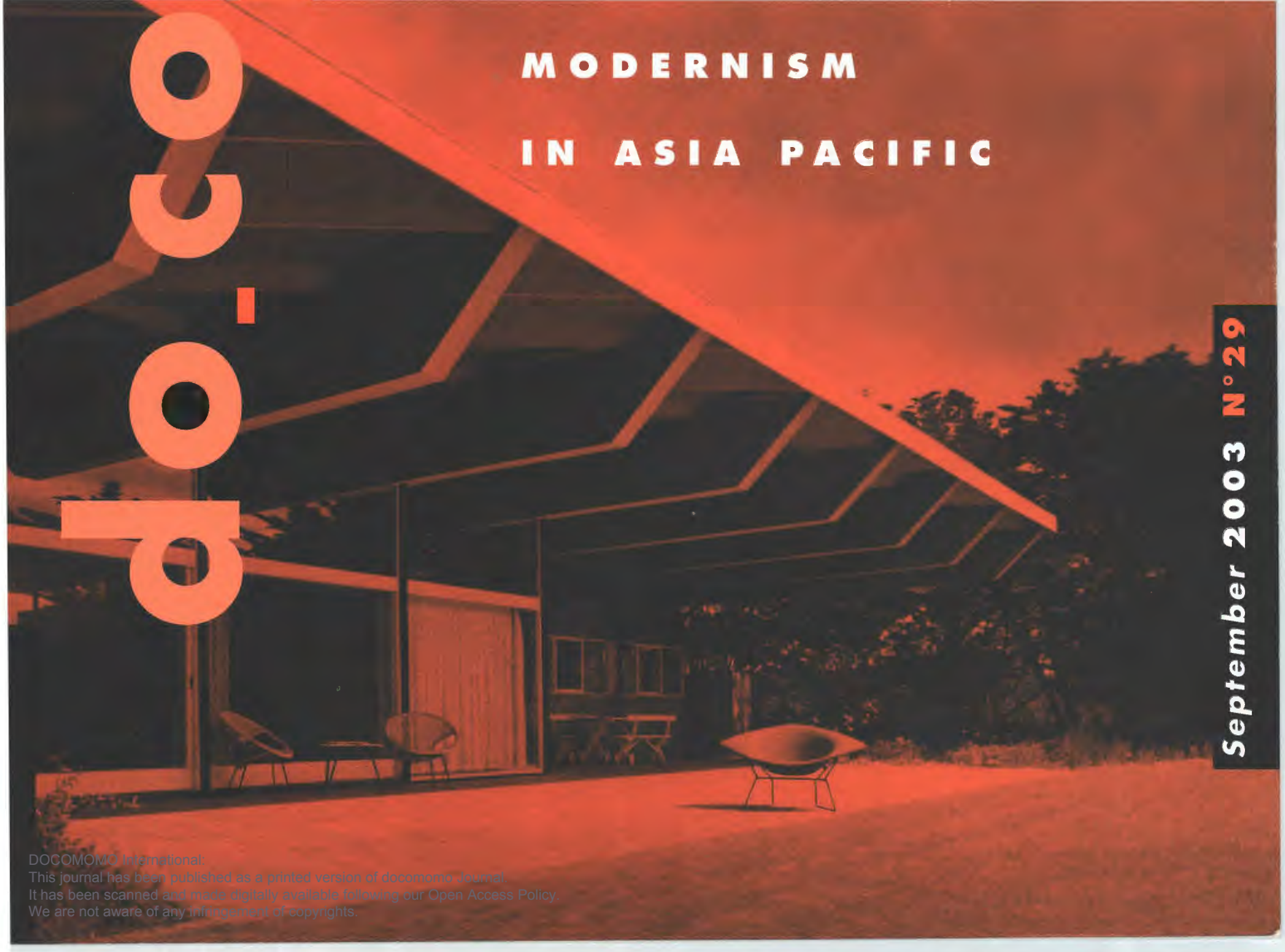
docomomo

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

DOCOMOMO Eighth International conference

The restoration of Viipuri Library

MODERNISM IN ASIA PACIFIC



September 2003 N°29

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Cover: **Grounds Romberg & Boyd**, *Pelican*, Myer House, Victoria, Australia, 1957. photography Kenneth Ross, Architecture Library, University of Melbourne.

New York 2004

DOCOMOMO Eighth International conference

HÉLÈNE **LIPSTADT** AND THEODORE **PRUDON**,
ON BEHALF OF THE NATIONAL ORGANIZING COMMITTEE AND THE SCIENTIFIC COMMITTEE

Photos © Theo **Prudon**, 1971

Left: View to the south of the *Gallery of Modern Art*, known now as *2 Columbus Circle*, designed by **Edward Durell Stone** in 1965

Right: Exterior view to the southwest of the *TWA Terminal, John F. Kennedy International Airport*, designed by **Eero Saarinen** in 1962

Preparations for the DOCOMOMO 2004 Eighth International Conference in New York City are progressing. In the following, the Conference Theme and Call for Papers that circulated electronically in May is summarized, the makeup of the Scientific Committee (now called Program Committee) is described and general information is provided.

editorial

When I was invited to develop the future lines of action of Docomomo international*, I regarded as a priority the investigation of new cultural and geographical territories, where modern architecture has played a significant role, too often dismissed by canonical literature. This aim moved me to plan the "Journal 28" (March 2003) which addressed for the first time themes related to modernism in Africa. In the current journal, the editorial committee has decided to expand its horizons to the Asian Pacific part of the globe and to investigate new issues in the fields of the documentation and conservation of 20th Century heritage. The articles made me discover a whole universe of variations on the modernist attitude, free of cutting edges based on stylistic conceptions.

I was truly fortunate to meet Sheridan Burke at the World Heritage Centre meeting, held in Chandigarh in February 2003. We were able to share ideas and to agree on the need to evaluate the many problems of post-colonial modernism. With no hesitation, I asked Sheridan to serve as guest editor for this issue. Many thanks, Sheridan, for your valuable contribution.

In July, Docomomo international moved to a new location. It is now installed in the newly renovated premises of the Institut français d'architecture in the Palais de la Porte Dorée, the spectacular *Art Deco* building, designed by Albert Laprade with Albert Bazin and Léon Jaussely, for the 1931 Colonial Exhibition in Paris. We have been provided with a larger working space and more facilities which will give us the opportunity to increase the quality and the efficiency of our work.

We invite all members to visit us in the building and to discover its rich *Art Deco* style, monumental sculptures, grand salon for festivities and new exhibition galleries. For the next two years, we look forward to seeing you numerous when you pass through Paris.

MARISTELLA CASCIATO

*in "Envisioning DOCOMOMOs aims in the Third Millennium", *Journal 26*

Lorsque j'ai été invitée à définir les futures lignes d'action de Docomomo international, j'ai établi comme priorité l'étude de nouveaux champs culturels et géographiques où l'architecture moderne a joué un rôle important, trop souvent négligé par la littérature canonique. Cet objectif a inspiré le* Journal 28 *(mars 2003) qui traitait, pour la première fois, du modernisme en Afrique. Pour cette nouvelle édition, le comité de rédaction a décidé d'étendre son exploration à l'Asie et au Pacifique et de développer de nouvelles problématiques liées à la documentation et à la conservation du patrimoine du vingtième siècle. Les articles m'ont permis de découvrir de nombreuses déclinaisons d'un modernisme libre des contraintes basées sur des conceptions stylistiques.*

J'ai eu la grande chance de rencontrer Sheridan Burke lors du séminaire organisé par le Centre du Patrimoine Mondial à Chandigarh en février 2003. Nous avons tout de suite partagé les mêmes points de vue et compris la nécessité d'évaluer les nombreux problèmes liés au modernisme post-colonial. C'est sans hésitation que je lui ai proposé d'être rédactrice invitée pour ce numéro du journal. Merci, Sheridan pour cette superbe collaboration.

Docomomo international a emménagé au mois de juillet dans ses nouveaux locaux. Nous sommes maintenant installés dans les espaces rénovés de l'Institut français d'architecture au palais de la porte Dorée, le spectaculaire bâtiment Art Déco conçu par Albert Laprade en collaboration avec Albert Bazin et Léon Jaussely pour l'Exposition coloniale de 1931. Nous profitons de plus d'espace et de moyens, ce qui va nous permettre de travailler plus efficacement et plus rapidement.

Nous invitons tous les membres de Docomomo à venir visiter le palais de la porte Dorée, ses bas-reliefs monumentaux, sa grande salle de bal et les nouveaux espaces d'exposition.

MARISTELLA CASCIATO

*dans "Envisioning DOCOMOMOs aims in the Third Millennium", *Journal 26*

"EXPORT-IMPORT: POST WAR IN AN EXPANDING WORLD, 1945-1975"

The conference's theme makes it the first Docomomo International Meeting devoted solely to the postwar period and the first to consider not just the impact of preservation on modernism but the impact of modernism on preservation, the opportunity modernism offers preservation to discuss the central issues of our times. Preservation is defined as both traditional 'conservation' and rehabilitation through (design) intervention. We will consider postwar modernism as an international phenomenon, for it is the appearance of modernism in all parts of the world and the quantity and scale of that manifestation that distinguish the modernism of the postwar from that of the interwar period.

As stated in the official Call for Papers, the Program Committee seeks papers from professionals, researchers, and advocates; from various perspectives– historical, theoretical, political or practical– and in various formats– overviews, analyses of case studies including those of design and technical interventions, and policy proposals– about international postwar modernism as manifested by one of the many trends that grew out of import/export or in other words the consistent exchange that continued to take place between countries, cultures and continents. The keywords are:

INTERNATIONALIZATION, POLARIZATION, RECONSTRUCTION AND REBUILDING, RESISTANCE AND INDEPENDENCE, TIME ZONES and UTOPIAS.

The keywords are a not too thinly disguised homage to the logo-like words that served to structure debate in CIAM during the postwar period from the Athens Charter to the Team Ten Primer. The keywords are also platforms for the consideration of challenges to not only the contemporary historical study of postwar modernism or the use of such study in present and future preservation efforts but also to the global discussion of reconstruction and rebuilding that is taking place today.
The detailed descriptions of the keywords are therefore intended to function on multiple levels. They were concepts recognizable to the historical actors under study and are now pertinent to the contemporary critical work of historical analysis, preservation practice and the on-going design intervention. The keywords underscore some of the challenges, both philosophical and logistical, frequently present in current attitudes towards the preservation of postwar modern movement architecture and city planning. Competing visions of modernity were at play in the landscapes of modernism as it became increasingly international.
Do they require alternate notions of preservation practice? How can historical analysis best serve preservation practice and the public when it simultaneously captures the ideals of postwar modernism and the enthusiasm it engendered and documents its limitations and internal contradictions?

We are also aware of the perceived tension between design and preservation. This perception was accentuated in the postwar period and continues today. The very ubiquity of postwar modern architecture and its significance as infrastructure in many nations and regions that were industrialized in the postwar compels us to consider preservation through design, in particular design that rehabilitates existing modernist buildings, and thus to negotiate, if not overcome, that tension. The conference will therefore join the too frequently separate, and sometimes even opposed, perspectives of design and preservation.

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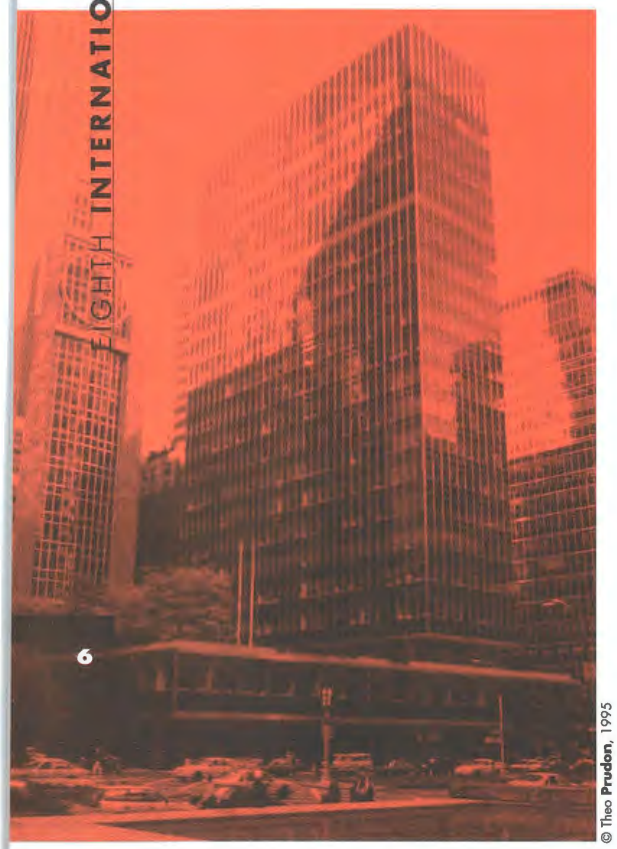
Columbia University, view to the northeast of campus with main administration building originally designed as Low Library by **Charles Follen McKim** in 1897

Internationalization

In the postwar period, *Internationalization* took on new or renewed meanings, ranging from the optimism for peace thanks to the establishment of organizations such as the United Nations, UNESCO, ICOMOS and UIA,and to the growth of multi-national corporations and the powers that they wield. A new meaning also accrued to the word in the disciplines of architecture, landscape and planning after the war. In the interwar period, modernism had been international both in name and thought (the CIAM, Hitchcock and Johnson's ideology-free International Style; the socialist-inspired notion of Gropius' *Internazionale Architektur*) and in fact the shared faith in universally applicable experimental techniques and materials. *Internationalization* after 1945 increasingly seemed to mean that the processes of modernization and their legitimate expression were inevitable. Expressions of this term include the Corporate International Style, official and state representational modernism, practices with a global presence incorporating both architects and engineers and the import/export of technologies, structural and construction management, techniques and standardized building procedures,

elements, types and programs. *Internationalization* involved an intensified Americanization, but there also existed multi-directional exchanges: the international embrace of national modernisms (Swedish Grace, *Brazil Builds*), international temporary or permanent building exhibitions, (Hansa Viertel, Berlin, Stuttgart



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View to the north of *Lever House* before restoration, designed by **Gordon Bunshaft of Skidmore, Owings and Merrill** in 1952

Garden Show), official commissions by architects and planners; and scholarships for education and travel abroad.
The preservation of buildings and spaces that proclaim postwar concepts of internationalization and successful Americanization, on the one hand, and of those that record subtle hybridizations, on the other, is a particular challenge in our very different times, the public associates preservation with securing the material record of a national history.

Polarization

Polarization in the strictest sense refers to the effect of the Cold War in which the world was divided into two camps. From that situation emerged concepts specific to this time, such as the nuclear threat, containment, strategic gains and the First, Second and Third Worlds. The invention of architectural and planning policies, ideologies and programs associated with one or the other of these two poles and the creation of technologies, aesthetics and ideologies of modernism by one pole as a specific response to the other pole (e.g. the search for a democratic monumentality) can be studied here.

As a result of *Polarization*, dramatically different strategies of preservation emerges. Particularly salient here are the writing of a certain kind of history to serve preservation need, the shifting preservation policies of postwar Communist regimes or the differences between West and East in the distribution of state resources for the education of preservation professionals and the development of conservation techniques and technologies. Also relevant here is the polemic issue of preserving Cold War military installations.

Reconstruction and Rebuilding

Reconstruction after WWII typically refers to the literal rebuilding of countries and regions devastated by battles before and after 1945. In a broader sense, the term encompasses a wide range of responses to postwar poverty or prosperity: electrification, urban, rural and regional renewal, creating campuses and office parks, mass suburbanization, planning and design for mass leisure on both the capitalist and socialist models, international exchange and the movement of individuals across national borders for reconstruction purposes, responses to postwar social, economic, and cultural changes such as the place of women at home or in the workplace; converting materials and construction methods from military to civilian purposes. Finally, *reconstruction* can refer to the postwar situation and programs of the avant-garde, which found itself facing a concrete reality that could not but change its avant-garde character.
Reconstruction also triggered destruction, including that of historic buildings. The demolition of historic buildings and city centers in the name of modernism, modernist strategies to stabilize ruins for the purposes of commemoration, the treatment of the preservable past by modernist architects, including international campaigns to save canonical modernist buildings (the Villa Savoye, the Imperial Hotel) in the context of *reconstruction*, and the preservation/rehabilitation problems raised by the closing of industrial or military sites developed for the purpose of *reconstruction* can all be addressed here.

Resistance and Independence

The political meaning of *Resistance* is the struggle for independence in former colonial or other dominated regions. In architecture and planning, it refers both to modernism as it embraced progressive programs and development (including strong expressions of a new identity) and to the opposition to the various visions of modernism of the postwar era, including (but not limited) to the International Style, whether in the name of regional or cultural identity, or to the opposition between periphery and center, or simply to anti-architecture. Not only forms, but conceptions of structure and distribution could be *resistant* (e.g. French structural rationalism).

Resistance to modernism in the later postwar era also "went public". We now witness wholesale critiques about the failure of modernism which were intended for, and successfully reached the general public (e.g. for North America, Jane Jacobs, and in Europe, although somewhat after the period covered by our conference, Jurgen Habermas' notion of modernity as an incomplete project). Assertions were that modernism had rejected the past, standardized the built environment, and that, because of its scale, ubiquity and neglect of regional particularities, it was inhumane. Can be considered

under the keywords of resistance: ensuing interest in historical neighborhoods, neighborhood preservation and historical preservation by the public, postwar preservation movements and preservation legislation meant to correct postwar policies. Today, the antagonism of contemporary cutting-edge architects to the preservation of postwar architecture can also be considered under the keyword of *resistance*.

Time Zones

Despite the seeming hegemony of modernism in the postwar landscape, and despite the growing internationalization of political and economic structures, modernism was not experienced or encoded in the same way in the Communist sphere, the 'developing world' and in different regions within the Westen world. *Time Zones* addresses these discrepancies of real experience in a world of simultaneity. With the polarization and internationalization of the political world came the concept of the Different Worlds. *Time zones* can refer to the relationships between the "three worlds" (i.e. First, Second and Third) as well as to an inquiry into the diverse meanings of modernism in new states and new regimes worldwide. Meanings range from the euphoric embrace of modernism for the purpose of expression and reform to the resistant and "anxious" modernisms recently identified by historians. The effects of time -both acceleration and lag- in the spread of modernism in design, programming and construction can be considered here.

The revival of interest in modernism and the acceptance of its historicity and suitability for preservation are subjected to *Time Zone* differences in the same country (in the United States, for instance, preservation of modernist architecture enjoys greater popular appeal on the West Coast than it does elsewhere) and between countries. *Time Zones* can also refer to the countries where modernist architecture is the matter and substance of essential infrastructure and an expression of historical change from rural to urban and/or colonial to independent areas and to the possibility that preservation, especially through design, may offer economic and social benefits in these areas.

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Interior view of the *TWA Terminal* showing interior of main concourse with flight departure board, *John F. Kennedy International Airport*, designed by **Eero Saarinen** in 1962

Utopias

What was the fate of the interwar *utopian* impulses in the face of modernism adopted by international capital and by state powers? Although the idealistic goals of modern architecture received intense criticism during the postwar period, architects and designers still felt called upon to execute their "visions" for a better world. Counter-*utopias* arose that were critical of the initial ones and hostile to their execution; but being counter, they could not but replicate some of the utopian stance to which they were opposed. Specifically postwar *utopias* were realized in many ways: megastructure buildings, flexible structural methodologies, community-based design, paradigm buildings such as Habitat (Montreal), Kurokawa's Japanese Metabolist Nagakin Capsule Tower, the works of Doxiadis, Fathi, and Christopher Alexander, New Towns and *Villes Nouvelles*; modern resort planning and theme park 'worlds', and finally, social, educational or civic centers, whether in capital or cultural precincts, that were built *ex-nihilo*.

Today, examples of postwar *utopias* represent a real challenge for preservation, and not the least when one might be called upon to preserve an acknowledged failure. How do we preserve when we recognize the short-sightedness of these *utopias* and, at the same time, embrace other ideals unforeseen by these utopias, such as sustainability and green architecture. Among the issues here: do we preserve the intentionally ephemeral and stabilize the willfully destabilizing?

Issue of the Call for Papers

The Call for Papers was launched in late April at a special session of the Annual Meeting of the Society of Architectural Historians in Denver, Colorado by Docomomo International chair Maristella Casciato, Theodore Prudon (president of Docomomo US), Hélène Lipstadt (co-chair, with Maristella Casciato, of the Program Committee), and Laura Culbertson of the National Organizing Committee. Members of Docomomo chapters/working parties from France, Mexico, Quebec and the United States, as well nine members of the Program Committee, were present at the session, which was attended to by approximately 100 people. The full Call and specific instructions for submission of papers and posters to the blind selection

process was then posted on both Docomomo International and Docomomo US websites and circulated by web or mail to relevant organizations and architecture schools. As noted in the instructions posted there, the deadline for submissions is September 15, 2003. The Program Committee will meet in November 2003 in New York City at Columbia University.

THE 2004 VENUE: NEW YORK CITY AND COLUMBIA UNIVERSITY

As the home of "Corporate Modernism" on the one hand, and of the United Nations on the other, New York evokes the multiple and often conflicting postwar social, cultural and political dimensions as well as the optimism and anxiety that so greatly shaped modernism and made it much more than merely a style.

The Columbia University Graduate School of Architecture, Planning and Preservation in Manhattan will serve as the venue for the Eighth Conference. Its Morningside Heights campus is on the Upper West Side area of the Manhattan island. The campus, planned and built by the American Beaux-Arts architects, McKim, Mead and White, in 1893-1915, was later the object of unrealized projects by I.M. Pei and James Sterling. The campus today includes buildings by American postwar modernists Harrison and Abramowitz and contemporary designs by Gwathmey Siegel, James Stewart Polshek and Partners, Robert A.M. Stern, and Bernard Tschumi. Founded in 1754, Columbia will be hosting the conference during the year in which it celebrates its 250th anniversary and has recognized the Eighth Conference as one of its Anniversary year activities.

Conference Organization

International Organizing Committee

The International Organizing Committee (IOC) consists of two members of the Executive Committee of Docomomo International, Maristella Casciato and Emilie d'Orgeix; Theodore Prudon, president of Docomomo US, the national working party, and also chair of the National Organizing Committee; Hélène Lipstadt, for the Program Committee, and Paul Byard, representing Columbia University's Graduate School of Architecture, Planning and Preservation.

National Organizing Committee

Due to issues of fiduciary and legal responsibilities, the members of the National Organizing Committee (NOC) are members of Docomomo US Board. The NOC will function under the 501C(3) umbrella of Docomomo US, that is, as a non-profit organization, recognized by the American federal legal and tax authorities. Currently the members of the committee are: Laura Culbertson (treasurer), Gary Koll (Register coordination, liaison with chapters), Hélène Lipstadt, co-chair of the Program Committee; and Theodore Prudon (chair).

CONFERENCE PROGRAM

The conference dates are September 29 through October 2, 2004. Although many details still need to be settled, the program will be similar to earlier Docomomo conferences, in having several general and plenary sessions, and two, or possibly three, parallel sessions, with posters prominently displayed. This multi-session format has been selected to provide as many people as possible with the opportunity to present their work and research to smaller audiences, thereby encouraging direct discussion and exchange. Several technical workshops will be organized by the National Organizing Committee before the main Conference, as an adjunct to the program and thus requiring a separate registration fee. As of today, the suggested subjects are the curtain wall, concrete restoration, stone technology as well as color investigation and restoration. Many international professionals will be invited to make presentations. The intention is to provide an international perspective on these problems.

As during previous conferences, tours will be offered. Currently, tours are being planned for New York City and its immediat surroundings, as well as in the New England, Chicago and San Francisco and Los Angeles areas.

Exhibitions

The Program Committee will organize several small related exhibitions at Columbia University and elsewhere. Presently, an exhibition of the work and drawings of Wallace Harrison of Harrison and Abramowitz, drawn from the collection of original drawings deposited in the Avery Library, the main library of the Columbia University Graduate School of Architecture, Planning and Preservation, is being organized.

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Columbia University, view to the east of main entrance to Avery Hall, Graduate School of Architecture, Planning and Preservation, designed by **McKim, Mead and White** in 1910

Final Program

The final program for the conference will be prepared after all papers have been selected and all locations

View to the southeast of the *United Nations Headquarters*, designed by the International Committee of Architects chaired by **Wallace K. Harrison**, including among others **Le Corbusier, Oscar Niemeyer and Sven Markelius**, between the years 1947-53

confirmed. At that point, a final program will be printed and broadcasted to as wide an audience as possible.

Participation

The Program of Organizing Committees urge all Docomomo members as well as members of many disciplines — historians, architects, planners, preservation professionals -and the public- to submit abstracts and participate to the conference. Docomomo US is striving to make that participation affordable.

Program Committee

The Program Committee's members (or the Scientific Committee, in true Docomomo tradition) were carefully chosen to guarantee that it reflects Docomomo International national and cultural diversity, as well as the organization's broad range of disciplines and interests. It was set up in 2002, in accordance with the 1998 International Docomomo Conference General Outline, with the 2002 Scientific Committee established by the French working party also serving as a model. The National Organizing Committee and the Board of Docomomo US determined that it was particularly important that many working parties and constituencies from several continents be represented, including areas and countries in the Americas that played a significant role in postwar modernism but were not represented on earlier Scientific Committees. Furthermore, both organizations sought for individuals with expertise in the relevant disciplines as well as an international recognition as scholars in postwar modernism and its conservation. In the end, the working parties/chapters of France, Israel, Italy, Japan, Mexico, United States, and Puerto Rico's provisional chapter will sit on the Committee. In total, individually, the members represent some eleven different nationalities from Asia, Africa, Europe, North and Central America, and the Middle East.

THE MEMBERS OF THE PROGRAM COMMITTEE ARE

BARRY BERGDOLL, Ph.D., is an historian; member of Docomomo US; Vice President of the Society of Architectural Historians, and Professor in the department of Art History at Columbia University. His most recent research on modernism includes the exhibition catalogue *Mies in Berlin* for the Museum of Modern Art in New York, co-curated with Terence Riley, and a forthcoming book of essays on Marcel Breuer (2004).

PAUL S. BYARD, FAIA, is an architect and principal in Platt Byard Dovell Architects and Director, Historic Preservation Program, Columbia University Graduate School of Architecture, Planning and Preservation. His designs include the highly praised new 42 Studios in the Times Square area and landmark renovations and master plans for the prize-winning Cooper Union for the Advancement of Science and Art, Boston Symphony Hall, and the Ambassador's Residence of the Japanese Mission to the UN. He is the author of *The Architecture of Additions* (1998) and the forthcoming *Architecture and Social Policy: Learning from the Twentieth Century*.

MARISTELLA CASCIATO is an architect and historian; member of Docomomo Italy, Chair of the Executive Committee of Docomomo International; Co-Chair of the Docomomo 2004 Program Committee; member of the 2004 International Organizing Committees; and an Associate Professor of History of Architecture at the Architecture School of Cesena, University of Bologna. Her research interests include Dutch modernism, the architectural culture of reconstruction in Italy, and the conservation of modern architecture. Book publications include "Neorealism in Italian Architecture", in *Anxious Modernisms* (2000); *Olanda, 1870-1940: città, casa, architettura* (1980); *The Amsterdam School* (1987/1996/2003), and *Il Palazzo della Civiltà Italiana. Architettura e Costruzione del Colosseo Quadrato* (2002).

NNAMDI ELLEH, Ph.D, is an architect and historian and Assistant Professor of Architecture at the College of Design, Architecture, Art, and Planning, University of Cincinnati. His research focuses on modern architecture and planning in Africa. His publications include *Architecture and Power In Africa* (2002), *Abuja: The Single Most Ambitious Urban Design Project of the 20th Century* (2001), *African Architecture: Evolution and Transformation* (1997).

KENNETH FRAMPTON, is an architect, critic, and the Ware Professor at the Graduate School of Architecture, Planning and Preservation, Columbia University. He is the author of the internationally-known *Modern Architecture: A Critical History* and many other books, including *Le Corbusier, Studies in Tectonic Culture*, and the collected essays *Labour, Work and Architecture*.

JOHN B. HERTZ is an architect and Professor and Dean of the School of Architecture, Universidad de Puerto Rico, San Juan, Puerto Rico. He is the designer of an award-winning project to revitalize an architectural icon of the modern period on the UPR campus. His research on the subject of authenticity, colonialism, neo-colonial architecture and the struggle with modernity has appeared in *Global Cities*, ed. Amy Kuether and Patrice Petro (2003); the *Journal of Architectural Education;* and in several *ACSA International Meeting Proceedings*.

HÉLÈNE LIPSTADT, doctorat, EHESS (Paris), is a cultural and architectural historian; Co-Chair of the Docomomo 2004 Program Committee; member of the 2004 National and Organizing Committees; a Director of Docomomo US; co-founder of its New England chapter; and a member of the Department of Architecture of MIT.

Her research on postwar competitions, postwar architects and the state, and on modernism and memorials, especially that of Saarinen's St. Louis Arch have appeared in her edited book, *The Experimental Tradition* (1989) and in *The Work of Charles and Ray Eames: A Legacy of Invention* (1997); *Harvard Design Magazine, Assemblage, Casabella, and Archithese.*

KEN TADASHI OSHIMA, Ph.D., Columbia University, expected, 2003, is an architect and historian; a member of Docomomo Japan; and co-curator of a planned international exhibition on Antonin and Noemi P. Raymond. His research interests include the work of Japanese interwar modernists, Raymond, Yamada Mamoru and Horiguchi Sutemi, and the postwar modern house. He contributed to *the Kamakura, Japan, 2000 exhibit*, Docomomo 20 Japan, and edited and authored special issues of A+U on postwar architecture.

EMILIE D'ORGEIX, Ph.D., is an architectural historian and the secretary general of Docomomo International. She has organized conferences, coordinated publications in architectural history, curated several exhibitions in France (Rochefort, Aix-en-Provence, Bourges), Canada (Montreal) and the United States (Detroit) and coordinated the publication of three books, *Villes françaises du Nouveau Monde* (1999), *Portefeuilles de Plans* (2001) and *Atlas militaires royaux européens* (2003).

JORGE OTERO-PAILOS, Ph.D., is an architect and principal of Otero-Pailos Architects; an historian; the secretary of Docomomo US; and Assistant Professor of Historic Preservation at Columbia University. His research interests include the place of phenomenology in postwar architecture in Europe and the United States and questions of identity and modern architecture in Puerto Rico. His publications have appeared in *The Journal of Architectural Education, Postmodern Culture, Il Progetto,* and *Archivos de Arquitectura Antillana.*

THEODORE PRUDON, Ph.D., FAIA, is an architect and principal of Prudon & Partners; an Associate Professor in the Historic Preservation Program of Columbia University's Graduate School of Architecture, Planning and Preservation; member, Executive Committee, Docomomo International; President, Docomomo US and chair of the National Organizing Committee for 2004. His work includes the restoration of major high rise structures across the US. His writings and research has been published in the US, Europe and South America.

ALONA NITZAN-SHIFTAN, Ph.D., is an architect and historian; member of Docomomo Israel; and a Senior Lecturer at the Technion in Israel. Her research focuses on post-World War II architectural culture in the light of recent thought in the fields of nationalism, Orientalism and post-colonialism; modernism in Israeli architecture and planning (Erich Mendelsohn; Jerusalem after 1967); American architectural and urban culture of the 1960s and 1970s (including I.M. Pei); and the politics of architectural historiography and preservation. Her publications have appeared in *Architectural History, Theory and Criticism, Harvard Design Magazine, Jama'a,* and *Thresholds* (MIT).

ALICE THOMINE, doctorat, EPHE (Paris), is a historian; a member of Docomomo France and a former editor of its Bulletin; Secretary of the Docomomo 2002 conference Scientific Committee; and Scientific Advisor for Architectural History for Institut national d'histoire de l'art, Paris. Her current research is devoted to the reception of French architecture in the USA, including the MoMA exhibition of the Beaux Arts; modern architecture on the French TV; and the destruction and replanning of Les Halles. Publications on modernism include *Dunkerque en projet: Neptune (1989-1999)*, a history of an urban design project by the Richard Rogers partnership.

SARA TOPELSON DE GRINBERG, is an architect, partner in the architectural firm Grinberg & Topelson; founder of Docomomo Mexico; Director of Architecture of the National Institute of Fine Arts of Mexico and coordinator of the Housing Documentation and Research Center (CIDOC), INFONAVIT. She is a former President of the International Union of Architects (UIA). She has developed projects in the fields of housing, industry, education, culture and low-income housing, and taught history and design at the Universidad Anahuac.

MARC TREIB is an architect and historian, member of Docomomo International, and Professor of Architecture at the University of California at Berkeley. His research focus is on modern architecture and landscape. Publications on the postwar include *Modern Landscape Architecture: A Critical Review* (1993); *An Everyday Modernism: The Houses of William Wurster* (1995); *Space Calculated in Seconds: The Philips Pavilion, Le Corbusier and Edgard Varèse;* (with Dorothée Imbert) *Garrett Eckbo: Modern Landscapes for Living* (1997); and *The Architecture of Landscape, 1940-60.* Forthcoming are *Thomas Church, Landscape Architect* and *Isamu Noguchi and the Unesco Garden.*

ANDREW WOLFRAM, architect, is a graduate of Columbia University, and practices with SMWM Architects in San Francisco, where he is a very active member of the NoCA chapter of Docomomo US. One of the founding members of Docomomo US, of which he was the secretary for many years, he is currently the editor of its national *Newsletter.* He serves as the Secretary of the Program Committee.

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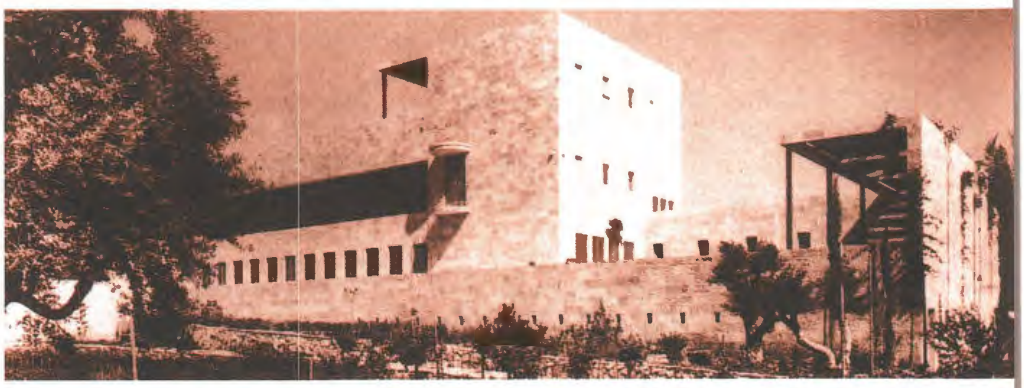
View of the *Edgar J. Kaufmann Conference Room*, designed by **Alvar Aalto** in 1964, located in the *Institute of International Education*

THE VILLA SCHOCKEN IN DANGER

After he left Germany in 1933, Erich Mendelsohn stayed in England, where he was asked by Mrs. Chaim Weizman to design a house in Palestine, where he came and stayed until 1940.

During this period of time, besides the recently refurbished Villa Weizman, Mendelsohn was involved in a series of projects in Jerusalem, Haifa and Yagur. One of his former clients in Germany, Zalman Schocken, for whom he designed several Schocken Stores in Germany (1925-29), also found refuge in Palestine and hired Mendelsohn to plan his house in Jerusalem.



Villa Schocken
Original
elevation
towards
the garden

On a 5000-m² plot, Mendelsohn designed (1934-1936) a two-story building with a front and rear garden, looking both towards the valley and the Old City.
"Nobody can design a villa in Palestine without learning about the Villa Tiberius": said Mendelsohn, as he designed his interpretation of a villa in the Holy Land. It was this understanding that led him to design a continuity of interior and enclosed or semi-enclosed open spaces – including a swimming pool in the exterior terrace's center.
He used the only construction material allowed in Jerusalem, stone, for which he developed clearly pioneering details.

A few steps away from the house, Schocken bought another plot to build a library for his collection of Jewish literature. (See Arie Sivan & Ita Heinze-Greenberg, "Mendelsohn, a building, an architect, a law", *Docomomo Journal*, n° 9, July 1993) Mendelsohn made the first sketch of the library on December 7, 1934 and wrote to his wife, Louise: "Today I sketched the plan for the library, with the lecture room and research institute for Jewish literature. The site is absurd, but the plan has spirit."

Between both buildings, Richard Kauffman, who studied with Mendelsohn, designed the Aghion House. This strip of three buildings is undoubtedly a unique example of the 1930s modern architecture in Jerusalem.
In 1956, the Schocken House was sold to the Music and Dance Academy. Architect Joseph Klarwein added a new wing, articulated by an interior courtyard, which created a new facade. The addition respects Mendelsohn's spirit and interpretation of the place, as well as his architectural language.
However, during the 1980s a major part of the rear garden, which overlooked the valley, was sold and some five-story apartment buildings were built.
The building lost some of its features, such as the continuity between interior and exterior spaces, the gardens, and the open veranda on the third floor, etc.
But the building itself, and even some of the incorporated furniture, still exists. Even the swimming pool has only been paved and filled.

The building was recently sold to a private investment company. The company, instead of keeping

the Villa, included in the Jerusalem Conservation plan, has commissioned a famous Israeli architect, Ram Carmi, to design a 24-apartment building on the site.
It is not our intention to comment on the design itself. We would like to state that the danger lies far beyond the preservation of the Schocken Villa itself. It lies in the change of conservation status for any other building in Jerusalem. It lies in the destruction of the strip of three buildings mentioned above, and in the destruction of the whole area's urban fabric. It may also endanger the Schocken Library, which, to this day, with Docomomo's help, has been left untouched. It is the building that contains both the original furniture designed by Mendelsohn, and the book collection.
The Schocken Villa could be restored to its original state despite the fact that, as many buildings, it was built without the understanding that a city is a living structure and that the environment changes.
In Mendelsohn's honor, it should be preserved. As he wrote to his wife: "(...) if this country could really belong and be administered by us, I would wish nothing else but to be given into my hands the entire building program for its future. To build but also not touch what is valuable to preserve. To build in such a way that you may have a view of the sky or, depending on the site, a development of terraces stepping down to the plane" (Jerusalem, August 11,1937).

