation entre le poids de l'histoire et des traditions et les idées du mouvement moderne », Marc Breitman, *Rationalisme et Tradition*, Jacques Marmey, *Tunisie 1943-1949*, Institut français d'architecture, Paris, Mardaga, p. 15.
- 3 O.C. Cacoub, architect DPLG, award winner of the Grand Prix de Rome in 1953, of Tunisian origin; he was up to 1987 the president of Tunisia's official architect and has published *Architecture du Soleil*, Tunis, Cérès Productions, 1974.
- 4 « Il serait souhaitable, à mon avis, qu'elle [la villa Baizeau] soit classée monument historique et, ainsi, insérée dans le parc national de Carthage et Sidi Bou Said ». Jacques Verité, *CEDAC Carthage bulletin* 10, juin 1989, p. 41.
- 5 « Une leçon de calme, de raison et de silence », Paul Herbé, *L'Architecture d'Aujourd'hui*, N°20, 1948.



# Khartoum's modern heritage

OMER S. **OSMAN**  
& AMIRA O.S. **OSMAN**

## SUDAN DURING THE FORMATION OF THE MODERN MOVEMENT

The social and technological changes in Europe and the USA at the turn of the nineteenth century affected Sudan in indirect yet profound ways.<sup>1</sup> While the world sought inspiration in technology, Sudan was still fighting for independence from the British who had occupied it since 1898. After independence in 1956, the University of Khartoum appointed Alick Potter, who then recruited four students to join the new Department of Architecture in 1957.<sup>2</sup> In the next few years a "...school of architecture became established in the Sudan, which developed into one of the main centers of architectural education in the Islamic world."<sup>3</sup>

## INFLUENTIAL PEOPLE AND BUILDINGS IN THE IMPLEMENTATION OF THE MODERNIST AGENDA IN THE SUDAN

Potter, who was influenced by the modern movement, took the job with a vision. The contents of his courses and

LES CHANGEMENTS SOCIAUX ET TECHNIQUES EN EUROPE ET AUX ETATS-UNIS DEPUIS LA FIN DU XIX<sup>E</sup> SIÈCLE ONT AFFECTÉ LE SOUDAN DE MANIÈRE INDIRECTE MAIS PROFONDE. ALORS QUE LE MONDE ÉTAIT EN QUÊTE D'AVANCÉES TECHNOLOGIQUES, LE PAYS ÉTAIT ENCORE EN TRAIN DE SE BATTRE POUR SON INDÉPENDANCE. APRÈS LA DÉCLARATION D'INDÉPENDANCE EN 1956 ET LE RETRAIT DES BRITANNIQUES, L'UNIVERSITÉ DE KARTOUM NOMMA ALICK POTTER DIRECTEUR DE LA NOUVELLE ÉCOLE D'ARCHITECTURE. EN L'ESPACE DE QUELQUES ANNÉES, POTTER, QUI AVAIT PRIS SON TRAVAIL À CŒUR, A SU TRANSFORMER SON INSTITUTION EN L'UN DES PRINCIPAUX CENTRES D'ENSEIGNEMENT DE L'ARCHITECTURE DU MONDE ISLAMIQUE.

methods of instruction suggested his intention to promote the ideals of the modern movement. He was also intent on studying local building methods and styles: "The examination hall, which he designed in collaboration with Ezra Levin<sup>4</sup>, is witness to his inspiration – an elegant building constructed almost entirely of burnt mud bricks and Sudanese mahogany (...) was seen as a triumph in the University"<sup>5</sup> (fig. 1). Potter's approach was in line with the substitution of previous concepts of

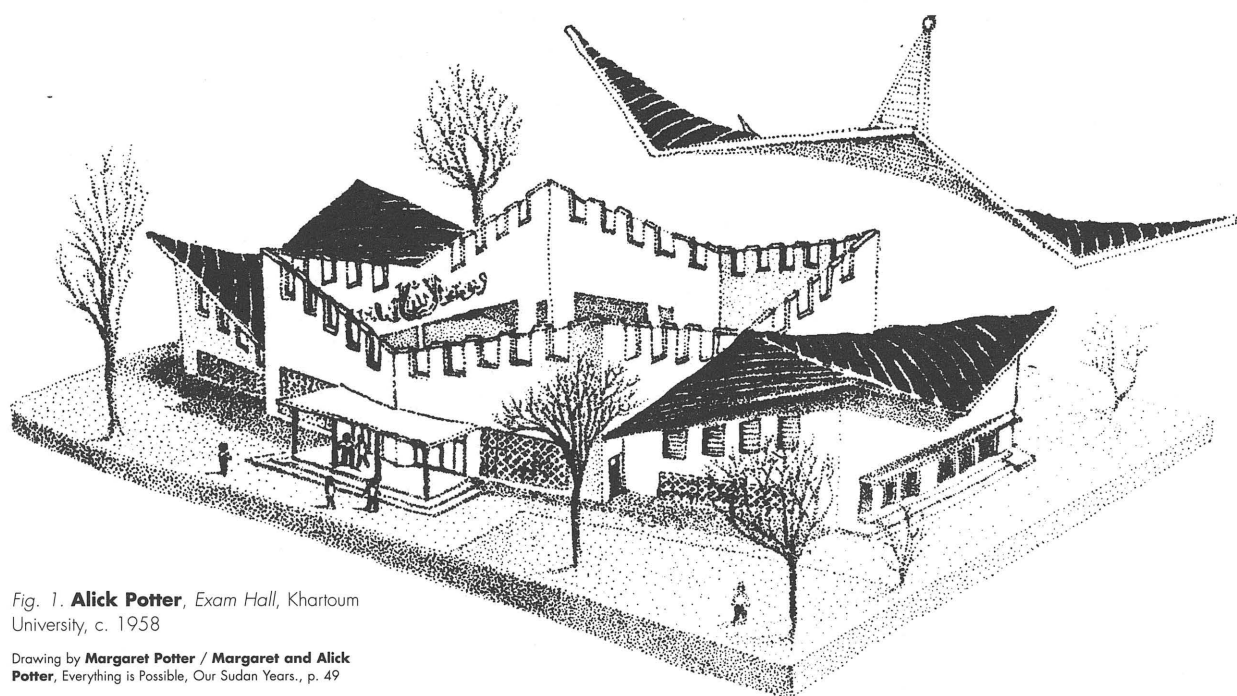


Fig. 1. **Alick Potter**, Exam Hall, Khartoum University, c. 1958

Drawing by **Margaret Potter / Margaret and Alick Potter**, *Everything is Possible, Our Sudan Years*, p. 49



colonial architecture with a more sensitive response to local climate, technology and social conditions.<sup>6</sup>

BY 1961 the first group of locally educated architects graduated. These pioneers were trendsetters for the generations of Potter students who graduated thereafter. Miles Danby followed Potter at the head of the Department in 1965 – consequently the affiliation of the Department to the modern movement was reinforced.<sup>7</sup> Abd ElMoniem Mustafa took over from Danby in 1972. George Stefanidis was another foreigner who influenced the development of a modern tradition in Khartoum. He was a Greek architect hired by an Italian design/construction firm practicing in Sudan around 1948-1949. His first project was the Khartoum airport, a building that was drastically transformed in recent years.<sup>8</sup> He then established a private practice that was predominant until the end of the 1950s; he continued working until 1970 but with diminishing influence. The main features of his work are massive constructions of load-bearing walls, of usually two or three stories, plastered with colored bands, small louvered windows, timber, glass and extended balconies (fig. 2).

PETER MULLER was an Austrian-Greek architect appointed by foreign investors in 1959. In 1961 he recruited Potter's two top graduates: Omer ElAgraa and ElAmin Mudather.<sup>9</sup> With his two recruits, he was able to dominate the country's practice until 1967, when he left Sudan. Perhaps his largest and most visible contribution to the cityscape of Khartoum is the complex for the Khartoum Polytechnic built in 1962-1964 (now the Engineering College, Sudan University South Campus). A notable building is the main library, which rises from the ground and is screened with decorative, non-structural sun-breakers of pre-cast concrete blocks<sup>10</sup> (fig. 3).

THE TEACHING BLOCK in the campus is an uncomplicated, yet elegant building (though currently in a state of disrepair) with overhangs, exposed structural elements, and a second roof of sheet metal placed on beams and constructed at an angle from the main concrete roof. This provides, by shading the roof to keep it cool, while at the same time allowing it to be well ventilated, a very appropriate climatic response (fig. 4).

THE POLYTECHNIC CAMPUS was also innovative with its approach of providing a range of built in social and communal facilities, in line with the modernist social agenda<sup>11</sup> (fig. 5).

OMER ELAGRAA describes the main characteristics of Muller's architecture as "simplicity, honesty of expression, transparency and bold expression of the structure."<sup>12</sup> Yet, Muller's buildings are neglected and not kept in good condition (fig. 6). An example is the Mother Cat Villa,<sup>13</sup>



Fig. 2. **George Stefanidis**, Amarat Villa, Khartoum, 1958-1959



Fig. 3. **Peter Muller**, Library, Khartoum Polytechnic, 1964



Fig. 4. **Peter Muller**, Teaching Block, Khartoum Polytechnic, 1964



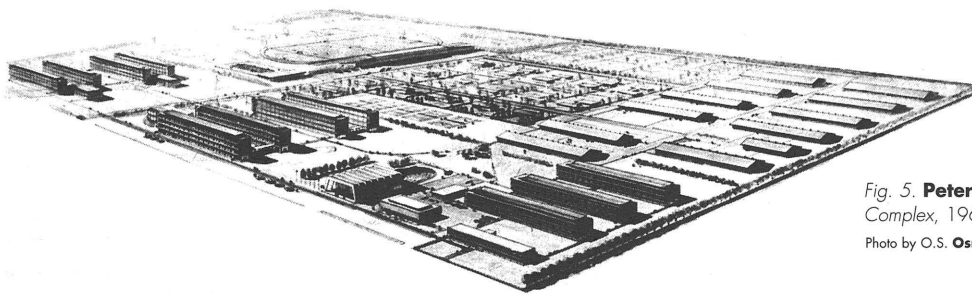


Fig. 5. **Peter Muller**, Khartoum Polytechnic Complex, 1962-1964  
Photo by O.S. **Osman**

where lack of concern for the architectural qualities has led to re-painting and signage with no appreciation for the historic significance of the building (fig. 7).