I believe he never thought that, under "our administration", we should have to campaign to preserve his own valuable legacy.

Please send your petition to save the building to ***arsivan@netvision.net.il***

Report by **ARIE SIVAN**, *chair of Docomomo Israel and co-chairman of ISC/Education and Theory*

BRAZILIAN DOCOMOMO WORKING PARTY REPORT

The Fifth Brazilian Docomomo Seminar, which will be held in the city of São Carlos, State of São Paulo, from October 27 to October 30, 2003 raises great expectations. 153 proposals were submitted from all over the country for the first call for papers, which shows the interest of scholars, experts and preservationists for the topics of modern architecture, urbanism and landscape in Brazil.

The Brazilian Docomomo Seminar started in 1995 in Salvador, state of Bahia, three years after the foundation of the Docomomo working-party by Anna Beatriz Galvão and the team of the Faculty of Architecture, University of Bahia. Since its creation, it has taken place every two years in Salvador (1995 and 1997), São Paulo (1999) and Viçosa, state of Minas Gerais (2001). The 2003 edition in São Carlos is organized by the current Brazilian coordination headquartered in the Department of Architecture and Urbanism, the São Carlos Engineering School, University of São Paulo.

The theme of the conference, "Modern Architecture and Urbanism: Project and Preservation", is devoted to post-World War II in Brazil – a period of special accomplishments in architectural, artistic and urban experimentation in the country.
The papers delivered will cover the diversity of situations, most of them calling for a study in depth and discussions from various perspectives: historical, theoretical and practical.
The invited international key-speakers are Josep Maria Montaner, from the Escuela Técnica Superior de Arquitectura de Barcelona, and Silvia Arango, from the Universidad Nacional de Colombia.

Report by **HUGO SEGAWA**, *chair of Docomomo Brazil*

More information:
http://www.usp.br/docomomo

NEWS FROM INDONESIA: FOUNDING DOCOMOMO RI

On April 29, 2003, Docomomo Indonesia's working party was founded at Parahyangan University in Bandung. Given the size of the country, various chapters will be active. The first will be hosted by Petra University in Surabaya.
To serve both documentation and conservation, the WP RI will coordinate two projects: the establishment of a register of MOMO buildings throughout the archipelago in collaboration with local heritage societies and the conservation of the headquarters of the Bandung PDAM (water company) built between 1954 and 1956. In addition, Docomomo RI will publish a bi-annual newsletter.

Indonesia has a fair share of MOMO architecture. As business opportunities increased after 1870 thanks to a law amendment and European traders increasingly set sail for the Dutch East Indies. As a result, the colony promptly underwent radical demographic, economic, cultural, social, and, last but not least, physical changes. By 1910, the need for housing and office spaces, and extension areas was crucial and offered ample opportunities for architects and planners. Those who set out to work in Indonesia had all been educated in Europe. Most of them remained faithful to contemporary Western architectural styles and town planning principles. However, some of them developed a typical 'Indian' style based on local customs and respectful of native traditions which resulted in a combination of styles ranging from almost pure functionalism to *Art Deco* and fusions of traditional indigenous and Western typologies and techniques. "Almost pure" as adaptations with regard to the tropical climate were necessary and inevitable.
After Indonesia gained its independence, architects and planners used the various opportunities offered by the government and

other commissioners to design buildings and to plan towns which were essential to the images of this 'new' country. In celebration of the newly obtained independence and vitality of the country, many Indonesian architects of the 1950s and 1960s designed buildings in a specific International Style.

The amount and variety of MOMO architecture in Indonesia definitely legitimizes the establishment of a national WP which will also play a leading role in the campaign against ignorance and lack of interest of many Indonesians regarding this specific and distinctive part of their cultural heritage.

Creating awareness and appreciation among politicians and the public have long been keywords for local heritage societies. The modern Asian Architecture Network (mAAN) has already set up a network of international scholars to define and analyze the characteristics of modern architecture in Asia. In this context, the establishment of a WP Docomomo RI is precious, as it will address the issue of modern architecture and town planning in Indonesia.

The keynote speech that Maristella Casciato, chair of Docomomo International, will deliver during the Third mAAN seminar in Surabaya on August 28, 2003 is a first sign of this fruitful cooperation.

For more information on Docomomo Indonesia, please contact ir Sugiri Kustedja (secretary):
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For more information on the mAAN seminar in Surabaya go to:
www.m_aan.org

Report by **LUCAS VAN ZUIJLEN** *and* **PAULINE VAN ROOSMALEN**

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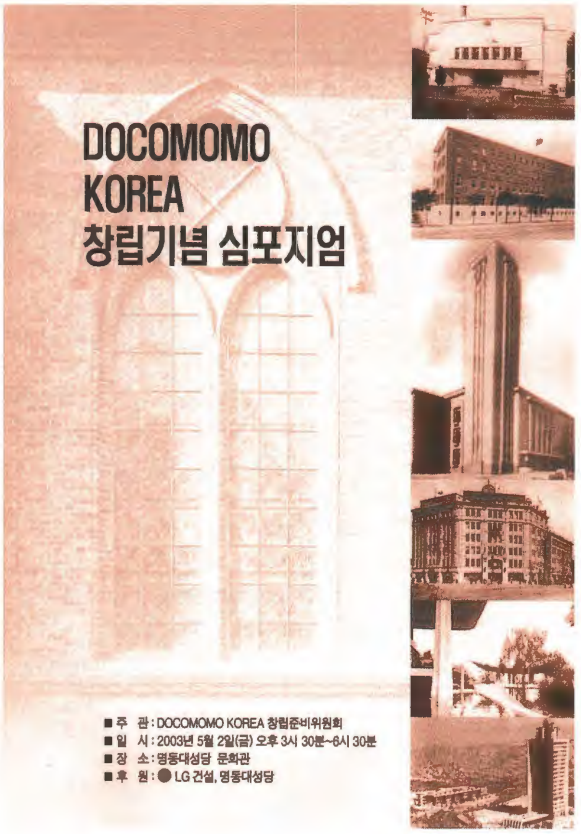


DOCOMOMO KOREA FOUNDING SYMPOSIUM

On May 2, 2003, the Founding Symposium of Docomomo Korea was held at the Cultural House, Myeng Dong Church, Seoul.

Docomomo Korea's Founding committee (chairman: Professor Kim Jeong Dong, Mokwon University) organized the Symposium. More than 100 Korean architectural historians, students and architects attended the event and enthusiastically discussed how to organize Docomomo Korea. The Symposium began with opening remarks by Professor Kim. Then Professor Suzuki, the first speaker, was invited to report on the foundation of Docomomo Japan and to discuss its future tasks. Professor Kim presented a lecture on the introduction of Modernism and its influence in Korea, discussing in particular the influence of expressionist architecture since 1925. Korean architectural history reflects the historical background of the country. Firstly, Korean as well as Japanese architects introduced Western architectural styles in the age of Revivalism. Then came the wave of Modernism. Coherent discussion of the subject is hindered by deficient terminology. Both the words Western and Modern have meant many and different things in non-Western countries. Western meant the external conditions in which non-Western countries lived since the late nineteenth century and which tended to influence their development and behavior in the modern age. The word Modern meant the internal forces that were directly controlled by them. These terms have, however, lost any precision they might have initially had. Some scholars regard modernization as westernization in a broader sense, and others regard the word modern as the Modern movement.

Spurred by the accelerated economic development of recent decades, much of Korea's western and modern architectural heritage vanished rapidly. Yet, the nature of this crisis, the loss of Korea's heritage, alarms some but certainly

not many. Some scholars assert that modern architecture in a broader sense began with the practices of Japanese architects during colonial rule. Others deny this opinion and insist that modern architecture in Korea emerged after independence and especially in the 1970s. As a result, some of the architecture of the colonial era was toned down to recover an authentic Korean tradition. Modern architecture is not the product of motionless modern culture of stagnant values and static techniques. The meanings and values of the modern are recreated and modified as time goes on.

It is important to encourage the development of the concept of modern architecture in Korea. In 2002, already, the Korean Association of Architectural History organized a large international symposium on Traditional Architecture in Modern Asia (TAMA) at the Seoul National University. On this occasion, many Asian scholars exchanged their views on the concepts of Western, Modern, and Modernism in architecture.

The Founding Symposium of Docomomo Korea extended this debate further towards action. In his closing remarks, Professor Yoon In Seok, Sung Kuyn Kwan University, summarized the activities undertaken by the founding committee since May 2002. They have held seven meetings since that date. Finally, the founding declaration of Docomomo Korea was adopted and fifteen founding members were introduced to the audience. This symposium was an important step because it helped to establish Docomomo Korea internationally. At the same time, it was also a significant step for Docomomo International. Docomomo Korea will take the lead in establishing Docomomo organizations in many other Asian countries in the next few years. We would like to welcome them in the next General Assembly in New York in 2004.

Report by Hiroyuki **SUZUKI**, *chair of Docomomo Japan, University of Tokyo*

REPORTS FROM DOCOMOMO GREECE

First National Seminar in Volos: Where is the Modern?

The Greek Docomomo Working Party organized its first national seminar at the port of Volos in Thessaly, on Friday and Saturday, May 23-24, 2003, in collaboration with the School of Architecture of the University of Thessaly. The packed auditorium and the lively discussions, which ensued with the participation of students, was a genuine investment in the younger generation. On Friday evening the participants were hosted at the Koutsinas residence, one of the most beautiful modern houses designed by the architect Nicos Mitsakis on the waterfront of Volos. The Argonaut Expedition had once started on the same shore, and the local train rails, which fascinated Giorgio de Chirico in his youth, are still visible on the quay.

The seminar was centered on the question "Where is the Modern?", therefore the geographical dispersion and the conceptual boundaries of the Modern in Greece were debated, by combining the historical viewpoint and the conservation directives with the theoretical implications of modernist ideas in contemporary architectural design. In this respect, chosing a school of architecture as the most fitting partner to host this event was a sound decision. Similar seminars held in May are projected for the years to come, thus keeping the debate alive.

"Where then is the Modern?" "Where: in which place?" Such a plain geographical question is not that simple, since it simultaneously depends on "What is Modern", and also on who perceives it or who defines it. Obviously, the Modern is already in place but its acknowledgement and its conceptualization consist of essentially feedback processes. These are based on recently identified theoretical problems and reflect a vibrant reality. In metaphorical terms, the issue of place shifts to an issue of time: in which temporal segment, in which period or time zone is the Modern located, but also, to which point is it recognized and which are the limits of the Modern?

Where: in which characteristics or constituent parts of a building or of a group of buildings is the Modern identifiable? If one selected pure volumes, flat roofs, and construction materials, this would finally settle the quest for the Modern. Therefore, where is the Modern? Is it in the theory or the works produced by specific architects, in the forms or the use of materials, in schools or in housing? However vague, this question is fundamental because it concentrates our interest on recognizable characteristics that define identity.

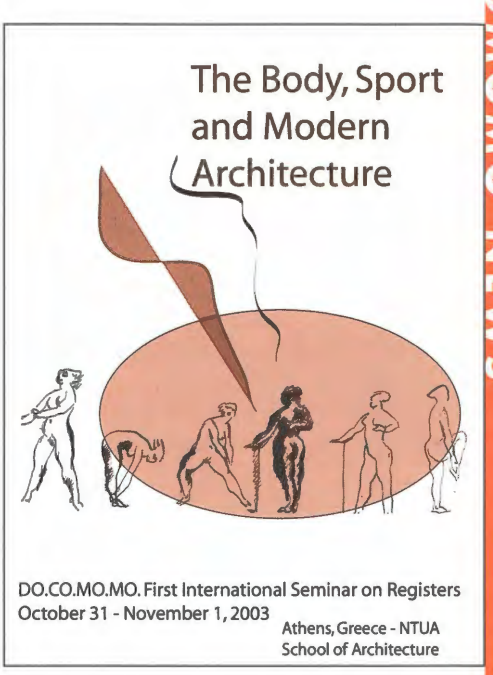
Nicos Mitsakis, **Coutsinas residence**, Volos, 1933

© Panayotis **Tournikiotis**

Where: how far has the Modern progressed in its expected or hypothetical trajectory? The answer to such a question involves an evaluation of something still in evolution or related directly to our position in space. In this view, the question "Where is the Modern?" could invite some controversial answers. Does the Modern lie in museums, in archives, in history, or is the Modern next to us, acting as a support, as an instruction? As you may have understood, the question "where is the Modern?" is rhetorical and its goal was to lead one further to supplementary questions, which will in turn trigger new debates and probably lead to partial answers in basic issues that concern architects and society at large.

Ten papers were presented during the two-day sessions:

- Niki Loizidis, "The Argonaut Expedition as a major myth of artistic avant-guard".
- Aristidis Antonas, "A bleak future". Dimitri Philippides, "The Greek modern – where to?"
- Maro Adamis, "Yannis Despotopoulos: in search of modernism 1921-1940".
- Vaso Trova, "Workers' housing; the other face of Greek modernism".
- Panayotis Tournikiotis, "Where is the Modern?"
- Vasilis Kolonas, "The postwar modernism in Greece and its search in contemporary architectural reality".
- Yorgos Koutoupis, "The visual-acoustic shell proposed by the 'Electronic Planning' project of the architect T.Ch. Zenetos (1926-1977)".
- Andreas Giacumacatos, "The new archeological legislation and the protection of modern architecture".
- Zisis Kotionis, "Tell me, where is Athens?"



First International Seminar on Registers in Athens: Body, Sports and Modern Architecture

The first ISC/Registers International Seminar will be held in Athens, Greece, on October 31 and November 1, 2003.

The Greek Docomomo Working Party was assigned to organize the first international seminar in the fall of 2003 on the theme: "Body, Sports and Modern Architecture".

During the seminar, we expect discussions on the documentation and conservation of sport facilities, and questions on the issue of sports and a healthy body in the modern movement. Ideals of that kind were praised in the general search for physical and spiritual renewal of metropolitan societies. Throughout the 20th century, expressions of these ideals were also based on the revival of the Olympic games and their related sport facilities - sometimes in a markedly contradictory social and political context. The Greek Working Party proposed the Seminar's theme with the forthcoming 2004 Athens Olympics in mind and also the celebration, in 2003, of the 4th CIAM's 70-year anniversary, when the Athens Charter, which was predominantly involved with sports and the culture of the body, was set forth. The Seminar will be hosted by the Architecture School of the National Technical University of Athens, and will take place on the very steps where the 1933 CIAM congress was actually held.

According to our preliminary program we expect more than fifteen speakers from nine countries, including:

1. Maristella Casciato, *Sport and Leisure in Rome from Fascist Years to Olympic Games.*
2. Fabienne Chevallier, Marie Vives, Fériel Bissekri, *Architecture and sport in France 1918-1945: A political and cultural history.*
3. Marieke Kuipers, *Sports versus Housing: The survival of Amsterdam's Olympic Stadium.*
4. Dennis Sharp, *For Empire and the Olympics: Wembley Stadia 1923-2003.*
5. Nilufer Baturayoğlu Yonëy, Yildiz Salman, *The Culture of the Body and Sports Buildings in Modern Architecture in Turkey.*
6. Ivana Lazanja, *The Croatian sport architecture of the interwar period.*
7. Dimitris Philippides, *Antiquities, Athletics and Tourism: Greece in the Thirties.*
8. Andreas Giacumacatos, *The undestanding of sport facilities in Greek new architecture.*
9. Dimitris Fatouros, *The swimming pool of the Naval Academy in Piraeus, Greece.*
10. Panayotis Tournikiotis, *Rethinking the Body: Sports in Modern Architecture.*

Plenary sessions will be held on Friday October 31 and Saturday November1, 2003. At the opening of the seminar, the Docomomo Working Parties' newly documented items will be presented on posters. We are also preparing a small exhibition which will include photographs and film excerpts documenting the ideal of sports in the 1920s and 1930s. Both will open on Thursday, October 30. On Sunday November 2, we will organize a guided tour of Athens' modern architecture. And, depending on the participants' wishes, on Monday, we can extend the tour to a visit of Athens' 2004 sports facilities.

We invite the Docomomo members and friends who wish to participate in the International Register Seminar to register by September 30, 2003

(send your e-mails to Panayotis Tournikiotis and your mail to the Greek Working Party). There will be no registration fee. We propose accommodation in well located and affordable hotels next to the School and the city center. For any further information please contact the Greek Docomomo Working Party.

Reports by Panayotis **TOURNIKIOTIS**, *coordinator of the Greek Docomomo Working Party*

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NEWS FROM THE INTERNATIONAL SPECIALIST COMMITTEE URBANISM AND LANDSCAPE

The ISC/Urbanism and Landscape met in London on Monday 12, May 2003. In accordance with the plan presented at the Paris conference, ISC/U+L is reorganising itself into core members and advisory members, and developing the skills and expertise basis of its membership. Members present were Jan Birksted (chair), Martine Bouchier, Miles Glendinning, Hannah Lewi, Christopher Wilson and Jan Woudstra. There were two invited observers: James Dunnett (co-chair of Docomomo-UK), and Jan Haenraets (PhD student, and Head of Gardens at the National Trust Scotland).

In the first place, to set the context for the meeting, Jan Birksted briefly explained the history of ISC/U+L, which was founded ten years ago, on Franco Panzini's initiative, in 1994. The aim of the meeting was to further clarify the Committee's agenda and develop its planned activities.
The historical overview resulted in a first discussion about the name of the committee. Everyone in the committee agreed that within the modernist spirit, linking urbanism and landscape in one committee is the appropriate approach. The term 'landscapes' has a very wide scope. It was suggested to clarify the remit of ISC/U+L by a minor alteration to the name of ISC/Urbanism and Designed Landscapes.
All members briefly presented their interests and work. With several new members and guests around the table, a quick introduction covered the professional background and core interests of everyone. These vary from documentation methodologies for landscapes and urban ensembles, to policy and management, design history and theory, relationships to art, the reception of Modern Movement buildings and their representation for instance through photography, the role of art and artists in the redevelopment of urbanism.
ISC/U+L then turned to the discussion of its planned activities: (1) documentation and/or fiches and (2) a publication.

Fiches

Miles Glendinning has started a pilot project in Scotland to define a fiche for the documentation of Modern Movement urbanism and landscapes. So far, ten sites have been selected and documented. The fiches are based on existing examples, with some adjustments for urbanism. The software is Lotus. They are set up as computerised fiches, with an option to integrate scannable documents. The fiches also aim at including a selection on authenticity criteria. The typology used in the fiches comes from the Royal Commission. This is only a pilot project and Miles Glendinning pointed out that documentation is the task of national working parties. The aim of a pilot project is to help create objective and measurable criteria for the evaluation of a site's significance. A debate followed on how to present this work to a wider public, either as a paper by Miles Glendinning at the New York Conference in September 2004, or as part of a book including the theory behind the projects and the aim of the fiches. The members expressed their feeling that it is important to exchange information with the ISC/Registers. It was therefore agreed that ideas should be discussed with the ISC/Registers and information must be gathered on what they are doing. It was decided that members would submit feedback and comments to Miles Glendinning by the end of June 2003. For this purpose, Miles Glendinning selected five fiches and copies were distributed. Miles Glendinning will evaluate these comments and try to integrate feedback when possible. By mid-July, Miles Glendinning will give his response. Jan Woudstra will afterwards help to prepare a report. For this purpose, he will receive some additional fiches from Miles Glendinning.

Publication

The other ISC/U+L project is the publication of a book, which will be an expert or reference book. Committee members will all contribute to the development of sections of the book. A draft of possible sections of the book was summarized: regionalism versus internationalism, the cultural meanings of heritage, representing heritage, documenting heritage, the role of art in conservation, methodologies and theories, case studies, notions of history and historiography, conservation actions of post war designed landscapes. It was agreed that everyone should submit by the end of July 2003 one A4 draft abstract on the section they wish contribute to. A presentation or lecture can be prepared for the New York Conference. Another proposition is to submit a theme session, for a half-day session perhaps.

Report by Jan **BIRKSTED**, *chair of ISC/Urbanism and Landscape*

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SECOND REGIONAL MEETING ON MODERN HERITAGE: ASIA

CHANDIGARH (INDIA), FEBRUARY 24-27, 2003

Invited by the UNESCO's World Heritage Center, 30 experts participated in the Meeting on Modern Heritage for Asia, which took place in Chandigarh (India) in February this year. The meeting was part of a series of regional meetings, initiated under the "Programme on Modern Heritage" of the UNESCO's Global Strategy for a Representative and Balanced World Heritage List. The Programme on Modern Heritage aims at facilitating the identification and documentation of the 19th and 20th centuries architecture, town planning and landscape designs: weak legal protection and low appreciation among the general public make this heritage particularly vulnerable. Furthermore, nominations of this category of heritage on the World Heritage List of UNESCO are advocated, as this concept is currently not well represented. Partners of this program are ICOMOS (International Council on Monuments and Sites), Docomomo and mAAN (modern Asian Architecture Network).
A similar meeting was held in Monterrey, Mexico (December 2002) for the Latin American and Caribbean region, while an African meeting on the Modern Heritage is planned in October 2003 in Asmara (Eritrea).

During the Chandigarh meeting, a series of presentations prepared by individual experts allowed to conduct comparative analysis and inductive exercises on properties and sites of the Modern Heritage in the Asia-Pacific region.

The debate, for the first part, focused on the question of modernity and what it represents, a recurrent issue in the presentations of several speakers. Heavily debated was the concept of 'hybrid' as one of the essential aspects of the Asian modern heritage. To start off with, much attention was devoted to individual buildings and, strictly speaking, to architecture. However, it was understood that cultural heritage in general, and the built heritage in particular, is much broader than architectural works alone. This issue was recognized by the World Heritage Committee in 1994: previously presented with many nominations for monuments alone, it has increasingly supported the nomination of historic towns, urban and rural areas, cultural landscapes, technological systems and industrial heritage. And in fact, during the following sessions of the Chandigarh meeting, several presentations focused on the identification and management of significant urban and vernacular areas, and on the involvement and empowerment of the population in the preservation process.

It appears that comparison is essential to the World Heritage process. Furthermore, an important discovery of the meeting was the outstanding significance of several New Cities in the Asia-Pacific region, planned and built according to modern principles. Cities like Chandigarh, Canberra, Bandung, New Delhi, call for a comprehensive study showing their similarities and differences, and exploring the possibilities for transboundary serial nominations.

Maristella Casciato and Sheridan Burke discovering their goodies

© Kiran Joshi

Defining and preserving the authenticity and integrity of inhabited areas remains a challenge, given the state of conservation of properties and sites of modern heritage in the Asia-Pacific region on the one hand, and on the other, taking into account the need for socio-economic adaptation and ongoing maintenance.
The participants underlined the necessity of sharing knowledge and technical informations on conservation plans and restoration and maintenance practices, which should be made easier by the network of Scientific Committees of ICOMOS, mAAN and Docomomo, but also through universities and research institutes.

As a conclusion to the meeting, specific points to be followed up were defined, including:
1. To review the categorization of Asian properties of the Modern Heritage, as proposed by mAAN, to include cities, urban environments and cultural landscapes and to elaborate on the social, economic and cultural process that gave them birth and shape.
2. To produce a comparative ICOMOS/Docomomo study of the universal significance of modern planned and built cities in the Asia-Pacific region, with cross references to other parts of the world, such as Europe and Africa.
3. To use Chandigarh as a significant example of the modern heritage in order to develop a Conservation Management Plan - including a set of monitoring indicators, which the Chandigarh School of Architecture and the World Heritage Centre will undertake to define.

Report by Ron **VAN OERS**, *Program Coordinator for Modern Heritage*

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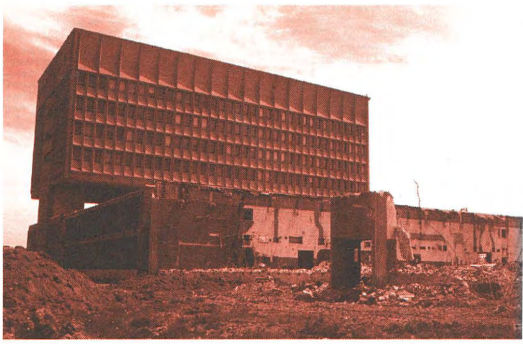
A LOST BATTLE: **BREUER'S BUILDING DEMOLITION**

Ironically, just as the last issue of Docomomo Journal went to press, crews moved onto the Amstrong/Pirelli site and demolished the expanse of sculptural pre-cast panels that distinguished the rear horizontal two-story structure. The deep reveals of the high-bay testing area with minimal fenestration where simply ground up on site to the aggregate that composed them. The double height windowed panels of the office section were disassembled and laid out on the adjacent property with the intention


© Robert Gregson

of using them to create the necessary new rear facade. The resulting new ground floor structure will be limited to the footprint of the suspended tower. The cast concrete sign should remain intact, as of this date.

Report by Peter **SWANSON**, *author of "Marcel Breuer Landmark Threatened in New Haven, Connecticut", published in Docomomo Journal 28, pp. 24-25.*

MOMO NEIGHBORHOOD COOPERATION

Modernist dreams: four case studies

In 2001, Sunila, a pulp mill and residential area planned by Alvar Aalto, was incorporated into the "Suburban renewal 2000" program coordinated by several Finnish ministries. The European Commission Culture 2000 Program provided the opportunity to widen the field of study by placing Sunila in the larger context of international modernism. The Docomomo network provided the crucial infrastructure for the creation of a mini-network of similar sites, MomoNeco. MomoNeco was the result of feverish consultations and searching over the web; it consists of a group joining four sites: Sunila in Finland, Bellevue-Bellevista in Denmark, Baovany-Partizánske in Slovakia and Ivrea in Italy. As if drawn together by mutual attraction, Sunila, Baovany-Partizánske and Ivrea are all industrial-residential establishments. Bellevue-Bellavista provides a slightly contrasting identity, being a fashionable 'evergreen' recreational and residential area by Arne Jacobsen. With this happy combination of similarities and differences we wish to give the public in each country a glimpse of the diversity-within-unity of the modern movement.

The sites will be presented during seminars and exhibitions in each partner country. Some of the themes we hope to deal with in the seminars and exhibitions are:
- Background: social forces, corporate bodies and influential individuals behind the sites, choice of architects.
- Community: builders' social ideas, how they were implemented, social cohesion and hierarchical organization.
- Production and work: modernity rested on the material foundations of new technology and production methods directly demonstrated by the three industrial MomoNeco sites. Leisure can also be seen as production.
- Living: residential architecture was the main testing ground of modern architecture and the common denominator of all the sites, housing as a mirror image of social organization.
- Building: construction systems, technologies and materials, building efforts.

When this issue of the Docomomo Journal will be published, half of the seminars will have been held and we will have a clear picture of the sites and of the direction the project will take.

Schedule of events
Seminars and exhibition openings will take place in:
- Finland, Kotka concert hall, August 16, 2003, exhibition in the Sunila Pirtti Community building, August 18 to September 14, 2003.
- Slovakia, Partizánske, Municipal Cultural Center, August 28, 2003, exhibition August 29 to September 15, 2003.
- Italy, Ivrea, Aula Magna della Facoltà di Scienze della Comunicazione, September 12-13, 2003; exhibition in Ivrea's Sinagogue, Villetta Casana, Chiesa di S. Marta, September 12 to September 29, 2003.
- Denmark, Royal Academy of Fine Arts, October 2-3, 2003.

Partners
Cooperating partners are the city of Kotka working with the Alvar Aalto Foundation, the Sunila Company and the Provincial Museum of Kymenlaakso, the Danish Royal Academy of Fine Arts, the Slovak Academy of Sciences, Docomomo Slovakia and Docomomo Italia onlus and MAAM, Ivrea. The project is funded by the European Commission's Culture 2000 program and the Kymenlaakso Regional Council and the Finnish Ministry of Education. Further information is available at http://momoneco.kotka.fi

Report by Rurik **WASASTJERNA**, *project coordinator*

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THE VILLA CAVROIS: ITS LAST MISADVENTURES

Unrelenting degradation and vandalism of the dwelling designed by Robert Mallet Stevens in Croix (northern France) have finally ended. However, the Villa Cavrois still feeds a very dense property and real estate chronicle.

Ever since the highly publicized purchase of the Villa Cavrois during *les Journées du Patrimoine* (the French National Heritage Days) in September 2000, followed by the effective ownership change on July 25, 2001, the state seemed to want to determine the Villa's future on its own. Bought for a 1.14 million €, amputated of part of its park (for a housing estate), the Villa quickly underwent preventive care. No longer is it exposed to the weather: temporary roofing shelters it, it has been cleaned, and, for some time now, a caretaker has been living in the lodge. Apparently, Michel Goutal, head architect of the *Monuments Historiques* (Historical Monuments), has suggested doing a preliminary study – at least as far as the structure is concerned.

Armed with a letter from the Minister of Culture, dated December 4, 2002, the association *Sauvegarde de la Villa Cavrois* (the Villa Cavrois Preservation association) issued in the local press a statement celebrating April 1st and alerting the public again on the building's state. On April 1, 2002, the *Nord Éclair* local newspaper carried the headline: "Villa for sale", illustrated with a provocative photomontage of an advertisement billboard right in front of the Villa. Whoever believed in an innocent prank must have been more than disappointed: the Minister of Culture had indeed asked the Director of Cultural Affairs for the Nord-Pas-de-Calais region to open negotiations with the local authorities to re-sell the building, or, that failing, with potential private partners.

The public sale of some of the Villa's furniture adds a hot news touch to the long administrative procedure. The public auction was held by the Maison Camard auctioneers on June 17, 2003, in the elegant setting of the Hôtel d'Evreux, Place Vendôme in Paris. Prices of Mallet-Stevens furniture – around 20 lots – soared, especially the Villa Cavrois pieces: the pieces were hotly fought over, with bids at very high levels. For instance: 90,000 € for a pair of metal firedogs (lot 109); 130,000 € for the children's dining room set of table and six chairs. The metal and sycamore furniture from Madame Cavrois' *boudoir* reached the heights of the sale, with extravagant figures: the *coiffeuse* went for 300,000 €, the *travailleuse* for 220,000 €. The catalog detailed the furniture's origin: some old photos showed the pieces as they were set in the Villa. Obviously, the Villa has its place in the process of enhancing price values. For the furniture, mentioning its connection with the Villa Cavrois contributes to fixing its prices (removed from its original setting, and in the future): first and foremost because it guarantees its authenticity. How can this price-making instrument, over the past twenty years, have been despised to such an extent?

Report by Richard **KLEIN**, *professor at the Architecture School of Lille-Régions Nord. Translated by Isabelle Kite*

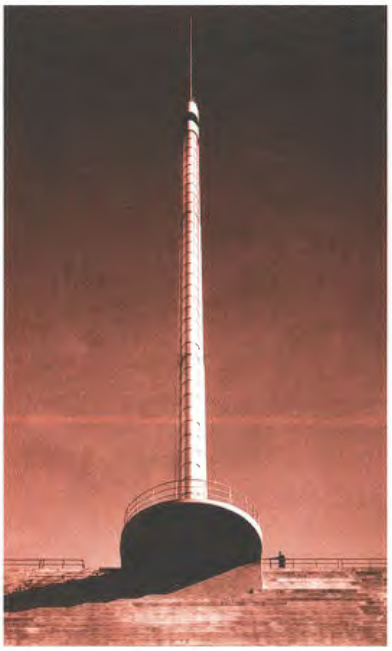
PHOTOGRAPHY AND MODERN ARCHITECTURE
SARTORIS COLLECTION, LAUSANNE

From 1932 to 1957 Alberto Sartoris (1901-1998), the Italian-born architect who lived in Switzerland and who was also a driving force on the cultural scene, published a series of visual anthologies in Milan which have today achieved mythical status. They were the *Elementi dell'architettura funzionale* (three editions, 1932-1941) and the *Encyclopédie de l'architecture nouvelle* (three volumes, 1948-1957). The *Encyclopédie* alone contains over 2000 illustrations, the majority of which are photographs.
The safekeeping of the collection of architectural photographs, which Sartoris built up with these publications in mind, has been entrusted to the *Archives de la construction moderne*.
The collection comprises over 8,000 original prints of outstanding interest and covers the work of 650 architects from all over the world, including Le Corbusier, J.J.P. Oud, Giuseppe Terragni, Richard Neutra, Oscar Niemeyer and Luis Barragan. Whilst the photographs were originally used as documentary evidence, it is impossible to overlook their innate, often remarkable aesthetic value.
The photographs of the Sartoris collection, signed by 410 photographers, some of them unjustly forgotten, pose the question of the complex historical relationship between the two disciplines, particularly in the 1920s and 1930s context, when photography was struggling to become an independent art form. They also throw light on an area of 20th century architectural history which has received little attention: the mechanisms involved in the fashioning and spreading of the "image of Modern Architecture" and the determining role played by photography in this process.
The selection presented in the exhibition brings together the complementary views of architecture and photography in that it comprises original documentation of both well-known and forgotten objects from the Modern Movement and highlights architectural photography as a genre, with its own technical and formal values. The exhibition is primarily a presentation of the collecting work of Alberto Sartoris; however, three additional approaches are presented with a view to illustrate:
– the substance of the collection and the similarity or diversity of the photographic languages employed, viewed from an international standpoint;
– the exemplary work of about twenty photographers which illustrates particularly well the communication between photographic image and architectural intention;
– series of images implying more autonomous or totally experimental dimensions of the photographic medium in its relationship with architecture.

For the exhibition, a catalog dedicated to the Alberto Sartoris collection will be published by the Presses Polytechniques universitaires romandes as part of the series *Les archives de la construction moderne*.

Fig. 1. **Berthold Lubetkin & Tecton**, arch., *The gorilla house*, London Zoo, 1934

© Herbert **Felton**, Acm-EPFL



© **Barsotti**, Acm-EPFL

Fig. 2. **Pier Luigi Nervi**, arch., *The Florence district stadium*, 1932

Exhibition from October 9 to November 16, 2003.
Swiss Federal Institute of Technology, Lausanne, Switzerland
Ecublens, SG building exhibition hall, level 1.
Closed on Mondays. Opening hours: Tuesdays to Sundays 10am to 6pm, Thursdays until 8pm
Admission free. Guided tours: Thursdays at 7pm.
Scheduled tour of the exhibition: Zurich (CH), 2004, gta-Archiv of the Swiss Federal Institute of Technology (exhibition site not yet finalized). Mendrisio (CH), 2004, Archivio del Moderno, Accademia di Architettura.

The Archives de la construction moderne (Acm)

The basic activities of the *Archives de la construction moderne* are the collection, conservation and study of the technical and cultural heritage represented by archives from architects' and engineering offices and companies operating in the construction sector throughout French-speaking Switzerland and neighbouring areas.
The Acm belong to the School of Architecture, Civil and Environmental Engineering (ENAC), which is a school of the Swiss Federal Institute of Technology

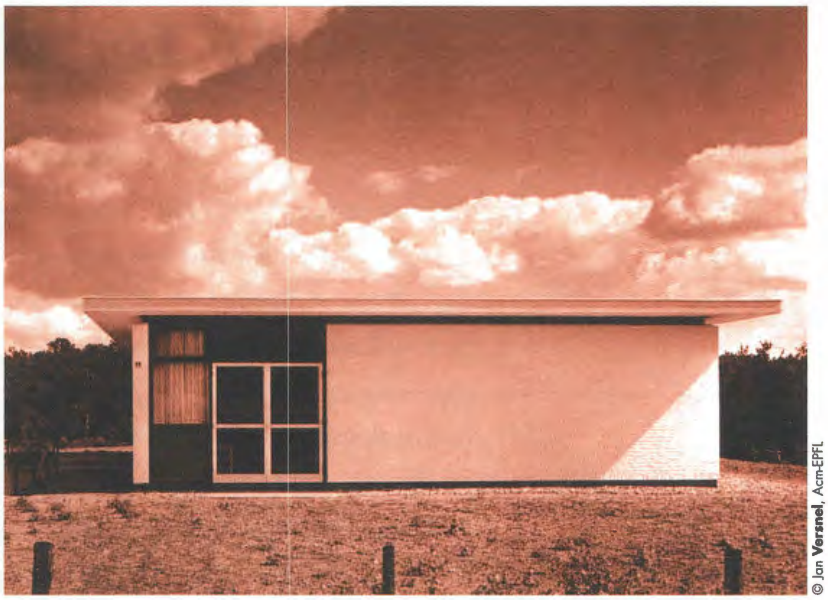

© Jan Versnel, Acm-EPFL

Fig. 3. **Gerrit Rietveld**, arch., *Villa Stoop*, Arnhem, 1951

in Lausanne (EPFL). The work of the Acm extends to teaching students at the EPFL and providing information to a broad public interested in the built environment and in territorial evolution. The teaching and research activities are carried out within the general framework of the EPFL. The Foundation of the *Archives de la construction moderne* provides substantial private support to activities connected with the circulation of information on current research work, notably through exhibitions and publications.

Recent publications by the *Archives de la construction moderne* include

- Eugen Brühwiler, Pierre Frey (eds.), *Alexandre Sarrasin, structures en béton armé - audace et invention*, Lausanne, PPUR, 2002.
- Dave Lüthi, *Eugène Jost, architecte du passé retrouvé* (with contributions by Marie-Laure Crosnier Leconte, Claire Huguenin, Martine Jaquet, Catherine Schmutz Nicod, Roland Flückiger Seiler; preface by Pierre Frey and Gaëtan Cassina), Lausanne, PPUR, 2001.
- Pierre Frey (ed.), *Alphonse Laverrière (1872-1954), parcours dans les archives d'un architecte*, Lausanne, PPUR, 1999.

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AN EXHIBITION ON EARLY MOMO IN INDIA: **ECKART MUTHESIUS,1930-1939**

The architect Eckart Muthesius (1904-1989) was the son of Hermann Muthesius, the founder of the Deutsche Werkbund and the author of *Das Englishes Haus*. Educated in Berlin and London, he was influenced by British design and architecture. In 1930, he met the 25-year old Maharaja Yeshwant Rao Holkar who commissioned him to build his new residence, the Manik Bagh, now considered to be the first Indian modern building. Muthesius then became the Maharaja's official designer and architect, a position which allowed him to produce wonderful photographs and films documenting the daily life of the emerging post-colonial India.

Thanks to his mentor, Muthesius became the official consulting architect for the Board of Planning and Restoration for the State of Indore from 1936 to 1939.

When the Second World War began, he had to return to Berlin where he worked as an architect designing hospitals and residential buildings as well as trains, boats, airplanes and mobile hunting lodges.
"Eckart Muthesius, India, 1930-1939" is a travelling exhibition of photographs produced by the Goethe Institute. It can be seen in Zagreb from September 1 to September 30, 2003.
The curators are Wolfger Pöhlmann and Christiane Herrle. An illustrated publication by Reto Niggl will accompany the exhibition.

Report by Ola **WEDEBRUNN**, *chair of Docomomo Denmark*

For further information, contact:
Goethe Institut
Inter Nationes
Abteilung Künste
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The Maharani's writing room, 1933


© Muthesius

Qantas House, Sydney

TRANSITION AND VARIATION IN REGIONAL RESPONSES TO MODERNISM

Qantas House, n°1 Chifley Square, Sydney, was designed in 1950, at a time when Australia was torn between the tug of Empire and allure of aluminium. Qantas Empire Airways, established in 1920 and nationalised in 1947 as Australia's international airline, itself represented these twin tugs. Its main income was the *Kangaroo Route* to London while its expenditure included the new aluminium *Constellation* aircraft purchased from Lockheed in the USA. The design of Qantas House, the international headquarters for Qantas Empire Airways, also reveals an intercourse between the new and old design worlds. The recent research I conducted for a Conservation Management Plan identifies the building as a regional transitional response to Modernism and as an identifiable variation of Postwar International Style.

GEOFF **ASHLEY**

THE 1950S AND POSTWAR MODERNISM IN AUSTRALIA

The 1950s were a period of transition and flux: of shortages of food and materials after the Second World War and of re-alignments of strategic allegiances between countries. The identification of both conservatism and change are features of recent Australian writings on the 1950s.[1]

The transitional nature of the cultural and political climate in the 1950s had a similarly polarized impact on Australia's built environment. Robin Boyd's *The Australian Ugliness* (1960) has been absorbed almost subliminally into the understanding of that time. However, even as early as 1972, some had identified Boyd as an apologist for Modernism who "structured Australian architectural history to give moral authority to a new modern architecture and ascribe a lack of moral purpose to past architecture".[2] Boyd was one of the first to popularize the 'boxing' of historic architectural styles now widely used, but prone to misuse by researchers not prepared to look further than the stylistic 'box' for a complexity of influences.

Many writers now stress the transitional nature of the Modernist phenomena. Donald Leslie Johnson's *Australian Architecture 1901 to 1951: Sources of Modernism* identifies the long road to Modernism in Australia.[3] This theme was taken up at the Historic Houses Trust of New South Wales 1999 Conference *Fibro House: Opera House, Conserving Mid Twentieth Century Heritage*. One paper argued that *"there is little doubt that heritage definitions and categories need to become more tolerant of diversity and change"*[4] in relation to suburban typologies and another identified the need for 'multiple Modernisms' to provide a finer definition of Modernism and its various typologies.[5]

Other writers have explored the wider social implications of modernism and argue that modernism eventually won out, not because of ideological acceptance but more from material necessities.[6]

By the 1960s, it was a design choice rather than the everlasting future of design.

ASPECTS OF TRANSITION AND VARIATION IN THE DESIGN OF QANTAS HOUSE

Qantas House was designed by architect Felix Tavener in the office

© G. Ashley

Fig. 1. **Qantas house**, Sydney

of Rudder Littlemore & Rudder Architects.[7] Completed in 1957, it is one of the most popular mid-century multi-story buildings in Sydney and is included on the New South Wales (NSW) State Heritage Register. Its graceful double-curved form strikes an appreciative chord with both the public and professionals *(fig. 1)*.

A masterpiece of architectural form, composition and construction, the twelve-story office building was designed to take the shape of a site that was created in a postwar Sydney town planning initiative, which saw buildings removed and streets extended to improve traffic flows.
While it is one of the earliest examples of postwar curtain wall construction in Australia, its composition is traditionally ordered. With the squint of an eye, the classical components of 'base' (granite, sandstone and bronze-framed windows), 'shaft' (aerofoil mullions) and 'capital' (sandstone and setback roof terrace) can be identified. Its curtain wall construction of aerofoil-shaped mullions, lustrous teal-coloured enamel spandrels and green-tinted glazing expresses symbolically the building's aeronautical associations *(fig. 2)*.
Many aspects of the history and design of Qantas House represent transition. The creation of the site itself demonstrates, in the urban pattern of Sydney, a fundamental change from the Victorian nineteenth-century commercial trading port. It is also one of the last buildings in the city of Sydney constructed under the 150-foot (45.75 m) height limit that defined the urban landscape for half a century.
Before the Conservation Management Plan was prepared other listings simply placed Qantas House within the architectural style box marked 'Postwar International Style'.[8] The traditional design characteristics of Qantas House identified above, when combined with the architectural influences identified in oral history interviews with Felix Tavener for the CMP, suggest that this attribution is incorrect.

Indeed the architecture of Qantas House is more akin to the subtle, humanist or even whimsical Modernism that originated in Europe in the mid-1930s as practiced by Dudok and Mendelsohn that has been referred to as 'Modernism with manners'.[9] While studying at Sydney Technical College, Felix Tavener had been exposed to Modernism.[10] However, he was not a Modernist ideologue and much of his early practice was spent designing *Art Deco* or interwar English style Arts and Crafts buildings. Nevertheless, in 1938 Tavener did what young architects do and travelled to Europe to see the buildings of architects he admired, including the two above mentioned.
Other influences identified by Tavener himself and seen during his travels included the Peter Jones department store in Sloane Square, London (1936-39) by William Crabtree and Charles Reilly.

The architecture of Qantas House is also more akin to the expressive postwar organic Modernism by architects such as Eero Saarinen, with his TWA Dulles Airport terminal, rather than to the postwar 'cigar-box' US International Style of Modernism, such as the Lever

House, the UN Building in New York, the Unilever House (Stephenson and Turner 1958), the MLC building in Sydney and the ICI building in Melbourne (the last two by Bates Smart McCutcheon respectively in 1957 and 1958). The built environment in Australia of the 1950s provides evidence of an exciting period of design transition between the new and the old worlds.

Qantas House shows aspects of this transition with elements of traditional forms and new applied technology and materials evident in its design. This transition owes a lot to its context (the architect's traditional training and moderate modernist design influences and town planning constraints), while its materials and technologies represent the latest in postwar curtain-wall modernism.
Qantas House also reveals, through the design influences identified by its architect, an expressive and symbolic response to the site context and the aeronautical aspirations of the client, which is connected to mid-1930s moderate modernism and to organic postwar architecture practiced by Saarinen and others.

This 'expressive gene' in responses to Modernism continued to find its place in Australia in the work of Ken Woolley and others in the Sydney School and has its spiritual home in Utzon's Sydney Opera House. The design of Qantas House is therefore both a transition to and variation from the postwar International Style of Modernism mostly used to describe postwar multi-story commercial office buildings. As such, Qantas House provides a salutary example of the value of thorough research in helping to define the complexity of influences on design and of the difficulties of a simplistic attribution of style when dealing with modernism in a regional context.

Fig. 2. Qantas House, Sydney. The curved shape and curved mill finish aluminium mullions and teal coloured spandrels of Qantas House all provide an expressive response to the aeronautical associations of this much loved icon of postwar architectural design

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Neutral Neutra

MODERN RENTSCH HOUSE FOR SALE IN THE SWISS ALPS

One of Richard Neutra's three vacation villas in Switzerland is up for sale. This is the Rentsch House (1963-65), not published in the architect's *Complete Works*, most likely due to the fact that the village of Wengen where it is located demanded a pitched roof rather than the flat roof shown in the original design of 1959-60. Design aficionado Tyler Brûlé should really have this huge house with its sweeping expanses of glass opening to spectacular views of the Jungfrau. Its intended "internationally valid form language" does not at all pander to any local context or building tradition. Forty years after its construction it still looks new, refreshingly neutral and modern *(fig. 1)*.

CLAIRE **BONNEY**

With its original furnishing intact, including both green and purple versions of Charles Eames' leather chairs, it is quintessentially 1960s. If nostalgia for the pre-oil shortage era of après-ski cocktails and Harry Belafonte music is your thing, this is the place to revive the mood. The Eiger-Mönch-Jungfrau area, where this house is located, was the setting for George Lazenby and Diana Rigg playing in the 1969 James Bond film *On Her Majesty's Secret Service*.

© Claire Bonney

Fig. 1. **Richard Neutra**, *Rentsch House*, 1963-65, in its panoramic setting

Although in his guide to modern architecture in the Canton of Bern, architectural historian Bernhard Furrer laments on "spatial and constructional coincidences" at the Rentsch House, the building is a gem sparkling with 1960s optimism. One can readily imagine raclette sizzling at the copper-hooded fireplace dramatically placed at the roof's highest pitch, drinks being replenished at the "American bar" with lots of ice cubes from the out-sized and equally American double refrigerator *(fig. 2)*. The flowing living-dining area on the main floor alone measures over 90 m².
As embers burn down, textile screens in nubby olive green and pink fabrics can be drawn to induce a more intimate mood. Furry throws to snuggle in can be spread on leather sofas. The "great variety of materials" Furrer seems to decry offsets the cool spaciousness of Neutra's architecture perfectly.

On the relatively closed north side of the house, granite faces a reinforced concrete frame. In *Naturnahes Wohnen*, in which the house appears over an 11-page spread as "Haus in den Schweizer Hochalpen", Neutra refers to the stones' unusual vertical mortaring as being better suited to quick water runoff.[1] Another source suggests that the inspiration for the vertically placed stones was the pattern of bark on the tree trunks surrounding the house.[2] At any rate, the rough granite is contrasted with vertical wooden siding in the upper story and horizontally fitted wooden siding forming a guardrail on the building's eastern side, and with an area of exposed concrete. This tripling of materials continues inside the house where the granite

fireplace surround with its brick base combines with wooden ceiling panels. Neutra has played masterfully with the contrast of a nearly entirely glazed south side, the insertion of mirrored, translucent, and transparent glass, and the warmth of the natural interior materials: granite, two types of wood - Canadian pine and *wengé*, a brown African wood veined in black. Another material contrast is provided by, what was for that era, a state-of-the-art master bathroom tiled from floor to ceiling with solid turquoise.
An unpublished student paper for Bruno Reichlin's chair at the University of Geneva, describes the circumstances of the Rentsch House construction. Its author, François Delétra, unlike Thomas S. Hines or Barbara Mac Lamprecht, obviously spent quite a bit of time in the house and interviewed its owner, Fritz Rentsch, as well.
Here is the story as told by Delétra: Rentsch, a successful entrepreneur in the printing and packaging business, first saw Neutra's works in Willi Boesiger's publications. He telephoned Boesiger's office and was surprised to learn that Neutra would be in Zurich in a few days time and he could meet him personally. Although Neutra professed to have no time to visit Wengen, he forced Rentsch into the three-hour drive to Colmar to view Grünewald's Northern Renaissance masterpiece, the Isenheim Altar. It was apparently during this drive that the deal was clinched. Only two further requests came from the architect: that Rentsch provide him with detailed time plans of every family members' daily activities and with a set of 360° panoramic photographs of the site.
For the spectacular setting, Neutra came up with a villa typical of his 1960s work. Thomas Hines relates that Neutra's collaborator John Blanton called these "post and beam boxcar" houses. These buidings with a long central space, were usually built on a scenic slope, with a balcony deck running the length of the house overlooking a pool or garden and the grand view beyond. Underneath the raised main floor lay basement spaces usually developed as garages or utility or recreational rooms".[3]
At the Rentsch House, the basement spaces actually provide a fully equipped second apartment within the house. Its large living room was envisioned by Neutra as a "Jazz Room" that could be converted into a dormitory to provide relatively noise-proof party and guest space for the family's five teenagers and their friends. Other amenities include a laundry, ski-storage rooms, a wine cellar, and a maid's room, all nestled on the north side of the house. There is also an art studio at the northeast corner of the main floor. True to his precepts of giving each inhabitant the optimal architecture to suit daily requirements, Neutra equipped the studio with a northern window and a glass wall on the east to accommodate Fritz Rentsch's habit of getting up very early in the morning to paint. One can easily picture the dynamic *Hausherr* stealing away from the luxury of the mirror-walled and magenta-curtained master bedroom via the dressing room suite to his more spartan studio to catch a few moments of concentrated silence while the dawn's first rays lit up the surrounding peaks *(fig. 3)*.

Fritz Rentsch's wish to realize Neutra's original plans for a flat roof had two reasons. First, he did not want a peaked roof to prevent his neighbor, from whom he had purchased the 2300-m² site, from

Fig. 2. **Richard Neutra**, *Rentsch House*, copper-sheathed fireplace nook, main floor

also enjoying a view of the mountains and second, Rentsch thoroughly approved of Neutra's style. It was understood that the flat roof was to be covered with a water basin to make it look like a mountain lake and nestle even more discreetly into its mountain slope. Today, only a memory of this original scheme survives on the flat roof over the entry to the house. This part of the roof can be filled with water to achieve the mirroring effect that Neutra and Rentsch had sought. Both the village of Wengen's building commission and the Heimatschutz (Swiss Heritage Society) blocked the flat roof scheme, doubting its water resistance and fearing that it would set an unwanted precedent at this idyllic and traditional ski resort. The result was an acceptable counter-project with a shed roof containing a slightly awkward guest-sleeping loft. In spite of the changed roof pitch, Delétra relates that leakage problems did occur, causing the owners to replace the original warm air heating system under the floors with conventional radiators. This has been done with such discretion and respect that the change is hardly noticeable. More damaging to the original building's substance and mood has been the removal of the two terraces' reflecting pools, so romantically envisioned by Neutra as bringing more light and scenery into the home. Again according to Delétra, Neutra refused to have dilatation joints installed upon and below the terraces. Instead, a terrace heating system was built with the purpose of melting any snow that might accumulate on it. Within two years, the system was non-functional and the terraces were completely reconstructed, this time without basins. The loss of the reflecting pools affects the dramatic angled unity of the composition of deck front, cantilevered beams, and thin steel columns. Any architecturally conscious owner would want to have the basins reinstalled and would probably also want to add guard rails to replace the flimsy horizontal mesh, combined with the "water guard" basin, that Neutra believed would prevent dogs, small children, and near-sighted adults from walking off this precipitous drop.

© Claire **Bonney**

Fig. 3. **Richard Neutra**, *Rentsch House*, master bedroom with magenta curtain and wengé wood fittings

The village of Wengen has 1050 inhabitants and is 1300 meters above sea level. Masses of ski lifts and long runs connecting to neighboring Grindelwald make it one of Switzerland's most popular winter resorts. Ostensibly, Wengen is traffic-free, that is, no private cars are allowed. In fact, there are quite a few vehicles to be seen about the village, including taxis, delivery trucks, and farm equipment. Visitors leave their cars at the foot of the cog railway accessing the village. Obviously, the Rentschs had no financial or ecological qualms about ordering cabs. For the fitness-minded, the house can be reached by foot in a gentle 15-minute walk from the station.

Interested parties may contact Dr. iur. Niklaus Schiess: ***neschiess@vischer.com***

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The Campus of **Laval University** in Quebec

FROM BEAUX-ARTS TO MODERNISM

The campus of Laval University in Quebec City was planned in the 1940s in response to the rapid expansion of that institution after World War I. Today, the core of the campus represents a coherent ensemble of buildings from the late 1950s and early 1960s. In the context of a society in transition from authoritarian and traditionalist politics to a new liberal vision of the world, as was the case in Quebec during 'la Révolution tranquille', such institutional buildings are a clear public statement of the endorsement of these new social values. The quality of the design of individual buildings on the campus of Laval University, in addition to the fact that most of them have come down to the present with only minor alterations, make this ensemble worthy of consideration.

MARC **GRIGNON**
AND RICHARD **BEAUDRY**

© Marc Grignon

Fig. 1. **Lucien Mainguy**, *Pavillon Ferdinand-Vandry, Université Laval, Québec, Canada, 1957*

The catholic university was founded in 1852 under the auspices of the Séminaire de Québec and was established near the old seminary inside the walled city of Quebec. In the mid-1940s, when the physical expansion of the university was doomed to happen in a disjointed manner if it wanted to stay in the historical part of town, a large piece of land was assembled in the periphery, and the Quebec architect and urban planner Edouard Fiset was put in charge of developing the plan of the new campus. Fiset envisioned a large Beaux-Arts scheme, with a main axis crowned by the administration, library and museum building, and ending with a perspective offering a broad view towards the valley of the St. Charles River and the Laurentian Mountains situated further away. A secondary axis, crossing the main one in the center, opposed the new medical school to the 'Grand Séminaire' (Theological school) at its two ends. Even though it was an institution distinct from the university as such, the 'Grand Séminaire' was nevertheless integrated into the campus as an essential component of a single formal scheme.

The decision to move only gradually the faculties and services to the new campus is probably the most important cause for the transformation of Fiset's original scheme. This process unfolded in parallel to the gradual emancipation of the university from the Séminaire de Québec, which happened in a series of steps that finally led to the adoption of new non-religious statuses in 1971. The first buildings erected – the Faculté de Foresterie (René Blanchet, 1950) and the École

de Commerce (Lucien Mainguy, 1952) – were peripheral and therefore minor elements in the whole scheme, but the Grand Séminaire (1959), conceived by the Montreal architect Ernest Cormier, weighed heavily at the eastern end of the plan. It remains to this day the focal point of the campus, as official representations demonstrate without any ambiguity (see www.ulaval.ca).

At the western end of the same axis, architect Lucien Mainguy designed the medical school (Pavillon Ferdinand-Vandry, 1957) with a horizontal curtain-wall facade composed in a symmetrical way and framed by a stone surround *(fig. 1)*. This somewhat conservative design was followed, in 1959-62, by the twin buildings Pavillon Adrien-Pouliot (Science school) and Pavillon Alexandre-Vachon (Applied sciences school). Together, they question Fiset's original axial structure by further reinforcing the east-west axis. Indeed, the science buildings adopt Fiset's secondary axis as the main one on the campus: the main entrance of each building opens towards it, while their long curtain walls punctuated by minor entrances downplay the importance of the original north-south perspective *(fig. 2)*. Early versions of Mainguy's project even included a concrete arch supporting an pedestrian bridge linking the two science buildings at the western end of the campus.
Mainguy's scientific and medical buildings are works of major significance in his own career. They also represent a crucial step in the general assimilation of the modern idiom in Quebec, using a modernist vocabulary in the sensitive context of the university. All three were designed with the ornamental talent and attention to details that the architect developed at the École des Beaux-Arts de Québec in the early 1930s. The architect's feeling for volume was enhanced by imaginative relationships between surfaces – stone covering, curtain walls with varying degrees of transparency – and by the artworks inserted into the different facades *(fig. 2)*. Internally, elegant amphitheaters, luminous staircases, a humanistic approach to spatial organization, and the omnipresence of careful detailing in entrance halls and corridors are features that make Mainguy's heritage worthy of consideration today.

The changing attitudes towards the original plan of the campus of Laval University in the late 1950s is also reflected in other important buildings erected during that period. The first student residence (Pavillon H. Biermans-L. Moraud, 1959) and its neighboring cafeteria building (Pavillon Maurice-Pollack, 1959, transformed in 1995), both by the firm Fiset and Deschamps, followed the originally intended scale of smaller constructions. They were combined with another residence (Pavillon Ernest-Lemieux; Fiset et Deschamps, 1962) to form a group of elegant buildings whose design was based on a quietly modern taste for asymmetrical volumes, adapted fenestration, flat roofs, and a casual palette of materials: beige bricks, stone and painted wood. The Pavillon Charles-De-Koninck (Fiset et Deschamps, 1964), dedicated to the humanities, reflects the decision to have larger scaled buildings in the 1960s. It is located on one corner of the central crossroad and opens to the exterior on all sides. It is an effective compromise between the pedestrian axes of the original layout and the ever-more important street pattern. The repetitive concrete modules of the exterior, treated as *brise-soleils*, give depth to the main facades and express functional hierarchy *(fig. 3)*. This building is recognized as one of the most accomplished designs of the firm Fiset et Deschamps. Inside, the luminous hall of the Faculté des Lettres possesses an interesting Scandinavian character, with skylights, mezzanine floors, and flights of stairs bordered with aluminum and birchwood banisters *(fig. 4)*. A few years later, the Pavillon

Fig. 2. **Lucien Mainguy**, *Pavillon Adrien-Pouliot* with mosaic panel by Omer Parent, *Université Laval*, Québec, Canada, 1960

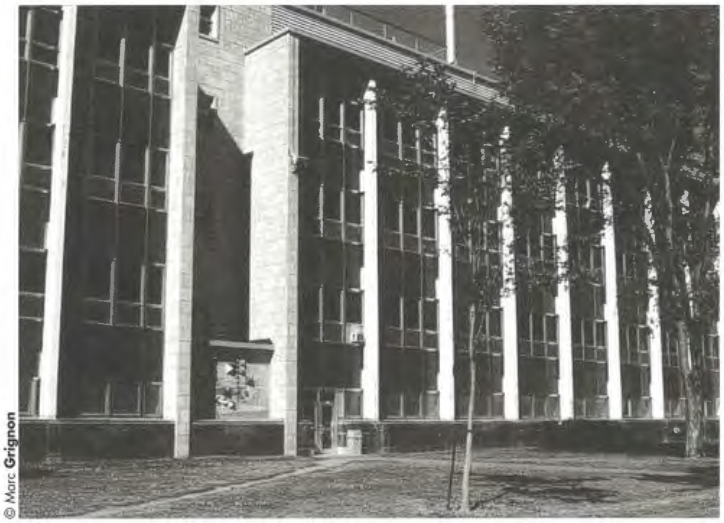

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Fig. 3. **Fiset et Deschamps**, *Pavillon Charles-De-Koninck* with library building in the background, *Université Laval*, Québec, Canada, 1960

Paul-Comptois (Gauthier et Guité, 1966) for the Faculté d'agriculture, situated in a distant corner of the campus, completely breaks away from the Beaux-Arts preoccupations of Fiset or Mainguy, but it maintains a scale and volumes that establish a new type of dialogue with the external space.
Four horizontal wings composed of pre-fabricated concrete modules are linked by the vertical circulation towers finished with a textured concrete associated with North-American brutalism *(fig. 5)*.
The library building (Pavillon Jean-Charles-Bonenfant; St-Gelais, Tremblay, Tremblay & Labbé, 1970) faces Pavillon Charles-De-Koninck in the center of the campus and responds logically to its environment: its main entrance is still located on the east-west axis, while the whole volume and its surrounding terraces face all four directions in a similar fashion *(fig. 3)*.

In recent years, however, the general planning of the Laval University campus has suffered a number of setbacks. Buildings that fail to establish an intelligent dialogue with the general plan or with the surrounding structures have begun to appear here and there. For example, a large multi-service structure – incorporating the radically transformed Pavillon Maurice-Pollack with the new Pavillon Alphonse-Desjardins – features well-planned and dynamic internal gathering spaces, but it faces the street in a monumental manner, and disregards the free-flowing multi-directional character of the original ensemble by Fiset and Deschamps.

Fig. 4. **Fiset et Deschamps**, *Hall Emile-Nelligan, Pavillon Charles-De-Koninck, Université Laval, Québec, Canada, 1964*

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Fig. 5. **Gauthier Guité**, *Pavillon Paul-Comptois, Université Laval, Québec, Canada, 1966*

Another important point appears in the criticism that has recently been voiced about the way exterior art works are cared for. Murals, reliefs, and independent sculptures constitute a distinctive aspect of this campus. A large mural by Portuguese-Canadian artist Jordi Bonet or the smaller mosaic panels by Omer Parent on Mainguy's science buildings successfully relate to the architecture and bring life to the campus *(fig. 2)*.
The University administration, it should be acknowledged, has responded positively to an exhibition that art history students prepared in order to draw public attention to that significant collection of public artworks.
The University has recently announced the creation of a new planning commission, whose aims include the definition of a long-term development plan: "The campus was conceived more than 50 years ago. It is now time to plan for the development over the next 50 years". Presently under construction are the Hema-Quebec building – a regional center and research facility for Quebec's blood supply management institution –, and a new power station for the campus. But more significant constructions are yet to come, including a building dedicated to the technology of wood transformation, a laser and optics center, and a major transformation of Pavillon Ferdinand-Vandry that should bring together the medical, pharmacy, and nursing schools.

Looking back on the last two decades, one can find reasons to worry: several unsympathetic transformations and additions to existing buildings, a somewhat approximate maintenance work, and the apparent lack of global vision of the coherence of the campus. However, the fact that the new planning commission intends to hold a broad consultation, and that its assigned aims include "preserving the university identity of the existing physical installations (garder l'identité universitaire des installations physiques actuelles) [...]" may be interpreted as a sign that the administration's awareness of the significance of the campus architecture has developed in recent years. The integrity of the original buildings of the Laval University campus – those buildings that established its identity in a crucial phase of Quebec's history – is far from being secure, even in a near future. It is to be hoped that the significance of those buildings will be recognized, and that the attitude towards their preservation will not only consider official images and view points, but that it will take into account the elements that really make these buildings significant.

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1 Gabriel Côté, "Vers une commission d'aménagement du campus", *Au fil des événements* (Université Laval), 3 avril 2003. Our translation.
2 Gabriel Côté, "Feu vert à la Commission d'aménagement", *Au fil des événements* (Université Laval), 24 avril 2003. Our translation.

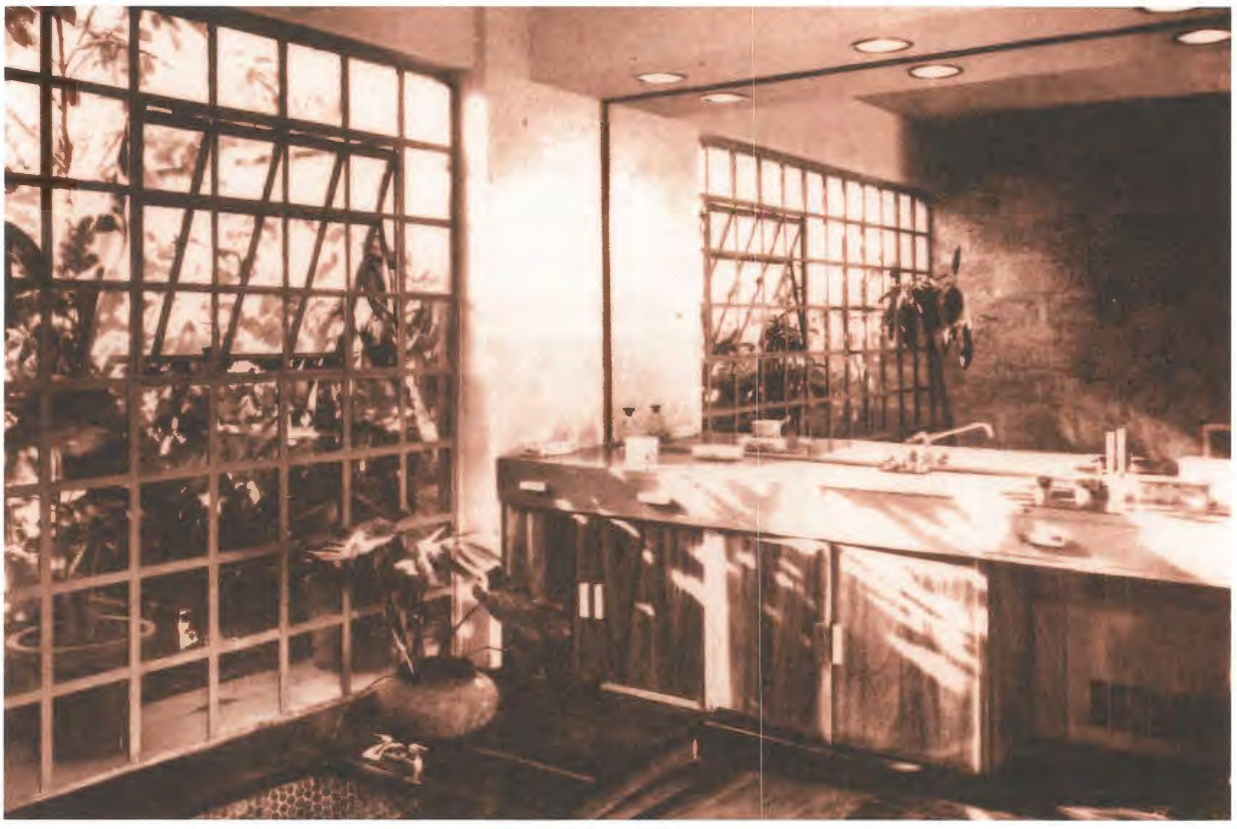
Endangered Heritage: Enrique **Del Moral's** House

RAQUEL **FRANKLIN**

Enrique Del Moral is recognized as one of the leading architects in the shaping of modern Mexico. He was born in the Mexican state of Guanajuato in 1906 and entered the National School of Architecture in Mexico City in 1923, where he studied under José Villagrán García, considered the "father of modern architecture in Mexico". Under his guidance, Del Moral developed a great interest in the Modern Movement, but remained attached to the traditional forms of local culture.

The professional development of Enrique Del Moral coincided with important events in Mexican history. His independent practice began during the late 1930s and was firmly established by the 1940s. At that time, President Manuel Avila Camacho signed the "Good Neighbor Policy" with the United States, enhancing trade and labor programs between both countries. WWII contributed to the economic growth of Mexico. Import decayed and the national industry developed rapidly. Cultural influences from the northern neighbor were assimilated as emblems of progress and stability. Cities such as the capital expanded and were shaped to a modern image. The International Style was adopted as a symbol of development that reached its peak during the right-wing government of Miguel Alemán (1946-52). Nonetheless, resistance and local interpretations of it were frequent among progressive architects.

Enrique Del Moral debated between the acceptance of the International Style and a personal position towards history and local culture. Some attempts to merge both orientations came around 1944 when he designed schools for his native state. In Casacuarán, the rural school was an example of the deep understanding of the site; local culture, climate, materials, building techniques and a poor economic situation gave the building its regionalist qualities. Later, in the Yturbe houses, both in Acapulco and Mexico City (1946), he developed many of the features that would constitute the *raison d'être* of his own house. As Louise Noelle points out, "there are two houses where a special search into



© Salvatore **Pinoncelli**, 1983

Fig. 1. View of the bathroom


© Courtesy Louise Noelle

Fig. 2. View of the corridor from the outside

the field of tradition and the recovery of the lessons taught by vernacular architecture to develop a new architectural language, prevails".[1] Regionalist responses to the Modern Movement appeared during the immediate postwar years. Architects such as Luis Barragán and Max Cetto were working on the same path. By 1947, Del Moral constructed his own house in the Tacubaya neighborhood of Mexico City, just in front of Barragán's house.

The design consisted of three separated volumes. The disposition of spaces came as a result of a clear distinction between the public, the private and the service areas of the house. On the main axis, the public areas served as the articulation of the three volumes. Transversal to it, on the rear, was the volume containing the private rooms, and on the front, displaced to the south of the main entrance hall, was located the service section *(fig. 1)*. Circulations were also well differentiated. Parallel to the living room ran the corridor leading to the rooms for family use. The visitor entered through the hall straight into the living room, an open space facing south to the main garden. Fluidity of spaces was also controlled; transitional spaces were designed, especially the library that articulated the private and public areas.
The relationship between interior and exterior played a very important role in the design. The house, in pure Mexican tradition, was introverted; the façades were completely closed to the street and open to the interior gardens. The dining room was extended into the garden through an open terrace, and the bedrooms, both Del Moral's and his wife's, faced an enclosed patio on the rear of the house. On the upper level, completely independent was the guest room.
Local materials, textures and colors also defined the design.
The alabaster windows in the hall and library produced a warm yellow light; volcanic stone was employed for the terraces and circulations, while wood was widely used throughout the house. *Tepetate* brick was left apparent on some exterior walls *(fig. 2)*, and plaster was employed on others *(fig. 3)*. Some were painted with traditional colors such as pink, derived from the influence of the Mexican artist Jesús Reyes Ferreira. As Manuel Echávarri summarizes: "The character in Del Moral's houses does not derive from the arbitrary introduction of traditional Mexican forms, but from a deep synthetic process of modern architecture's principles with that of the past (...)".[2]
Last year, Del Moral's heirs sold the house. Despite of the fact that the house has been catalogued by the National Institute of Fine Arts, the new owner decided to proceed with important alterations to its integrity. A new construction was built in the magnificent garden, which gave a sense of openness to the living and dining areas. Additional rooms were built on the upper level and the living room was divided into working spaces.

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2 Manuel Echávarri, "La Obra de Enrique Del Moral", *Arquitectura y Sociedad # 25*, México City, CAM-SAM, 1982, p. 29.

Fig. 3. View from the garden to the southern façade


© Courtesy Manuel Echávarri

Adolf Szyszko-Bohusz **Warszawianka Building** in Żegiestów

CONSERVATION FOR A BETTER FUTURE

When Poland recovered its freedom after World War I, the concept of modernism, as in all of central Europe, became increasingly popular. Modern architecture, inspired by Poland's rapid progress and changes in the sciences and industry, was built in the main cities such as Krakow and Warsaw as well as in rural regions. This trend was popularized by new public and military constructions such as Gdynia's harbor buildings. Increasingly, architects adopted the design principles of modern architecture and started to reject the prevalent decorative style of the previous decades.

TOMAS **SLIWINSKI**

Yet, there still was in the 1920s a strong leaning towards a traditional or historical style. Most of the Polish architects and artists who celebrated independence after more than a hundred years of annexation, respected a conservative mainstream orientation in national art and architecture instead of adopting a universal and international approach to design. Early concepts of Poland's modern *avant-garde*, such as the *Block* group's work in the early 1920s only remained on paper. It was not until 1925 that functional architecture and modern style were accepted.
One opportunity to document the surge of Polish modernism is the investigation of the 1920s functional architecture in the picturesque Carpathes Mountains. The case study selected for this essay is a small hotel in the Żegiestów spa town, designed by Adolf Szyszko-Bohusz, the architect and the founder of the Krakow University of Technology.

Born in 1883, Szyszko-Bohusz studied architecture at the Saint-Petersburg Academy of Fine Arts, where he graduated in 1909.
The key focus of his professional life was the documentation and the conservation of significant Polish monuments. From 1911 onwards, he led the conservation program of the Jagiellonian University and later of the Wawel Castle in Krakow. From 1920 to 1930, he was involved in further conservation projects of significant historic cloisters, churches, palaces, synagogues and castles. Alongside his work as a conservationist, the outstanding talent of Adolf Szyszko-Bohusz was reflected in his modernist designs such as the Municipal Savings Bank on Wielopole Street or the multifunctional "Feniks" building in the market square, both in Krakow. In addition, he designed a great number of buildings in the Polish Carpathes spa resorts, including the Bristol boarding house in the Krynica spa, in the city center of Żegiestów, and the Warszawianka building *(fig. 1)*.

THE WARSZAWIANKA BUILDING IN ŻEGIESTÓW

The Warszawianka building was erected in the outskirts of Żegiestów, a small village located near the city of Krynica in the mountainous Polish-Slovak border. In addition to its hiking trails and winter sports facilities, today the village is still renowned for its healthy mineral waters.

Żegiestów's first essential economic development began in 1846, when the Polish scientist Ignacy Medwecki discovered a source of mineral water and built the very first spa structure – known as Łazieki. Thanks to his discovery, people came to the area and a boom in the building industry started.

Fig. 1. Map of **Poland**

© Tomasz Śliwiński

In 1876, the Austrian National Railways built a new transit railway line along the Poprad river valley, linking the Hungarian town of Orlovo with the Polish town of Tarnów. Consequently, visitors came to Żegiestów, now ideally connected to the inter-regional railway. The region's expansion continued and, in 1869, the first bottled mineral water from Żegiestów was sold. After war World War I, the demand for mineral water grew along with the progress in medical sciences and a second construction boom occurred. In the 1920s, a new urban planning concept was implemented, including new sanatorium and boarding houses. In the following years, new Spa houses such as

Wiktor Hlaska's modern sanatorium were built. Almost 40 new structures - including Warszawianka - were put up. During the same period, members of the Polish architectural avant-garde, among whom Adolf Szyszko-Bohusz, Jan Bagieñski and Zbigniew Wardzala, worked in Zegiestów.

ADOLF SZYSZKO-BOHUSZ AND THE WARSZAWIANKA

The Warszawianka boarding house's erection is directly connected to Żegiestów's post World War I era of growth and prosperity. In 1926, Adolf Szyszko-Bohusz, then chancellor of the Kraków Academy of Fine Arts, won the competition for the new spa center's design. The first building erected between 1927 and 1929 was the sanatorium where Szyszko-Bohusz combined the neo-classical idiom with a modernist architectural language. The dominant vertical rows of windows gave the building a monumental expression.
The quarry stones along the base of the building were commonly associated with 19th Century spa buildings *(fig. 2)*.