ABD ELMONIEM MUSTAFA was the first Sudanese architect to adapt a unique and original approach to modernism.<sup>14</sup> He joined the Ministry of Public Works in 1963, the year that he started his own practice. After several small projects, he designed some of the best-known, large-scale buildings of that era, such as the African Development Bank, 1980. The Ikhwa Building was a unique response to climate and context (fig. 8).<sup>15</sup>

**THE SUDANESE RESPONSE TO THE INTERNATIONAL STYLE: EARLY EXPERIMENTS IN REGIONALISM?**

For the 34 years following its inception, the Department of Architecture, University of Khartoum was the only source of qualified architects in the country. The seeds of the modern movement directives that were introduced affected both the curricula and practice for many years to follow.

In theory, buildings of the modern movement were meant to be experimental. They would emerge from the existing technology and not from a fixed precedent or style. The publications of that time explained the features of the International Style that guided the system set by Potter.<sup>16</sup> The adoption of the International Style was the order of the day but was not intended to prevent the curricula or the practice from seeking to establish a national architecture.

It has been suggested that, where the designer in a specific region subjects the theories of architecture to local circumstances, the product may be described as the vernacular of the place.<sup>17</sup> The Khartoum Style, developed by Potter's students, was a response to local factors, thus a well-defined Sudanese architectural expression emerged. This later developed into the Abd ElMoniem School of Architecture.

THE SCHOOL PRODUCED A UNIQUE architecture characterized by face brick panels with wide cantilevered concrete fascias. It was a bold architectural language with a focus on climatic suitability. Studies of light, form, openings and voids - the layering of a building creating a series of spatial experiences, the

linking of outdoors to indoors while providing sufficient protection from the hot and dusty climate - were identifying elements of the style (fig. 9).

There appears to have been, to some degree, uninhibited explorations leading to a variety of styles, where one can sense a lot of thought; in effect, a visual dialogue of the 1960s and 1970s.

**CONSERVATION ISSUES**

This is an attempt to initiate the documentation of modern heritage in the Sudan. Information is difficult to come by

Fig. 6. **Peter Muller**, Residential Block, Khartoum Polytechnic, ElMogran, c. 1965



Photo by O.S. **Osman**

Fig. 7. **Peter Muller**, Mother Cat Villa, Street 57, Amarat, 1960-1962



Photo by O.S. **Osman**



and there is a lack of appreciation for these buildings locally – developing awareness is therefore the first crucial step to conservation.

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#### NOTES

- 1 The modern movement was at the time attempting to place architecture at the center of discussions about building a new world – architecture, it was believed, was not simply about buildings, but rather about the construction of a new way of life. Architectural design would now result from the rational analysis of functions rather than the study of precedent (Robert Maxwell, *Modern movement heritage*, Allen Cunningham (ed.), F&FN Spon, Preface, p. xiii).
- 2 Much of this information was presented by Omer S. Osman at the 25th Council meeting of the African Union of Architects, Khartoum, December 7-9, 2003.
- 3 Margaret Potter and Alick Potter, *Everything is Possible, Our Sudan Years*, 1984, Prelude p. 14.
- 4 Ezra Levin was deputy director and chief architect of the Timber Research and Development Association (TRADA), UK.
- 5 Margaret Shinnie, in Margaret and Alick Potter, *op. cit.*, Forward p.9.
- 6 Udo Kultermann, *Architecture of today, a survey of new building throughout the world*, A. Zwemmer, Ltd., London, 1958, p. 42.
- 7 Miles Danby had written the book *Grammar of Architectural Design*, Oxford University Press, 1963, with special reference to the tropics, three years prior to his arrival in Sudan. He designed the Sudan Commercial Bank in Qasr Avenue in 1968. He is better known for his writings on Moorish architecture.
- 8 This has been attributed to a political trend called *taseel* (authentication) when Sudan's mixed heritage was refuted and the 'islamisation' of the culture resulted in many buildings being physically altered and names being changed (Amira Osman, "The role of architects in two African contexts, Sites of Recovery: architecture's [inter]-disciplinary role." 4th International 'other connections' conference. Beirut, Lebanon, 25-28 October 1999).
- 9 Omer ElAgra discontinued practice to pursue his academic career but ElAmin Mudather continued applying the concepts developed with Muller in buildings such as the Sudan Agricultural Bank, Mogran, Khartoum, 1985.
- 10 Perhaps similar to the idea of "breathing walls" adopted by E. Maxwell Fry and Jane Drew in the library for the University of Abidjan in Nigeria, which was built in 1956 (John Godwin, "Architecture and construction technology in West Africa in the 1950s and 1960s", *Docomomo Journal* 28, March 2003, p. 53). Muller had previously used this approach in the design of the Industrial Bank, UN Square, Khartoum, 1963.
- 11 The intention was to offer people healthier, happier, safer and more fulfilling lifestyles, with an emphasis on fresh air and light. The buildings are clean and uncomplicated in appearance. Bank ElSudan residential flats (c. 1965) on Street 15, ElAmarat, reflect some of these principles.
- 12 Personal communication, 2004. Muller also built the factory building for Bata Shoes in the Khartoum North Industrial area in 1963. Its bold form, north-light windows and sculptural water tank made it a significant building at the time.
- 13 Mother Cat was the name of a British Property Developer.
- 14 He was educated in the UK (Lester University in 1958), obtained a Master's Degree from Australia and a higher diploma from the Netherlands and joined the Architecture Department in 1964, but



Fig. 8. **Abd ElMoniem Mustafa**, El Ikhwa Building, CBD Khartoum, c. 1970

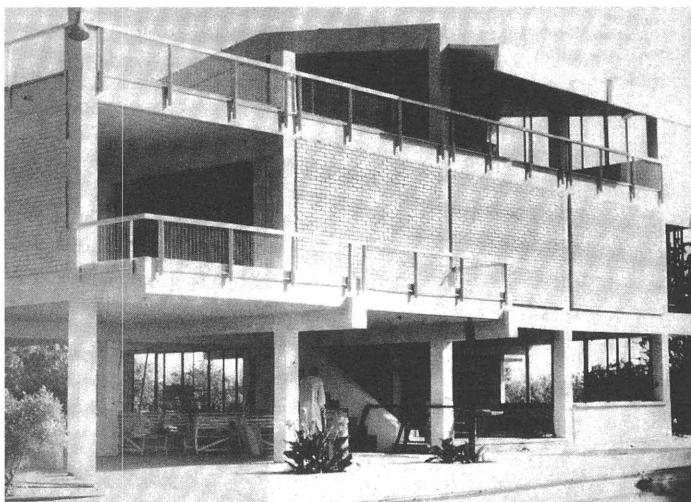


Fig. 9. **Abd ElMoniem Mustafa**, Khartoum Villa

was better known as a practitioner than for his academic achievements.

15 At the time the concept of communal living in apartment blocks was unusual. However, the benefits of high-density housing as a solution to housing problems were already already an issue championed by the modernists.

16 "There is now a single body of discipline, fixed enough to integrate contemporary style as a reality and yet elastic enough to permit individual interpretation and to encourage general growth (...) The idea of style as the frame of potential growth, rather than a crushing mould (...) This new style is not international in the sense that the production of one country is just like that of another. Nor is it so rigid that the work of various leaders is not clearly distinguishable..." in Gerald Hatje (ed.), *Encyclopaedia of modern architecture*, T&H London, 1963, pp. 153-154.

17 "It could be argued that a regionalist architecture will be generated by the designer directly responding to the following aspects, in a place-specific way: climate, materials, site, defense, economics, religion. To this could be added the particular cultural expression of the community." Roger Fisher, *The Third Vernacular in Architecture of the Transvaal*, Roger Fisher & Schalk Le Roux with Estelle Mare (eds.), University of South Africa, 1998, p. 123.



# THE MESSAGE OF MODERN IN EAST AFRICA

■ DENNIS SHARP

## THE WORK OF ANTHONY ALMEIDA IN TANZANIA

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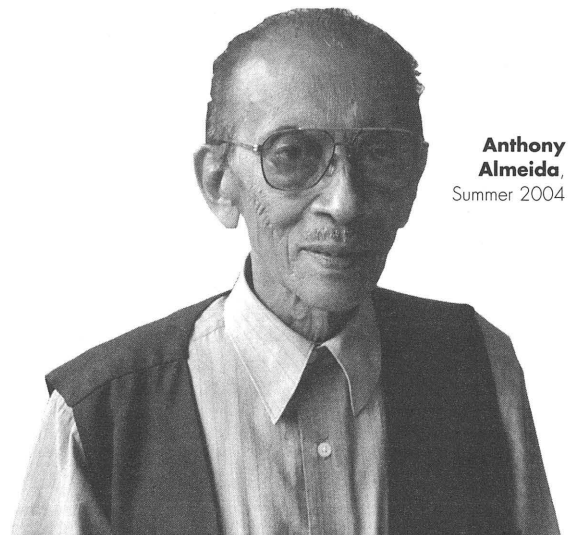
THE DIASPORA of modern architecture in the post-war period found fertile ground in Africa. This is particularly true for the former British colonial countries of sub-Saharan Africa. In East Africa in particular, the process of assimilation was in a way fortuitous but an essential part of a much wider program of *modernization*. The leading politicians demanded that their cities appear westernized and modern.

In Africa generally, during the period of political devolution, the demand for and the use of building materials and the appearance of buildings changed drastically. John Godwin noted this in his informative article on West Africa in (*Docomomo Journal* 28, March 2003). A parallel situation occurred in East Africa, although research has only recently begun to delineate the fundamental changes that took place. This research is largely based on an examination of the work of individual architects and vernacular and local cultural traditions.

BRITISH ARCHITECTS HAD BEGUN PRACTICING in East Africa from the beginning of the twentieth century when cities such as Nairobi were founded on the route of the railway from Mombassa to Kampala in Uganda – a railway line that was known as the "lunatic express" due to the enormous problems encountered during its construction. The associated buildings were mainly neo-classical in style.

LA DIASPORA DE L'ARCHITECTURE MODERNE DURANT LA PÉRIODE D'APRÈS-GUERRE A ÉTÉ PARTICULIÈREMENT CRÉATIVE EN AFRIQUE ET NOTAMMENT DANS LES ANCIENNES COLONIES BRITANNIQUES DE L'AFRIQUE SUB-SAHARIENNE. PARMIS LES NOMBREUX ARCHITECTES QUI ONT PARTICIPÉ AUX PROGRAMMES DE « MODERNISATION » MENÉS PAR LES AUTORITÉS EN PLACE, ANTHONY BOSCO ALMEIDA (NÉ EN 1921) EST L'UNE DES FIGURES LES PLUS INTÉRESSANTES DU PAYSAGE ARCHITECTURAL TANZANIEN. LES NOMBREUSES ŒUVRES QU'IL Y A CONSTRUITES DEPUIS 1948 PARTICIPENT PLEINEMENT DE L'IDENTITÉ ARCHITECTURALE DU PAYS ET ONT SU DÉVELOPPER DES SOLUTIONS SIMPLES ET ÉLÉGANTES DANS LE CADRE DE COMMANDES TOUR À TOUR PRIVÉES, PUBLIQUES ET RELIGIEUSES.

The illustrations, including the various cartoons and most of the plans for this article, were supplied by **Anthony Almeida** and his office in Dar with the exception of recent color photographs which were taken by **Dennis Sharp**, August 2004. A few of the pictures were published with the architects' permission in copies of the *East Africa Yearbook*.

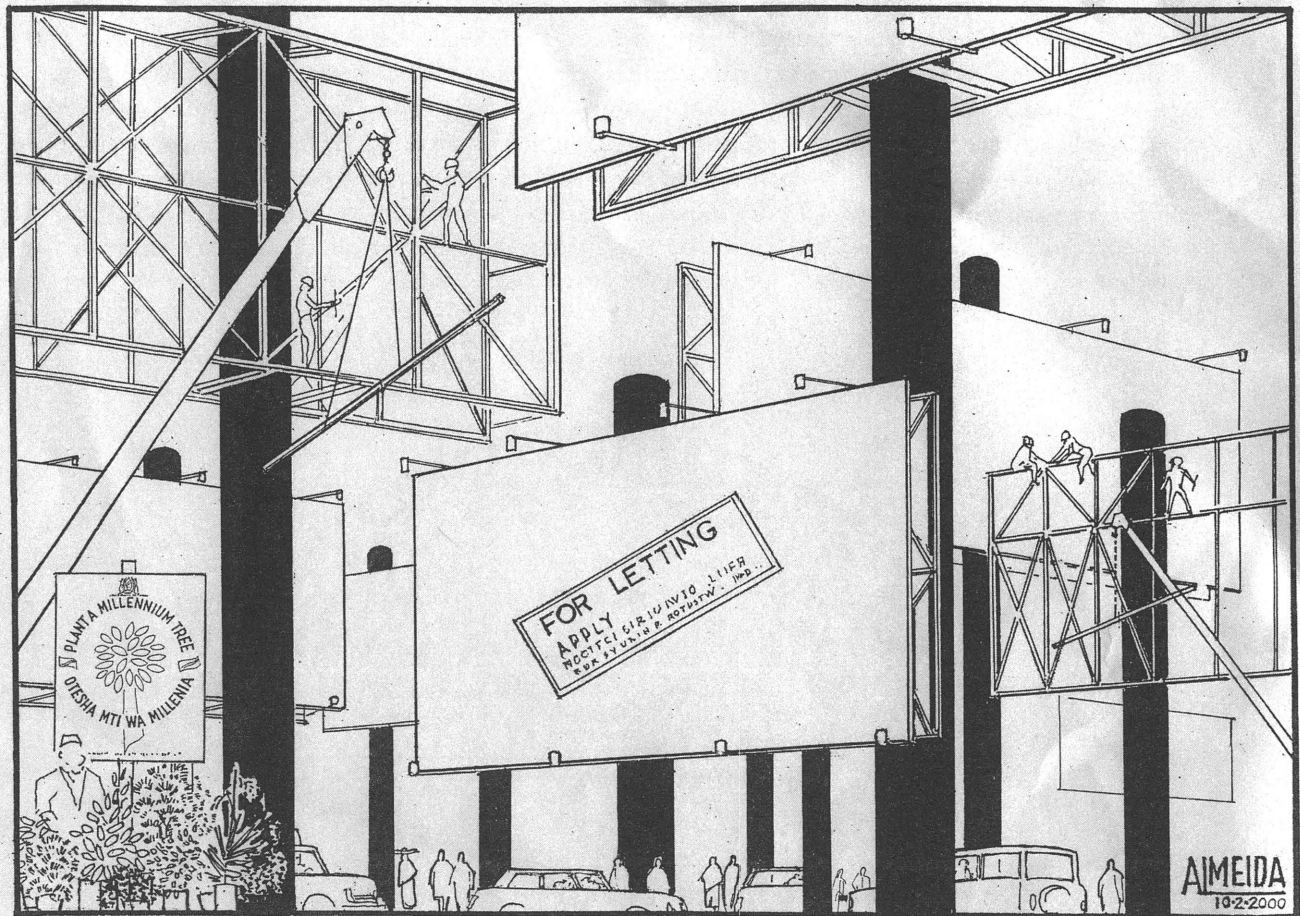


**Anthony Almeida**  
Summer 2004



# ARCHITECTURE

Anthony Almeida, The 'Amazon'-ing of Dar es Salaam, 19-2-2000



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## THE 'AMAZON'-ING OF DAR ES SALAAM.

AFTER WORLD WAR I a new wave of British architects, together with an influx of architect émigrés to East Africa from fascist Europe, settled in Kenya, Uganda and Tanganyika. These included the well-known CIAM vice-president and former Frankfurt city architect Ernst May (1886-1970), who arrived in Tanganyika from the Soviet Union in 1934, ostensibly to take up a new career as a farmer. Eventually, he was to have a profound influence on the local architectural scene with exemplary buildings in Tanzania and Kenya.<sup>1</sup> The influx continued, even more rapidly after World War II, when Amyas Connell (1901-1980), a former partner of one of England's best known

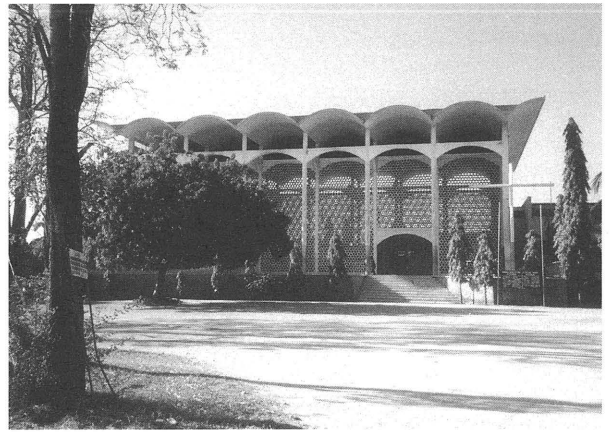
modernist practices, Connell Ward & Lucas, was attracted to Tanganyika in 1947 in order to set up a sisal village for a farmer, Mr. Hitchcock, and to design other buildings in Tanga, including the fine and still extant Novelty Talkies cinema (now used as a college) and a series of sisal manager's houses.<sup>2</sup>

CONNELL WAS LATER TO FORM A CAREER in Kenya with a number of major modernist buildings to his credit, including the new Parliament and the Aga Khan Platinum Jubilee Hospital, a building that won the first RIBA colonial Bronze Medal Award in 1960. A president of



the East Africa Architects, he was also instrumental in the formation of the architectural firm TRIAD. Ernst May, who built up a successful practice in Mombassa and in Nairobi, left East Africa to return to Germany in 1953, although his practice still remains in Mombassa.