After the spa center's completion, the new building was celebrated as a fresh architectural landmark in Żegiestów. Adolf Urban, a local doctor stirred by the spa center, commissioned Szyszko-Bohusz to design a boarding house near the spa. The Warszawianka boarding house was built between 1929 and 1930.

Fig. 2. **Adolf Szyszko-Bohusz**, *Warszawianka's main front*, Żegiestow, 1929/1930

MODERNITY, REGIONALISM AND TRADITION

The Warszawianka boarding house clearly reflected the combined traditional and monumental approach of Szyszko-Bohusz´s earlier work in the region. However, it is apparent that it probably includes more modernist elements than any other buildings he designed. With the overall simple shape, the flat roofs, the plain white mortar façade and the reinforced concrete frame, the building conveyed the impression of a machine.
The basement and ground level contained the entrance hall, lunch area, dining room, kitchen, service space, storage, doctors' offices, bathrooms and a massage room. There was a lift in the eastern wing and a large staircase that connected all floors *(fig. 3)*.

25 guest rooms, either double or triple bedrooms, were located on the remaining four levels. Bathrooms were separate and accessible from the main corridor. The maximum guest capacity was 60 people. Each unit had a balcony to ensure direct outdoor access from the room. The balconies as well as the huge terrace were an essential part of the medical treatment program aiming at providing the guests with fresh air and sunlight.

Warszawiank's exterior appearance emphasizes the architect's idea of avoiding decorative elements in order to stress the shift towards a functional style. Szyszko-Bohusz created a geometric composition of simple, light gray cubes and found vertical and horizontal lines in the window belts, columns and balconies. The east and west wings' horizontal division of windows shows an even stronger influence of modern architecture. Szyszko-Bohusz also emphasized the difference between the basement

and the upper main floors by contrasting the façades' materials. The main mortar walls reveal the overall modern approach of the design and the sand stone base the relation between the building and its natural context. Generally, materials match the surrounding colors: the lower level is made of a Grey-brown sandstone found in the surrounding mountains, the hotel section, plastered with a light Grey hue mixed with yellow, and the window frames are painted white. Szyszko-Bohusz also skillfully located the house into the landscape: the building's sitting on the steep slope that ends in the Poprad riverbed makes it impossible to see the façade frontally from the street or the railroad.

HISTORICAL USE

Until the early 1990s political changes, Warszawianka was used as a hotel building although its owners had occasionally changed. During World War II, the German army took over the building, and it was partly damaged in 1945. After the war, the new owners sought to repair the building, but in 1947, the communist authority took it over. Later, the Polish Department of Investigation used Warszawianka as a vacation retreat until the early 1960s. Soon afterwards, the Polish Ministry of National Defense took hold of it. With these new boarders, intensive restoration work started. The repair and modernization of the building fell primarily to the hands of the Ministry of National Defense and it used it as a sanatorium until 1988. The ministry's restoration project started in the early 1970s. The first step was the construction of a small annex building. The idea was to match the Warszawianka's architectural concept with a similar architectural pattern of simple cubes. In August 1988, Warszawianka changed ownership again, and it was the Military Academy of Technology who used the building as the spa's boarding house again.

CURRENT CONDITIONS

After the 1990s political changes, the original owner Adolf Urban's heir claimed restitution and retrieved the building in 1992. During the same year, Warszawianka was registered as a national monument. Within the last years, however, the market downturns in Poland went hand-in-hand with a decrease in the demand for the Carpathian sanatoriums' relatively expensive services. Since 1997, Warszawianka has new owners, but due to the general economic conditions in the region, few restorations were done. Consequently, the state of the building is critical: some of the water-pipes leak, cracked radiators have flooded floors with water; several doorframes are falling apart, the plaster of almost all the walls is peeling and the interior walls are stained with water in most of the rooms.

The current economic conditions are not favorable to the restoration and re-use of the building. What could at least be done is a thorough architectural appraisal, a feasibility study to claim future utilization for the building, and the first steps to protect the structure from further decay in an environment where harsh winters can quickly cause serious damage. Given its ownership's very complex history, the required documentation should not only focus on the late 1920s design and construction work but also on the following decades.

POSSIBLE ACTION

An upcoming project that would have as a primary goal Warzawiakna's restoration could become a general model venture for the preservation and the documentation of the modern movement architecture in the Tatras Mountains. Many modern sanatoriums and similar structures in the region urgently need professional support to bridge the gap between the current standstill and a possible re-use in the future.

Warzawianka is not world-class modern architecture. Nevertheless, it is sad to see good architecture, beautifully inserted in the landscape and Żegiestów's rural fabric, falling apart. Warszawianka along with the Spa Center and the impressive "Wiktor" sanatorium are remarkable buildings with a modern approach in the regional architecture of the Tatras. The architect Adolf Szyszko-Bohusz, who was particularly apt at finding an appropriate response to modern design in a monumental landscape, designed an unmistakably modern structure carefully combined with traditional patterns and gently embedded it in the spectacular topography.

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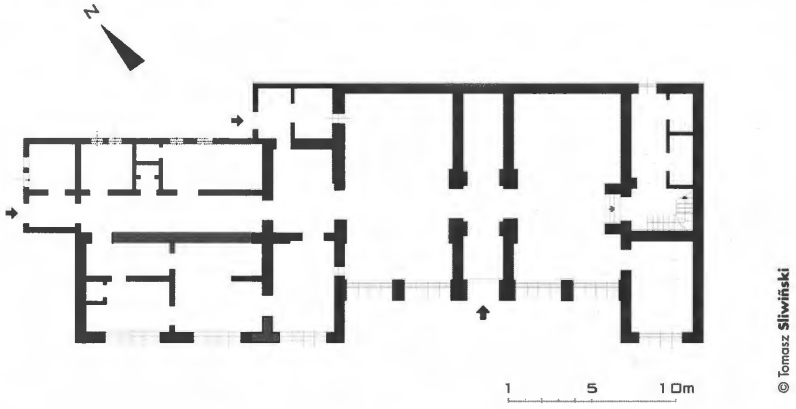
The author would like to thank his father Wojciech Sliwinski for providing support during the preparation of this essay, and his teacher Lars Scharnholz for the opportunity to conduct this research.

Fig. 3. **Adolf Szyszko-Bohusz**, *Warszawianka Building's first floor* plan, Żegiestow, 1929/1930



The **Chiyoda** Life Insurance Company headquarters in **Tokyo**

AN EXAMPLE OF A FAMOUS POSTWAR COMPLEX SURVIVING WITH A NEW ROLE AND FUNCTION

In Tokyo, a masterpiece of modern architecture, built after the war, has found a new role as a public building. The district's office of Meguro-ku (Tokyo) has just moved to a facility designed by the famous architect Togo Murano (1891-1984). Meguro-ku (Ku means district) is one of the 23 districts in Tokyo. It ranks 14th among the districts in population (246,549 as of June 2003) and 16th in area (14.7 km2). Since around the 1920s, the district has developed mainly as a comfortable residential district with many conveniences.

HIROYASU **FUJIOKA**

As more administrative services were needed, the district started suffering from insufficient office space. Facilities were dispatched in six different buildings, scattered over the district's area. A new and bigger office building was urgently required.

In October 2000, the Chiyoda Life Insurance Company, a medium-sized insurance company with its headquarters in Meguro-ku, went bankrupt. Its equity receiver approached the district with a proposal to sell the headquarters' land and buildings. The district decided to accept the proposal and, in February 2001, the land and buildings became the district's possession. It was affordable for the district, although not inexpensive. However, if the district had tried to build a new office on the lot where it was already, it would have had to find rented office space during the construction and move twice.

Having bought the land and facility, whose building area is about 2.3 times larger than its previous location, the district renovated the buildings: it took over a year to make them suitable for the district's use, while making as much as possible of Murano's original design; it meant remodeling the office space to welcome its citizens and setting up the assembly hall and functions related to it on the fifth and sixth floors.

Fig. 1

The buildings reopened in January 2003 (*fig. 1*).
To purchase and re-use an extant private building as a public office is not that common in Japan, let alone a famous building whose architectural values are preserved.
The headquarters of the former Chiyoda Life Insurance Company were built in 1966. Their architect Murano is considered one of the greatest master architects of modern Japan. One of his early works, the Ube City Public Hall (1937), belongs to the docomomo Japan 20 selection of 2000.
The facility consists of three parts: the main building, the annex, and the resting space and parking area. The main building is six-storied with three additional floors underground and the annex nine-storied, also with three basement floors. The main building is steel-framed ferroconcrete, and the annex in steel. The resting area and the parking lot are under the plaza in the southern part of the lot. The main entrance, which forms an independent cube-like shape, is attached to the southwest end of the main building. The main facades of the buildings are curtain walls, clad in aluminum-cast thick panels, while sidewalls are tiled.
It is here that the cast material was first applied for a big building in Japan. The aluminum-cast panels and their shadow give the buildings a dignified

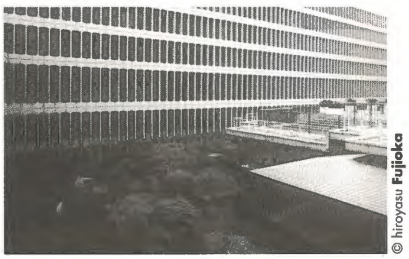


Fig. 2

and sophisticated appearance.
The lot slopes down to the north.
The architect set the main building along the northern edge of the lot and the annex at the east end to create a plaza between the access road and the buildings, which was rather rare for a big office building in Japan at the time. Using of the lot's configuration, he introduced a big L-shaped pool along the longer side of the main building. Facing the pool are Japanese-style rooms, which were used by the insurance company's club *(fig. 2)*. They are now open as rest rooms for the district's citizens and behind them, the tea ceremony rooms, also used by the company club, are today at the citizen's disposal.

At the main entrance, is a spacious hall flanked with a shallow basin and pebbled open space along the sidewalls. The hall leads to a winding staircase *(fig. 3)*, whose design is one of Murano's trademarks. In a word, this building is characterized by the careful disposition of volumes and materials, the relationship between built volumes and void, and sophistication in design. The renovation applied to the buildings is highly valued from an architectural preservation point of view, thanks to:
1) Respecting the architectural value of the building by carefully introducing of reinforcement pieces.
2) Making the best of the characteristics found in the original building.
3) Establishing a relationship between the public and the architect and the architectural value of his buildings.

Firstly, for the renovation, the district had to respect the seismic-proof standards now in force. In Japan, as standards become tighter each time a big earthquake causes damage, a renovation often means reinforcement of the structure of the building concerned. But the reinforcement is likely to spoil the original design by broadening pillars and adding awkward braces between pillars. In some cases, transforming an opening into a solid wall is even required. The renovation by the district skillfully cleared these obstacles by the careful arrangement of reinforcement members, which are not too much of an eyesore. For example, the outer walls of the main entrance hall have actually been reinforced (the four corners and a long wall have been somewhat thickened), but few notice it without being told so.
Secondly, the original buildings' fundamental characteristics have been preserved: the appearance of the buildings and the relationship between the buildings and the open space are not altered. According to the district, it avoided changing what could be left untouched.
The winding staircase was slightly modified. It was characterized by its fine details and slender members, but the height of the rail was rather too low for public use. Therefore, the district introduced another rail above the original. The added parts were designed with the advice of Murano's disciples, and it is safe to say that the result would fit his taste.

Thirdly, in the waiting lounge of the main building, a video on a big plasma screen presents the original buildings' design and architect. Such an effort in public relations is evidence for the citizens of the district that it is significant and reasonable to reuse an architecturally famous landmark as a public building; it has now become a public asset.

The re-use and renovation described above can be a good precedent in Japan to encourage the protection of good works of post-war modern architecture, although the said restoration started by accident. It shows that restoration is an alternative to tearing an extant building down and erecting a new one in its place. To re-use an extant building is often cheaper and causes less damage to the environment. And if it is a good piece of architecture, you can derive new ideas and possibilities by reinterpreting and trying to make use of its character. That means that preservation leads to creation: trying to preserve requires finding and reinterpreting architectural and historical values, which in turn creates new cultural values.

Today, similar cases can be noticed in Japan: in 1998, the former City Library of Oita (1966), designed by Arata Isozaki (b. 1931), was renovated with the architect's supervision and reopened as an art gallery. The building was meant for demolition, but saved after all, with the backing of local citizens' and architects' tenacious preservation actions. Last year, the former NCR Building (1962) in Tokyo reopened as the Nippon Foundation's headquarters. The building is one of the architect Junzo Yoshimura's (1908-1997) masterpieces and famous for its double-skin air conditioning and sophisticated design. The Foundation decided to buy it and move in, instead of erecting a new building.
This trend has just begun to develop in Japan. We, at docomomo Japan, hope that it will help the preservation of the masterpieces of Japanese modern architecture.

Fig. 3

HIROYASU FUJIYOKA *is Professor of Architectural History at Tokyo Institute of Technology, Dr. Eng and Secretary of docomomo Japan.*

ASIA PACIFIC

Patterns of islands, continental vastness and endless oceans; ancient cultures, forced migrations and economic imperialism... all have shaped the diverse regional responses of the Asia Pacific region to the theories and stylistic influences of the Modern Movement. Conservation practice has also been specifically regional, with key influences setting out our own particular regional and cultural approaches to documentation and conservation, such as the *Burra Charter* (1999), the *New Zealand Charter* (1995), the *Nara Statement* (1994) and most recently the *China Principles* (2002).

SHERIDAN BURKE, *guest editor*

ACKNOWLEDGEMENTS TO *William Crook, Godden Mackay Logan, Margarita Goumas, Robert Moore and Jyoti Somerville*

Conserving and Documenting Modernism

THE ASIA PACIFIC EXPERIENCE

The Asia Pacific region encompasses more than a quarter of the globe – from pole to pole, from the Middle East to the Pacific. The diversity of climate, geography, culture, history and the sheer scale of the Asia Pacific region make impossible generalizations on the effect and role of "modernism" on architectural thought and practice.

SHERIDAN **BURKE**

FROM THE LATE 15TH CENTURY, the cultures of South East Asia were dramatically affected by encounters with European economic imperialism: globalization, "modernizing" influences have had profound impacts on local settlement and building traditions. Yet these confrontations and relationships neither resulted in a uniformity of society, economy or government, nor in the replication of European cultural values throughout the region.

ANCIENT CULTURES, which resisted and absorbed both the tragedies of war and forced migrations, bore long-term benefits from adversity. By the 20th century, many parts of the region showed an openess to trade and cultural migration. The interaction of diverse cultural expressions such as modernism was welcome – though often negotiated on richly complex terms. Miles Lewis depicts such negotiations in the "almost unrivalled conspectus of European architecture of the early 20th century" in Tianjin, China.

NEWLY EMERGING NATIONS seized on modernism in a conscious attempt to break away from the colonial legacy and search for a national architectural identity. Johannes Widodo explains the process as reflecting "the break from old values and the warm embrace of the new values and ideals of an independent and egalitarian Singapore". Phillip Goad suggests that in Australia "in the 1930s, European Modernism seemed to offer release from the symbolic mantle of Empire, a tie that had held it for decades."

THE MOVEMENT of modern ideas from European center to Asia Pacific periphery is a common theme amongst the papers collected for this special edition of the *Docomomo Journal*. Education, publications, travel, exhibitions and emigration are amongst the influences to be explored in searching for the roots of modern movement work. Case studies such as Qantas House in Sydney, Australia (Geoff Ashley), the city of Napier, New Zealand (Robert McGregor) and the Far Eastern University Campus in Manila, Philippines (Augusto Villalón), amply demonstrate the broad and inclusive rise of regional Modernism. However, there is increasing recognition of a more complex, back and forth cultural movement. The influence of colonial migrants in the pre WWII development of modernism in England, for example, is explored in the papers of both Philip Goad and Paul Walker.

THE PROBLEMS of defining what constitutes "modernity" in an Asian context and its too-often-simplistic equation with "westernization" are explored through the work of the modern Asian Architecture Network. mAAN's analysis of typologies within the modern heritage of Asia and the Pacific, "charted through the ebb and flow of the world architectural movement's encounters with local historical agents"[1], provides a stimulating framework whose basic inventories and academic research could

beneficially expand. Frances Affandy's case study of the Jengki style in Bandung, Indonesia, Kenji Watanabe's article on Japanese modern architecture seen through the eye of the English architect, J.M. Richards, in 1968, and Hiroyasu Fujioka's examination of the ward office in Meguro-ku in Tokyo, Japan, contribute to this discourse.

WITHIN SUCH A HISTORICAL context and in the field of conservation, the Asia Pacific region has been notable in developing its own responses and philosophical approaches. The *Burra Charter*[2] (1999), the *New Zealand Charter*[3] (1995), the *Nara Statement*[4] (1994) and, most recently, the *Hoi An Protocols* (2000) and the *China Principles*[5] (2002) have each set out particular approaches to heritage documentation and conservation, in direct relationship to regional cultural traditions rather than to European "Monumentalism".
The European wisdom of the *Venice Charter* (1964), with its emphasis on the monumental, did not sit comfortably with the spirit of place and diversity of values and vernaculars in Asia Pacific. In the late 1970s, the *Burra Charter* of Australia ICOMOS and, a few years later, the *Aotearoa Charter* of New Zealand ICOMOS recognized the particular local and regional ways of perceiving, defining, conserving and relating to cultural heritage, modern and ancient.
Initially these charters focused on evaluating significance, furnishing a philosophical approach based on fabric analysis and rigorous process. As experience has grown, new editions have broadened the scope of these charters, acknowledging the central importance of social values, cultural interpretation and community engagement in the conservation process. The significance of the place, NOT its age, remains fundamental. Tracing the impact of this logical, simple and effective approach, Susan Macdonald notes that such charters "have bought about consensus for the approach taken to conserve a place of heritage value, be it an ancient rock art site, a 19th

Fig. 1. **Ken Woolley**, *State Office Block*, Sydney (demolished in 1997), 1960-67

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Fig. 2. **Ken Woolley's** designs for *Pettit and Sevitt project homes* in St Ives, photographed circa 1964. The house at the left (Number 27) is currently proposed for demolition

century villa and garden or a modern building like the Sydney Opera House".

Particularly notable amongst the regional approaches to conservation and documentation has been the recent development of the *China Principles*[6], a joint initiative of China's State Administration of Cultural Heritage, the Getty Conservation Institute and the Australian Heritage Commission. The rapid economic changes in China, since it adopted its Open Door policy in 1978, have profoundly impacted upon its heritage sites. The contributions of the three drafting partners informed the successful development and adoption of a guiding methodology framing the implementation of a conservation practice complying with the existing legislation of the People's Republic of China.

IN 1994, the Nara Statement issued by the UNESCO and ICOMOS firmly emphasized the importance of the framework provided by the cultural values of the society in which conservation action is taking place. The European focus on the preservation of architectural intent (form, spaces, construction, materials and details) and the architectural Aesthetic stood in counterpoint to this regional debate. At Nara, it was recognized that significance may lie in the intangible or symbolic, and in the preservation of the craftsman's skills, rather than of the fabric itself. This view is now more widely accepted in regional conservation practice than it was at that time. Jiat-Hwee Chang challenges us into contemplating precisely this test of authenticity in his analysis of the "hybridity of tropical modern architecture".

THE DEBATE ABOUT AUTHENTICITY is particularly pronounced when it comes to Modernism. The Second Regional Meeting on Modern Heritage, held in Chandigarh, India, in February 2003, was part of an international joint ICOMOS/UNESCO initiative to examine issues of identification and conservation of properties of Modern heritage. The conference/meeting re-examined the question of "modernity". What does it represent in the Asia Pacific region? How does it relate to regional and sub-regional ways of ordering space such as geomancy, *feng-shui* and *mandala*?

The Chandigarh meeting was one of a series held worldwide, organized to help identify potential World Heritage nominations of places of the modern era. With only twelve of the 730 World Heritage properties already listed being broadly described as "modern", the urgent need to increase regional representation and thematic balance of the World Heritage list cannot be ignored. This is an area of research and inventory contribution where specialist networks such as mAAN, ICOMOS and Docomomo[7] have particularly important roles.

INITIATIVES SUCH AS the Global Survey of 20th Century Heritage undertaken by the ICOMOS Montreal Action Plan in 2001 (MAP) have identified the listing criteria, legal protection, and existing inventories of important 20th century places through the ICOMOS Committee network. Each nation selected twenty diverse places as representative of its 20th century heritage. To this date, the Asia Pacific region's response to the MAP survey has been relatively slim, but it is beginning to provide the essential information on the rich variety and range of 20th century heritage – including industry, parks, gardens, institutions and neighborhoods – to assist worldwide comparative analysis.

Docomomo's 2000 publication the *Modern Movement in Architecture*[8] features three chapters from the Asia Pacific area, where active working parties had selected

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Fig. 3. Richmond Avenue group, circa 1964. Landscape architect **Bruce Mackenzie** preserved the native landscape, trees and under-story from builders' site impacts during construction works

buildings of exceptional architectural quality. These buildings conformed to the strict Docomomo definition of the Modern Movement archive within the framework of its Register program. Its editors note the regrettable regional omissions including India and China, which will hopefully be covered in subsequent editions.

But time is short! Late 20th century patterns of rapid economic globalization and communication revolutions have had dramatic effects upon the shape and performance of the cities and towns in the Asia Pacific region. In my hometown, Sydney, we have recently suffered the loss of one of the city's most architecturally distinguished postwar office towers, the State Office Block, designed by Ken Woolley (1959-67). Less than half a century old, this elegantly durable and finely honed piece of modernism, of national heritage significance, was swept aside for an elegant and capital intensive apartment/commercial complex designed by Renzo Piano. The ever-shifting global property investment markets pressured and persuaded, and eventually, the local gave way to the international *(fig. 1)*.

THE SWIFTNESS of the redevelopment cycle for mid-20th century heritage places is frequently noted as a matter for concern, whilst attributes such as fragility of fabric, modesty of scale, experimentation with materials and design, still further impact on the potential for conservation.

Currently at risk in Sydney is the integrity of a group of experimental project homes, also designed by Ken Woolley, built as a display village in the early 1960s. This group of houses, on Richard Avenue, St Ives, set in bush-land and originally furnished with European and Australian designer products, was revolutionary for its time in Australia and exemplified Woolley's commitment to integrating the influences of European modernism into an affordable project home *(figs. 2, 3 and 4)*. One of the group of eight is presently proposed for demolition and redevelopment. Number 27 Richmond Avenue, St Ives has been poorly maintained and its heritage values subject to debate. As a result, current pressures for urban consolidation could quickly lead to individual loss and compromise the whole ensemble. At least, it has not yet shared the fate of Richard Neutra's 1963 Palm Springs Maslon House, abruptly demolished last year after having been similarly withheld from heritage listing.

THE LEGACY OF MODERNISM, like its origins and maturing impact, have been truly international and the challenges facing, indeed threatening, the documentation and conservation of that legacy, are remarkably consistent across international and regional boundaries.

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Fig. 4. Furnished interior, *27 Richmond Avenue*, St Ives circa 1964

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Modern architecture in **New Zealand**

In the literature on New Zealand architectural history, three propositions are typically made about modern architecture there. Firstly, it arrived 'late'; secondly, it came from Europe; thirdly, a local version emerges around 1950 in the work of the Auckland Group. Each of these three propositions is reasonable, but not adequate, and to present a brief critical account of modern architecture in New Zealand it is useful to review and complicate them.

PAUL **WALKER**

MODERNISM ARRIVES 'LATE'

Writing about New Zealand's 1930s architecture, the art historian Ian Lochhead states that "although local architects were aware of the very radical change of direction which had occurred in European architecture, they chose not to adopt the new style until comparatively late in the decade".[1] He uses as a key illustration three buildings by the Auckland firm of Gummer and Ford, the pre-eminent New Zealand architectural practice of the 1920s and 1930s. Their Auckland Railway Station completed at the beginning of the decade, and their design for the National Art Gallery and Museum of 1930 are in a restrained classical manner influenced by the civic classicism of American precedents such as Grand Central Station or the Folger Shakespeare Library. In their State Insurance Building of 1940 *(fig. 1)*, on the other hand, Lochhead demonstrates that Gummer and Ford's allegiance to classicism and to ornament had waned, and the precedent ascribed is now European rather than American: Emil Fahrenkamp's Shell Haus in Berlin of 1932.

MODERNISM IN NEW ZEALAND architecture is indeed mostly a matter of the post WWII period. The case of Gummer and Ford, however, shows it is difficult to determine a chronology for the modern if we want to cast our net wider than a discussion of style to consider technology for example. If we do this then the 'late' argument is not so convincing. William Gummer was New Zealand born and trained, but honed his architectural skills in London. Before his return to New Zealand in 1913, he spent periods in the offices of Edwin Lutyens and Daniel Burnham.[2] With Burnham it seems reasonable to suppose he had exposure to advanced construction techniques as well as to American classicism. Back home, Gummer started around the period of WWI to build a sequence of remarkable houses in the province of Hawke's Bay, significant not only for their relaxed and cultivated style, but also for their reinforced concrete construction. These houses survived the disastrous Hawke's Bay earthquake of February 1931.

But of the two, it was Ford who was particularly concerned with building technique. He developed a notable interest in the seismic performance of buildings, writing a book in 1925 that is claimed by New Zealand scholars to be the first book-length treatment of the topic in the English language.[3] Such an interest is evidence not of stylistic modernism, but of a modernity under which architecture became more and more a matter of abstract expertise and technique.

OTHER EVIDENCE of this may be found in New Zealand well before the late 1930s. For example, the New Zealand Town Planning Conference, held in 1919 in the immediate wake of the influenza epidemic of 1918, had the effect of helping to focus in medical terms the discourse on architecture and the city in New Zealand.[4] The practice of Gummer and Ford was formed to tackle a design competition for a new civic center for Auckland that emerged out of the 1919 conference and, though their unbuilt design follows the American city beautiful classicism Lochhead ascribes to the firm, the motivation for the competition was in part some idea of civic hygiene.[5] The aftermath of the 1931 Hawke's Bay quake is further evidence of a shift in the terms in which

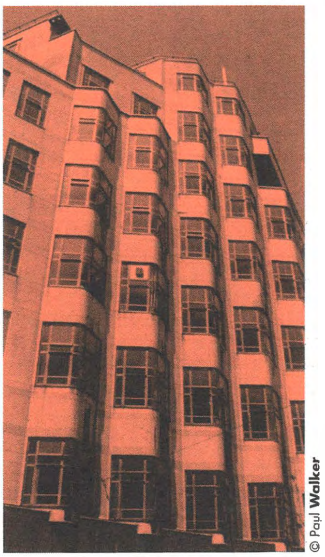

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Fig. 1. **Gummer and Ford**, *State Insurance Building*, Wellington, 1940

architecture and town design were framed. The city of Napier - much of which was destroyed - was afterwards rebuilt in a consistent, restrained *Art Deco* manner. This is much admired now and maintained by the city authorities and promoted to tourists. Though *Art Deco* may not fit a narrow definition of 'modernism', it nevertheless broke with the past by its overthrow of any hierarchy of representational role for architectural ornament.[6] All *Art Deco* buildings are adorned to a near equal degree: at least this is so in Napier. *Deco* has no decorum, no sense. An equally significant outcome of the earthquake for architecture was a new interest in constructional and structural methods, proposals for uniform building codes and the establishment of systematic building research. This all strengthened the new technocratic regime under which the architecture of the modern proceeded in New Zealand.[7]

THERE IS ANOTHER IMPORTANT EXAMPLE of the technologization of architecture in New Zealand to recall here, as it makes even more overt the distinction between technical and aesthetic 'progress', modernity and modernism. In 1937, to improve living conditions that had deteriorated badly in New Zealand cities throughout the economic depression of the 1930s, the country's first Labor Party government instigated a new housing program. This entailed the building of tens of thousands of suburban 'state houses' in the following twelve years, and especially after 1945 *(fig. 2)*. These were mostly built in a conservative cottage style to designs supplied in the first instance by the architectural profession. But, despite the conservative appearance of the houses, the program within which they were built was based on an efficient standardization of planning and the partial industrialization of the production of joinery and other elements.

Fig. 2. State houses, Oranga, Auckland

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'IT CAME FROM EUROPE'

Fahrenkamp's Shell Haus in Berlin of 1932 is not the only possible source of influence for what is seen as Gummer and Ford's breakthrough modern building, the State Insurance in Wellington, of 1940. A much more local one is available in the form of the City Mutual Building in Sydney, designed by Emil Soderston in 1936,[8] which shares with Gummer and Ford's Wellington building not only a folded façade, but also a corner site and a generally vertical massing. But what is interesting here about the citation of Fahrenkamp's building is not whether it is correct or incorrect: we may, after all, never know exactly what precedents Gummer had in mind. Rather it is the way in which this citation is emblematic of the consistent attribution of modern architecture in New Zealand to European sources.

In general, three ways can be identified in which modern architecture might have been disseminated from Europe to New Zealand. Firstly, it might have come via magazines. Lochhead notes the issue of the English magazine *The Architectural Review* in which *Shell Haus* was published in 1933, and indeed this journal and many others were widely available in New Zealand. Secondly, it might have come from New Zealand architects who traveled to Europe and saw examples of European modernism first hand, and returned to practice in New Zealand under the influence of this experience. Thirdly, it came with a number of European architects who migrated to New Zealand in the late 1930s as refugees from Nazism, bringing direct experience of the innovations in mid-European architecture of the 1920s and 1930s with them. Mostly employed in government agencies where many young architects and students worked, they had an impact beyond their small numbers.

THE MOST NOTABLE of these *émigré* architects was undoubtedly Ernst Plischke, who arrived in 1939 and stayed in Wellington till 1963 when he returned to a professorship at the Akademie der Bildenden Künste in Vienna. He did important town planning work for the New Zealand government. He designed a series of fine private houses, notably the Sutch/Smith house completed in 1956 (recently sensitively renovated for the daughter of the original clients by architect Alistair Luke). With Cedric Firth, Plischke designed Massey House in Wellington (completed 1957), the city's first contemporary curtain wall high-rise. He was also an important commentator, publishing a book titled *Design for Living* in 1947 that introduced the principles of modern town planning and modern architecture to a wide readership with a text that was clearly written and wittily illustrated with Plischke's own Osbert Lancaster-ish drawings.

This movement of modern ideas from European center to New Zealand periphery is generally presented as if ideas

and theories inevitably reach New Zealand (like ripples from a stone dropped into the middle of a puddle) late and enervated - and misunderstood. Plischke has frequently been portrayed within New Zealand, for example, as a sophisticated architect of international reputation who after his arrival was treated badly by his government employers and the New Zealand architectural profession. Proponents of this view have perhaps overestimated Plischke's role in the government work with which he was associated. The most interesting example of this is the Dixon Street Flats completed in Wellington in 1942 *(fig. 3)*. While the state-housing program mostly consisted of the production of cottage-style houses, it also included a number of experiments with higher density accommodation in terraces and high-rise slabs in Auckland and Wellington, the largest cities. These buildings, including Dixon Street, were in a much more contemporary, international style than the houses. In the case of the Dixon Street building, this has been attributed to Plischke, apparently on the basis of a single perspective drawing done by him in 1942 well after the design of the project was complete. The absence of Plischke's name from any of the extant working drawings has been attributed to a putative conspiracy to deny him the recognition he was due.[9] Such narrative complexities must be introduced to maintain the idea that modern architecture had to come from Europe.

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Fig. 3. **Department of Housing Construction**, *Dixon Street Flats*, Wellington, 1942

THINGS, HOWEVER, are more complicated than is suggested by a story of one-way patterns of influence. There is another narrative about the flow of modern architecture that contrasts with the usually accepted one of movement from metropole to antipodes. Australian architectural historian David Saunders has pointed out that before WWII, modernism in England was dominated by migrants, mostly colonial ones: "In the year 1930 the English Modern Movement was, apparently, entirely represented by seven men and only two of them were Englishmen. Even one of these two, Serge Chermayeff, was of Russian family. These seven men were Colin Lucas (the other Englishman), Amyas Connell and Basil Ward (New Zealanders), Bertold Lubetkin (Russian), Wells Coates (Canadian), and Raymond McGrath (Australian)".[10] These were migrants from periphery to center who took their modernism with them, never to return. This, at least, was the case for Basil Ward. His brief memoir, written in the late 1960s, suggests that his own interest in modern architecture was formed *before* he left New Zealand.[11] Indeed, it may have motivated his leaving. So was modernism exported in fact from the periphery to England in this case? Did the stone somehow drop in provincial New Zealand first? No. Ripples of earlier representations of the modern had already reached the end of the world: Ward remembers the periodicals and books on the Austrian Secessionists and American proto-modernists Louis Sullivan and Frank Lloyd Wright (including copies of the 1910/11-Wasmuth folios of Wright's work)[12] that his New Zealand mentor architect Louis Hay, later to have an important role in the rebuilding of post-earthquake Napier, had on his shelves. But nevertheless, this example suggests a more complex back and forth cultural movement than a simple one-way flow, and New Zealand scholars have increasingly been interested in tracing these more complicated patterns of influence in the 20th century architecture of their country.

LOCAL MODERNISM

The architecture that Plischke promoted through his work and in his writings in New Zealand was the abstract modernism of the International Style. But when modern architecture came to be widely embraced by young New Zealand architects in the years immediately after WWII, they had something else in mind, something particularly local. This sea change is generally attributed to the establishment in 1946 of the Auckland Group. Initially this was a collective of architectural students from Auckland University College whose members were under the strong influence of their teacher Vernon Brown. By the 1940s, Brown was building a simple domestic architecture of shed roofs, direct planning, and creosote and white paint. The Group published a manifesto, *On the Necessity for Architecture*, that called not only for a modern architecture but also for one that was specific to New Zealand: "(...) overseas solutions will not do. New Zealand must have its own architecture, its own sense of what is beautiful and appropriate to our climate and conditions".

THIS DESIRE FOR THE LOCAL was entwined with a consciousness of the non-local, and not merely as its opposite.[13] The New Zealand 'local' was in part informed

by other modes of 'local', elsewhere. Like other architects in New Zealand with similar views, members of the Group were aware of emerging patterns of regionally inflected modern architecture in, for example, California and Scandinavia. Garnering support for their call for a specifically New Zealand architecture, the Group therefore sent its manifesto to that place whose solutions would not do: California. In the first issue of their magazine *Planning* (it was also the last), the Group published a letter of endorsement they had solicited from Richard Neutra in Los Angeles.

Members of the Group were to go on to build a number of notable houses in the 1950s and beyond with slab floors, timber framing members pushed to the limits of their structural performance, long and low pitched roofs, and woody open plan interiors *(fig. 4)*. European publications began to represent New Zealand architecture to their readers (including those in New Zealand) by publishing articles on these houses or others with Group-ish qualities.[14] This work is now much admired in New Zealand, as if it represented a brief moment of architectural epiphany disconnected from what came subsequently. More significantly, it was disconnected from emerging urban problems.

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Fig. 4. **Group Architects**, *Second House*, Auckland, 1950

THE SELF-CONSCIOUS DESIRE for a vernacular exemplified in the Group's manifesto and subsequent design work nevertheless continued to influence New Zealand architecture. In the city of Christchurch, it led to the emergence by 1960 of a mode of architecture based in robust concrete block walls (left unpainted or painted white only), fair face concrete frames, and complexly structured timber roofs. This was influenced by English and Scandinavian architecture of the period. The principal protagonists were the firm of Warren and Mahoney, and the more romantic Peter Beaven. In domestic work, this language was worked through simplified cottage forms in, for example, the Grigg House (1959) by Warren and Mahoney *(fig. 5)*. But it was also employed for inventive institutional buildings like the Lyttelton Road Tunnel Authority Administration Building (completed 1964) by Beaven, and the Christchurch Town Hall (1972) and Christchurch College (1967), both by Warren and Mahoney, which are notable for their rigorously organized plans, robustly expressed structure, and picturesque massing. This work owes a great deal to English new brutalism. Indeed, Miles Warren has recalled that during the early 1950s he went over the Hunstanton School, the first of Alison and Peter Smithson's brutalist buildings, with its architects and engineer Ove Arup.[15]

BUT THIS INFLUENCE was only stylistic. There is no evidence that the Smithsons' theoretical aspirations for their architecture, their desire that it be informed by a social and urban imagination different from that of the modernism of the 1920s, were apprehended by the New Zealand architects who were aware of the brutalist look. There was a discourse on the problems of the city in relation to architecture in New Zealand in the postwar years, particularly promoted by Wellington's equivalent of Auckland's Group, the Architectural Center.[16] It did important work but had none of the radicalism of the Smithsons or their European counterparts in Team X.

IN 1963, however, Team X member Aldo van Eyck visited New Zealand for a congress of architectural students from the University of Auckland. He also spoke, at length, in Wellington and Christchurch. The text of his talks was similar to others by him: attacks on pure rationality, a call for architects to think in terms of place rather than space, house-like cities and city-like houses, in-between realms, labyrinthine clarity, architecture as built home-coming, twin phenomena.[17] Van Eyck was scathing about New Zealand suburbia for its emptiness and lack of spontaneity. It may just be coincidence, but soon after a new kind of architecture started to be done by New Zealand's last modern architects. I define them as such because they retained the belief that architecture could be the vehicle of a general amelioration of the social realm. Small buildings by Ian Athfield and Roger Walker that started appearing in Wellington in the late sixties were a reaction against both the banality of most of the commercial work being produced in New Zealand cities, and the equal banality of the spreading suburbs. Both architects created work that took advantage of the spectacular topography of Wellington's hills and extended the vernacular references of New Zealand domestic design, using a rich mix of differing materials and colors, small building volumes, and complex roofscapes. Walker developed this into larger scale buildings, notably the Wellington Club of 1972,

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Fig. 5. **Warren and Mahoney**, *Grigg house*, Mt Somers, 1959

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Fig. 6. **Athfield Architects**, *house at Roseneath*, Wellington, 1990

unfortunately demolished in 1985 for a weakly postmodern office block. Athfield, meanwhile, has expanded the idiom of his work to include a wide array of references - including modernist ones - so that the output of his office is currently New Zealand's most interesting and inventive architecture *(fig. 6)*. For him, every building is a village that might redeem the world.

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A critical eye towards Japanese modern architecture

INTROSPECTION THROUGH MEMOIRS FROM FORTY YEARS AGO

Foreigners' views on Japanese modern architecture rarely appeared in the historiography of modern architecture except in Antonin Raymond's *An Autobiography*, published in 1973.[1] Raymond, however, was himself deeply committed to design architecture in Japan, so that he did not, in a sense, have enough of a foreigner's neutrality. This paper describes an English architectural journalist who, conscious of being a foreigner, observed and recorded his impressions of Japan, where he stayed three weeks in 1962. It focuses on his admiration and critique of Japanese modern architecture to illustrate the problems of the modern movement in the postwar period. This could suggest worthwhile actions for conservation to Docomomo Japan.

KENJI **WATANABE**

FROM THE MIDDLE OF THE 1950S, several magazines worldwide featured Japanese modern architecture, such as *L'architecture d'aujourd'hui* (May 1956, October 1961), *Architectural Forum* (September 1959), *Bauen-Wohnen* (January 1960), *Werk* (July 1961) and *Architectural Review* (September 1962).[2] There were two factors for the introduction and frequent coverage by foreign magazines of Japanese modern architecture at that point. Firstly, Japanese modern architecture was progressing both in quality and quantity since the middle of the 1950s. Japan's modernization was typical of a country striving to catch up with the West, and it succeeded. Therefore, Japan could no longer be overlooked. Secondly, Japanese aesthetics and traditional sense of space were also applied in modern Japanese architecture. It showed Western modernism a certain way of integrating tradition or regionalism to modernity. It was also in line with European art's interest for the Far-East, which began during the 19th century (for example, Ukiyoe or other artifacts of Japonism).[3] Western countries were looking for the "Ideal Western" model in a different context. Among these magazines, the French journal *L'architecture d'aujourd'hui* had issued Japanese modern architecture quickly and widely, but it tended to take a rather superficial approach. On the contrary, five years after *L'architecture d'aujourd'hui*, the *Architectural Review* published interesting articles, with a directing editor himself coming to Japan to gather first hand material.

IN THIS PAPER, my focus is on the views of the English architectural journalist, J.M. Richards (1907-1992), who traveled around Japan and observed modern and traditional architecture. It allowed him to penetrate the problematic of the modern movement in Japanese architecture during the postwar period, on the following aspects: observation of cities and architecture as a journalist, the relationship between modernity and

tradition, as well as several problems of the modern movement in Japan. My investigation is based on, and refers to his two books: *An Architectural Journey in Japan and Memoirs of an Unjust Fella (figs 1 and 2)*. He also relied on Japanese periodicals at the time, such as the news items from *Shinkenchiku (The Japan Architect)*.[4]

A JOURNALIST FROM AN EMPIRICIST COUNTRY

Invited by the Japanese Ministry of Foreign Affairs, J.M. Richards stayed in Japan from March 12 to March 27, 1962 *(fig. 3)*. It was the government's initial endeavor for an international cultural exchange program, which only formally started in 1972. J.M. Richards was already renowned in Japan, as an architectural journalist and critic, as the famous directing editor of the *Architectural Review* in the 1950s, and as the author of the book *An Introduction to Modern Architecture* (the title of the Japanese translation is *What is Modern Architecture?*, published in 1952).[5] He described the purpose of his visit in these terms: "The purpose of the visit was to look at buildings and meet Japanese architects, and so the narrative naturally gives first attention to architecture and architectural trends and practices, but -especially in a land so unlike one's own- one cannot look at buildings independently of the setting they inhabit and the life they serve".[6]

IT WAS NECESSARY FOR HIM TO SEE developing architecture and cities in Japan on his own, even though he probably had some information on Japan from his English friends such as Peter Smithson (1923-2003). Peter visited Japan with his wife Alison (although she did not register for the conference) to attend the *1960 World Design Conference in Tokyo*.[7] Perhaps, he told Richards of the activities of the young generation of Japanese architects called the Metabolist group. In fact, Richards wanted to meet Japanese architects himself, especially Kunio Maekawa (1905-1986) and Kenzo Tange (1913). Both had already met at the 1951 CIAM's Eighth Congress, because they were comrades of the third generation who followed CIAM Modernism.[8] Like them, Richards had faced and witnessed the problem in England of the young generation's struggle to take over CIAM Modernism. In this instance, it meant changing from the CIAM (MARS Group) to Team X.[9] So, behind his visit, there was also this common international preoccupation on the future of Modernism.

RICHARDS, AS A JOURNALIST, had the empirical approach of believing what he saw and what he experienced. The English architect Denys Lasdun (1914-2001), in his obituary for Richards, commented: "Richards was educated at the AA School where E.A.A. Rowse gave him the shock that architecture was not about style, but about people; it was about a commitment to social improvement through design and technology".[10] Richards loved communication with people as much as architecture. This was at stake in his vision as a journalist. In total, he visited 73 buildings or places during his trip: 57 were modern or contemporary and 16 were traditional. He met nearly 30 Japanese architects, critics, and historians. He visited three architects' offices, Maekawa, Tange *(fig. 4)* and Antonin Raymond (1888-1976), and also the headquarters of one architectural journal, *Shinkenchiku-sya*.

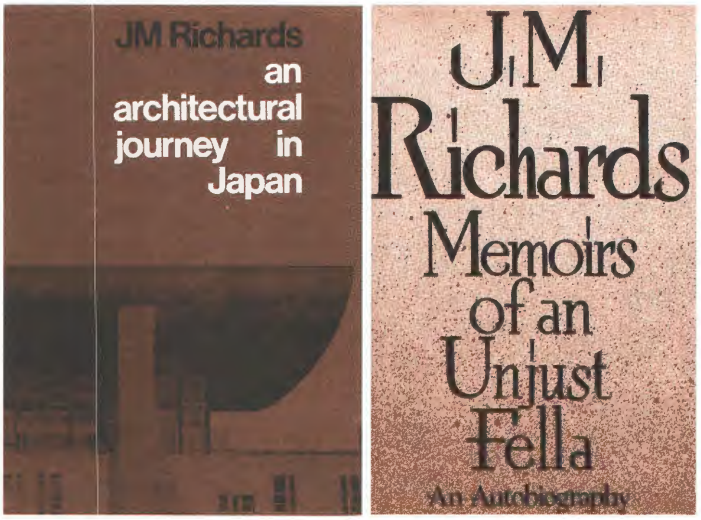

Fig. 1. Cover page of *An Architectural Journey in Japan*, 1963
Fig. 2. Cover page of *Memoirs of an Unjust Fella*, 1980

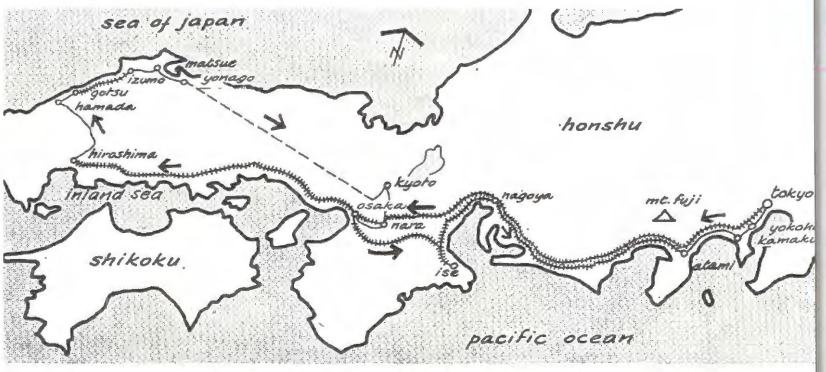

Fig. 3. Map of Richards' architectural journey (*An Architectural Journey in Japan*)

PROBLEMS OF MODERN MOVEMENT

When Richards conversed with Japanese architects at parties or at their offices, three subjects of the modern movement were always discussed: the definition of the architect's profession, town planning, and architectural education. These issues were reflected both in the Japanese architects' problematics and in postwar Western modern architecture.

The first topic was the architectural profession. In Japan, its beginnings differed from its Western counterparts, as it was deeply related to the industry of construction.

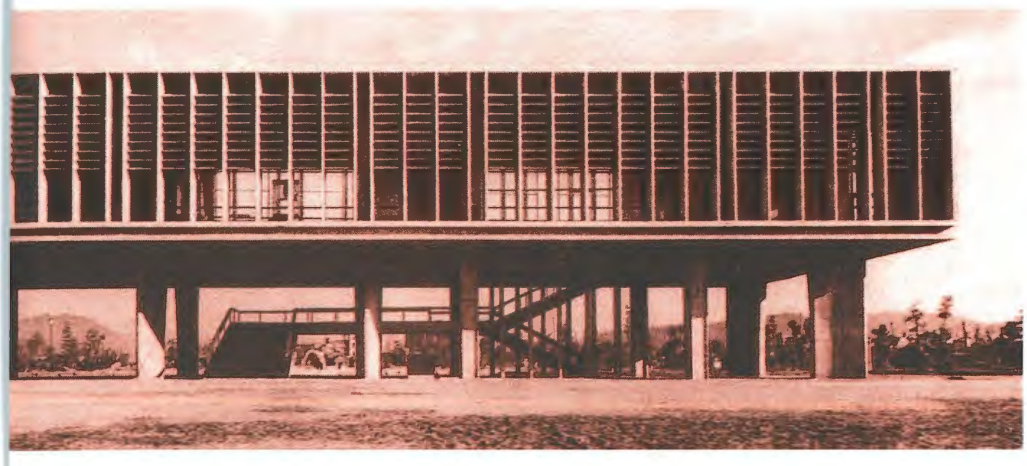

Fig. 4. **Kenzo Tange**, *Hiroshima Peace Center*, 1952

Traditional carpenters were in charge of integrating design and building. Large Japanese construction companies (called *Zenekon*, which means general contractor) originated from these groups of skilled carpenters. Ever since the 1950s, they had well organized and strongly established design sections in their firms. The Japan Architects Association (now the Japan Institute of Architecture) had to resist this ambiguous concept of the architect to maintain their profession's independence. But, designs by general contractors had improved during the 1950s, and some *Zenekons* won several competitions at the time.[11] Richards reports: "The Japanese Architects' Association thus constitutes an unofficial *élite*, composed almost wholly of architects in private practice, and it has had to withstand over a number of years the strong pressure of the contracting industry against the architects' professional independence".[12]

JAA Architects questioned the definition of the architect's profession and wondered how it could be established in Japan. Maekawa was president of the JAA at that time. He directed the establishment of the architect's profession, and claimed unfair competition. At the same time, Richards warned: "The architects (contracting company) so employed are not eligible for membership of the Architects' Association. This exclusiveness on the part of the Association obviously has its dangers, among them the danger of putting the private architect on a pedestal and cutting him off from contact with the most important bulk of building activity and the development opportunities (...)".[13] Furthermore: "The Association seems to be well aware of the dangers of isolation and has been actively concerned about modern trends in architectural organization and the need for the architect to keep pace with them".[14]

Fig. 5 **Maekawa**, *concert hall and library*, 1954

THE SECOND TOPIC was town planning. Richards was surprised to see Japanese cities and towns lacking integrity and quite confusing. Later, in his autobiography, he wrote: "To a visiting Westerner the very idea of town-planning is foreign to all that Tokyo -and indeed all Japanese cities- appear to stand for; they strike the visitor as the epitome of visual confusion and functional unintelligibility, and at first I was quite unable to understand how a people so neat in their habits, so methodical and well-disciplined as the Japanese, should have allowed their cities to grow so wildly out of control".[15] Richards acknowledged the development of Japanese modern architecture, but he pointed out three problems in town planning. Firstly, Japanese town planning regulation was not a three but a two dimensional regulation. It was chiefly concerned with road patterns and land-use. Secondly, no established town planning profession existed, which meant that those who administered the current town-planning regulations were officials who seldom had architectural training and were not expected to be concerned with the more positive and visual aspects of long-term planning. Thirdly, the "Will to plan" was weak in Japan. Excessive fragmentation of government services withheld the "Will to plan". Perhaps Richards compared the Japanese system of town planning with the LCC (London County Council), which avoided

sectionalism and was based on multidisciplinary individual talents.[16] He admired, however, the theoretical studies put forward in Japan by some of the farsighted architects like Tange. He also admired other architects' plans for the future of Tokyo, as well as the research done by groups of younger architects such as the Metabolists. All helped to broaden public opinion and awareness.

The last topic was architectural education. He met Japanese architecture professors of the Waseda and Nihon Universities, which were both leading private architecture schools.[17] One of the problems of architectural education in Japan was that it did not link with the profession of architect. This was caused by the beginnings of architectural schools in Japan. The original

Fig.6. Sakakura's art gallery, near Yokohama, 1952

model of the Japanese architecture schools system was British (surprisingly enough for Richards), introduced by the English architect Josiah Conder (1852-1920). But Japanese architecture schools were also part of the faculty of engineering, because the Japanese government was pushing forward practical education in order to build the "State". When architecture students wanted to get their national qualification called *Ikkyu-kenchikushi* (which means first-grade architectural engineer, not architect), they were requested to have knowledge mainly of structure, engineering services and legal regulation, and only secondarily to have achieved design work at university. This was followed by a compulsory two-year practice after graduation. That is to say, Richards felt that there was no educational program asking "What is Architecture?" which would have allowed architecture to become a profession of its own in Japan. Probably, the standard of architectural education in Japan was that most architecture students had a high level of engineering knowledge. Therefore, there was a great gap between the image and the reality of architectural practice.

Fig. 7. The Museum of Modern Art, Kamakura

Richards said: "The need in Japan is therefore, in a sense, the opposite of that in England. The need is to separate the strictly architectural disciplines from the others".[18]

MODERNITY OR TRADITION?

What most impressed Richards was to stay in several *Ryokans*, that is to say Japanese hotels. He mentioned this in his autobiography (using nearly one page): "One fascinating aspect of the tour was that, being wholly in Japanese hands, I lived in Japanese style, staying in the traditional type of inn. This would be difficult today, since Japanese life has become more westernized, except in very remote country districts".[19]

Richards discussed English tradition in his article, "The Functional Tradition" (*the Architectural Review*, in the 1950s) and he tried to find it in the anonymous industrial buildings.[20] His interest in vernacular buildings led him to experience the Japanese *Ryokan*, which were still faithful to the old Japanese life-style. He especially analyzed the modular system in his report: "The tatami takes the form of mats of standard size, bound with fabric round the edges. According to the well-known Japanese modular system, used also for the traditional-style house, the mat forms the basis of all room-sizes. The subdivisions of walls and windows, including the sections of the sliding screens, coincide with the dimensions of the mat, so that a uniform linear pattern and system of proportion unite the whole interior".[21]

AS BRUNO TAUT DID in the 1930s, Richards much admired the integration of Japanese life and style of house. Taut was surprised to find modernity of life, openness, simplicity and advancement of modulation realized in the Japanese house.[22] Richards, however, warned of something of a distortion in the rapid development of modern architecture and Japanese society: "For example the question is often asked how soon the powerful, elaborately rationalized tradition of

Fig. 7. **Kunio Maekawa**, *Kyoto Festival Hall*, 1960

Japanese domestic architecture is going to re-emerge in modern guise, but the only answer can be that while ambiguity continues in the way houses have Western furniture, with one or two rooms in the house still used in Japanese style, while the older generation conforms to one set of rules for dress and *décor* and domestic routine and the younger generation to another, then no clear-cut architectural solution can be looked for".[23]

RICHARDS, who came from England - an old country like Japan -, probably had sympathy in his consideration of how modernity and tradition coexist. There were several arguments identifying traditional concepts with modern architecture, which were called "New empiricism", "Picturesque" and "Sharawaggi" in landscape and "Functional Tradition". This was discussed in the *Architectural Review* ever since the 1940s.[24]

RICHARDS'S RECORDING and analyzing of Japanese modern architecture was done just forty years ago. Some problems of the modern movement in Japan which he particularly pointed out have not been solved yet. The JAA (now JIA) still refuses to admit as members architects from construction companies. They do not yet have a formally constituted architectect's profession. The appropriate 'Will to plan' has changed into a monstrous 'Will to destroy', which re-appeared with the 1990s bubble economy, especially in the center of Tokyo. Many modern architecture buildings, including the International House of Japan (1956) in Roppongi, a masterpiece designed in cooperation by Maekawa, Sakakura and Junzo Yoshimura (1908-1997), face the danger of destruction to make way for new developments *(fig. 6 and 7)*. The educational system still conforms to the engineering standards of JABEE (Japan Accreditation Board for Engineering Education). Therefore, most students graduate without any ethical attitude towards architecture, which they could acquire through historical considerations. But history is not practical and necessary for engineering studies. As long as there is a lack of feeling for the historicity of modern and contemporary architecture, consciousness for conservation cannot be encouraged among the young generation.[25] However, if we pay attention to Richards' discourse, we can find suggestions for the evaluation of modern architecture, which are based on criteria for its conservation. We should learn from historiography not only the history of modern architecture, but also the philosophy of conservation.

"Nevertheless, out of the confusing, contradictory, changeable Japanese scene a nucleus of new buildings has already been created which, individually and collectively, makes a positive, original contribution to the world's architecture. Although the modern movement in Japan is only thirteen or fourteen years old, such buildings as those by Maekawa, Tange, Sakakura and their followers, to which special attention is given in these pages, have a maturity and sophistication unexcelled anywhere else *(fig. 8)*. What is more important, there is no pretence of finality in the achievement they represent; they are rather, in their Japanese context, a first breakthrough, the vital initial establishment of a modern design method and a recognizable modern aesthetic that can open the way for any number of subsequent developments, technical, industrial and sociological. Perhaps, eventually, will emerge a broader conception of architecture's responsibilities in the fields of housing, town planning and the like, which Japan now lacks. But with the energy and initiative being applied to fostering it, this is a conception Japan will not lack for long".[26]

TODAY, I AM VERY EMBARRASSED, for how could we answer if Richards found out that the Harumi Apartment House (1958) by Maekawa *(fig. 9)*, which he very much

admired, was destroyed in 1995 for the surrounding development and its site now used as a car park. As long as the monstrous "Will to destroy" wanders around Japan, it is Docomomo Japan's most pressing emergency to list up as many modern architecture buildings as possible, thanks to introspection through the past.

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Fig. 9. **Kunio Maekawa**, *Harumi Apartment House*, 1958

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Modernism in **Singapore**

"Modern Asia has not developed in a vacuum but has evolved through sustained interactions with the West, which has had a constant presence in our collective consciousness. This shared experience of the world unites us as Asians. The history of dealing with the West, with our neighbors and with ourselves, is manifested in the myriad forms of our Architecture. The history of Modern Architecture in Asia is the history of how Asians have become modern".[1]

JOHANNES **WIDODO**

ARCHITECTURE IS THE SUM OF FORM, function, and spirit. Modern architectural form is always simple, rational, and functional, an expression of the "Spirit of the modern Age" (rational, contemporary, innovative, progressive). We could see modernity as a process of modernization, when the spirit of freedom, progress, and innovation flourishes.

TO DEFINE "MODERNISM" IN ASIA is rather problematic. Arguably, modernity existed in Southeast Asia ever since the establishment of international trading ports due to worldwide maritime trade and exchange, at a time when the spirit of free trade and innovation thrived. In cosmopolitan cities, new architectural typologies appeared with the fusion of various elements, materials, and technology, built by culturally mixed communities. Architectural shapes such as shop-houses, religious buildings, and palaces expressed a cosmopolitan, entrepreneurial and inventive spirit. This, we could call *past* modernity.

THE COLONIAL architects who inserted European "modern" architectural styles into Asian local contexts were working with a different perspective. The introduction of modern architecture during the 1920s and 1930s was often motivated by urban sanitation concerns, for the European population's benefit. Innovations such as the "tropical-colonial" or "tropical-indigenous" styles were created in different tropical Asian contexts to address new life-styles and local environmental constraints. The architecture, which was introduced in Asia by European architects and engineers during colonization, could be called *recent-past* modernity (*fig. 1*). *Recent* modernism in Asia, and specifically in Singapore, is closely related to the nationalist spirit of a country, which gained self-government status in 1959. The modernist style was applied then in a conscious attempt to break with the colonial legacy, and in a search for a national architectural identity, as the State Minister for National Development, Dr. Vivian Balakrishnan recently expressed: "Building in the modern style was also a statement that we were breaking away from the old colonial society, which was

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Fig. 1. The shop-house typology has evolved with many generations in Southeast Asian cosmopolitan cities. This is an example of the *Art Deco shop-house* in Singapore, between the 1930s and the 1950s

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Fig. 2. Kallang Airport's main-building today (now used as the People's Association building)

riddled with inequality and vast disparities of wealth and living conditions. Architecture, often seen as a manifestation of a society's values, thus mirrored that break from old values and the warm embrace of the new values and ideals of an independent and egalitarian Singapore".[2]

PWD AND THE CONSTRUCTION OF MODERN SINGAPORE (1883 – PRESENT)

The Public Works Department (PWD) can be traced back to 1883, when the first Superintendent of Public Works was appointed to build the infrastructure and public buildings for the newly developed modern Singapore. By the 1930s, the scope of public works had extended considerably, and finally it became a department of its own after Singapore became a separate British Crown colony. In April 1999, the PWD was renamed PWD Corporation Pte Ltd, and since July 2002, its name has changed again to CPG Corporation Pte Ltd.

THE PWD'S MAIN TASK was to design and manage Singapore's urban infrastructures and public buildings (hospitals, schools, prison, airport, seaport, bridges, etc.). The best examples of modern style buildings were produced during Frank Dorrington Ward's time as PWD's Chief Architect. The hospitals designed by the PWD during this period showed modest, rational, simple and sensitive responses to the tropical climate, such as long and shallow separate blocks to provide good natural ventilation and lighting, wide verandahs or broad roof overhangs (for example, Tan Tock Seng Hospital,1909, Woodbridge Hospital, c. 1920, Changi Hospital, 1934).

KALLANG AIRPORT'S main building (currently used as the People's Association building), built in 1937, is expressively modern and functional *(fig. 2)*. This is Singapore's first gateway to the world and towards the global modern aviation network. It is the metaphor of a contemporary airplane with its elevated cylindrical glass control tower centrally placed as the cockpit. The building clearly displays the new modern architectural language of functionalism, with exposed concrete, horizontal lines, transparent glazed walls, and streamlined curves.

INTRODUCTION OF MODERN PUBLIC HOUSING: SIT (1927-1959)

The introduction of modern architecture in Singapore was done on a relatively large scale by the Singapore Improvement Trust (SIT). SIT built the first large-scale public housing projects in Singapore, using modern materials such as reinforced concrete, with minimum decoration and rationalized forms, which allowed mass production and kept construction costs down. Simplicity, rationality, and beauty are the main characteristics featured in SIT designed apartments.

SIT was set up by the British colonial government in 1927 to deal with the problems concerning the urban modernization process: to improve the general physical environment, to widen existing roads, to cope with the growing numbers of rickshaws, trolleys, buses, electric trams and cars, to create open spaces, back lanes, modern sanitation and to develop public housing. During its 32 years of existence, 23,000 new housing units were built in the Chinatown and Tiong Bahru areas.

TIONG BAHRU was the first housing estate developed by the Singapore Improvement Trust. About 2000 units of three-to five-story apartment buildings were built between 1936 and 1954. Thirty blocks containing 931 units were built by the Trust in 1936, along the Tiong Poh Road and the Moh Guan Terrace of the Tiong Bahru area. Fifty blocks of apartments comprising 1040 units on the right side of Tiong Bahru Road were built in 1948. The one- to five-room dwelling units and mix-used units were laid out on a grid provided with generous green public open space. Clean and rational architectural façades featuring rounded balconies, thin horizontal slabs, and ventilation holes gave the place its unique modernist character. The public can walk along footpaths through the spacious backyards owned and maintained by the residents on the ground floor. The atmosphere within the housing complex is intimate and warm, which encourages residents to mingle outside their houses *(fig. 3)*.

TIONG BAHRU ESTATE'S DESIGN bears some likeness with the design principles of the postwar New Towns in Britain: the emphasis on creating small neighborhoods and maximum privacy between individual homes, the need to promote health and to improve security thanks to open views and public surveillance. The block's design was also influenced by local architectural idioms, such as the Straits Settlements' shop-house typology. The layout is based on a modified shop-house plan with a courtyard acting as an air/light well, a back lane and spiral staircases.

IN 1952, SIT, IN AN ATTEMPT TO DEAL with the overpopulation of Chinatown's core area, built higher apartment buildings on a lot adjacent to Hong Lim Park. These four nine-story modern blocks are the first high-rise, high-density public housing scheme in postwar Singapore, proudly standing with a commanding view over the whole dilapidated Chinatown district. Like its predecessor in Tiong Bahru, the design features some modernist elements such as apartment-slab concrete, rounded balconies and predominantly horizontal lines. But the unique lifestyle and typology of Chinatown's shop-houses are maintained in the new apartments. The five-foot walkway turns into corridors that enable access to the individual dwelling units, the back lane is turned into balconies, and service spaces like the kitchen and toilets are placed at the rear end of the house/apartment. By stacking up the horizontal layout vertically, land use is intensified and interaction between dwellers is maintained. Vertical interaction between the apartments replaced the horizontal interaction on the street. Life was carried up from the street into the sky *(fig. 4)*.

EFFORTS TO PRESERVE these housing estates are greatly challenged by demographic and economic changes. Most of the current residents are either senior citizens or foreign workers, while the original population has been moved out to better housing estates outside the old urban core. Function has generally shifted from mix-use dwellings to more capital-intensive commercial and business activities. Parts of this important modern heritage are now awaiting

Fig. 3.
Low-rise
SIT apartment building
in Tiong Bahru

Fig. 4. High-rise *SIT apartment building* in Upper Pickering Street (next to Hong Lim Park) in the process of demolition (this picture was taken on May 25, 2003)

demolition, but somehow, a group of apartments in Tiong Bahru has been set aside for conservation.

MODERN MASS HOUSING AND NEW TOWNS FOR THE PEOPLE: HDB (1959-PRESENT)

In March 1960, soon after Singapore gained self-government, the Housing Development Board (HDB) was established as a statutory body. It took over from SIT the pressing task of providing proper public housing for the entire population. It was considered the only realistic means of housing the masses and at the same time eradicating the inner city slums and unhealthy living conditions. In 1965, the HDB managed to build 53,777 dwelling units, and today over 85% of Singapore's population lives in HDB apartments, compared to only 9% in 1960. In 1964, a home ownership scheme was established, and in 1968, the Central Provident Fund allowed savings to be used for monthly repayments: as a result, in 1985, 76% of Singaporeans lived in apartments they owned.[3] The Land Acquisition Act, set up in 1967, provides the HDB with the legal basis to acquire private lands for public housing or other development programs. Together with sensitive resettlement policies, this Act enabled HDB to clear slum areas smoothly and in their place, to build new and comfortable HDB apartments. Supplying the general population with modern apartments should give it a greater sense of stability and security, substantially improve the environment, and create political stability for a firm economic growth *(fig. 5)*.

THE HDB APARTMENTS' DESIGN addresses some basic constraints in Singapore, such as land shortage, an expanding population and reasonable prices. The large-scale development of high-rise, high-density, low-cost, standardized constructions is the most logical solution. Typically, the HDB apartment is very functional, simple in shape and plan. It could be conceived as the realization of a simplified version of Le Corbusier's dream of *La Ville Radieuse*. The orientation of dwelling blocks, position of courtyards and balconies, are carefully considered to achieve climatic responsive buildings.

The void space in every HDB block allows the free flow of pedestrians and nature, although it is does not quite resemble the Corbusian *pilotis* space. Small-scale social spaces are created within a cluster of several housing blocks, containing playgrounds and a senior citizen corner. Next on the grouping scale is the neighborhood center, consisting of small shops, markets, nursery schools, clinics, and other public facilities for about 6,000 residents. The size of a neighborhood has been reduced since the 1970s to increase the sense of community. Beyond the neighborhood group is the town center with bigger markets, supermarkets, banks, health centers, post offices, schools, and other community facilities. The district space standards in the HDB New Towns are quite high, as only around a third of the land is used for residential purposes, while the rest is dedicated to community support and service facilities *(fig. 6)*.

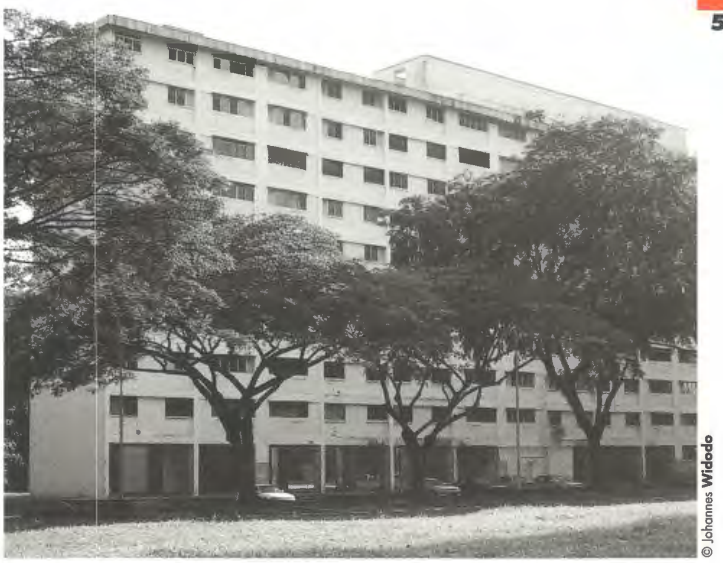

Fig. 5. The early typology of *HDB apartments* in Holland Drive, built around the 1970s, now awaiting demolition or redevelopment into a higher-rise higher-density apartment building (picture taken in 2002)

Several HDB New Towns, with a population of about 250,000 to 300,000, were built and planned as self-reliant cities with their own social, administration, commercial, and employment facilities. To break the repetitive monotony of type design and to give a certain sense of identity, the façade, rooftop, floor arrangements,

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Fig. 6. To give a sense of identity, a specially articulated housing-shopping *HDB block* in Holland Drive. Shops are located at ground level, while upper floors are for dwelling units

and detailing of a group of buildings in a neighborhood are presented with a particular theme or articulation. This sense of identity and design innovation is currently being given more attention, especially in the latest re-development programs and new housing projects. Renovation of older housing estates means the demolition of some earlier blocks, such as the emergency one-room apartments of the 1960s. The government's recent intention to increase Singapore's population up to six million has accelerated the demolition-and-rebuilding process, which provides existing neighborhoods with taller and higher density housing blocks. This means Singapore's earlier built heritage of modern mass housing typology has been decreasing very quickly.

PRIVATE ARCHITECTS AND THE SPIRIT OF MODERNISM

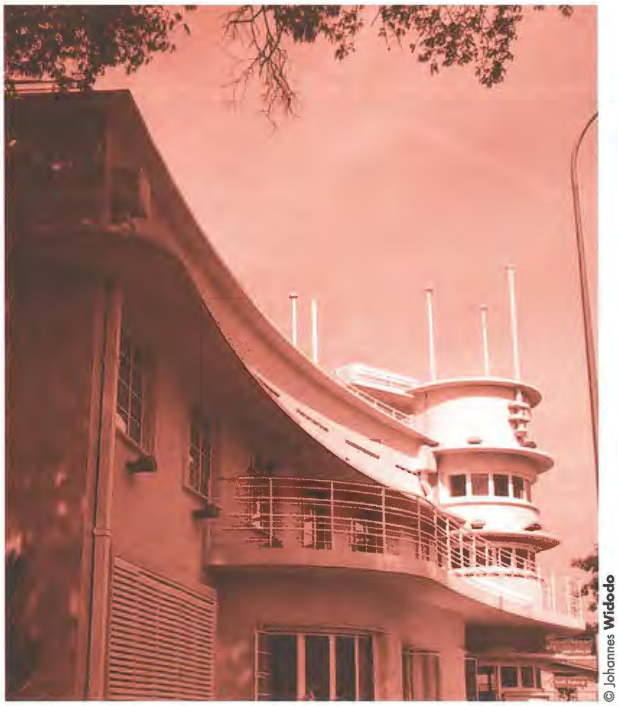
Since the early 20th century, private architects and architectural firms erected many modern movement buildings in Singapore. Some of the buildings demonstrate a fervent modern movement style of simple, functional façades, designed primarily along horizontal lines; others are more eclectic, innovative and sensitive to tropical climate and themes.

Swan & Maclaren was a prominent firm. Examples of its well known buildings are the House Boat Office *(fig. 7)*, at the Singapore River's mouth (1919), the quasi-*Art Deco* Kampong Kapor Methodist Church (1920), the hybrid *Islamic Saracen Style* Sultan Mosque at Kampong Glam (1924-1928), the Singapore Railway Station at Keppel Road (by D.S. Petrovitch, 1932), the Great Southern Hotel in Chinatown (1936), and the Novena Catholic Church at Thomson Road (1934).

UNTIL THE 1930S, all the architectural firms in Singapore were basically foreign, without any local architects. In 1958, just before self-government was granted, the first local architecture school was established as part of Singapore's Polytechnic. The first group of locally educated architects graduated in 1963. Before the school's creation, local architects were all graduates of architecture schools abroad.

Ho Kwong Yew is one of the first generation of foreign educated architects who returned and set up a practice in Singapore. Ho Kwong Yew obtained a structural engineer's degree and only later became a registered architect in Singapore. Thanks to his civil engineering background, his design was logical, sophisticated, but also artistic. He used new building technology and materials. He especially appreciated reinforced concrete, which is a fluid material and easy to mold, and therefore offered new possibilities of shapes. As a charismatic local architect, European and Chinese business contractors alike commissioned him for many projects. As the first local architect, he gained considerable support from local businessmen. His 1930s

Fig. 7. The Waterboat office by **Swan & Maclaren** (1919). Today, the renovated building is a restaurant



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modern style houses are always straightforward in character and rationally proportioned, but also freely designed: they seem to reflect the new, liberal, optimistic attitudes towards life and the 1930s entrepreneur spirit. The Japanese army bombed one of his masterpieces in 1942, the Haw Par Villa, designed for the famous tycoon Ow Boon Haw, and he himself was executed by the Japanese occupation army *(fig. 8)*.

ALFRED WONG is another of the first generation of foreign educated architects who returned to Singapore. One of the best examples of Alfred Wong's modern movement buildings is the corner building at Outram Road (1956). The ground floor is dedicated to shops set behind a series of round columns, while apartments occupy the five upper stories, which sport concrete and metal sun-shading devices.
He also designed the National Theatre, on the slopes of Fort Canning Hill, ancient Singapore's highly symbolical and historical location. The theater was one of the great symbols of an emerging independent Singapore celebrating self-government status. The result of an architectural competition, this groundbreaking modernist building was erected with public funding in 1963. The spectacular structure of cantilevered roof and the open-air auditorium suggested the new nation's freedom and collective spirit. In 1984, the fate of this 3420 seats theater was determined when the government decided to demolish the building, due to structural and functional failings. It had become too hot and too noisy for the audience, and the structure was deemed unsafe. The demolition was carried out in June-August 1986 *(fig. 9)*.

ANOTHER PROMINENT Singapore modernist architect is William S.W. Lim. He was born in 1932 and graduated from the AA School in London, and from Harvard University. In 1960, with some former UK classmates, he formed the Malayan Architects Co-Partnership (MAC). During this period of great political and social changes, these young architects experimented with modernism, adapting it to local conditions and using it in their pursuit of a national architectural identity.

THE SINGAPORE CONFERENCE HALL (built in 1963-65) was the winning project of a competition held in 1962. The design concept was inspired by Paul Rudolph's service towers and Le Corbusier's Chandigarh roofs, and then altered to suit the local tropical conditions. Functions are evident in the overall building's external and internal shape. The main conference hall, with a 3,000 seat capacity, is prominently featured, towering above the spacious concourse ending with the exhibition hall and provided with foyer areas. The grand staircase to the upper public areas celebrates the act of public movement. It blends the typical language of modern

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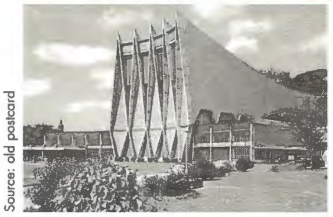
Fig. 8.
A corner building by **Ho Kwong Yew**, in the Raffles Place area, in its recent state of dilapidation and now in the process of being renovated



Source: old postcard

Fig. 9. National Theatre, built in 1963, demolished in 1986

architecture, such as the setback position, the cantilevered roof and terraces, with an expression of local identity by using vernacular construction materials such as timber for the walls and ceilings *(fig. 10)*.
In 1965, with other young architects and planners, Lim initiated a discussion group called the Singapore Planning and Urban Research (SPUR). The group later expanded to include other professionals from the private sector and academics from various disciplines. They were not always in agreement with the government's views and approaches towards urban developments. They discussed, examined and publicized many issues relating to architecture, planning and the urban environment and organized many seminars. SPUR issued two publications: *SPUR 65-67* and *SPUR 68-71*.