MODERNISM was neither a conceit nor an importation of another foreign style but an essential ingredient in the quest for 'progress' and state modernization. In terms of architecture and planning, the demands of the new urbanization of African towns and the vast movement of people from the rural areas to newly established urban places spawned a 'new architectural language', an essential component of the political program. This was further enhanced by the needs of the newly independent states for government offices for a myriad of agencies and officials. New public buildings and the adaptation of the existing colonial ones into acceptable uses for the new political situations were essential. Other modern buildings were erected to meet the demands for the numerous international aid and advisory agencies (UNEP, etc) that were placed in East Africa. Modern architecture was an essential ingredient in this mix. On



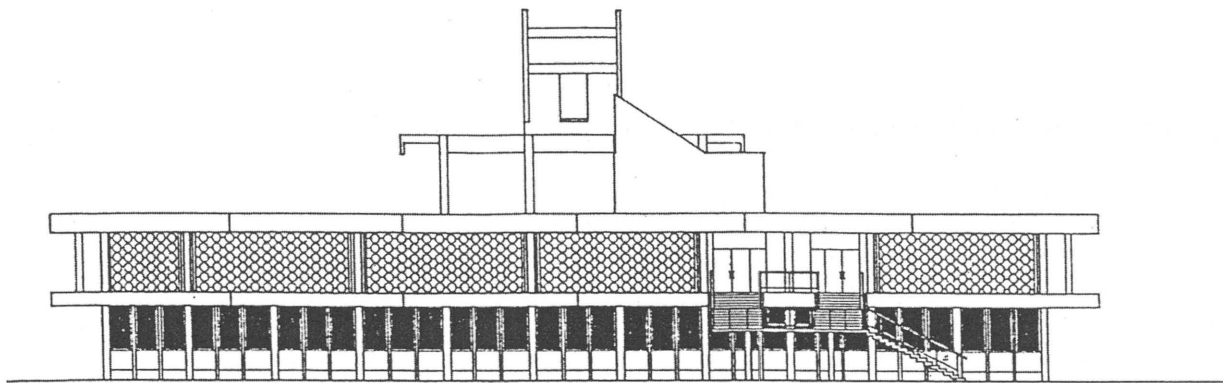
**Shah Architects**, *Lutheran Church*, which Almeida considers one of the best modern buildings in Dar es-Salaam

the one hand, it differed from the previous styles of architecture that were associated with colonialism in its overtly simple forms and in its speed of construction. It seemed to symbolize the idea of progress and change. Africans who were in a position to make a choice about buildings for home or office would ignore straw and timber poles and choose reinforced concrete, steel frames and metal windows.

**Anthony Almeida**, "We are the world" Environmental protection ensures our survival







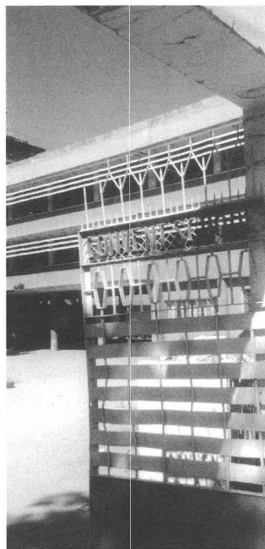
**Anthony Almeida**, Main elevation drawing of *Central Library*, Dar es-Salaam

IN WEST AFRICA, there was a situation similar to East Africa and both regions offered unparalleled opportunities for younger western trained architects to build new buildings away from the urgency of national reconstruction in their own countries. In 1955, the department of Tropical Architecture was set up at the AA School in London by Maxwell Fry and Jane Drew, who appointed the German born architect Otto Koenigsberger as its head. For many years he had served as Housing minister to the Indian government.<sup>3</sup> His courses provided many of the talented architects who went to both West and East Africa.

THERE WERE NEW CHALLENGES to be had in the critical move architects made to another region. Different climate zones, new cultures and resources had to be studied. According to Maxwell Fry and Jane Drew, writing in their important study *Tropical Architecture in the Humid Zone* (1956), modern architecture would respond to the new environment and "the varying adjustments to tropical circumstances will be made and an architecture and a form of urbanism will emerge closely connected with the set of ideas that have international validity, but reflecting the conditions of climate, the habits of the people and the aspirations of the countries lying under the cloudy belt of the equatorial world." In their list of countries they included Kenya, Uganda and Tanganyika "as hot-wet ones".

#### INDEPENDENT COUNTRIES

After the end of the World War II, internal struggles for independence began in these countries. Eventually an abortive attempt was made to create an East African Federation of Kenya, Uganda and Tanganyika. Kenya achieved independence in 1964, while Tanganyika, after declaration of Independence in 1964 from British colonial rule became, together with the clove Island of Zanzibar, the new United Republic of Tanzania. Tanzania, which the British neglected for many years in favor of Kenya, became even more isolated under President Nyere, an admirer of Soviet Communism who went about nationalizing existing industries in a not entirely successful attempt at redistributing wealth. However, he undoubtedly gave the new nation a unique



**Anthony Almeida**, *St Joseph's Secondary School*, Dar es-Salaam, view from entrance

**Anthony Almeida**, looking towards the courtyard of *St Joseph's School*

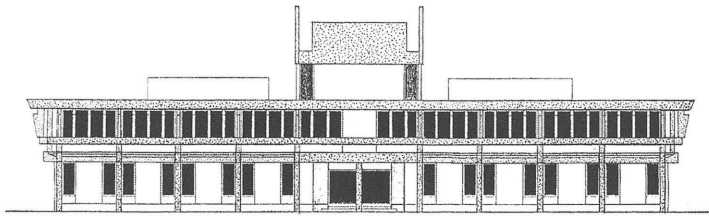


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**Anthony Almeida**, *Joint Christian Chapel*, University Dar es-Salaam

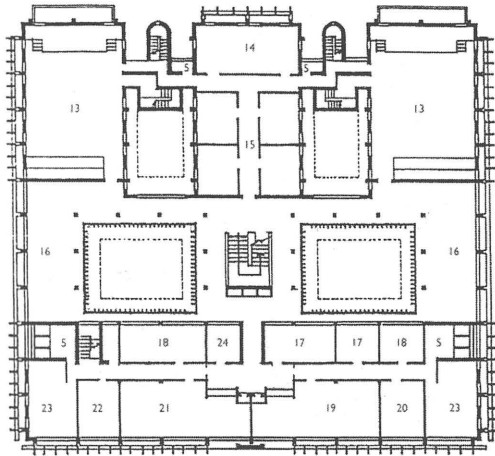
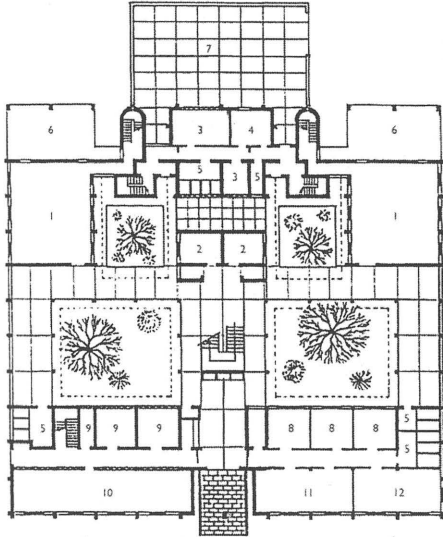






**Anthony Almeida**, *District Magistrates Court*, front elevation

**Anthony Almeida**, *District Magistrates Court*, ground floor plan



**Anthony Almeida**, *District Magistrates Court*, first floor plan

identity that is reflected in its fine modern buildings, often designed by local architects.

#### THE WORK OF ANTHONY ALMEIDA

Of the local architects, one stands out for particular mention: Anthony Bosco Almeida (b. 1921). He came from a very different background to the colonial émigré architects. He was not blown into Tanzania by the western winds. He was born there. His parents were from Goa. His architectural training was in India where he attended –from 1941 to 1947– the Sir JJ School of Arts in Bombay. His brother, a well-known architect in Goa today, also trained there. The head of the JJ School,

Claude Batley, had a great influence on Tony Almeida leading him into an interest in history and knowledge of modern architecture. He introduced him to the work of Frank Lloyd Wright.

In 1948, when he was working in offices in Bombay, Almeida became an associate of the RIBA. That year, he returned to Tanganyika and in 1950 set up his own practice in Dar es-Salaam in offices on the corner of Samara Avenue and Bridge Street, which he still occupies. Almeida belongs to a generation of architects whose buildings express their functional and social commitment to society, offering by built example or practical demonstration their skills as architects rather than through publications and theories.

TONY ALMEIDA'S BROTHER SARTO, in India, was committed to the development of ideas worked out with Doshi, at a time when Le Corbusier and Louis Kahn were also building in Ahmedabad, but later connected with the regional characteristics of Goa and Indian cultures. Tony Almeida drew from the international reservoir of architectural ideas. These included the functional and Corbusian aspects of the modern movement and Miesian structuralism and transparency. Frank Lloyd Wright's ideas are reflected more in his planning and landscape work than in his form giving which are tuned, like a weather vane, to local conditions.

ALMEIDA was one of the first of the Tanzanian architects to employ simple rules about sun shading in his buildings, taking the lead from Le Corbusier's *brise-soleil*, but –like Amyas Connell in Kenya– he did not fight shy of using perforated screens for shading interiors. He knew well from his Indian connections that sun-shading devices afforded pattern and transparency as well as protection that could materially affect the external appearance of facades of new buildings. For example, in the Regional HQ for the East Africa Community of 1965, he employed horizontal shading shelves, while with St Joseph's Secondary School (1955) and the Goa Club (1959), facades was more geometrically patterned.

**Anthony Almeida**, *Regional HQ*, East Africa Community, Dar es-Salaam





ALMEIDA'S BUILDINGS are highly regarded and constantly used although sadly, for commercial reasons, his carefully detailed and color scale Central Library will be topped by a new and ill considered addition by another architect. The clear and simple characteristic of this building first designed in 1968 was its elevated first floor with a central well-lit court and stair well. Approached from another staircase also in the street, it was a lively addition to the Dar street scene but has now been forced by an understandable increase in demand to respond to the re-scaling of the city around the central business area.

With his own house at Oysterbay (1963), he is modest: a neat, flat roofed, well-planned, cool (not air-conditioned!) and functional unit of family accommodation, it is set out in three zones. These zones cover the activities of living and entertaining, kitchen services and dining and a further first floor living room and bedrooms above a ground floor garage. In between, a courtyard garden acts as the open-air area for the house.