AFTER MAC was disbanded in 1967, Design Partnership, a new firm, was established. Design Partnership (later known as DP Architects) prospered and produced many noteworthy modernist designs such as the People's Park Complex, the Golden Mile Complex and St Andrew's Junior College.
In 1967, the HDB's new Urban Redevelopment Department launched the Sale of Sites program. As a result, a 31-story building was erected in Chinatown to replace the

Fig. 10. The Singapore Conference Hall building in Shenton Way, after renovation, and re-used as the Singapore Chinese Orchestra's home since 2001

dilapidated blocks of old shop-houses in the area. The podium block, built in 1970, welcomes shops and a large interior public space. The upper block, built in 1973, is used for offices and apartments. This is the first shopping center of its kind in Southeast Asia and the prototype of similar retail developments everywhere *(fig. 11)*.

Fig. 11. The People's Park Complex next to Chinatown

DURING THE MID 1970s, after more than a decade of practicing modernism, Lim came to the conclusion that modern architecture was critically "sick", suffering from the fatal disease of "de-humanization" and was increasingly alienating. It was neither understood nor appreciated by the people it claimed to serve. He resigned from Design Partnership in 1981 and continues to redefine his direction in his new firm, William Lim Associates (WLA).

Contemporary Singapore is a showcase of the post-colonial economic miracle, with significant modern architecture buildings designed by famous international masters such as I.M. Pei, Paul Rudolph, Richard Meier, John Portman, Norman Foster, Kenzo Tange, and many more. The general planning principles of its built environment undoubtedly follow the CIAM doctrines for a modern city: Work, Life, Play, and Movement. The previously exposed explanation of Singapore's *past, recent-past,* and *recent* modernism is only an introduction to a number of good cases and interesting protagonists' contributions towards the development of modern architecture in Singapore.

As Minister Vivian Balakrishnan reiterated at the modern Asian Architecture Network-2002 conference[4] (mAAN) , that architecture has become the symbol of the pioneering spirit of the generation that built and developed modern Singapore. It is their legacy and the backdrop for two or more generations of Singaporean's lives. It has formed part of their collective consciousness as a nation. Singapore, as well as most cities in Asia, changes rapidly. We are so used to change that we have lost our understanding and appreciation of what shapes a city. We are so used to change that we tend to forget the past very quickly. The steps which have recently been taken by Singapore to learn from past mistakes and failures, and then to get on with the process of identifying, evaluating, debating, and conserving modern urban and architectural heritages, should therefore be praised and fully supported.

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1 *mAAN Macau Declaration*, Macau, July 26, 2001.

2 Speech by Dr. Vivian Balakrishnan, State Minister for National Development, at mAAN's 2nd International Conference: "Towards Modern Asian Architecture", NUS, Singapore, September 4, 2002.

3 Norman Edwards and Peter Keys, *Singapore – A Guide to Buildings, Street, Places*, Singapore, Times Books International, 1988, pp. 543-544.

4 mAAN 2nd International Conference: "Towards Modern Asian Architecture", NUS, Singapore, September 4, 2002.

Modernism and **Australian** architecture

PART OF THE CRITICAL FILTER

By 1918, at the end of WWI, it could be said that Australia had already sampled a version of what modernism might mean. 1911 saw the awarding of the design of the nation's new capital, Canberra, to Chicago-based architects Walter Burley Griffin and Marion Mahony. It was to be the 20th century's first modern capital city, a democratic vision of the garden city.[1] That same year also saw the completion of what was for a short time, the world's largest reinforced concrete dome at the Melbourne Public Library[2], a technological feat that continued the competing embrace of American and British construction and service technologies that had been adopted in Australian cities like Sydney, Adelaide and Brisbane since the 1870s.[3] Such developments had grown from a notion of progress associated with the country's evolution, from an emerging series of British colonies since 1788, to the birth of Australia as a nation of federated states in 1901.

PHILIP **GOAD**

SINCE THAT TIME, its status has been as a dominion of the British Commonwealth, and a heady tension has pervaded Australian culture and its discussions of national identity. There was the constant pull of Empire, the nation's already inclusive embrace of regional cultures from the Asia-Pacific and the United States, the development demands of a mercantile and resource-rich culture and above all, a desire to be modern. All had created, from the outset, a critical filter for the arrival of European modernism in architecture on the shores of the Australian continent.

The dissemination of the 'new architecture' from Europe to Australia was thus not a result of isolation at the other end of the world, an example of the much celebrated notion of periphery, but instead a critical interaction and infusion of ideas that was paralleled by a continuing openness to cultural engagement within the boundaries of Australia itself and to its immediate surrounding region. From the late 1920s to the late 1930s, European modernism's critical reception in Australia was negotiated through five paths: travel, exhibition, publication, migration, and education.

TRAVEL

Between 1929 and 1933, many young Australian architects travelled overseas and were exposed to the new architecture of Europe. Some were seeking employment during the Depression, and worked in London for architects like Raymond McGrath (an Australian expatriate) and Wells Coates (a Canadian expatriate). Others (some on travelling scholarships) were undertaking the traditional 'Grand Tour' as a sort of architectural rite of passage. Others travelled as part of practice research. Almost all experienced first-hand buildings by progressive European architects, amongst them Willem Dudok, Robert Mallet-Stevens and Alvar Aalto.[3] England was the inevitable filter through which contact with progressive British architects like Easton & Robertson, Adams Holden & Pearson and Burnet

Tait & Lorne was made and also the base from which study trips onto the Continent were made. On their return to Australia, young architects like Walter Bunning, Roy Grounds, Geoffrey Mewton and Tom O'Mahony designed striking new buildings that indicated lessons well learnt, but more importantly, buildings that were assimilated within a predominantly eclectic architecture culture deeply embedded in notions of classical good taste, architectural manners, and urbane civility.

NORMAN SEABROOK (1905-1974) worked in London from 1930 to 1931 for Burnet Tait & Lorne before returning to Melbourne in 1932 and winning the competition for the MacRobertson Girls High School in 1933 *(fig. 1)*. The school not only demonstrated a complete understanding of the compositional vocabulary and detail of Dudok's cubistic idiom, but also a willingness to adapt the new architecture to Australian conditions. Given the rich clay colors available across the country, a strong tradition of modernist buildings, in brick, developed and especially in government-sponsored educational architecture as evidenced by work within State Public Works Departments: notably that produced under the design leadership of S.W.T. Blythe in Tasmania, E.H. Rembert in New South Wales, and Percy Everett in Victoria.[5] Progressive education and educational reform at government level was thus signalled by a corresponding progressive architecture.

Other young Australians had worked for British modernists. Best Overend (1909-1977) worked in London in 1931 for Raymond McGrath and Wells Coates. On returning to Melbourne, he immediately published an article on *existenz-minimum* flat design in *Australian Home Beautiful* (September 1933). Then, in June 1934, he began writing weekly articles for the *Argus newspaper*, where he promoted modernism to a general audience, as well as publicising contemporary Melbourne examples of progressive architecture like Seabrook's MacRobertson Girls' High School. By 1935, he had designed the 'Cairo' flats, one of Australia's leading examples of *existenz-minimum* housing, which also predated the completion of the revered Lawn Road flats in Hampstead.[6] Arthur Baldwinson (1908-1969) had worked in London for Raymond McGrath, then for Walter Gropius and Maxwell Fry. On returning to practice in Sydney, he produced a number of distinctive residential designs such as the W. Collins House at Palm Beach, New South Wales (1938) that, through the circumstance of local construction techniques and available materials (i.e. through their translation), became celebrated prototypes that in turn influenced a local modern idiom *(fig. 2)*.

Fig. 1. **Seabrook & Fildes**, *MacRobertson Girls High School*, Melbourne, Victoria, Australia, 1933-34

Others had gone to look at specialist building types. Arthur Stephenson (1890-1967) went to look at hospitals. An inveterate traveller and collector of research material on buildings for health care, his second hospital research trip in 1932 (his first had been in 1927) to the United States, Britain and Europe was to look not only at Aalto's Paimio Sanatorium but also sanatoria and hospitals by architects like Richard Döcker, Bijvoet & Duiker, and Otto

© George **Beiers**, Houses of Australia, 1948

Fig. 2. **Arthur Baldwinson**, *Collins House*, Palm Beach, New South Wales, Australia, 1938

© John **Shaw**, Sir Arthur Stephenson: Australian Architect, 1987

Fig. 3. **Stephenson & Turner**, King George V Memorial Wing for Mothers and Babies, *Royal Prince Alfred Hospital*, Sydney, New South Wales, Australia, 1938-41

Salvisberg.[7] On his return, Stephenson would sponsor his office employees to make similar visits in addition to his own. Over the next twenty years, the hospitals produced by the office of Stephenson & Meldrum (later Stephenson & Turner) set national benchmarks not just for the development of a typology but also for the image of modernity in Australia. The King George V Memorial Wing for Mothers and Babies at the Royal Prince Alfred Hospital, Sydney (1938-41) was just one of more than thirty hospitals of advanced design built across Australia and New Zealand and also evidence of a body of work that would earn Stephenson the RIBA Gold Medal in 1954 *(fig. 3)*.[8]

TRAVELS SUCH AS THIS, however, had always been an intrinsic aspect of architectural practice in Australia ever since the 1860s, when architects like Joseph Reed, having experienced the new colony (he arrived in 1853), then returned to Great Britain and Europe and then came back to Australia, reinvigorated and with fresh ideas for building in the New World. It was a habit that persists today, its merit (often debated) based on the notion that the different cultural, climatic and landscape conditions of Australia needed not replications of 'Back Home' architecture, but instead the perspective of distance, which enabled a critical filter by which to expand the architectural repertoire.[9] In the 1930s, European modernism seemed to offer release from the symbolic mantle of Empire, a tie that had held it for decades.

EXHIBITION

On the other side of the world, the assumption has often been that architecture in the colonies was at least ten years behind the rest of 'civilized society'. Yet in 1927, the same year of the Weissenhof Siedlung exhibition in Stuttgart, was held, first in Melbourne, then in Sydney, an International Architectural Exhibition, the first of its kind ever conducted in the Commonwealth. Featuring work from Great Britain, United States, India, New Zealand, South Africa, and Australia, the exhibition also included examples of so-called 'new architecture' from Germany and Czechoslovakia. While the exhibition featured the work of architects like Werner March, Prof. Paul Mebes and Paul Emmerich, Josef Rings, and Otto Salvisberg, and was arguably a professionally sanctioned selection, response to the exhibition was, despite its extraordinary media coverage, undeniably cautious.[10] This exhibition and others like The Modern Interior Decoration exhibition at Burdekin House, Sydney (1929) drew strong popular attention and young Australian architects and designers never lost the opportunity in such events, throughout the 1930s and 1940s, to promote the new architecture.

Visiting exhibitions like the 1944 Exhibition of American Housing and Planning was described as having "Lessons for Australians" and featured work by Walter Gropius and Marcel Breuer[11], amongst others. In 1948 Robin Boyd (1919-1971) declared that Victoria and California were "architectural twins" on the basis of another travelling exhibition of contemporary US domestic architecture.[12]

The corollary to exhibitions from abroad was a series that emanated from within Australia. In the locally held "Ideal Home and Building Exhibitions" throughout the 1930s, young architects experimented with the new architecture, constructing daring stands of plate glass, glass blocks and lightweight materials. By 1949, Robin Boyd's "House of Tomorrow", a two-story timber-framed house built at full scale at Melbourne's nineteenth century Exhibition building. With its furnishings making it a "gallery of modern Australian design in everyday things", it was the highlight of the "Red Cross Modern Homes Exhibition".[13] Modern architecture also became the vehicle for the dominion's move from the Australian pavilion's respectable classicism at the 1928 Empire Exhibition at Wembley to three Australian pavilions for Paris (1937), New York (1939) and Wellington, New Zealand (1939), all designed by the office of Stephenson & Turner. In each of these pavilions, great pains were taken to demonstrate that Australian architects were able to converse internationally in a language that demonstrated progress and modernization. National identity was conflated with a new idiom that included not just a locally 'translated' hybrid modern architecture but also the work of Australia's most progressive industrial and graphic designers.[14]

PUBLICATION WAS THE BEST MEDIUM FOR THE RECEPTION OF EUROPEAN MODERNISM IN AUSTRALIA

PUBLICATION

An important, if obvious, medium for the reception of European Modernism in Australia was publication. Booksellers, like Jervis Manton in Melbourne, imported overseas architectural texts and journals. Contrary to popular opinion that distance to Australia ensured a time lag for exposure to new design trends, it is clear from public library collections that books like Frederick Etchell's 1927 English translation of Le Corbusier's *Towards a New Architecture* (1924) and F. R. S. Yorke's *The Modern House* (1934) were available in Australia within ten months of publication. In addition to the Anglophile habit of subscribing to *The Architectural Review*, one of the most powerful conduits of European Modernism through the influence of writers like P. Morton Shand, numbers of young Australian architects subscribed to German journals like *Innen Dekoration* and *Moderne Bauformen* where the latest Modern work was amply displayed.

Australian journals also covered events in Europe and, as Donald Leslie Johnson has observed, the four main journals to do so were *Building, Architecture, RVIA Journal* and the popular *Australian Home Beautiful*.[15] Johnson also highlights the published reports of travelling scholarship holders like Raymond McGrath (who would stay in England), Morton E. Herman, Frank Costello, Dudley Ward, Eric Garthside, Allan Ralton, Brian Lewis and many others. One travelling scholar, Sydney E. Ancher (1904-1978) left Australia in 1930 and returned briefly in 1936, designing the Prevost House, Vaucluse (1937), an inventive blend of Miesian planning and cubist form-making. After his second European sojourn and eventual return to Australia in 1945, Ancher would become one of Sydney's leading postwar proponents of Modernism, and an architect whose work transformed the open planning techniques of Mies van der Rohe into a convincing local modern idiom.

TRAVEL, IN EFFECT, FORMED A SECOND education and sharpened the facility for the critical filter. The articles of these impartial observers from the Antipodes indicate a catholic appraisal of the British, American and European architectural scenes, and at the same time clearly indicate that, amongst them, there was a mood for change and a positive appraisal of the functionalist idiom, albeit without a strident political edge. In 1935, for example, Norman Seabrook published, in *Australian Home Beautiful*,[16] an article entitled "1935", which argued that Modernism was an attitude, and not an applied style. It resulted in readers debating the issue. In many ways, the embrace of progressive architecture in the popular press was remarkable. Roy Grounds (1905-1981) who, as a student, had made a model of a Mediterranean revival house for the 1927 International Architectural Exhibition for his employers Blackett Forster & Craig, travelled to Great Britain and United States in 1929, designing film sets in Hollywood, before returning to Melbourne in 1933 and designing for his new wife and son a flat-roof steel-framed house to be clad in sheet steel, and publishing the sketch designs in *Australian Home Beautiful*,[17] the same journal which had cast a negative appraisal of the new architecture just seven years before. The magazine published the house again in 1936 - after its completion. The house was now timber-framed, clad in cement sheet, and steel pipe railings were drooping thick ropes. The 'translation' of construction engendered a different and textured idea of modernism.

THREE POSTWAR TEXTS INDICATE the developed understanding of new architecture and the documentation of its appearance in Australia. Walter Bunning's *Homes*

in the Sun (1945) argued for the postwar revitalization of urban planning and residential design, giving examples from Great Britain, Europe and Brazil to bolster the reformist argument for modernism. George Beiers, in *Houses of Australia* (1948), included amongst Georgian Revival and spreading William Wurster-inspired houses by architects like Ellice Nosworthy, Gerard H.B. McDonell and John Mockridge, some striking functionalist houses by Sydney Ancher and Arthur Baldwinson in Sydney, Russell Ellis in South Australia, and apartment designs like Roy Grounds's Clendon flats, Armadale, Victoria (1940) and Quamby flats, South Yarra, Victoria (1940-41); J.H. McConnell's Deepacres flats, Adelaide, South Australia (1939); and Harold Krantz's Riviera flats, Perth, Western Australia (1937) *(fig. 4)*. The houses were presented on the basis of being "contemporary". Period revival style and modernism were regarded as stylistically equivalent. By contrast, Robin Boyd's *Victorian Modern* (1947) was the first book to position modern architecture in Australia within a historical context, and then to go further to identify the home-grown development of a specifically local modern variant of the detached house, the Victorian type. He gave modernism a historical pedigree. That same year, Boyd became director of the Royal Victorian Institute of Architects (RVIA) Small Homes Service where, for just £5.00, prospective homeowners could purchase sketch plans, working drawings and specifications for a new architect-designed house. Publicizing the service and the cause of modern architecture with a weekly newspaper column, Boyd until 1953, then Neil Clerehan until 1961, made modern architecture a weekly issue. Boyd, for all of his career, had a two-pronged target for his writing: a professional and public readership, and he tailored his writing to fit.[18] So effective was Boyd in his subsequent books, newspaper and journal articles, and television appearances, that by the early 1960s, Robin Boyd was a household name on matters of Australian architecture and design. Publication was one of the most effective disseminators of the 'new architecture', and to a significant degree, the Australian popular and the professional press, from the early 1930s, embraced the idea with balanced enthusiasm.

© George **Beiers**, Houses of Australia, 1948

Fig. 4.
Harold Krantz,
Riviera flats, Perth,
Western Australia,
1937

MIGRATION

The experience of *émigré* European architects who arrived in Australia from the 1930s to the 1950s provides one of the most nuanced insights into the reception of Modernism in Australia. As Catherine Townsend has observed: "Their careers demonstrate the complexity of the migration experience, the difference between Australian and European conceptions of what an architect is, the limiting boundaries of professional activity and professional cliques, the difficulties in finding patronage and institutional support in a new country, and the difficulties of achieving architectural success in a new country".[19] There were those migrants like Chinese-born, German national and Swiss-educated Frederick Romberg, whose career is now well-known through significant buildings he executed with Molly Turner Shaw, such as the reinforced concrete Newburn flats, Melbourne (1939-40) and his later career when in partnership with Robin Boyd and Roy Grounds from 1953 until 1962 *(fig. 5)*.[20] There were other less well-known migrant architects, such as Hugo Leipziger who, like Romberg, also came to work for Stephenson & Turner, but three years earlier. Leipziger, trained in Breslau, had worked with Bruno Taut in 1925 on large housing projects in Berlin and, from 1929 to 1933, had been Regional Director and Architect for the German Housing Authority designing twenty-eight large scale housing projects in industrial cities in Upper and Lower Silesia, before spending the 1936-1939 period in Melbourne, collaborating on the design of several large scale hospital designs with Stephenson & Turner.[21] Others like Ernest Fooks, Ernest Milston and Fritz Janeba in Victoria, Karl Langer in Queensland, and Robert Schläfrig in Perth[22] had been educated in the top architecture schools of Zurich and Vienna in the 1920s and early 1930s.

IN THE POSTWAR YEARS, other migrant architects like Henry Epstein, Hugh and Eva Buhrich in Sydney, Iwan Iwanoff and Julius Elisher in Perth, John and Helena Holgar in Melbourne extended the European influence. But it was clear that their aesthetic and intellectual

© Philip **Goad**

Fig. 5.
Romberg & Shaw,
Newburn flats,
Melbourne, Victoria,
Australia, 1939-42

contributions were not uniform, and that they themselves, in many cases, brought with them an already mediated or, at the very least, different forms of Modernism to Australia. With the exception of Bauhaus artist and teacher Ludwig Hirschfeld-Mack, who emigrated to Melbourne and taught art at Geelong Grammar School, of all those who came in the 1940s, it was Viennese-born Harry Seidler (b. 1923) who possessed the purest pedigree *(fig. 6)*. Trained under Walter Gropius at the Graduate School of Design at Harvard University, then subsequently working for Marcel Breuer and briefly for Oscar Niemeyer in Rio de Janeiro, Seidler arrived in Sydney in 1948. For the next 56 years, he produced a consistent body of modernist derived work. The *De Stijl* inspired aerial timber house he designed for his mother Rose and father Max at Turramurra (1948-50) in Sydney's bushy northern suburbs was to become an iconic moment in the history of postwar Australian Modernism.[23] Seidler's battles with local councils (he was not alone, joining others like Ancher and Baldwinson before him) were well publicized in the local press and have continued unabated over the decades. His book *Houses, Interiors and Projects* (1954) was the first fully illustrated monograph on a single Australian architect.[24] Like Boyd, Seidler understood the need to publish and launch his own architecture within the local discourse.

© Robin **Boyd**, Australia's Home, 1952

Fig. 6. **Harry Seidler**, *Rose Seidler House*, Turramurra, New South Wales, Australia, 1948-50

THERE WERE ALSO, of course, many English *émigré* architects who made influential contributions and deserve recognition. John Hitch emigrated to Queensland in 1947 and encouraged appreciation of Scandinavian design.[25] One of the most notable arrivals was Mongolian-born (but of Scottish background) Beni-Carr Glynn Burnett (1889-1955) who came to Darwin in 1935 after practising in Shanghai and Tianjin and then in Malaysia. For the next five years, he produced some of the inventive re-interpretations of the tropical bungalow as government housing, employing concrete, glass and asbestos cement louvres, and planning that maximised cross-ventilation.[26] The experience of migration enriched Australian architecture and the experience of the place in turn affected those *émigré* architects' own works. The process was not uni-directional but a complex process of adjustment and assimilation.

EDUCATION

Central to the entire notion of the acceptance of European Modernism in Australian architecture was the education system and its influence on an emerging younger generation of architects. While the articled system of training architects persisted into the 1930s, some universities and technical colleges had already instituted atelier design teaching based on transformed Beaux-Arts teaching methods. These ateliers emphasized accomplishing modes of design composition, complementing the regular engineering and technical training available. Arguably, the most important atelier was, as Julie Willis has documented, the Melbourne University Architectural Atelier, where, under the leadership of Leighton Irwin, some of the earliest examples of functionalist design can be detected in the drawn work of students, those who would become future Australian modernists.[27] By 1936, *esquisse* projects had shifted almost entirely to exercises in the composition of Platonic forms and the design of buildings of non-traditional form.

After WW II, architectural education also experienced the wave of migration. *Emigré* architects Fritz Janeba, Frederick Romberg, and later Zdenko Strizic were invited to teach at the University of Melbourne. In Sydney, George Molnar and Peter Kollar became seminal architectural educators and, in Queensland, Dr Karl Langer forged a scientific approach to tropical design. There was also the late 1940s wave of new architectural professors that included Englishmen Fredrick Towndrow and Harry Ingham-Ashworth, and returning expatriate Brian Lewis whose effect was to encourage a move towards the scientific study of architecture based on the activities of the English-based Building Research Station.[28] Their influence within the university system would determine a powerful divide of a rigid empirically-based functionalism countered by the phenomenological-based teaching of those like Kollar and Janeba.

IMPLICATIONS FOR THE CRITICAL FILTER

The results of the critical filter to European modernism were the development of multiple strands of modern architecture in Australian architecture from the 1930s onward. It is clear that in Australia, with its variable landscape, with an emerging postcolonial culture and

with its demanding climate, there would be distinctive responses to what might constitute a local modern architecture. Mention must also be made of the influence of WW II on the rise of the corporate office, especially that of Bates Smart & McCutcheon, whose principal director Osborn McCutcheon headed the architectural section of the US Army Corps of Engineers during WWII. The focus on systems building and dry systems of construction would have direct impact on that firm's focus on and national success with the development of the glazed commercial skyscraper in the 1950s.[29] The transformation of that expertise in the hands of architects like Howlett & Bailey whose Council House in Perth (1963) with its tiled sunshades and golden Venetian blinds, promised an updated Doge's Palace for the institution of local government *(fig. 10)*.[30] It broached the difficult question of postwar monumentality with a passion similar to Italian neo-liberty experiments with ornament and representation.

Modernism's social dimension quietly developed throughout the 1940s and 1950s in the low-key kindergartens of Martin & Tribe and Chancellor & Patrick in Melbourne, in Fritz Janeba & Best Overend's experimental Koornong School, Warrandyte (1938-47), in the garden suburb estates of Elizabeth in South Australia and other State Housing Commissions and their experiments in reinforced concrete housing blocks throughout the 1950s. The immediate postwar prefabricated house and school programs and a small series of individual architects' houses like John Hipwell's own house, Warrandyte, Victoria (1953), Bill & Ruth Lucas's house at Castlecrag (1957) and Tony Moore's house, North Sydney (1961) with their modestly brutal range of finishes and austere clarity, also revealed an ongoing undercurrent of the social, ethical and political commitment of orthodox modernism, a quiet tradition little explored in subsequent histories *(fig. 9)*.

Fig. 7. **Kevin Borland, Peter McIntyre, John & Phyllis Murphy**, *Olympic Swimming Stadium*, Melbourne, Victoria, Australia, 1952-56

Fig. 8. **Grounds Romberg & Boyd**, *Pelican, Myer House*, Davey's Bay, Victoria, Australia, 1957

MORE VISUALLY EVIDENT in Australian post-war architecture was modernism's irresistible global rise. Its embrace was broader and more inclusive than ever before. The United States, Brazil, Japan, Great Britain, Italy and Scandinavia all became powerful sources of inspiration to local architects, affecting the critical filter and in some cases, encouraging daring feats of structural dynamism. For the 1956 Olympic Games held in Melbourne, the Olympic Swimming Stadium was a graphic statement of load and support *(fig. 7)*. Douglas & Barnes's Church of the Holy Family, Indooroopilly (1961) explored the sculptural forms of Breuer and Niemeyer *(fig. 11)*. Robin Boyd's design for "Pelican", the Myer house at Davey's Bay, Mt Eliza (1957) was a giant parasol with a free arrangement of box forms beneath, the ideal way for Australians to dwell beneath in the summer sun *(fig. 8)*. The house's scale and formal expression, however, seemed almost that of a public building. In many cases, architect-designed houses such as "Pelican" seemed to oscillate perilously between aspirations towards monumentality and the desire for existential peace while on holiday.

WHEN DANISH ARCHITECT Jørn Utzon was announced in 1957 as the winner of the Sydney Opera House competition, his design was thus another complex reading of what modernism had become. It arrived on the shores not of a cultural desert but into an already rich and diverse, deeply critical and often sceptical culture of modernism in Australian architecture. As always, subsequent histories

Fig. 9. **Bill and Ruth Lucas**, *Lucas House*, Castlecrag, New South Wales, Australia, 1957

Fig. 10. **Howlett & Bailey**, *Council House*, Perth, Western Australia, Australia, 1963

Fig. 11. **Douglas & Barnes**, *Church of the Holy Family*, Brisbane, Queensland, Australia, 1961

and accounts of Australian architecture (including this one) and their attempt to generalize and review too much, have only served to undermine Modernism's diversity and to polarize its discussion. In the almost fifty years since, Australian architecture has continued to evolve with the same critical and self-reflective filter, appropriately elusive and on the other side of the world.

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NOTES

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2 The dome was designed by the Melbourne-based firm Bates Peebles & Smart. See Miles Lewis (ed.), *Two hundred years of concrete in Australia*, North Sydney, Concrete Institute of Australia, c. 1988.

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4 David Saunders, "So I decided to go overseas", *Architecture Australia*, n° 66, February 1977, pp. 22-28.

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8 Other Australian firms also produced innovative modern hospital designs including Leighton Irwin's Prince Henry's Hospital, Melbourne, Victoria (1938) and J.P. Donoghue & Fulton's Townsville Hospital, Townsville, Queensland (1935-55).

9 There were also clients who had travelled and been impressed by the 'new architecture' of Europe. WAL Crowle, commissioned John Brogan to design Wyldefel Gardens, Potts Point, Sydney, New South Wales (1935-36), a development of two linear apartment blocks that stepped down a steep harborside site with a communal garden between. Crowle based his ideas on a German modernist housing development he had visited and documented in Oberammergau.

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24 Harry Seidler, *Houses, Interiors and Projects*, Associated General Publishers, Sydney, 1954.

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26 David Bridgman, "Shadows and Space: The Domestic Architecture of Beni Burnett", B *(Imaginary Australia)*, 52/53 (1995-1996), pp. 18-25.

27 Julie Willis, "Conscious Design: the Melbourne University Architectural Atelier 1919-1947", Papers from the 56th Annual Meeting of the Society of Architectural Historians, Denver, Colorado, 2003.

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Conserving the **modern** in **Australia**

A PRAGMATIC APPROACH

It was ten years after Docomomo international was founded that the fledgling Docomomo Australia working party began its journey through the challenges of the more recent past's conservation. Like Docomomo International, the Australian working party stemmed from a conference -the first major conference in Australia on the conservation of places of the 20th century.[1] When it examined for the first time the issues raised by the conservation of these places, Docomomo Australia, unlike its earlier counterparts, had ten years of considerations to reflect upon. Many of the initial questions posed during the early Docomomo International conferences had been subsequently debated in various forums across Europe and North America between 1988 and 1998. What was the influence of these discussions here in Australia? Were these issues relevant to the Australian context, and how does the European and American experience inform our practice here in the Southern hemisphere?

SUSAN **MACDONALD**

THIS PAPER IS A PERSONAL reflection on the Australian position on many of the key issues that have been raised since the inaugural Docomomo conference in Eindhoven in 1990. What do we see as our contribution to the debate, and what have we achieved in relation to Docomomo's aims since the Australian working party was established? These questions are pondered here, in what is a brief overview of the Australian practice of conserving places of the 20th century generally, and more particularly those that can be described as being within the realm of Docomomo International's focus.

ALTHOUGH AUSTRALIA IS AN ANCIENT LAND with a tangible cultural heritage that is at least 35,000 years old, it is fair to say that we came late in developing a formal heritage conservation culture in comparison to Europe. Our heritage is rich and diverse and, as is inevitably the case, the landscape of Australia's past continues to inform and shape our nation's future. The fact that our built heritage is no more than 200 years old means that we have long recognized the role the 20th century has played in our development as a nation.

IDENTIFICATION AND PROTECTION of places of heritage value are carried out by the government heritage agencies at national, state and local government levels. Each government tier has various responsibilities for the identification and protection of the places within their jurisdiction. This includes places from the 20th century and others that can be described as Modern Movement places.

Heritage registers are also prepared by a number of other influential organizations across Australia although these do not have any legal status. These include

professional organizations such as the Royal Institute of Architects (RAIA), Institution of Engineers, Landscape Architects and so on; finally, non-government heritage organizations such as the National Trust, and specialist 20th century interest groups such as Docomomo, the 20th Century Society, the Art Deco Society. The heritage registers and lists developed by such organizations provide information on the significance of places and are frequently used as non-official indicators of their importance. Many of these organizations are actively working with the government heritage agencies to transfer their lists onto the statutory registers. In New South Wales (NSW) for example, the RAIA prepares nominations for places of state significance on behalf of the government agency - the NSW Heritage Office. In NSW, this is the main vehicle for strategic listing of 20th century buildings (*fig. 1*).

AUSTRALIA ESTABLISHED its conservation philosophy and methodology early in the development of the conservation practice. This approach, defined within the *Burra Charter: The Australia ICOMOS Charter for places of cultural significance* and its various *Guidelines*, has evolved over time, as experience and understanding of heritage matters has grown.[2] Interestingly, the legislation developed around Australia has become increasingly in line with the *Burra Charter* principles and terminology. Hence, there is a widespread consensus on the approach taken to conserve a place of heritage value, be it an ancient rock art site, a nineteenth century villa and garden or a modern building like the Sydney Opera House. Through publications, conferences, workshops and seminars, Australia ICOMOS has promoted and developed its principles extensively with key stakeholders, and its network of professional practitioners maintains an active debate and discourse on conservation issues.[3]

THE BASIC PREMISE OF THE BURRA CHARTER IS THAT CONSERVING A PLACE STARTS WITH UNDERSTANDING ITS SIGNIFICANCE

THE *Burra Charter* is in essence the Australian expansion and adaptation of the 1964 *Venice Charter*.[4] First published in 1979, it sought to articulate a local approach with a response to some of the identified deficiencies of the *Venice Charter*.

THE BASIC PREMISE of the *Burra Charter* is that conserving a place – be it a building, a landscape or a neighborhood – starts with understanding its significance. What are the inherent character, quality, tangible and intangible values that make that place special or worth conserving? Significance may relate to its creator's idea or intent, to experimental spatial concepts, to new technology, the relationship of a heritage place to its setting, its social contribution or any combination of these. If we can identify the fundamental values that make the place worth keeping, then the next step is to identify policies that provide the roadmap for conserving that particular place in a way that retains those inherent values.

THE PHILOSOPHICAL APPROACH led by Australia ICOMOS over the last 37 years is so strongly ingrained that Australia has had a relatively easy transition from the initial focus on the conservation of 19th century to early 20th century places. It is recognized that particular periods bring about particular conservation dilemmas that need to be addressed through experience, research and practice. But to experienced practitioners in Australia, the debates about conservation initiated at the Eindhoven Docomomo conference (1990), which continue today, can sometimes seem less urgent and less relevant.

THIS MAY BE BECAUSE our mild climate and the late arrival of some of the more experimental practices of the early exponents of the Modern Movement have meant that the technical problems experienced in North America or Europe have taken longer to manifest themselves here. Our heritage 'industry' is small and although public support for heritage conservation has gradually grown over the last 30 years, we do not yet enjoy the community support and consensus for conservation that is so evident across Europe. This means that we are struggling more at the grass roots level, focusing on gaining public support for what we do, and identifying the places we wish future generations to enjoy. We spend less time and resources on the practical processes that need to be achieved once places are protected. We have identified deficiencies in the level of technical proficiency of our conservation practitioners and of the construction industry, which is not well briefed on the issues at hand. Our marketplace is relatively small for professionals within the construction industry and, therefore, it is difficult to build highly specialized support networks for such a small market. Unlike many European countries, where there are companies specializing in dealing with concrete buildings that have been granted heritage status for example, Australia does not yet have even a basic specialist conservation industry for 20th century heritage. Nor do we have legislative controls that are as strictly enforced as in Europe. Such controls stimulate the industry. Here, we rely on the international scene to inform our practical solutions, and on organizations like Docomomo to continue the enormous contribution made during the 1990s to promote practical and technical information. To some extent, this may be

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Fig. 1. The architect **Hugh Buhrich's** *house* (1972) in the suburb of Castlecrag, Sydney, was registered in the State Heritage Inventory in 2001, as nominated by the Royal Australian Institute of Architects.

true in many places, especially the more geographically remote from Europe, hence the importance of an organization like Docomomo in providing a practitioners' global information and communication network.

DOCOMOMO'S AUSTRALIAN WORKING PARTY has focused most of its attention on the promotion, registering and conservation of places within its remit. The international organization's aim of continuing the dialogue about the Modern Movement has not triggered much discussion in the Australian context.

AN EXAMPLE of one of the most successful activities organized by Docomomo Australia and the Historic Houses Trust was an excellent series of talks by prominent Sydney modernist architects. I remember one evening, when we gathered in the living room of the Rose Seidler House, sipping martinis, while the architects, their patrons and the present occupants of houses designed in the 1950s, discussed the buildings. How brave for these architects to share their aspirations and dreams and to listen to those who, later, candidly talked about what they were actually like to live in. One thing was clear: despite some difficulties some of the occupants may have had to put up with, all were passionate about these buildings and their future conservation.

None of the current legislation used to protect heritage in Australia has specific criteria for listing 20th century heritage places. This has not been considered necessary, as the methodology adopted in Australia for the identification of heritage generally is based on and derived from the *Burra Charter*.

THE NATIONAL AND STATE agencies that manage the statutory registers have developed historical themes and these are usually consistent across the country. The themes provide a framework for the identification and understanding of places of heritage significance and enable a balanced approach adopted across the range of heritage places.

Other organizations that maintain heritage registers do have criteria that reflect their own area of interest – for example, Docomomo uses its own internationally identified criteria. Others include the Royal Australian Institute of Architects (which has its own specialist's

committee for 20th century architecture), the Institution of Engineers and the Landscape Architects; all have criteria that reflect their area of interest generally, but do not identify specific criteria for 20th century places.

IN RECENT YEARS, interest in post WWII heritage has increased. State and national government agencies have been involved in joint projects for the identification of 20th century places (mostly buildings). The Royal Institute of Australian Architects, for example, has been granted funds to prepare nominations for the Register of the National Estate, and the New South Wales State branch of the RAIA has similarly supported the protection of 20th century buildings on the NSW State Heritage Register. As a result of these studies, a number of more recent places have been included on the registers in the last few years. The most recent is the Sculpture Garden at the National Gallery of Australia in Canberra, which was listed in 1992, just ten years after its completion.

IN COMMON WITH MOST OTHER COUNTRIES and in line with Docomomo interests, the 20th century places listed in Australia are mainly buildings: many were designed by architects and exhibit characteristics typical, in some form or another, of modernism. Like elsewhere, this is largely due to the fact that 20th century places are identified mostly by the architectural profession, or by special interest groups such as Docomomo, who are mainly concerned with architecture. In fact, no other period has as many lists identifying its most significant places as the 20th century.

Fig. 2. **Jøern Utzon**, *the Sydney Opera House*, Sydney, 1957-1973

THIS DOES NOT sit comfortably with many Australian conservation practitioners who subscribe to a much broader understanding of heritage. Hence the early debates about the relevance of an organization like Docomomo to the Australian context. Do we need an organization that is concerned with such a narrowly defined sector of our own cultural heritage? Can we continue to contribute meaningfully to the debates? How does Docomomo Australia interface with organizations that already exist and include the Modern Movement? Many of the people I have already mentioned, involved with Docomomo, ICOMOS and the other 20th century interest groups, are one and the same. It may not be possible for these few people to sustain so many different organizations. I am sure that we are not alone, and although Docomomo is a healthy and vital organization, as we move into the 21st century, I suspect it will either need to reshape or suffer decreasing membership. I hope the latter does not happen - Docomomo's contribution is fundamental to our understanding of the Modern Movement and to the sustainability of the many, seminal places that it has represented in raising their profile and campaigning for their retention, and in providing the knowledge, skills and experience to do so.