Almeida's large scale structures include the Regional HQ of the East Africa Community in Dar (1965), which is an eight-story RC building fashioned somewhat as a miniaturized Unité. His two taller eleven-story concrete buildings: the National Insurance Corporation of 1970 and the Tanzania Harbours Corporation of 1974 rely on a more conventional square format.

IN 1975, Almeida was commissioned to design an interdenominational Joint Christian Chapel for the University of Dar es-Salaam. Situated opposite a somewhat truncated Mosque, designed by Ernst May and financed by the Aga Khan, the two structures provide a small, quiet religious enclave in a university complex that is elegantly spread out, well landscaped and boasting many fine modern buildings designed by Norman and Dawbarn, a British firm which still has offices in Dar. The key to the design of the church is to be found in its simple, formal and symmetrical plan with a central chapel and two side chapels and two vestries adjacent to the dual entrances. The main square-shaped central chapel rises through the building to end up as a great cantilevered flat concrete roof embracing the smaller and lower side chapels. Circular stairs punctuate the entrance corners and act as successful counterpoints to the hard-edged fine concrete architecture of the chapel as a whole. Although built some thirty years ago, the JCC stands as a reminder of that tough brutalist period of modern architecture associated with Denys Lasdun, the Smithsons and Lyons Israel and Ellis in the UK, whose buildings were widely published in international journals and were no doubt familiar to Almeida.

HIS GOA CLUB or Dar es-Salaam Institute (1960) is still situated on a corner-site in the busy central area of Dar. Another reinforced concrete structure with perforated walls and overhanging roofs, it was designed to provide



**Anthony Almeida**, *Goan Club*, street entrance facade, Dar es-Salaam

**Anthony Almeida**, *Goan Club*, looking over internal balconies



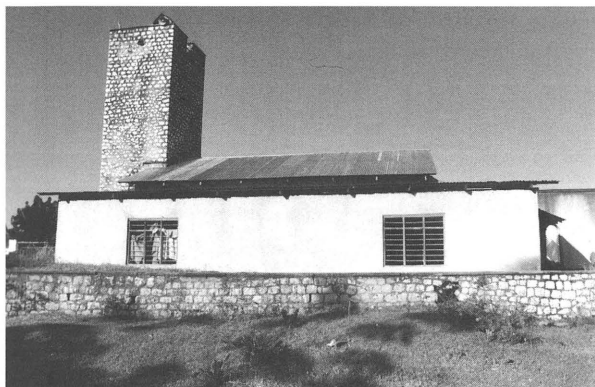
**Anthony Almeida**, the *Goan Club's* open air dance floor







**Amyas Connell,**  
*Housing,*  
Kanga  
village,  
c. 1949



**Amyas Connell,** detail of the elevation of *the Novelty Talkies picture house,* Tanga, c. 1949

**Amyas Connell,** *Mosque in Kanga village, nr Tanga,* Tanzania, c. 1949

clubhouse facilities for the members of the Goan community in Dar, although few are left today. It is entered from a tight, busy, densely packed urban street and opens up from a centrally placed doorway. Inside, an oasis of architectural forms that curve around the sunken garden area with an open-air dance floor, now unfortunately neglected and overshadowed by surrounding buildings. Another building for the community, St Xavier's Primary or "The Goan school", is one of Almeida's most interesting and successful modernist buildings. It was completed in 1954.

In 1960, Almeida received the award of Chevalier of the order of Prince Henry the Navigator from the Portuguese government for his design for the Vasco da Gama Memorial sited on the Kenyan coast at Malindi.

#### ALMEIDA'S "11TH COMMANDMENT"

At a meeting last summer, Tony Almeida gave me a copy of a rare catalogue of Frank Lloyd Wright's work and a special issue of a magazine on Wright. It was a touching gesture, as it was these two items that he carried back with him to Tanzania from Bombay in 1948. Such generosity is typical of someone who has given unstintingly of his talents to the people of Dar es-Salaam and to his own community in Tanzania. I mention this because, on the back page of the copy he gave me, there is a note from Tony to me that says simply "11th Commandment". It is from the 'Studio' Buddha and in the special issue of the *Architectural Forum*, January 1948, on Frank Lloyd Wright. It reads: "Except to an ignoramus or intellectualist,

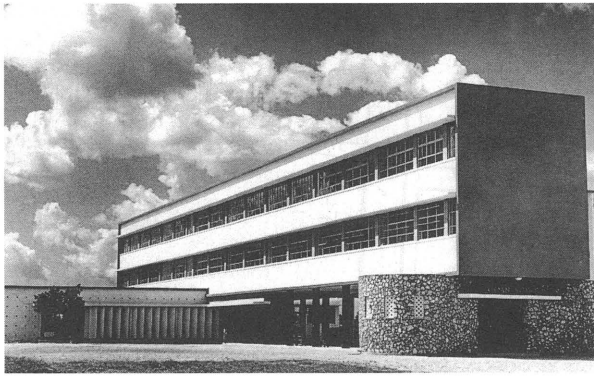
nothing imitative can equal that which is imitated. Instead of imitating effects, search for the principle that made them original and own your own effects."

IT IS ALMEIDA'S ORIGINALITY as an architect that has led to an interest in acknowledging the body of work he has produced over a lifetime. This raises the vexing question of the conservation and indeed the documentation of this body of work. To this end the ARCHIAFRICA Foundation project has been set up to study modern architecture in Tanzania around independence and in particular the work of Anthony Almeida. The project involves the universities of Eindhoven, The Netherlands, and Leuven, Belgium, assisted by a number of international specialists knowledgeable in the architecture of East Africa. Currently applications are being made for financial backing for the research that aims to produce

**Anthony Almeida,** *National Insurance Corp., Dar es-Salaam*







**Anthony Almeida**, *St Xavier's Primary School*, Dar es-Salaam

an exhibition, catalogue publications, photographic records, etc., as well as seminars and conferences in the University of Dar es-Salaam. The ARCHIAFRICA Foundation can be contacted at: PO Box 14174, 3508 SG, Utrecht, The Netherlands, e-mail: info@archiafrika.org

Prof. **DENNIS SHARP**, a partner in Dennis Sharp Architects, London, is co-chair of Docomomo UK, and author of *Twentieth Century Architecture: A Visual History*.

#### BIBLIOGRAPHY

Almeida's work was published in the *East Africa Architects Yearbooks*. However, it was not until the 1960s that it was brought to the attention of westerners in Udo Kulterman, *New Architecture in Africa* (1966). It featured Almeida's Technical School and the Goan School in Dar. The East Africa Institute's *Architects Yearbooks* provide a most useful record of the new buildings constructed in Kenya, Uganda and Tanzania. They began as early as 1913 but their contents following WWII and including the periods after independence provide a useful record, of modernist tendencies that completely overtook the pre-war colonial and traditionalist styles.

Anthony Almeida is represented in the yearbooks for 1958-1959 with his Goan School at Dar. The yearbook 1960-1961 shows his Goan Institute.

Examples of Almeida's work were included in a special issue of the *Architectural Review* Volume CXXVIII N°761 July 1960, Technical Institute and the Goan Institute (p. 26).

A recent publication by Arch-Afrika on Almeida was produced in 2003 and devoted to a survey of his work and a discussion of modern architecture in east africa: *Modern Architecture in Tanzania around Independence: the Work of Anthony Almeida*, Utrecht, 2004. To provide a comparison with what was going on in the development of modern architecture other African countries in the post-war period the special issue of *Edilizia moderna* N°89-90 (1967) references are made to Uganda and Kenya including a note on Connell's work in Nairobi (p. 142) but for reasons that are unclear it does not cover Tanzania.

A definitive but generalized study african architecture: *Evolution and Transformation* by Nnamdi Elleh was published by McGraw-Hill, New York, in 1997 and contains references to the built environment in Kenya Uganda and Tanzania.

#### NOTES

**1** Ernst May's work East Africa is covered in considerable detail in Eckhard Herrel, *Ernst May Architekt u. Stadplaner in Afrika 1934-1953*, Frankfurt am Main, 2001. There is also a section "Bauten in Afrika" in Justus Buekschmitt's *Ernst May*, Stuttgart, 1963. See also a major article on May and Connell, Dennis Sharp, "The Modern Movement in East Africa" in *Habitat International*, Vol. 7 N°5/6, 1983, pp. 311-326 which includes a list of principal works.

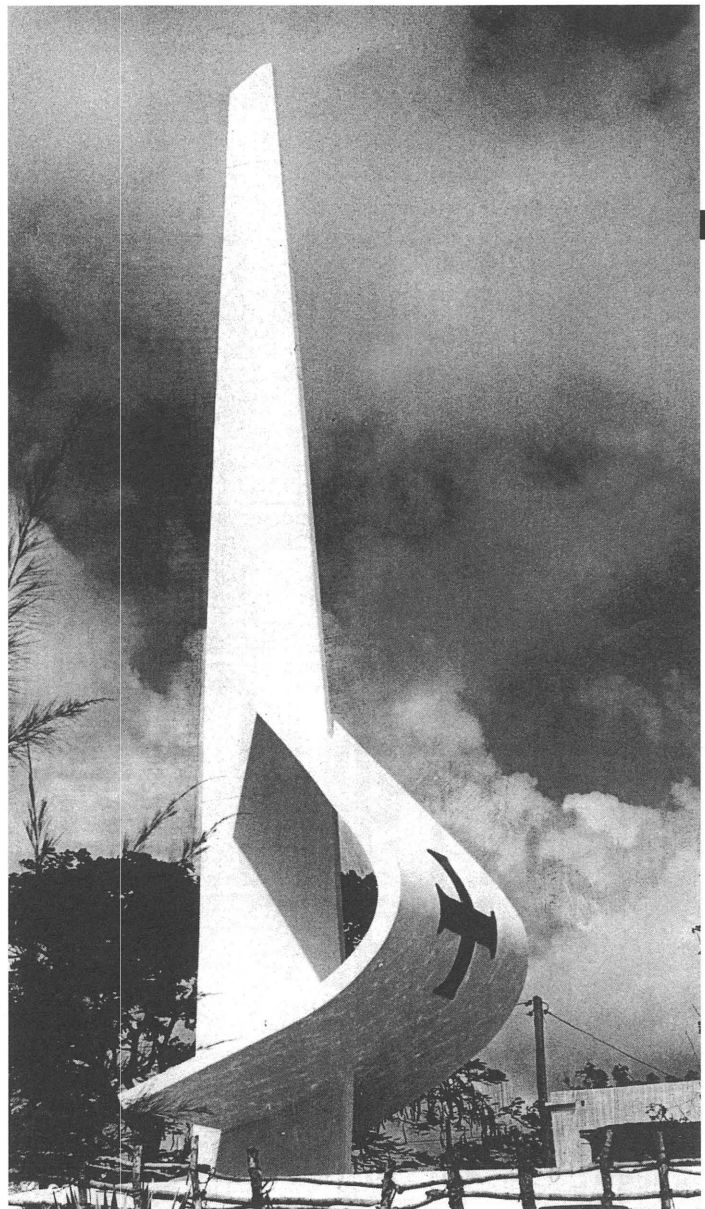
**2** There is a brief resume of Connell's work in Africa in Dennis Sharp, *Connell Ward and Lucas: Modern Architects in England 1929-39*, London, Book Art, 1994. See also "British Modern Architects of the 1930s: The work of Connell Ward and Lucas," *A+U* (Tokyo), N°90:09, pp. 37-50.

**3** The department was later absorbed into University College London as the Development Planning Unit (DPU) of the Bartlett School.



**Anthony Almeida**, *St Francis Xavier Church*, Changombey, Dar es-Salaam

**Anthony Almeida**, *Vasco da Gama Memorial*, Malindi, Kenya



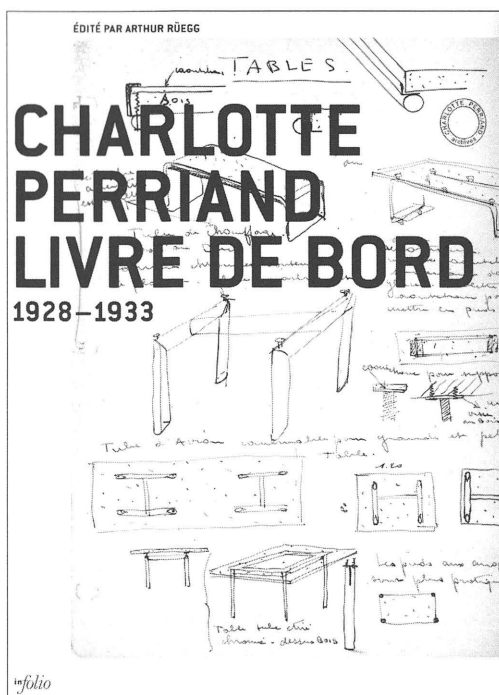


## TWO BOOKS ON CHARLOTTE PERRIAND BY ARTHUR RÜEGG AND MARY MCLEOD

Since the publication of Charlotte Perriand's autobiography (*Une vie de création*, Paris, Odile Jacob, 1998) and her death at the age of 96 in 1999, a re-evaluation in English of her life and work is timely. Two books fill the gap. The first, *Charlotte Perriand – An Art of Living* (Abrams, 2003) is a collection of essays derived from a conference organized by Mary McLeod in 1998 in New York. Each author presents an aspect of Perriand's career, placing it into its cultural and political context. A running theme throughout this book is the attention paid by Charlotte Perriand to the art of living, whether as a softening of the aesthetic abstractions of modernism or as a response to Japanese culture or the regional culture of the Haute-Savoie region. In her introductory chapter, Mary McLeod explores the notion of 'art de vivre' as a specifically French idea comprising both ethical connotations and the practice of taking pleasure from the organization of everyday life. McLeod is careful to avoid the trap of celebrating her subject as a new 'master' of modernism. Instead, she focuses on "several themes that have largely been neglected in the standard histories of modern architecture –

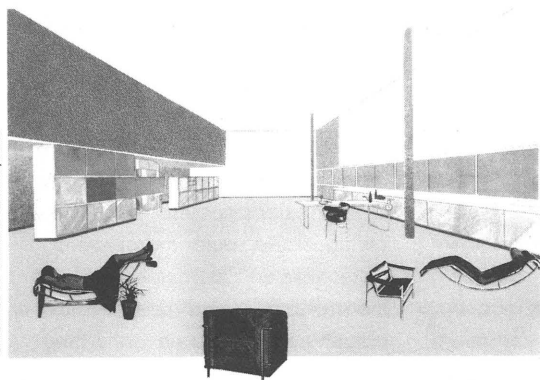
namely furniture, domestic space, politics, the influence of non-European cultures, design collaboration and the impact of consumption and mass culture" (p. 20). This is a good starting point. The essay by Esther da Costa Meyer traces Perriand's career as an independent designer in the world of Parisian art deco until her Bar in the Attic in the 1927 *Salon d'Automne*, which drew her to Le Corbusier's attention. In the second chapter, Mary McLeod seeks to disentangle the complementary roles of Charlotte Perriand, Pierre Jeanneret and Le Corbusier in the transformation of the appearance of Le Corbusier's interiors between 1927 and 1929. Perriand herself, with her bobbed hair, youthful charm and ball-bearing necklace, was the new woman's very model who according to Le Corbusier "had led the way." It is revealing to learn that Charlotte Perriand knew Paulette Bernège – the woman mainly credited with the reform along Taylorist lines of the kitchen in France – and followed the success of the *Salon des arts ménagers* after its transfer to the Grand Palais in 1926. It is clear that Perriand brought to the design of the model apartment in the *Salon d'Automne* in 1929 her grasp of the latest trends in kitchen and bathroom design. It is also true that she almost certainly influenced Le Corbusier in his choice of materials – aluminum sheet, glass and chrome – in the interiors of the Villa Church, Savoye and the *Salon d'Automne*. Danilo Udovicki-Selb places Perriand into the political context of communist groupings and the Front populaire in the 1930s. Two dramatic outcomes of these interests were the exhibition *The Misery of Paris* in the *Salon des arts ménagers* in 1936 and the photomurals of the entrance to the Pavillon de l'agriculture (produced with Fernand Léger) at the Paris exhibition of 1937. Yasushi Zenno goes beyond an analysis of the profound influence Japanese culture had on Perriand to reveal how her reception, under a hierarchic

and militaristic regime, depended in part on a government policy intending to promote modernism's image in Japan. Arthur Rüegg explores the work of Charlotte Perriand and Le Corbusier on developing unusual prototypes of bathroom equipment, for example the unit exhibited in the UAM Pavilion at the Paris World Fair, 1937. Roger Aujame tackles the thorny question of Perriand's close collaboration with Jean Prouvé – a relationship that has left a trail of disputed authorship – in which Charlotte Perriand was by no means the submissive partner. Joan Ockman asks how Perriand's attempt to combine craft and machine production in accordance with popular taste adapted to post-war conditions of mass marketing and international competition. The last section, compiled by Catherine Clarisse, Gabriel Feld, Mary McLeod and Martha Teall, is a collage of illustrations and texts focusing on Perriand's work in the French Alps – from temporary skiing shelters to the fitting out of the new mass ski resorts. The book is complemented by an excellent section of color plates and six texts by Charlotte Perriand. How does Charlotte Perriand emerge from these investigations? The authors are careful to avoid following too closely the claims and attitudes expressed by the designer in her autobiography. Fruitful collaboration rather than unique authorship is the main theme. Again and again, the authors show how positive Perriand's interactions were with men as different as Le Corbusier, Jean Prouvé and Junzo Sakakura. Over and above important insights in the re-evaluation of modernism as a design practice – its social purpose, its attitudes to craftsmanship and materials, its interaction with different cultures – the reader will learn a great deal about the process of design itself. Charlotte Perriand's courageous engagement with a very wide range of political, aesthetic and personal experiences made her an excellent barometer of changing conditions and her design work responded to these conditions with sensitivity and vigor.





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C. Perriand

In his introductory essay, Rüegg does not dramatically change the attribution of the famous Le Corbusier-Jeanneret-Perriand pieces. Rather, he gives a much better rounded understanding

of their collaboration. He begins by establishing

the context of around 1927, when Charlotte Perriand went to work at the rue de Sèvres atelier. This context includes not only Perriand's decorative work up to that date but also, drawing on the research for his previous exhibition and publication *Le Corbusier Before Le Corbusier*, the young Jeanneret's own early furniture designs. Perriand's sketchbooks provide valuable new information on the origins of her design for the *Fauteuil pivotant* exhibited in her dining room at the Salon des artistes décorateurs in 1928. It confirms the importance of the Weissenhof exhibition at Stuttgart, which Le Corbusier probably visited in late 1927, in persuading him of the need to have a suite of modern tubular steel furniture designs for his domestic clients.