THE EUROPEAN FOCUS on conserving the Modern Movement in the late 1980s and 1990s was largely concerned with the preservation of the architectural intent and aesthetics. Debates raged about authenticity. I myself contributed to the defense of existing conservation methods and approaches so that actual buildings were not swept away in a tide of enthusiasm for saving their utopian image as first built and published. Docomomo has fought hard here by producing many excellent technical dossiers that have informed practice around the world. But, having read the recent excellent tome *Back from Utopia: The Challenge of the Modern Movement*, I find it noteworthy that, fifteen years after Docomomo began, the general consensus now is that the Modern Movement has joined its predecessors as the remnant of a historical past.[5] Generally too, there is some agreement that conservation is no longer something to struggle against or resist but just another process in the gradual journey through time of places that survive long enough for people to ascribe value to. But the same book includes leftovers of the argument that identifying something to be of heritage value somehow fossilizes it. What that argument refuses to recognize is that, firstly, like it or not, these places are now historical: they date from the past and therefore, even though at the time they forged new ground, we now see them as monuments to past ideas and ideals. Secondly, conservation practice is merely a means of transferring information, of informing the present and the future about the past.

IN AUSTRALIA, CONSERVATION HAS ALWAYS been about preserving what is important about the place - be it its design, its fabric, its association with a person or a community or its contribution to society's development through technical innovation or in achieving one of Modernism's aims of social reform. It is missing the point to say that a building that fits within the paradigm of Modernism should not have heritage values attributed to it. The values are inherent, whatever they are. They are not provided by virtue of it being recognized as a 'heritage building'. Until we reconcile this view, there will always be discomfort with conserving Modern Movement buildings in the manner adopted for places from the more distant past.

THE SYDNEY OPERA HOUSE is a case in point *(fig. 2)*. Although not yet heritage-listed, except at local council level, the Sydney Opera House is clearly one of the 20th century's most extraordinary architectural achievements.

It is also Australia's most important modern building, possibly its most important physical cultural achievement, and an icon for the nation. Subject to controversy ever since Jøern Utzon won the international competition in 1957, there can be no disagreement on whether or not it is also a 'heritage' building. Despite its unofficial 'heritage' status, it is interesting that the extant conservation philosophy has been used to provide for the long-term sustainability of the building and its immediate surroundings, in a manner that will retain its architectural qualities. The Opera House has a Conservation Plan, written by James Semple Kerr, and adopted by the Sydney Opera House Trust in June 2003.[6] Kerr is, in fact, the author of Conservation Plan – a document first published in 1982.[7] This internationally significant document provides the framework for the ongoing preservation and conservation of heritage places in Australia. The methodology, which, like the *Burra Charter* it stemmed from, has been adopted in many countries. There is no doubt that the framework provided is logical and is able to cover all the difficulties linked to authenticity in a rational, simple and effective manner. This example, along with Conservation Management Plans prepared for other 20th century buildings, has tested the accepted conservation methodology and comes up trumps.

ONE OF THE FIRST postwar buildings in Australia that opened as a house museum was the Rose Seidler House in Sydney *(fig. 3)*. The house, designed by Harry Seidler for his mother, was his first commission in Australia. It was bestowed to the Historic Houses Trust of NSW in 1987 and was restored between 1987 and 1991. A Conservation Plan was prepared and used to guide works at the time and during subsequent works. Harry Seidler was involved in the discussions about how the house should be conserved and showed. In some instances the views of the architect and the conservatior's differed.

In Australia, we are fortunate enough to have a formal link between the past and the future of buildings designed by architects: *the Copyright Amendment (Moral Rights Act) 2000*. This recent legislation provides a building's designer some ability to protect his or her moral rights relating to the design. It ensures that the architect is credited as the author of the work and provides rights related to its integrity. Uncommonly, the Act obliges a building's owner, should he wish to alter or demolish the building, to consult with the original author. The architect can comment on the changes but the owner is not required to consider these comments. The architect is however provided with the opportunity to record the building prior to the occurring changes.

RECENT CONTROVERSY over one of Australia's seminal versions of Brutalism, the National Gallery completed in 1982 by Edwards Madigan Torzillo and Briggs International, illustrates the legislation's value for those interested in conserving mid, to late 20th century buildings. Tonkin Zulaikha and Greer, the architects who proposed changes for the National Gallery, met opposition to their proposals from the original architect and others, who felt that the changes altered some of the building's important design intents. The *Copyright Amendment (Moral Rights) Act 2000* required consultation with the original architects. Eventually, the Royal Australian Institute of Architects, which sought to mediate the conflict, coordinated the intervention. Revisions to the design occurred and at present the proposals are progressing.

CONSERVATIONISTS WOULD USUALLY advocate that, where it is possible, the original designer of a significant building be consulted, and at best fully engaged in any future evolution of the building. In practice, there may be many reasons why this does not happen. It is also interesting that there have also been conflicts between conservationists and the original architects proposing changes to their own buildings. Nevertheless, the obligations arising from the Moral Rights Legislation are seen as reinforcing the guarantee that the creator is involved to some degree in any change. This legislation, in combination with heritage legislation, will no doubt become an important tool in the conservation of later 20th century buildings.

IN A HARBOR SIDE suburb of Sydney, the new owners of Harry Seidler's Igloo House have appointed Mr. Seidler to build an extension linked to the house and to adapt what already exists to their purposes *(fig. 4)*. This outcome did not occur without the interference of many concerned people, including Docomomo Australia resulting in an emergency conservation order was placed to prevent the building's demolition. Its previous owner did not recognize the heritage value of this seminal house and was not prepared to retain it. Built in 1952-53, the house was one of the first in Australia to use thin slab and pier technology. Its thin concrete double parabola shell gave the house its local name - the Igloo House. The house, small in comparison with the mansions that surround it, is located in one of Sydney's most prestigious suburbs with spectacular views across the harbor and out to the Pacific Ocean. Adapting such a modestly scaled house in a manner that would be acceptable to most buyers in the area, without compromising its structural and architectural clarity and refinement, was extremely difficult. The owner, recognizing that there was considerable interest in, and support for, conserving the house decided to sell, making way for appreciative and enthusiastic new owners. They lost no time in engaging Harry Seidler, and were fortunately able to purchase the

adjacent block of land. The new proposal is going through the planning system at the moment and involves the construction of a new house on the adjacent block with a lightweight glazed link to the original house. The proposals for the existing house are to reverse some of the unsympathetic later changes that have obscured the innovative structural system. Once it is completed, Mr. Seidler is keen on having the new building and the overall ensemble listed on the NSW State Heritage Register.

AT THE SYDNEY OPERA HOUSE, a recent breakthrough in 30 years of adversary between Jøern Utzon and his former client (the NSW Government) will hopefully shape the future of this building in a way that is in line with Utzon's initial genius. Most will know of the Sydney Opera House's sorry tale of Utzon winning the competition for the building, designing the project between 1957 and 1965, and finally having to let others complete it after his resignation.

The Sydney Opera House Conservation Plan was first written in 1996, with various revisions up until the latest version in 2003. Anxiety about the Conservation Plan in relation to future changes meant that it has taken many years to be officially endorsed. This year (Utzon's 80th birthday) however, architect Richard Johnson, working closely with Utzon's son, was able to persuade Utzon to set down design principles that would guide future works on the Opera House.[8]

THE SAD story of the Sydney Opera House's construction bears witness to Utzon's departure in 1966. He never returned to Australia. Peter Hall completed the building working with Ove Arup. Today, it is acknowledged that the Opera House Trust needs to address some issues to maintain the Opera House over the next 30 years. World-class theaters must meet particular performance and operational standards and the costs associated with running this type of performance place in a city of four million and a huge country of only twenty million people, are high.
Here, the Trust faces the fundamental dilemma of how to deal with the interiors now that some of them require modification: are Peter Hall's interiors significant in their own right, even though they do not necessarily agree with Utzon's vision? Should any future modifications be carried out according to Utzon's vision, at the expense of Peter Hall's realization?

Fig. 3. **Harry Seidler**, *the Rose Seidler House*, Sydney, 1948-1950

THESE are difficult issues tackled in the Conservation Plan. This document, along with Utzon's Design Principles, provides the blueprint for the future management of the place. This is perhaps the first international example of the original architect setting down an architectural vision for the future of his or her building within the context of a common conservation framework... perhaps the perfect marriage of past, present, and future. We will have to wait to see how the story continues.

SO HERE WE ARE, FIFTEEN YEARS after Docomomo's beginnings. Australian practitioners have keenly observed and participated in the organization's discussions, reflected on the debates and learnt from the collective experience of its members. But it is our own nationally accepted practices that have provided the template for the way in which Docomomo has developed in Australia. The methodology and philosophy developed in the *Burra Charter* and now summarized in our heritage legislation have been successfully and relatively seamlessly applied to places of any age, including the Modern Movement's Australian expressions. The many innovations of the Modern Movement, its social and cultural aspirations, and its technological and spatial revolutions can all be acknowledged and preserved within this framework. The Australian Moral Rights Legislation too provides a useful instrument, as a nexus between the past, present and, hopefully, the future.

DOCOMOMO AUSTRALIA is still a young organization but faces challenges to carry on through the next ten years. As in other large countries, challenges are brought about by the vast distances between our principal cities. Whilst the largest of those cities may be able to support a lively Docomomo group, that may not be the case for the national working party. I suspect that Docomomo Australia will play an important role as the gateway to the international organization, and in creating and sustaining a network with other interest groups and organizations with a common area of interest within Australia.

SUSAN MACDONALD *trained as an architect at the University of Sydney and worked in architectural practices specializing in conservation in Sydney prior to moving to London. She was the Secretary of Docomomo UK for four years, has published a number of papers on the conservation of 20th century buildings and edited two books on the subject. She is now Assistant Director of the New South Wales Heritage Office and a former member of the Executive Committee of Australia ICOMOS.*

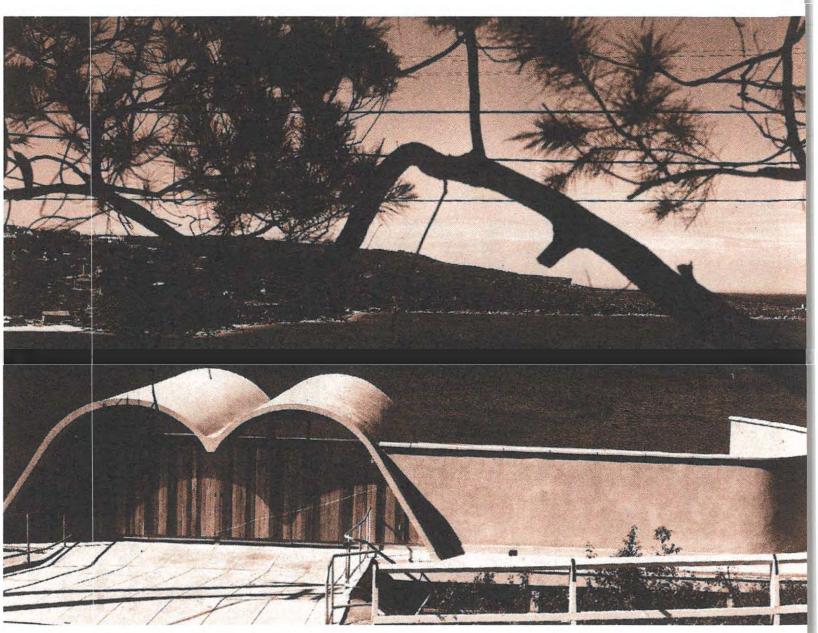

Fig. 4. **Harry Seidler**, *the Igloo House*, Sydney, 1952-1953

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1 Sheridan Burke (ed.), *Fibro house: Opera House, conserving mid-20th century heritage*, Historic Houses Trust of NSW, 2000, is a record of the proceedings of the conference convened by the Historic Houses Trust of NSW, held on July 23-24, 1999. A public meeting during this conference resolved to establish an Australian working party of Docomomo.

2 Australia ICOMOS first adopted the *Burra Charter* in 1979 at the historic mining town of Burra in South Australia. It has been revised a number of times, most recently in 1999. The revised version has broadened the understanding of cultural significance to include the requirement to consult and involve people in conservation decisions, to encourage the co-existence of cultural values and recognise the importance of interpreting cultural values in the conservation process.

3 Australia ICOMOS played a major role in developing our philosophical and methodological approach to conservation in Australia. Formed in 1976, Australia ICOMOS developed the over arching philosophical approach that essentially guides conservation practice across the country. Many ICOMOS Australia members have been, and continue to be, actively involved in the activities of the international umbrella organization of ICOMOS.

4 *The International Charter for the Conservation and Restoration of Monuments and Sites, Venice.* ICOMOS, 1964 (the Venice Charter).

5 Hubert-Jan Henket and Hilde Heyen, *Back from Utopia: The Challenge of the Modern Movement*, 010 Publishers, Rotterdam, 2001.

6 James Semple Kerr, *Sydney Opera House – a revised plan for the conservation of the Sydney opera House and its site*, Sydney Opera House Trust, 2003, etc.

7 James Semple Kerr, *Conservation Plan – a guide to the preparation of conservation of conservation plans for places of European cultural significance*, 5th ed., the National Trust of Australia (NSW), 2000.

8 Utzon's Design Principles, 2002.

Hybrid **modernities** and **tropical** architecture IN SOUTHEAST ASIA

What is Asian Modernity? Could such a concept exist given that Asia is a heterogeneous territory encompassing different entities with rather diverse social, cultural and political contexts? In the past two decades or so, there have been various assertions of different forms of Asian modernities, which have gained widespread circulation and acceptance. Many of these assertions should be understood as part of the politics of opposition, aimed at challenging the hegemony of Eurocentric conceptions of modernity.

JIAT-HWEE **CHANG**

EUROCENTRIC CONCEPTIONS of modernity created the comparative model that uses the West as the origin and thus one simple measure of modernity, consigning the rest of the world to poor imitation of that model. The official history of Modern Architecture is articulated in similar terms, where *modernism* or the modern movement originating in Europe was subsequently disseminated to the rest of the world. Though conceived in the specific socio-cultural context of Europe, the doctrines of modern architecture claimed universal validity through their myths of rationalism.[1] In such a historiography, Asia, together with the rest of the world, is very much marginalized to the peripheries of modern architectural development, often only at the receiving end, eagerly awaiting innovations from Europe. In this narrative, Asia could only, in mimicry of the European "masterpieces", produce a temporally delayed and spatially fractured *second-order modernism*.

The hegemony of Eurocentric modernity should be understood in the historical context of colonialism, when most of Asia's first encounters with modernity took place.[2] These cross-cultural meetings were marked by the dominance of the colonizing West. Colonial knowledge constructed the world in binaries and consigned the colonized Asia to the "Other", the opposition to the "Self" of Europe. However, an important by-product of cross-cultural encounter was the hybrid, a *mixing* that destabilizes the discriminatory binary oppositions between center and periphery, self and other, civilization and savagery, and exploits the interstices that exist between these binaries. Although the concept of hybridity has of late been reduced to an aesthetic descriptive device and equated with architectural styles such as syncretism and eclecticism, the notions of hybridity and hybridization that I am suggesting return to their subversive origins in postcolonial theory, specifically those in the evocative writings of Homi Bhabha. Bhabha noted "Hybridity has no such perspective of depth or truth to provide: it is not the third term that resolves the tension between two cultures, or two scenes of a book, in a dialectical play of 'recognition'... colonial specularity, doubly inscribed, does not produce a mirror where the self apprehends itself; it is always the split screen of the self and its doubling, the hybrid".[3]

UNLIKE THE SYNCRETISM or eclecticism that resolve cultural differences through synthesis, the hybrid is a "partial and double force that is more than the mimetic

but less than the symbolic"[4], a subversive *partiality* that forms a "strange metonymy of presence to disturb the systematic (and systemic) construction of discriminatory knowledge".[5] In Bhabha's conception, hybridity is of a transgressive nature that unsettles the categories and reveals the paradox and the ambivalence of colonial/Western knowledge. Hybridization is a form of translation between cultures and it connotes an open-ended process. The relevance of the concept of hybridity to the question of modernity was eloquently articulated by Bhabha: "Such cultures of a postcolonial *contra-modernity* may be contingent to modernity, discontinuous or in contention with it, resistant to its oppressive, assimilationist technologies; but they also deploy the cultural hybridity of their borderline conditions to 'translate', and therefore reinscribe, the social imaginary of both metropolis and modernity".[6]

Hybridization refers to the socio-cultural and political processes of the production of architecture, rather than architecture as a product, a stylistic fixity. Tropical architecture is a product of such processes of hybridization and this paper will attempt to ground the theory of hybridity in the modern practices of constructing and producing tropical architecture in the context of post-colonial Southeast Asia, as illustrated in colonial and postcolonial case studies from the Dutch Indies and Malaya.[7]

COLONIAL TROPICAL ARCHITECTURE AND THE COLLAGE EFFECTS

In the process of the Europeans' colonization and their encounter with different environmental conditions in the eighteenth and nineteenth centuries, they invented and constructed the tropics as an otherness to Western civilization and post-Enlightenment rationality.[8] Europeans perceived the tropics with ambivalence. On the one hand, the tropics evoked a paradisiacal image of opulence and exuberance in nature.[9] On the other hand, the tropics were seen as a torrid zone, with climatic and environmental conditions that led to high Europeans mortality and morbidity rates.[10] Specialized fields of modern colonial knowledge, such as *tropical medicine and tropical geography*, were developed, giving rise to technologies of acclimatization. In the subsequent pseudo-scientific literature produced, the tropics were also associated with inferior races and civilization, thus legitimizing the colonizers' claim of civilizing mission.

AN ASPECT of the civilizing mission was to modernize the local vernacular architectural traditions and to adapt these traditions to modern requirements and standards. Modernizing local architectural traditions involved the study of vernacular architecture according to the principles of post-Enlightenment rationality. However, the incommensurable differences that exist between the rationality of the West and the social-cultural practices that produced vernacular architecture, often led to problematic interpretations of vernacular architecture. Some aspects of vernacular architecture, such as environmental control and structure, could be understood in the terms of Western scientific and rational principles. But there were often aspects of vernacular architecture that were deemed "strange and erratic".[11] In many cases, such processes led to the production of a syncretic tropical architecture that consists of two contradictory aspects: one systematically deriving from the underlying scientific and rational principles of vernacular architecture and the other consisting of eclectic and arbitrary applications of the *untranslatable* formal elements. These contradictory aspects produce what I call the "collage effect" of the new syncretic architecture. The *collage effect* is an oscillation between the following two types of collages, as described by Patricia Morton: "Collage is a method for producing new entity or meaning out of the juxtaposition of otherwise unrelated things (Picasso's Collage) or a way of heightening the difference between juxtaposed things by means of incongruity (Surrealist Collage)".[12]

THE READING OF SYNCRETIC architecture oscillates between that of the coalesced whole and that of the incongruent fragments. The selective application of scientific and rational principles to the *translatable* aspects of design gives the sense of a coalesced whole. The arbitrary transplantation and displacement from their original social-cultural contexts of the *untranslatable* visual forms from vernacular architecture gives the sense of incongruent fragments. The "collage effect" could be examined through the works of Dutch Indies colonial architect Maclaine Pont in the next section.

Fig. 1. The exterior of the *Church of Pohsarang complex*

© Johannes Widodo

Fig. 2. View of a construction detail of *Church at Pohsarang*. Note how the roof tiles were held in place by the innovative tensile structure of the steel cable, instead of the usual timber rafters and battens

DUTCH "INDIES STYLE": COLLAGES AND MODERNIZING TRADITIONS

Henri Maclaine Pont was a colonial Dutch architect working in the Dutch Indies. He played an important role in defining the "Indies Style", formulated under the tenet of *Ethical Policy*, during the early 20th century.[13] The "Indies Style" was supposed to grow from the vernacular architectural traditions through the application of Western knowledge and scientific operations. Maclaine Pont was known for his reverence for Indonesia's vernacular architecture and his efforts in adapting them to Indonesia's developing needs. He once undertook an analysis of the structures of several indigenous Javanese architectures and, based on the development of their structural principles, he concluded in an evolutionary account of these architectures.[14] Later, through an understanding of the roof's structural principles and in an attempt to demonstrate "how the same principles could be used in modern times, with modern insight and eventually, modern materials",[15] Maclaine Pont experimented and adapted traditional tensile roof structures to create cupolas with maximum span using minimum material. This way of re-interpreting vernacular architecture through structural concepts was likely to be influenced by the theories of French architect Viollet-le-Duc, who emphasized that "every architectural form has its reason."[16] Viollet-le-Duc's theories also emphasized that the interpretation of historical buildings should be based on rational analysis and the uncovering of architectural principles behind the building's style, so that one could then build on its understanding.[17] In the manner of Viollet-le-Duc, who was particularly interested in the structural achievements of gothic architecture, Maclaine Pont called his structures "Indonesian Gothic".[18]

MACLAINE PONT'S rational interpretations of vernacular Javanese and Sumatra architecture were apparent in one of his best-known works: The Church at Pohsarang (1936-37) *(figs. 1 and 2)*. The Church was the epitome of his years of development and experimentation with the tensile roof constructions derived from the structural principles of what he called the *Greater Sunda style*. This type of roof construction was commonly found in vernacular Sumatran and Javanese architecture. Besides the structures, the built forms were also rationalized in accordance to consideration for climatic control. For example, the permanently-open planes of glass of the skylight featured on the roof of the Church at Pohsarang facilitated constant air circulation. However, the choices of vernacular influences incorporated into the Church were of diverse and eclectic nature, which Maclaine Pont justified, "[If there is] a living architectural tradition, a mighty new architecture can arise, *heterogeneous and not pure in style*. It is wrong to demand purity of style before acknowledging an architectural tradition".[19] Maclaine Pont freely combined multiple historical symbolism, from both the East and the West, in the Church. The ground plan of the church was derived from historical Hindu-Javanese terraced plans as found in Borobudur, the linked courtyards were based on Balinese *puras* and temple grounds, the four arches of the cupola roof referred to Batak tradition, the bell towers and two external shrines borrowed shapes from the Majapahit niche and a split porch evoked the veil in the Temple of Jerusalem.[20] These imageries and visual forms were used without restrain, displacing them from their original socio-cultural contexts and from the symbolism and the cosmologies that underlie these indigenous cultures.[21]

MACLAINE PONT ONCE DESCRIBED his method for the Field Museum in Trawulan which set a precedent for the Church at Pohsarang: "I made plans, not in imitation of ancient Javanese buildings, but based on the good examples of olden times *with regard to climate*. And this is no more than as an orientation. For the rest, *totally free in the form-giving*... I thought of a symbolism which would catch their fancy, and found it easily".[22] It seems that Maclaine Pont made a distinction between rationality of the "plans", which were based on the rational interpretation of "ancient Javanese buildings" and the "freedom of form-giving", which was based on creative application of "symbolism". This distinction is similar to the contradiction, as seen in the Church, between the rigorous application of scientific principles to the rationalized components of architecture - structure,

climatic considerations and materials - and the eclectic and almost unrestrained application of a mix of different "historical" styles. Such a distinction and split also created the "collage effect" of oscillating between clarity of structural and environmental control principles, and the confusion and eclecticism of "historical" references.

MODERN TROPICAL ARCHITECTURE AND INTERNATIONAL STYLE

In the post-WW II period, tropical architecture assimilated the aesthetics of the modern movement. In the tropics, a vocabulary of modern tropical architecture was established through the pioneering works of prominent architects such as Le Corbusier, Maxwell Fry, and Otto Koenigsberger. Modern tropical architecture was further institutionalized and disseminated as a body of knowledge, through a series of design publications, conferences and the establishment of research and educational institutions on tropical architecture. What differentiates modern tropical architecture from its colonial predecessor was the emphasis on the technical aspects of building construction and environmental control, and the new abstract and *universal* mode of expression that suppressed the reference to the particularities of vernacular architecture. This development of modern tropical architecture coincided with the modernization and industrialization programs of newly independent postcolonial states in the postwar period. Modern tropical architecture was adopted by these postcolonial states as the signs of a progressive nations.

SIBEL BOZDOĞAN called the modernization programs of postcolonial states "high modernism", which she differentiated from modernity.[23] She noted that "high modernism" came about from the "historical alliance of modernism with nation building and state power"[24] and that, in "high modernism", the political project was a component as important as the aesthetic canon of the modern movement. Bozdoğan claimed that "high modernism" was involved in "visible politics": recognizable and exterior forms of modernity were used without the substance of modernity, a case of aesthetic modernism being imported before societal modernity was completed.[25] When the exterior forms of modernity were detached from the "substance" of modernity, aesthetic modernism could be easily subjected to hybridization. When nation building projects were subjected to the tensions between universality and particularity, between the contradictory demands of integration into the economy of international capitalism and the assertion of the independence and uniqueness of the nation, there could be a hybridization of the International Style and modern tropical architecture. We will examine such an example in the 1960s Malaya.

MODERN MALAYAN ARCHITECTURE: CORRUPTING THE MODERN, INCORPORATING THE VERNACULAR

The question of Malayan architecture was first raised in the late 1950s, just before Malaysia's independence of Singapore's self-governance in 1959. A series of articles discussing the theme of Malayan architecture were featured in the architecture professional journals of the time, such as PETA, the Journal of the Federation of Malaya Society of Architects (FMSA) and *Rumah*, the Journal of Society of Malayan Architects.[26] In their discussions, there appeared to be two opposed categories of Malayan architecture. One was associated to the type of architecture where ornaments from vernacular architecture were applied in a literal manner and the other referred to the abstract language of modern tropical architecture, devoid of any ornamentation. Through the examination of Malayan Architects Co-partnership's (MAC) Singapore Conference Hall *(fig. 3)* in the next section, we shall see a possible outcome of such tensions.

MAC consisted of three Malayans returnees from British architecture schools - Lim Chong Keat, William Lim and Chan Voon Fee. It was an equal partnership that believed in teamwork and a unique form of architectural practice in Singapore during that time.[27] In their short existence, MAC produced quite a few prominent competition-winning schemes, such as the Seremban Mosque, Perak Turf Club's Sports Club and the University of Malaya's Great Hall. The Singapore Conference Hall was, in postwar Singapore, the first major public project that was awarded through an open architectural competition conducted according to RIBA (Royal Institute of British Architects) conditions.[28] The competition was conducted in 1961 and the building was completed in 1965, the year Singapore split from the Federation of Malaya and gained independence. The building was originally called the Singapore Trade Union House and Conference Hall. As the name implied, the building originally had to perform the dual function of headquarters for the trade

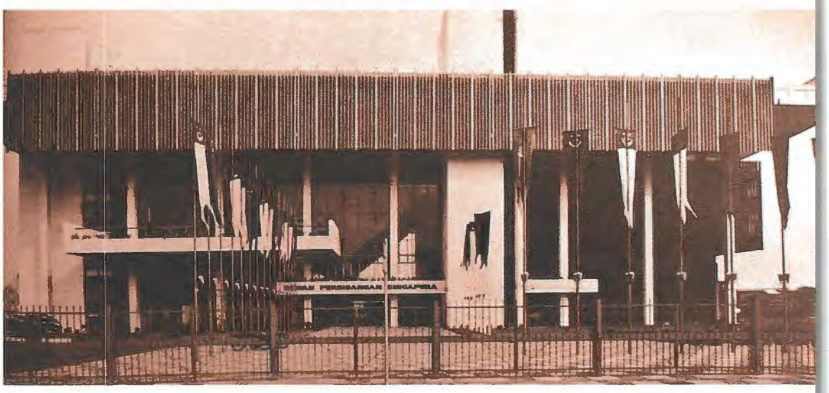
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Fig. 3. Front elevation of *Singapore Conference Hall*

union movement, which was "a significant first step in the process of firming up the tripartism between workers, employer and the government",[29] and of the venue for the first major international conference that Singapore was hosting after self-governance, the Economic Commission for Africa and the Far East (ECAFE). Thus the building played a symbolic role in Singapore's post-independence industrialization and globalization and it "represented a moment in history, of the making of a new State - Singapore."[30]

ON FIRST IMPRESSION, THE BUILDING APPEARED to be an uncompromisingly modern tropical edifice. The overhanging eaves of the large butterfly roof and the shaded glazed curtain wall beneath it defined the main volume of a transparent building *(fig. 4)*. Transparency was achieved without sacrificing climatic considerations. The overlapping planes of roof and the louvered screens with gaps between them ensured that the interior was well shaded and naturally ventilated. The auditorium was expressed as a massive volume that hovered behind the glass curtain wall. There was also a clear articulation of the horizontality and the mass with their counterpoints of vertical stacks of service spaces. The horizontal floor slabs penetrated the glazed curtain walls in front of the mass of the auditorium volume, creating an overall sense of plasticity of space and an "image of interpenetrating and hovering masses and planes."[31]

ALTHOUGH THE BUILDING strived to be modern, Tan Kok Meng noted that there was a "strange incorporation" of ornamentation derived from the "pre-modern" weave pattern of the Malay *mengkuang* mat, in the form of glazed mosaic wall tile patterns in the interior of the building.[32] Tan noted how such an incorporation of ornamentation brought about a sense of "defamiliarization" (in the way Tzonis and Lefaivre used it) that "corrupted the purity of the tropical modern architecture" and created contradictions that led to a constant drift in the reading of the representation's finality, "destabilizing the unity of imposed identities".[33] However, such an intriguing tendency towards ornamentation, which managed to stay within the codified rules of modern tropical architecture, was not limited to MAC's competition winning scheme for the Singapore Conference Hall. Many of the other competition entries demonstrated varying degrees of similar leanings. For example, the second prize scheme by Alfred Wong architects had a "light-weight concrete screen as the façade"[34] *(fig. 5)*. Such a form of abstract ornamentation based on geometrical patterns was perhaps seen as a way to resolve the tensions between universality and particularity of the nation-building project.

ENDNOTES: HYBRIDITY AND AUTHENTICITY

In this paper, I hope I have shown through some examples of tropical architecture that hybridity is an important component of Southeast Asia modernity. I have reiterated that the production of tropical architecture has to be understood as an ongoing socio-cultural and political process, which has different spatial-formal manifestations varying with the different phases of that process. However, how can such comprehension influence the evaluation of tropical architecture as heritage? How could we codify a set of evaluation criteria examining the value of tropical architecture in Southeast Asia in relation to the notion of hybrid modernities?

WHEN I REVIEWED SOME of the literature in the field of modern architecture heritage, a recurring critical criterion considered for the evaluation of modern architecture is that of authenticity.[35] However, many of these writings also acknowledge that the concept of authenticity, especially concerning modern architecture, is not unproblematic. It is not my intention to rework the debates here, but rather to place the question of authenticity in the Southeast Asian context in relation to the notions of hybridity and hybridization. What then is authentically hybrid? Could hybridity even be authentic, given that

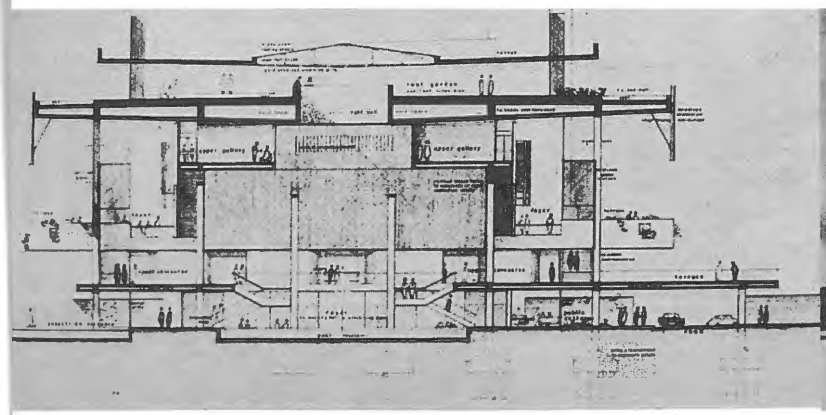

Fig. 4. Cross-section from MAC's competition scheme for *Singapore Conference Hall*

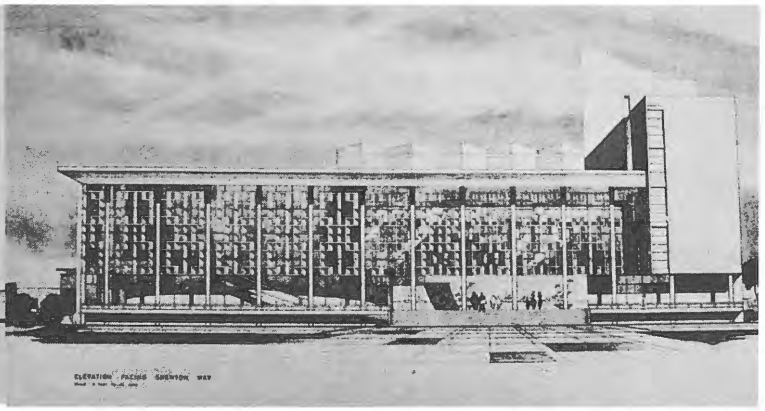

Fig. 5. **Alfred Wong's** competition scheme for *Malayan Conference Hall*

hybridity has no claim to any form of fixity that the concept of authenticity appears to demand? How could a subversive and transgressive process be authentic?

HOWEVER, if we can begin to dissociate the notion of authenticity from the notion of origins and thus not just see architecture as a "stylistic fixity" with reference to some "original" precedent, then there could perhaps be hope for an authentic hybrid. If we could instead see the value of architecture as the "record of a quest"[36] and evaluate the buildings on the basis of authenticity of the underlying ideologies and the generating principles behind them, we might be able to identify the authentically transgressive and subversive moments of hybridity in certain architectural forms. As Allen Cullingham noted elsewhere: "The operative imperative is to search for and conserve the specific ideologies which generated the physical realization... Authenticity, thus resides as much in the generating principles and functions to be fulfilled as in the fabric, factors which distinguish architecture as a productive art".[37]

This article is an abbreviated version of a paper presented at the UNESCO/ICOMOS Regional Meeting on Modern Heritage for Asia, February 24-27, 2003, Chandigarh, India.

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NOTES

1 Such a conception of modern architecture has been challenged and is in the process of being reformulated. The last few years have produced a considerable amount of literature in architectural history and theory that revisit and re-conceptualize architectural modernities.
2 Although some Asian states such as Japan, Thailand and China were not (fully) colonized, they were forced to modernize under the threat of colonialism.
3 Homi Bhabha, *The Location of Culture*, London, Routledge, 1994, pp. 113-114.
4 Ibid. p. 111.
5 Ibid. p. 115.
6 Ibid. p. 6.
7 Dutch Indies is today's Indonesia and Malaya referred to in pre-independence as West Malaysia and Singapore.
8 This invention of "tropicality" could be understood in the vein of Edward Said's seminal study of *Orientalism*, where the subject was not merely a geo-political "fact" but a political and cultural creation of the West. See Edward Said, *Orientalism*, New York, Vintage, 1979 and David Arnold, *The Problem of Nature: Environment, Culture and European Expansionalism*, Oxford, Blackwell, 1996.
9 See Victor Savage, *Western Impression of Nature and Landscape in Southeast Asia*, Singapore, Singapore University Press, 1984 and Bernard Smith, *European Vision and the South Pacific*, 2nd edition, New Haven, Yale University Press, 1985.
10 See Philip Curtin, *Death by Migration, Europe's Encounter with the Tropical World in the Nineteenth Century*, Cambridge, Cambridge University Press, 1989.
11 See for example the case of Ernest Hébrard studying vernacular architecture in French Indochine. Gwendolyn Wright, *The Politics of Design in French Cultural Urbanism* (Chicago: University of Chicago Press, 1991).
12 Patricia Morton, *Hybrid Modernities, Architecture and Representation at the 1931 Colonial Exposition, Paris*, Cambridge, Mass., MIT Press, 2000, p. 11.
13 See Abidin Kusno, *Behind the Postcolonial, Architecture, Urban Space and Political Cultures in Indonesia*, London, Routledge, 2000.
14 Ibid.
15 Henri Maclaine Pont, quoted in Helen Jessup, "Four Dutch Buildings in Indonesia IV - Henri Maclaine Pont's Church, Pohsarang" in *Orientation*, vol 13, December 1982, Hong Kong, Pacific Communications, pp. 22-34.
16 Quoted in Paul Rabinow, *French Modern: Norms and Forms of the Social Environment*, Cambridge, Mass., MIT Press, 1989, p. 70.
17 Ibid. pp. 69-73.
18 Helen Jessup, "Dutch Architectural Visions of the Indonesian Tradition", in *Muqarnas III: An Annual on Islamic Art and Architecture* (Oleg Grabar, ed.), Leiden, E.J. Brill, 1985, p. 148.
19 Quoted in Ibid. p. 144.
20 Jessup, "Four Dutch Buildings in Indonesia IV", pp. 22-34.
21 Waterson noted that the importance of symbolic purposes, rather than functional purposes of building features and the influence of cosmological ideas on the vernacular architecture and settlement patterns of many indigenous culture in Indonesia. See Roxanna Waterson, *The Living House - An Anthropology of Architecture in South-East Asia*, London, Thames and Hudson, 1997, pp. 73-114.
22 Jessup "Four Dutch Buildings in Indonesia IV", p. 30.
23 Sibel Bozdoğan, *Modernism And Nation Building: Turkish Architectural Culture In The Early Republic*, Seattle, University of Washington Press, 2001, pp. 1-15.
24 Ibid.
25 Ibid.
26 See for example Raymond Honey "An Architecture for Malaya", PETA, *Journal of the Federation of Malaya Society of Architects*, Vol. 3, No. 2, June 1960, Kuala Lumpur, Federation of Malaya Society of Architects, 1960, pp. 1-4 and E. J. Seow "The Malayan Touch", *Rumah, Journal of Society of Malayan Architects*, Vol. 3, 1960, Singapore, Society of Malayan Architects, 1960.
27 Tay Kheng Soon, "Trade Union House and Singapore Conference Hall at Shenton Way" in *Singapore Architect* 212, Singapore, Singapore Institute of Architects, 2001.
28 See "Architectural Competition for the Singapore Conference Hall and Trade Union House" in *Rumah*, Vol. 5, 1962, p. 9.
29 Tay, "Trade Union House and Singapore Conference Hall at Shenton Way".
30 Ibid.
31 Ibid.
32 Tan Kok Meng, "Critical Weave: Interwoven Identities in The Singapore Conference Hall", *Journal of South East Asian Architecture*, Vol. 4, No. 1, November 2000, Singapore, National University of Singapore, 2000, pp. 17-24.
33 Adolf Loos famously called ornamentation in modern times a crime. See Adolf Loos, "Ornament and Crime", reprinted in David Goldblatt and Lee Brown (eds.), *Aesthetics : A Reader In Philosophy Of The Arts*, Upper Saddle River, N.J., Prentice Hall, 1996, pp. 159-165. Similar subtle ornamentation was a trend in postwar America architecture, although it was a reaction against Bauhaus "functionalism" rather than to express national cultures. See Timothy Rohan, "The Dangers of Eclecticism" in Goldhagen and Legault (eds.), *Anxious Modernisms*, pp. 191-213.
34 Ng, Keng Siang and Tio, Seng Chin, "Assessor's Report of Architectural Competition for the Singapore Conference Hall and Trade Union House" in *Rumah*, Vol 5, October 1962, Singapore, Singapore Institute of Architects, 1962, p. 18.
35 See for example Allen Cunningham, "Introduction" in Allen Cunningham (ed.), *Modern Movement Heritage*, London and New York, E & F Spon, 1998, pp. 1-9.
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The **Jengki style** in Bandung, **Indonesia**

This is a 'hot new topic' in Indonesia, largely brought about by the cumulative work of heritage conservation educators and activists over the past fifteen years, and by the more recent spurt of mAAN (modern Asian Architecture Network) activities and the recent meetings in Chandigarh, India. Right now a small group of architects and enthusiasts are at work to prepare a Docomomo working party for Indonesia. 2003 has been declared *Indonesia Heritage Year* by the network of Indonesian heritage societies and ICOMOS Indonesia, who hope to use the initiative to bring attention to the many forms of heritage and conservation efforts throughout the archipelago.