Rüegg uses the documents at his disposal to establish the parameters within which any debate about the relative responsibility of Le Corbusier, Pierre Jeanneret and Charlotte Perriand should be measured. For example, Perriand's notebooks contain no design sketches for the *Fauteuil à dossier basculant*, but a page of notes and a sketch on the finishing of the production model. And she later played the central role in fitting out the chair with different coverings. In the case of the *Fauteuil grand confort*, Perriand's notes and sketches deal essentially with the upholstered cushions, which seem to have originated in an automobile car seat. Her sketches show an elongated figure of a woman lounging sideways across

the chair, and she made a sketch for a *méridienne*, a sofa with only two backrests, which would be suitable for a range of sitting and lying positions. Perriand insisted on the fact that the armchair was most comfortable in the inclined position, and designed her own versions of the chair with a shorter rear leg. The paradox of a cubic form set at an angle was resolved in another prototype (exhibited at the *Salon d'Automne*) where springs in the rear legs allowed the chair to return to the vertical position when not in use. Most of the drawings for the *Chaise longue basculante* are in the Fondation Le Corbusier. Perriand's involvement seems to have begun with the perfecting of the base, details of the springing of the frame and the form of the tubular steel frame itself. Perriand's role in designing the tables seems to have been more fundamental. She claimed to have discovered the oval *tubes d'avion* in a catalog, and a sketch on page 2 of Notebook A defines most of the features of the tables that subsequently appeared under the names of Le Corbusier Jeanneret and Perriand. Rüegg provides some interesting information on the origins of the *Table extensible*, which began as a crude invention of tubular steel and was eventually patented by Charlotte Perriand alone. The fact that her logbook contains numerous design sketches for this piece helps to locate her role in other cases more precisely.

Both books, excellent works of scholarship in their different ways, provide a complex portrait of a talented designer whose work is only now coming to be properly appreciated.

*Charlotte Perriand, An Art of Living*, edited by Mary McLeod, Abrams, 2003

*Charlotte Perriand, Livre de bord 1928-1933*, edited by Arthur Rüegg, Birkhäuser, 2004, English and German editions; Infolio editions, 2004, French edition

**CAROLINE MANIAQUE**, member of Docomomo International, is professor at the Lille school of architecture

The second book, *Charlotte Perriand – Livre de Bord – 1928-1933* (Birkhäuser, Infolio 2004), is edited by Arthur Rüegg who has established a reputation as the foremost international expert on tubular steel furniture specializing in the work of Le Corbusier and Charlotte Perriand. He explains the book's reason as follows: "When Charlotte Perriand worked at the Atelier she worked on a kind of log book (*livre de bord*), a portfolio of transcripts, design sketches, and brochure materials that has only recently come to light in her archives. The two ring binders contain loose sheets whose sequence has survived mainly undisturbed, so that it provides a largely chronological overview of her working process. One volume is dedicated to the development of seating furniture, tables and beds; the second contains notes relating to work on standardized storage furniture. Together, all of the elements that are supposed to make up the furnishings for a home are documented." (p. 15) In this book, with privileged access to the rich Charlotte Perriand archives, Rüegg establishes a definitive account of Charlotte Perriand's design work between 1927 and 1933. In addition to the previously available sources he has made use of unpublished drawings by Pierre Jeanneret and Charlotte Perriand including two loose-leaf sketchbooks incorporating Charlotte Perriand's working drawings and notes. These two notebooks are reproduced full size on pages 89 to 229 and constitute a precious resource for future scholars.



## CHARLOTTE PERRIAND - AN ART OF LIVING

Although Charlotte Perriand did not see herself first and foremost as a woman designer, or even particularly identify with the feminist movement, her career raises several issues that have some bearing on feminist accounts of architecture. The first of these is the tendency to see women architects as victims, whose talent and vital contributions have been suppressed by their male collaborators or associates. This interpretation had a certain strategic value in the 1970s and 1980s, alerting architects to the shortcomings of the "modern masters" and bringing the issue of gender discrimination to the fore. No doubt there were disturbing inequities in the profession, as is clearly evident in Le Corbusier's oft-quoted, dismissive response to Perriand "We don't embroider cushions in my atelier," when she first asked him for a job there. However, Perriand's deep admiration of Le Corbusier, her insistence that being a woman did not interfere with her career, and her pleasure in seeing her work as part of a collaborative process all suggest that this characterization

of women designers as victims, at least in Perriand's case, has been overstated. Here, a personal anecdote might be relevant.

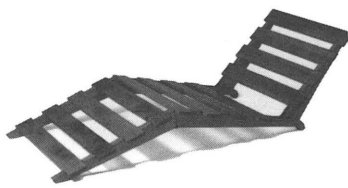
When I interviewed Perriand in 1997 and mentioned the photograph of her reclining on the chaise longue with her head turned away from the camera, she responded angrily to a question about Beatriz Colomina's reading of the image as representing Le Corbusier's denial of her authorship and creative vision.

Perriand told me that she herself had set up the shot, that Pierre Jeanneret took the photo, and that Le Corbusier played no role in its conception and in fact was in South America at the time. She insisted that it was her choice to turn her head in order to emphasize the chaise rather than its occupant; and that it was also her choice to use that image in her photomontage of the model apartment that she designed with Le Corbusier and Jeanneret for the 1929 *Salon d'Automne* apartment. Nor was she troubled by the fact that the pivoting chair that she designed and displayed on her own was attributed jointly to Le Corbusier-Jeanneret-Perriand when Thonet began producing the partnership's furniture in 1930. Perriand saw it as an opportunity to have the chair manufactured, and concluded that it would have more impact as part of the atelier's line of tubular-steel furniture: attaining individual recognition as a designer was less important than having the chair regarded as part of a collective vision of modern living. She saw herself as an equal participant with considerable choice and control in her collaboration with Le Corbusier and Jeanneret.

A second issue to consider is the relationship between modern architecture and the entry of women into the profession. Although Le Corbusier was no feminist hero, his atelier seems to have been a place where several women designers chose to work, including

Perriand and Stanislavia Nowicki before World War II, and Edith Schreiber, Blanche Limco, and Maria Fenyo immediately afterward. To what extent did the culture of the modern movement, and in particular Le Corbusier's commitment to new attitudes and social mores, help foster women's participation in the profession? Did the adventure of creating something new, the modern movement's commitment to collective values, and its emphasis on collaboration (however paradoxical, given Le Corbusier's self-proclaimed role as artist-genius) prove especially conducive to strong, independent women? Judging from Perriand's descriptions, not only did she consider herself the equal of the male employees, but she also enjoyed their warmth, camaraderie, and respect.

The atelier provided an environment in which she and her colleagues, male and female, could grow and develop professionally. Thirdly, her salon exhibitions of the late 1920s call into question the stereotypical characterization of modernism as instrumental rationalism, and therefore male. What is evident in her 1928 dining room and the 1929 model apartment, as well as in the broader movement for domestic reform during that decade, was that scientific planning and functionalism were not simply male concerns but were also significant components of women's vision of domestic liberation. Much feminist scholarship has been devoted to the demystification of hierarchical distinctions between attributes such as rationality, functionalism, and structure (traditionally associated with male truth) and characteristics such as decoration, superfluity, and fantasy (associated with a more feminine subjective sensibility), and to disputing the subordination of the latter. But what becomes clear when one examines the interwar discussions about "scientific" household management is that such a dichotomy is much too simplistic. The domestic-reform movement contributed to the feminization of rationality, just as women (and society at large) increasingly



### CHARLOTTE PERRIAND

An Art of Living



Edited by MARY McLEOD



perceived rationality as fundamental to their own identity. The idea that housework could be rationalized and made "scientific" meant that all women—even homemakers—could see themselves, and be seen, as rational and scientific. Though rarely acknowledged in such terms, the functionalism and rational planning of modern domestic architecture were similarly connected to women's identity. Perriand's salon exhibits in 1928 and 1929 challenge characterizations of both modernism and rationality as exclusively male. In addition, these projects raise questions about how we characterize feminism or feminist thought. All too often, those of us who are feminist critics and historians evaluate women's historical position by today's standards (whether in terms of individual economic and political rights or from a poststructuralist perspective emphasizing the fluidity of gender and identity). However, if women's struggle for emancipation is to be seen as an evolving, historical phenomenon, it is important to examine earlier, more "compromised" efforts and to assess them in terms of their own social and political context. Historian Karen Offen has proposed the term "relational feminism" to describe the pioneering efforts of many earlier twentieth-century European reformers who attempted to improve women's situation as women, emphasizing their distinctive contributions to society rather than insisting on individual rights, irrespective of sex. These family-oriented feminists rejected the nineteenth-century image of the self-sacrificing *femme au foyer* but, because they believed that there were biological and cultural differences between women and men, still saw women as having primary responsibility for the home and children. In France, prior to the publication of Simone de Beauvoir's *The Second Sex* in 1949, the sexual division of labor was rarely seen as oppressive but rather as part of a necessary complementarity of the sexes. In the view of women domestic

reformers such as Paulette Bernège and Henriette Cavaignac and designers such as Perriand and Le Corbusier, modern technology and scientific planning could liberate women from domestic drudgery, enabling them to use their time in more fulfilling ways, whether in their role as mothers and wives, or pursuing a career, or enjoying leisure activities. Certainly, most visitors to the 1929 *Salon d'Automne* who saw Perriand's kitchen assumed that a woman would be working in it, but the remarks of contemporary critics make clear that many would have also assumed that this woman was a *femme moderne*, forging a new identity both for herself and society. I would like to see studies of modern architecture explore this apparent paradox, allowing us to include efforts different from our own as part of the rich and diverse history of improving women's condition.

In addition, these projects raise questions about how we characterize feminism or feminist thought. All too often, those of us who are feminist critics and historians evaluate women's historical position by today's standards (whether in terms of individual economic and political rights or from a poststructuralist perspective emphasizing the fluidity of gender and identity). However, if women's struggle for emancipation is to be seen as an evolving, historical phenomenon, it is important to examine earlier, more "compromised" efforts and to assess them in terms of their own social and political context. This means going beyond reductive charges of sexism and victimization and simplistic value judgments of good and bad in order to arrive at a fuller, more complex vision of modernism—one that includes both its regressive and progressive dimensions.

*Charlotte Perriand, An Art of Living*, edited by Mary McLeod, Abrams, 2003

**MARY MCLEOD**, *Docomomo US member, is professor of Architecture, Columbia University*

## MOMO BOOKSHELF

### Recent books on modern architecture reviewed

It is re-assuring and rewarding to see so many books, videos, DVDs and magazines emerging from diverse sources on modern architecture. It reinforces the impression I have that the aims of Docomomo have been catching on like wild fire. This was in evidence at the international conference in New York last year where the bookstall was weighed down with new books on MoMo subjects. It highlighted a selection of new titles, in many languages, covering architects and their work, studies on individual buildings, on history and on aspects of conservation and documentation. Much of this was a by-product of the Docomomo working parties often co-joined by various individual authors and the big name publishers. Those that I found particularly interesting and rewarding included the Japanese working party's remarkably comprehensive publication on 1930s modernist buildings in Japan, a book that is to be enlarged into one with 100 examples to accompany an ambitious exhibition program. From the many lectures given in New York one on the work of Mexican modern architect Augusto Alvarez stood out. It has been followed by a well illustrated book on his work by Lourdes Cruz Gonzalez Franco *Augusto H Alvarez* (2004).

Among the new titles on the work of individual architects are two well edited volumes (with the promise of a third) on Paul Rudolph. Christopher Domin and Joseph King *Paul Rudolph: The Florida Houses* book covers the designs of houses while Roberto de Alba *Paul Rudolph: The Late Work* which, ignoring the Yale Architecture building, concentrates positively on a hugely productive period from 1969-1994 (Princeton Architecture Press at \$40.00 each). The first book reviews his beautiful early





## Campus Confessions

ARCHITECTURE AND THE CENTRAL INSTITUTE OF TECHNOLOGY

Andrew Leach

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### CAMPUS CONFESSIONS

**Architecture  
and the Central Institute  
of Technology**

*Campus Confessions* offers a modest study of one purpose built polytechnic campus designed in several stages from 1968 onwards and completed less than two decades before the closure of the institute. The brand new institution was conceived as one of a 'generation' of national institutions in New Zealand, aiming to fulfill a perceived gap in the education sector by training professionals in applied and paramedical sciences. The campus would embody the progressive spirit of the government that commissioned both the institution and its generous architectural corollary.

Like so many university campuses and institutional complexes built in Britain, North America and throughout the Commonwealth from

the late 1950s, this subscribes to the aesthetic circumscribed by P. Reyner Banham in his writing on the New Brutalism.

In *Campus Confessions*, Leach agrees with Robin Boyd's assessment of the impossibility of anything that looks 'brutalist' to fulfill the rigid criteria set out by Banham.

The primary designer in the office of Houghton and Mair was a Bartlett-trained New Zealander named Chris Brooke-White, whose first project in his native country (he had already worked in London and Ghana) demonstrates this incongruity without engaging directly in the theoretical debates focused on Banham's writing.

The campus, Leach describes, combined an aesthetic response to the importance of the commission with a rigid approach to planning that ultimately failed to allow the campus to respond to pressure to evolve under the different economic and political forces that emerged in the market-driven approach towards education launched in the difficult years of New Zealand's conservative 1990s. The 'confession' of the title therefore points to the architecture's own complicity in CIT's final failures as an institution.

*Campus Confessions: Architecture and the Central Institute of Technology*, by Andrew Leach, Balasoglou Books, 2004, Auckland, 64 p., ill.

Ordering info:  
aaltobooks@xtra.co.nz

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### L'ARCHITECTURE DU XX<sup>E</sup> SIÈCLE, UN PATRIMOINE

Translated by Isabelle Kite

The varied interpretations given throughout the twentieth century to article 2 of the 1913 law on national heritage protection have allowed for very dissimilar situations concerning the built heritage's defense. From a survey divided into four major periods –from 1890 to 1973– justified by the breaks provoked by conflicts and new economic conditions, Gérard Monnier draws much more than merely a history of French architecture.

The mutual relationship between commission and project is systematically analyzed in order to prove that the quality of supply depends directly on the quality of demand. More specifically, the analysis of the conditions of innovation –typological, technological, social, etc.– shows the surprising obviousness of certain architectural choices and offers an insight into the public's reception of these choices.

### LESSEN IN MODERN WONEN LESSONS IN MODERN LIVING

Very little written material exists on the history of twentieth-century home culture in Belgium. This new source book contributes to our knowledge of this field and focuses on one of the most intriguing aspects of the home culture in Belgium: educational exhibitions staged after World War II by a number of different organizations and institutions meant to improve the home culture of Flanders and/or Wallonia. Initiatives of the national government, of such designer organizations as *Formes Nouvelles*, of the Ghent Museum voor Sierkunst (Museum of Decorative Art), and of the *Christelijke Arbeidersbeweging* (Christian Labor Movement) and the *Vlaamse Boerinnenbond*



Since the creation in 1984 of the COREPHAE (today CRPS), which convey the study and protection of heritage to the regional level, twentieth century architecture, because it is seen from a less biased point of view, has become the object of a judgment less passionate and more detached.

And yet, the weaknesses, the inconsistencies, sometimes even the absurdities that mark many rehabilitation or protection campaigns give an idea of the extremely fragile and uncertain character of that interest. Gérard Monnier complements his analysis of commission, supply and reception with eight case studies, focusing on certain accounts of protection. The first CAF de Paris (Raymond Lopez, 1946) is a striking example: it became the object of such land speculation that its owners managed to get its protection decree cancelled despite the multiple criteria of innovation it had been granted on. For, beyond the buildings themselves, it is also the versatility of the history of commissioning, public and private, institutional or political, that explains the success

or failure of buildings, their safeguarding or forsaking, the protection's nature and the type of rehabilitation that was chosen. Through the transverse theme of building preservation, the book appeals to a rising collective awareness, where each citizen becomes an actor more or less conscious of the response given to architecture. The last part, written by Chantal Lavigne, suggests educational approaches for teachers who want to introduce younger generations to a comprehensive reflection on society and to show each and everyone's capacity to act on or react to the urban environment, whatever their age, whatever the place.

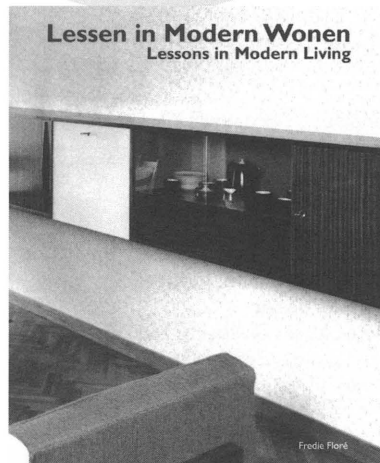
Finally, thanks to the illustrations and summarized comments, a double reading of the book is a pertinent option. The important number of color photographs is also an appreciated feature and a rare engagement in today's publishing world. The author's masterly photographic skill is noteworthy: fully aware of the difficulties



of architecture photography, and with real perceptiveness, he brings meaning to the systematic reference to the shot's date.

Gérard Monnier, *L'architecture du XXe siècle, un patrimoine*, collection Patrimoine références, CNDP, Paris, 2005

**NATHALIE SIMONNOT**, a member of Docomomo International, is a lecturer at the school of architecture of Paris-Val-de-Seine



(Flemish Union of Farmers' Wives) receive detailed attention. *Lessons in Modern Living* is a richly illustrated source book and presents approximately eighty 'fact-sheets' containing information and a contemporary bibliography on each home-life exhibition. The chronology ends in 1958, the year of the World Fair in Brussels, an event that signaled

a turning point in the moralistic discourse on 'good' modern living. The publication will interest a broad public interested in design, the home culture's interior and history in Belgium. It is an essential resource for further research on these topics in Belgium, and will prove useful for parallel studies concerning the same period elsewhere.

The material was collected and introduced by engineer-architect Fredie Floré (b. 1974). Drs. Floré is a fulltime research assistant at the Department of Architecture & Urban Planning, Ghent University. Under supervision of prof. Mil De Kooning, she is preparing a PhD on the mediation of models for 'modern' living in Belgium between 1945 and 1958. She is co-editor of two books and regularly publishes in national and international journals on the history of the domestic interior in post-war Belgium. In 2003 she organized

the international conference "Lessons in Modern Living: Post-war Model Homes" (Ghent University).

Published by WZW Editions and Productions, 120 p., it includes many illustrations in color and b/w. It appears as issue 64 of *Vlees en Beton*, a series of monographs edited by Mil De Kooning and Ronny De Meyer. Concept and introduction (Dutch/English): Fredie Floré Design: Geert Roels and Dimitri Meessen Price: €30

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Journal 33 is scheduled for September 2005.

It will be a special issue published in three languages (English, Spanish and French) on "The Modern Movement in the Caribbean Islands". The guest editors will be Eduardo Luis Rodriguez (Docomomo Cuba) and Gustavo Luis Moré (Docomomo Dominican Republic).

Authors who consider contributing to this edition with a thematic article are kindly invited to contact the editors on very short notice. Last deadline for submission is May 31, 2005. As the journal will need to be translated in three languages, we will not be able to extend the deadline.

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- 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, pp. 43-48.

3/ Illustrations

We accept 3-6 illustrations for short contributions (about 600 words) and up to 10 illustrations for full-length articles (about 1500 words) It is essential that authors procure good-quality black-and-white illustrations either printed on paper or by electronic form on disk or CD (size of images: 300 dpi for a A5 format).

The list of illustrations provides the 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.



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**PRINTING**

Autographe/GP, Paris

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

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ISSN: 1380-3204

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- Bring the significance of the architecture of the modern movement to the attention of the public, the authorities, the professionals and the educational community.
- Identify and promote the surveying of the works of the modern movement.
- Foster and disseminate the development of appropriate techniques and methods of conservation.
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- 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.
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