FRANCES
B. AFFANDY

TWENTIETH CENTURY ARCHITECTURE exists unevenly throughout the world's 4th most populated country, but nearly every community has monuments of that period as a result of the Dutch building frenzy during the early part of the century, which left samples of modern movement buildings in even tiny rural market towns.

Politics in the country changed in 1870, when government monopolies were abolished, and the economy was opened to private initiatives. The result was a huge surge in immigration and an unexpected prosperity. Later, in 1906, a local urban planning authority was set up in ten of Java's communities. Then, coupled with the excitement of post WWI reconstruction, new architecture and the flood of European architects to the Indies, some important and interesting trends developed in Indonesia. Designed residential estates in Jakarta, Bandung, Medan, Makassar, and Surabaya sprang up, and are now part of the national heritage legacy's pride. Military building in several parts of the country left swaths of early modernism, which still exist today. The post WWI plan to move the capitol from Batavia (Jakarta) to the highlands of West Java in Bandung, brought about vibrant new buildings and designed districts, including the zoo, as well as lively intellectual debate on the adaptation of Western styles to the tropics. This resulted in some noteworthy blends between vernacular climate-sensitive styles and the current canon of modern movement design. Much of Indonesia's early 20th century heritage has been researched and documented, and continues to be. This last spring several schools in Bandung, West Java, assigned "heritage research" as senior class projects for their students; and not just architecture schools, but also the National Hotel Institute and Bandung's local teachers' college, which assigned heritage research projects to their graduating classes. Furthermore, one architecture school put to task an entire class of forty seniors to extend the existing inventory in Bandung, adding some 400 new items to the city's heritage list. And for Bandung, most of these are 20th century buildings.

THE FAMILIAR DEBATE about the value of saving colonial architecture occurs at every heritage gathering. The Indonesian constitution protects historic monuments over fifty years old. This of course protects the entire colonial built heritage, but ironically very little of the post-colonial buildings (those built after the 1945 Independence). This is too bad since there was a little burst of creativity in the 1950s and some of those buildings are coming under the same pressure that the older colonial stock suffered.

A SPECIFIC type of architecture from the mid-1950s deserves more study. The style in Indonesia is called "Jengki." This seems to be the Indonesian phonetic pronunciation and spelling of the word "Yankee." A conference was held in Semarang, Central Java, in December 1997, discussing among other subjects the *Jengki* style.[1] It was the first time

the subject was addressed by a group of Indonesian architects and architectural historians, but it is clear from the papers issued that much is left to be researched. A short paper by Arinaka Trisuharno, who, when he wrote it, was studying at the Institute of Technology in Bandung, claims the style took its precedent from the "period of James Dean, Chevrolet, poodle skirts and sputnik"- those peerless 1950s American "Yankee" icons.[2] He claims that victory in the war, and the economic vibrancy it triggered, brought about this American "exuberance" that circled the globe. It has also been noted that in the early 1950s, several Americans came to the Bandung Institute of Technology to teach at the architecture school, then the country's most prestigious school. The styles they brought with them were referred to as "Yankee," for obvious reasons.[3]

THE Jengki style includes the use of daring asymmetry (or asymmetric symmetry) for roofs and facades, and the introduction of several types of materials together, often stone, sculptured plaster, tubular metal decoration, and wood.[4] The style fits with its neighbors, which in Bandung are often 1920s-1930s bungalows sporting *Art Deco* details. But one realizes that something else is at play. And "play" is the operative word.

FEATURES OF the *Jengki* style are often playful cut-out doors and windows, and seemingly perilously balanced overhanging roofs and eaves. Several houses in Bandung have prominent roof drainage pipes used as decorative design detail, and add amusing features compared to their more sober neighbors. Strong angles and long rooflines also feature in *Jengki*, some samples suggesting Oscar Niemeyer's vocabulary.[5] This speaks of a great degree of self-confidence, both of the architects and of the intrepid owners, to play with their buildings. It is charming and noteworthy, under-researched, under-documented, and under-appreciated.
Bandung has just lost one of a trio of *Jengki* houses, the owners having removed *Jengki* details and added a more predictable *Art Deco* revival façade. This has been a popular trend in Bandung for some eight years now, with new monstrous malls sporting *Art Deco* revival details.

Jengki style is recognizable in several dozen buildings in Bandung, and research contends that Jengki exists all over Indonesia.[6] One architect connected with the style, Susilo R., who designed the satellite city in Jakarta, called Kebayoran, comments: "(...) mass housing for low rank government employees and flats for middle ranking officials, the higher echelons of government officials were also provided with accommodation, consisting of either terrace or detached houses which were distinguished by their sloping walls or skewed columns. This distinctive style of architecture, which was actually a technical solution arising out of specific construction techniques, came to be known as Yankee Style (...)".[7]

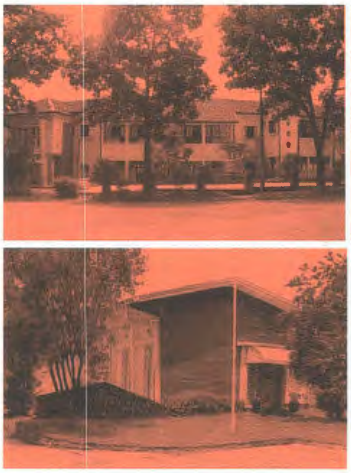

Fig. 1. **RS Hasan Sadikin, Jalan Eyckman**, *Nurses' Dormitory, Bandung,* West Java
Fig. 2. **RS Hasan Sadikin, Jalan Eyckman**, Details of the *Nurses' Dormitory*, , Bandung, West Java
Fig. 3. House and details on **Jalan Tamasari**, Bandung, West Java

ANOTHER INDONESIAN ARCHITECT associated with *Jengki* is the Semarang-born Oei Tjong An, whose work has been documented and compared with features from both Frank Lloyd Wright and Le Corbusier, but eventually proudly received as wholly Indonesian.[8]
It is easy to see in Indonesian history how confidence slipped in the mid-1960s and 1970s, as the nation tried to find steadiness in building and democracy. The result was a shift to the dour, and mediocrity of public buildings designed in that period. Gone is the mischief and *élan* of *Jengki*.
This stock of buildings will soon be coming under the protection of the national Heritage Act and perhaps inclusion of these "pure Indonesian" designs[9] will carry with it the message that buildings other than colonial are important in the nation's inventory and for the nation's heritage.

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Tianjin, a European architectural enclave

The Chinese city of Tianjin (formerly known as Tientsin) paradoxically presents an almost unrivalled view of early 20th century European architecture. This comes about as the foreign concessions, which were discrete European enclaves, were far more numerous and varied than the better-known concessions of Shanghai. The first were the French and British, established under the treaty signed in 1860 with Beijing as a somewhat delayed conclusion to the Second Opium war. Each concession was autonomous and provided its own drainage, lighting, road making, and other public works.

MILES **LEWIS**

AN AUSTRALIAN TEAM UNDERTOOK a concentrated urban heritage survey of Tianjin in 1991, and the information which follows derives from what we learnt during that study.[1]

BY THE 1870S, what is now called Jiefang Bei Road, passing through the French, the British and the later German concession, had become the main axis of commerce. It consists of what was originally the Rue de France, in the French Concession, and Victoria Road in the British, and it preserves an exceptional range of banking and commercial buildings of the period 1905-1940, in a high degree of external, and in at least some cases internal integrity.[2]

The end of the Sino-Japanese war saw a scramble for influence in China by the European powers and the

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Fig. 1. **Rolf Geyling**, *Heracles Mansions*, 2 Munan Road, former British Concession, 1937

Japanese. Germany and Japan acquired concessions, and the British expanded theirs. Victoria Road was extended into the German Concession as Kaiser Wilhelmstrasse (becoming Woodrow Wilson Street after World War I), and is today the southern part of Jiefang Bei Road. After the Boxer Rebellion Tianjin was reclaimed in 1900 by a joint expeditionary force including additional powers, who now obtained their own concessions - Austro-Hungary, Germany, Belgium, Italy, Japan, Russia and the United States.

THESE FOREIGN CONCESSIONS still preserve distinctive forms of expatriate architecture, though some were never fully developed. Outside the commercial hub, the 1920s extension of the British Concession constitutes what well be the most intact enclave in the world of advanced modern residential architecture of the period 1926-1940, in styles from the Arts and Crafts to the manners of Dudok and of Le Corbusier. Amongst the more striking modernist works is the Heracles Mansions apartment block at 2 Munan Road, by the Austrian architect Rolf Geyling, in 1937 *(fig. 1)*.

THE COMMERCIAL ARCHITECTURE, in Jiefang Bei Road and the neighboring streets can be broadly categorized in two phases: the Beaux-Arts and the early modern. The Beaux-Arts is suitably represented by the town hall of the French concession, the Conseil d'Administration Municipale designed by L. Mendelssohn and built in 1929-31. Mendelssohn was also responsible for the Crédit Foncier de l'Extrême Orient (or Belfran Building) at 7 Jiefang Bei Road, in 1926.

WHILST MANY important buildings cannot be attributed at all, some can be ascribed to European architects practicing locally, others to major firms based in Shanghai or elsewhere, and across the Far East, and some to firms in Europe. Indigenous Chinese architects become more significant in the early modern phase.

IT IS SURPRISING that no buildings can be attributed to Palmer & Turner of Hong Kong, the largest practice in the Far East,[3] but amongst the unattributed examples there are some that could well be their work, notably the Jardine & Mathieson Co building at 157 Jie Fang Bei Road. An example of European work was the Banque Franco-Chinoise at 74-6 Jiefang Bei Road, believed to have been designed by Brassard Mopin & Cie of France in about 1926.[4] How they administered the job is unclear, but it may well have been supervised by the locally based French engineer, Müller.

MÜLLER was the designer of the dramatic Bohai Building erected on a corner at 167 Heping Road, in 1934-35

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Fig. 2. Müller, Bohai Building, 167 Heping Road, 1934-35

(fig. 2). It has a tower on the angle, and the façades are in brown brick articulated with vertical window strips. By 1936-38 the architect was a member (and presumably local partner in charge) of the firm Müller, Brassard & Mopin, which had a Tianjin branch office, and which was responsible for the Leopold Building at 114 Jie Fang Bei Road. This is a modern, horizontally articulated building with long window strips, fitting somewhere in a spectrum between Wright and Dudok.

THE CERCLE FRANÇAIS de Tientsin (French Club) at 29 Jiefang Bei Road (1931-32) *(fig. 3)* was doubtless by a French designer. The International Banking Corporation (now the Agricultural Bank of China), at 96 Jiefang Bei Road, was by Hemmings & Parkin (1918-21). The Chartered Bank of India, Australia, and China (now the Post Office), 153 Jiefang Bei Road, was by the related firm of Hemmings & Berkley (1923-24).

THE YOKOHAMA SPECIE BANK (now the China Bank) at 80 Jiefang Bei Road, of 1925-26 (fig. 4), is attributed to the American engineers Atkinson & Dallas, but one

Fig. 3. Unknown designer, *Cercle Français de Tientsin*, 29 Jiefang Bei Road, 1931-32

wonders whether they were not supervising its construction on behalf of another designer, perhaps Japanese. It compares with Japanese Beaux-Arts buildings like the Meiji Seimei Building, Tokyo, by Shimichieo Okada, of 1934. It is equally worth noting that Palmer & Turner designed the Yokahama Specie Bank's Shanghai branch in 1929. On the other hand, Atkinson & Dallas are credited with other Tianjin buildings in a comparable style.[5]

Fig. 4. **Atkinson & Dallas** (attributed), *Yokahama Specie Bank*, now the China Bank, 80 Jiefang Bei Road, 1925-26

The earliest uncompromisingly modern building is the warehouse of the Hsing Lung Trading Co in Tanshan Road, a sheer-faced concrete building ruled like square masonry blocks, punched with unarticulated rectangular window openings. It was designed by Huncke & Müller in 1929.

THE OUTSTANDING CHINESE designer is Shen Li Yuan, who had trained in Rome. The details of his career, other than his death in 1950,[6] are not known, but he was responsible in 1921 for the Yien Yieh Commercial Bank in Chi Feng Street, an imposing but still conventionally classical building.[7] His Sin-Hua Trust and Savings Bank Ltd, 10 Jiefang Bei Road, dates from 1934 and is, after the Hsing Lung Trading Co, the most advanced building of this period in Tianjin. It is a sort of abstracted version of modern with vertical window strips, relieved with nicely-judged *Art Deco* spandrels.

ALL THIS IS MERELY scratches the surface of this extraordinary enclave. Even where the designers are known, they remain semi-anonymous figures. The links between local architects and associated offices in Shanghai, Europe and the United States are unclear. And quite striking examples of modernism remain entirely unattributed.

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Napier, **New Zealand**

PRESERVATION BY APPRECIATION

In 1931, a 7.8 earthquake on the Richter scale struck the town of Napier, on the east coast of New Zealand's North Island. In two minutes, the quake had destroyed most of the masonry buildings in the CBD, and the fires, which immediately broke out, reduced the wooden buildings to ashes. With the exception of a very few buildings which were on the edge of the stricken area, only those erected in the preceding decade survived.

ROBERT
MCGREGOR

THE TOWN CENTER was largely rebuilt in the next two years, although reconstruction was not complete until the end of the 1930s *(figs. 1, 2 and 3)*. Local architects collaborated as the Napier Associated Architects, to share facilities as they worked around the clock and to bring a unity of purpose to the rebuilding. But in most cases, they worked in individual practices, adopting the fashionable styles of the time which they preferred, *Art Deco*, Spanish Mission, Stripped Classical, the Chicago School or Prairie style *(figs. 7 and 8)* and, towards the end of the decade, an example or two of the International Style. All were of high quality design and construction, for they were built to last – and to survive any future earthquake. Today, 140 buildings in the CBD remain, which were built in the 1930s after the quake and a few built in the1920s, which survived the quake. Twelve were lost in post 1960s redevelopments.

SEVERAL MONTHS of moratorium on reconstruction gave city leaders an opportunity to consider improvements to the already well laid out plan, and to widen streets, adopt standard verandah heights, splay corners and bury power and telephone lines. After that process had been dealt with they turned their attention to the waterfront, until then a stony beach, and urbanized it with gardens and architectural features, which resulted in a spectacular waterfront garden for what was, for a time, the newest city on the globe *(fig. 4)*.

IN MAREWA, on land which had been lifted up by the quake two meters over sea and swamp, a new suburb was developed in the late 1930s and 1940s. It contains a high proportion of *Art Deco* houses, frowned upon by

Fig. 1. Em Street rebuilding, 1933

Fig. 2. Reconstruction of Mark reserve, 1932

Fig. 3. Reconstruction of Tennyson Street, 1933

Fig. 4. Water front gardens and parade by night, 1933.

a later generation of purist architects, but radically modern for their time, considering that they were designed not by architects for avant-garde clients but by builders for young married couples.

IT WASN'T UNTIL THE EARLY 1980s, when visitors to Napier remarked on this unusual ensemble of buildings, that locals began to see the Napier's marketing potential to bring the city the economic benefits of international tourism, a competitive marketing edge and a source of civic pride for its citizens. A book was published and a photographic exhibition set up. This was followed in 1985 by the formation of the Art Deco Trust by six enthusiastic volunteers with a good mix of skills - an architect, an artist, a planner, a community arts advocate, a museum director and a city councilor. A walking tour leaflet was being written as a first step, when the opportunity arose to arrange a premier film screening of a 30-minute television fantasy/documentary by film director Peter Wells who, independently, had recognized Napier's qualities. A public walk through the town preceded the screening and, to the organizers' amazement, 1,100 turned out instead of the 200 they had optimistically predicted. As a demonstration of support it could only be considered a success, and the Trust's founding members had little choice but to pick up the ball and run.

ADOPTING A STRATEGY of "tourism for preservation's sake", the Trust conducted guided walking tours, created merchandise, promoted Napier and took building owners and developers to task when required, although guiding, merchandising and promoting did not leave much time for conventional conservation techniques like lying down before bulldozers. By 1992, the *Art Deco* business had taken over the volunteers' lives to such an extent that it was not sustainable. A business plan was presented to the City Council, with the conclusion that if the Trust was not supported financially as a payment for its services to the city, it would have to wind down.

The Council agreed, for the number of camera-pointing tourists seen daily, traipsing the streets individually or in ever larger groups, had made it clear since 1990 that the Trust's predictions of international fame thanks to heritage, hitherto considered crazy by people with their feet on the ground, were coming true.
Today, the Trust has a full-time staff of four, 120 volunteer guides and shop assistants, and occupies the entire ground floor of the Deco Center, Napier's former fire station, which was damaged, partly demolished and reconstructed in 1931 *(figs. 5 and 6)*.

IT WAS FROM THERE that on February 3, 1931, the Napier Fire brigade had heroically roared forth to fight an inferno without water. It seems inconceivable today that until 20 years ago, Napier had considered itself a city without heritage. Had it not all been destroyed in the earthquake? Now it is often asked to pass on its formula for successful heritage marketing - but the answer almost always has to be: "First find your world-class buildings in a city which has a history of high tragedy and courage - starting with fire and death in the streets, reconstruction in the face of world depression, a period in the wilderness and then rediscovery". It's a great tale, and irresistible to journalists.

Fig. 5. Hastings at Hartsons, 1933. *Fig. 6. Hastings* at Hartsons, 2003

Fig. 7. National Tobacco Company Building, 1933

THE TRUST'S AIM - to make Napier people love *Art Deco* and want to keep it - has been achieved as much by the annual Art Deco Weekend as by the glint of tourist dollars. Every February, for four days, locals and visitors from all over New Zealand and the world dress up in 1920s and 1930s *haute couture* and relive the Jazz Age glamour. Fabulous cars congregate, vintage airplanes zoom, jazz bands throb and corks pop. Never has heritage been so much fun.

THE CITY'S NEWLY ADOPTED REGULATIONS, welcome as they are, could almost be seen as unnecessary now that the community has bought into *Art Deco*, but they are an important bottom line for building owners. The 2003 District Plan introduces a number of protective requirements in both the CBD (a ten-meter height restriction, consents required for work non-regulated in other areas, Art Deco Trust approval for building alterations and signage regulations) and in Marewa (a fence height restriction and design controls). These are backed up by non-regulatory methods undertaken by both the Council and the Art Deco Trust. But a building boom or a rapacious developer could wreak havoc, since New Zealand's heritage protective legislation is inherently weak. Without a doubt, it is the city's people's enthusiasm for *Art Deco* style and the fame it has brought Napier that is the most effective protection for Napier's buildings.

Fig. 8. Interior of the *Daily Telegraph Building*, 1933

ROBERT MCGREGOR *was one of the founders of "The Art Deco Trust" and became its first Executive Director in 1992. He has an architectural background and was Director of the Hawke's Bay Museum in Napier for ten years.*

Art Deco in Manila

THE FAR EASTERN UNIVERSITY CAMPUS

AUGUSTO VILLALÓN

Manila was changing rapidly in the 1930s. The generation that passed into adulthood since the 1898 revolution transferred Philippine rule from the Spanish to the Americans was now stepping to a new tune. They were enamored with American culture and the English language and wanted to express the new modernity sweeping across the world in the Philippines in all aspects of life, including their architecture.

INTRA MUROS, the fortified walled city of Manila was built in 1571 by the Spanish conquistadors over the ruins of the wooden fort of Raja Soliman, the local ruler who they defeated to gain control of what became Manila. Civil, religious, and residential architecture developed, in a mixture of wood and stone that fused Spanish and Latin American baroque models with Philippine and Chinese craftsmanship.

DURING THE AMERICAN 'Empire days', Manila was still in the process of forming a distinct urban image. To change the image of Manila to the American model, the new government brought the eminent Daniel Burnham in from Chicago to the Islands in 1904, with orders to prepare an urban plan for the revitalization of Manila. Burnham specified that the old Spanish "Intramuros" and its fortifications be left intact. In the "City Beautiful" tradition, he designed a park system around broad avenues linking the different outlying districts of Manila, planning the expansion of the city away from the old Spanish center. To implement his plan, the narrow streets of central Manila were demolished to make way for grand boulevards.

The original Far Eastern University building (FEU) was on one of those streets *(fig. 1)*. Its first building was a former Spanish cigar factory that was remodeled in the new *Art Deco* style to reflect the forward vision of the school through modern architecture. It was one of the earlier commissions (1934) of architect and Philippine national artist Pablo S. Antonio who transformed the old cigar factory into a streamlined three-story concrete building in the *Art Deco* style. After road expansion demanded demolition of the original building, a new campus was established around the corner, along one of Burnham's boulevards.

Antonio, one of the first Philippine architects trained in England in the late 1920s and declared a national artist for architecture by the Philippine Republic in 1976, gained renown as "a major influence on the course and progress of local architecture".[1] He is one of the earliest exponents of the modern style in the Philippines.

Fig. 1. **Pablo S. Antonio,** *Far Eastern University*, Manila, 1934

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ANTONIO was again commissioned to design the main building of the new campus. His new façade recalled the long, low-slung lines of the previous structure. A set of large piers anchored each end of the long three-story façade, lifted off street level by a covered arcade on sidewalk level *(fig. 2)*. Capped by inverted pyramid capitals, horizontally striated columns lift the heavy building mass off the ground. The columns are a key element in the design. Beginning their rhythmic ascent at arcade level, they continue upwards, dividing the main façade into horizontal bays framed by deep piers that shade the windows between them.[2] To protect the windows from tropical sun and rain, a thin band of concrete slips out a short distance away from beneath the parapet running across the entire façade. The architectural façade of the main building, arranged in a series of setbacks

Fig. 2. **Pablo S. Antonio**, *Far Eastern University*, covered arcade on the sidewalk level, Manila

emphasizing its geometric forms, is a Philippine hallmark of the classic *Art Deco* style. Conceived as a modern and futuristic building in 1939, the structure has passed the test of time and now assumes its place as one of Manila's few surviving architectural icons *(fig. 3)*.

BEHIND THE IMPOSING PUBLIC face of the new main building, its rear façade exposes the interior of the U-shaped building to the campus. Openness was a characteristic of Antonio's architecture: "He was also a proponent of openness, for the cross ventilation so necessary in the tropics".[3] The large ground floor entrance hall once connected the city boulevard directly to the quadrangle behind the building, its foliage visible through the doors and windows made transparent by the geometric steel grilles that cover them *(fig. 4)*. Grilles of the same design separate interior workspaces, support stair railings, and reappear in the interior doorways, unifying the interior with a single design element.

A covered second-level walk connecting two buildings and the outdoor stair connecting the walk to the ground are an *Art Deco* tour de force. Layers of thin concrete slabs swirl in gentle waves above and behind an exterior stair, in flowing counterpoint to the strict geometry of its floating handrail.

The Far Eastern University conservation program assures the survival of university heritage. In the meticulously planned re-use of the main building, now re-named Nicanor Reyes Hall, past and future coexist in the university library that still uses some of the original wooden furniture and shelving in the main reading room.

COMPLETING THE OPPOSITE END of the quadrangle, the administration building was designed by Antonio in 1949, ten years after the construction of Nicanor Reyes Hall. The administration building counterpoints the main building. It opens to the street in the rear of the campus with the same doors with transparent iron grilles. The interiors of the building are remarkable. All detailing is in geometric *Art Deco*. Curving surfaces on the ceiling are held up by glossy piers. A light court is capped with a circular skylight that conducts both light and air into the center of the building. The University auditorium in the administration building was once the most technologically advanced in the country and has recaptured that distinction once again with its recent upgrading. Beneath its gold-painted ceiling with star-shaped light coves and the waves of its balconies, the best Philippine and international artists have performed since the auditorium inauguration in 1950.

THE FAR EASTERN UNIVERSITY has grown to become one of the leading educational institutions in present day Manila with an enrollment of 25,000 students. Its campus is one of Manila's significant, architectural landmarks. The buildings on campus are superb icons of the Philippine *Art Deco* style from the 1930s and 1940s era. The structures, considered totally modern in their time, have mellowed into prime examples of timeless architecture, today the heritage the forward vision of a university striving for excellence.

Manila seemed to have taken on an urban death wish in the years immediately following World War II, that the city has never been able to shake off. Manila has aged badly, ultimately developing into a tough, hungry organism that ate everything up: heritage, environment, neighborhoods, and quality of human life. The neighborhood where Far Eastern University is located degenerated into an urban blot.

Fig. 3. **Pablo S. Antonio**, *Far Eastern University*, detail of structure, Manila

Fig. 4. **Pablo S. Antonio**, *Far Eastern University*, geometric patterns of the front door, Manila

HOWEVER, MANILA BEING A CITY of unlikely surprises, the Far Eastern University campus now stands out in the state of confusion that urban Manila has become. What the revitalized FEU campus provides to a fatigued Manila is a rare space that radiates as an example of respect for architectural tradition. It meticulously restores the setting of their collection of Philippine *Art Deco* buildings. The FEU provides a strong visual identity that gives its students a pride of place, which is so difficult to achieve elsewhere in deteriorated Manila.

Since its completion, the restored campus has become a prime example showing Manila how conservation can recapture a sense of place lost in one quarter of the city.

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TECHNICAL

The **Restoration** of **Viipuri Library**

AN INTERNATIONAL PILOT PROJECT

MAIJA **KAIRAMO**

The municipal library of the Russian city of Vyborg (formerly Viipuri) was designed by Alvar Aalto from 1927 to 1935. Aalto received the commission after winning the architectural competition launched in 1927 for the building. The library, one of the most important works of his pre-war output, represents together with the Paimio Sanatorium, a cornerstone of his international fame. It is considered a masterpiece of the twentieth century architectural heritage. However, the history of the building has been tragic. The present restoration of the library, which began in 1991 as a joint project between Russian and Finnish restoration committees, has gained international interest.

FROM AALTO'S INITIAL PROJECT TO THE CURRENT RESTORATION

In the 1927 competition program, the project's plot was on the corner of Aleksanterinkatu street (later Karjalankatu street, today Leningrad Prospect) and Torkkelinkatu street (today Lenin Prospect). Aalto won the competition with a classicist entry titled "W.W.W.". His proposal was a compact three-story building articulated by a strong staircase portico at the main entrance. The elevations were decorated with rustication and a classical frieze. The stairs led into the entrance hall, through which the visitor entered into a vestibule and finally into the lending hall lit by a vast glazed roof *(fig. 1)*.

The competition results were announced in February 1928. In addition to its praise for the scheme, the competition jury also offered criticism: "Despite its architectural merit, the external stair structure causes difficulties with lighting, so it should be redesigned. The shelf arrangement in the children's library calls for some changes, likewise the connection between the lending hall and the staff quarters, although this could be improved with minimal changes. Access to the boiler room via the caretaker's apartment is inconvenient. For climatic reasons the glazed roof over the lending room should be replaced by sidelights and the structure of the roof improved".[1]

Then began a long seven-year period of maturation, which can be retraced thanks to two feasibility proposals and the final drawings.[2] The early 1930s depression postponed the building. Meanwhile, the location of the library continued to be discussed in Viipuri after the competition, and in September

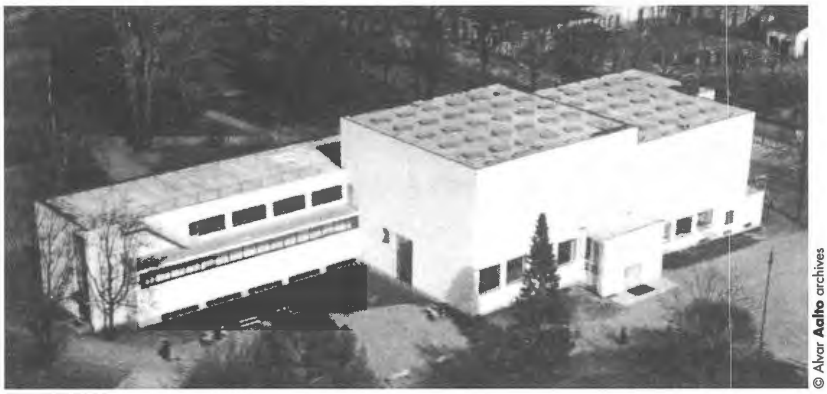

Fig. 1. **Alvar Aalto**, *Viipuri Library*, Aerial photograph, 1936

1933, it was decided that the library should be built at the east end of Torkkelinpuisto park, along Vaasankatu street (now Suvorovski Prospect). The new location required alterations to the design and new drawings were commissioned from Aalto in October 1933. The new design was completed in December and approved on December 28, 1933. Construction work began in the middle of April 1934 and the library was inaugurated on October 13, 1935.
The final building was formed from two rectangular blocks, and some ideas from the competition proposal are still present, albeit altered.
The original proposal called for a wide staircase rising up towards the lending desk, and Aalto strived to concentrate the supervision of several spaces into one point.
In the final design, the center-point of the library is a spiral staircase ascending from the children's library to the reading and lending hall levels and the main lending desk in conjunction with these *(figs. 2 and 3)*. The large glass roof of the competition entry was reborn as a brilliant roof construction with a heating system and skylights filtering diffused light into the reading and lending halls. The flat roof of the lecture hall wing was designed as an outside terrace.[3] Next to the entrance is a huge vertical glass opening, which lights the office staircase and entrance vestibule.
The completed building is a multi-faceted and rich ensemble, where the impact of the pared down shapes and proportions and the carefully considered materials and colors are unhampered by romantic illusions and eclectic decorative motifs.
The library survived the war practically without any damage. The eastern part of Finland, Karelia together with the City of Viipuri, was conceded to the Soviet Union in 1944. Although the city was bombed, the library hardly suffered. In 1954, the Soviet authorities decided to restore the building to its former appearance. It took another four years before the restoration began. The library thus stood abandoned for ten years before it was rebuilt. During this period the building was left open to the elements and lost its original interior and outside surfaces, fittings and furniture.

An inspection in 1954 defined the extent of damage and deterioration of the building in percentages:

Foundations	0%
Inner and outer brick walls	15%
Reinforced concrete intermediate walls	30%
Reinforced concrete flat roof	40%
Mosaic floors	80%
Wooden floors	100%
Cement floors	40%
Intermediate brick walls	100%
Windows	100%
Doors	100%
Stairs	20%
Inner surfaces	100%
Outer surfaces	100%

The planning and design of the renovation were based on this documentation and other technical research. The original function and organization of the library spaces were retained, as was the heating system. The renovation began in 1955 with some demolition. During the works, the city managers requested copies of the original drawings from the Minister of Culture in Moscow. They also requested to order from Finland some technical components, such as the round glass panes for the skylights and the air-conditioning equipment. The political situation in those days did not allow this, and thus the renovation was done on the basis of old photographs and fragments found in the building.[4]
The first architect responsible for the work during the Soviet period was Petr Moiseejevish Rozenblum and after him, from 1957 onwards, Aleksander Mihailovish Shver. Shver was compelled to take on the work when the demolition work had already been carried out and rebuilding begun.

The demolition work had been thorough, but scarcely documented. At the time, the flat roof technique had not been mastered yet. To create an adequate fall on the flat roof, the eaves were raised by two layers of brick. Cement screed was cast over the insulation mass and on top of the screed several bitumen felt layers were fastened, more of which were added later as the roof began to leak. The height of the lecture hall's large bay windows was decreased by 20 cm, because glass panes of the original size were not manufactured in the Soviet Union. Thanks to Shver, the lecture hall was not changed into a cinema. Based on old photographs and paint marks found on the walls, Shver designed the paneling on the ceiling with spruce timber used by a musical instruments manufacturer. The lighting of the lecture hall is also his design, as are the specially-made fixed furniture and fittings.[5]

At the end of the 1980s, Finnish and international interest in the Viipuri library arose. Russian architect Sergei Kravchenko studied and documented the library for several years and also visited Aalto's office in Finland. The Viipuri Library's restoration project began in 1991, when Elissa Aalto, Alvar

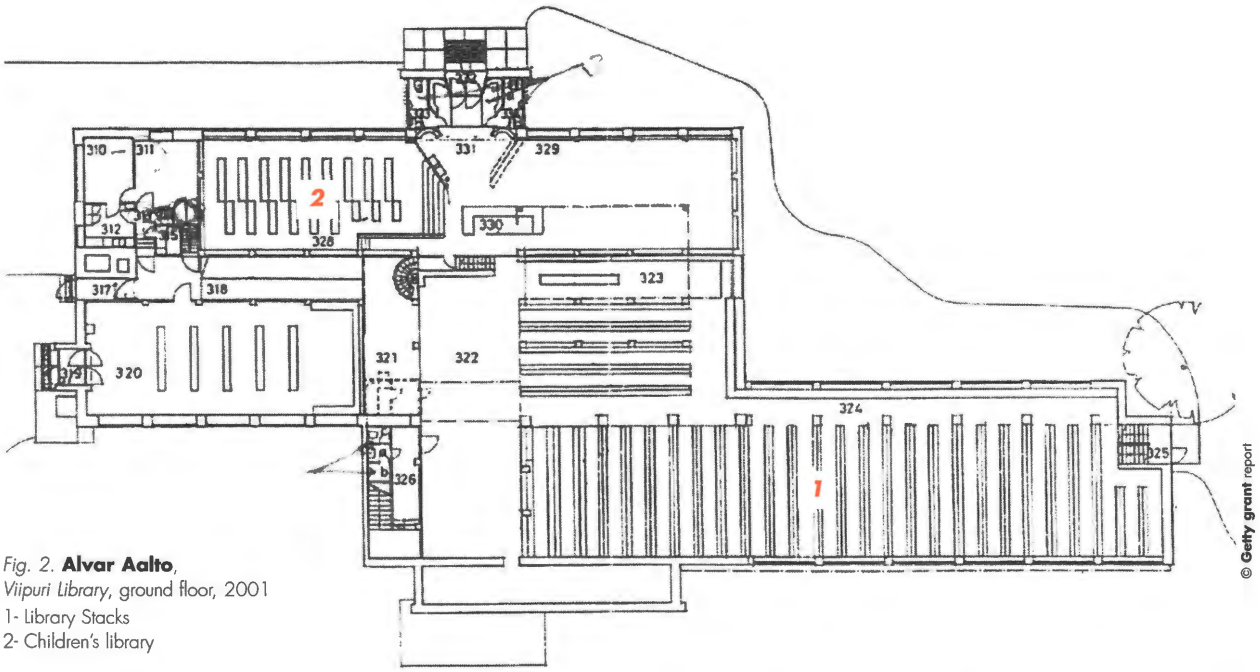

Fig. 2. **Alvar Aalto**,
Viipuri Library, ground floor, 2001
1- Library Stacks
2- Children's library

Aalto's second wife and working partner, together with the Aalto Club, launched an international petition for the restoration of the Library. IUA, ICOMOS and Docomomo, Architects Associations in several countries, architects' offices, architecture schools and faculties and about one thousand architects and other specialists signed the appeal. Furthermore, the World Monuments Watch included the "Alvar Aalto Library"[6] on their List of 100 Most Endangered Sites for the years 2000-2001 and 2002-2003 and the 88th Council Session of the IUA (International Union of Architects) suggested that Russian and Finnish authorities, through a joint action, should have the library declared a UNESCO World Heritage Site. Quite clearly, the restoration project has gained international recognition.

In 1992, Elissa Aalto, the Alvar Aalto & Co. office and the Finnish Ministry of the Environment jointly founded The Finnish Committee for the Restoration of Viipuri Library, which was officially registered on April 9, 1997. Its membership consisted of architects who worked or had worked in the Aalto office. In 1993, another organization, the *Friends of the Viipuri Library*, was founded on Elissa Aalto's initiative in order to promote and support the activities of the Committee.

The Committee drafted preliminary plans for the restoration of the library and for the modernization of its operations, and together with the Ministry of Environment, conducted

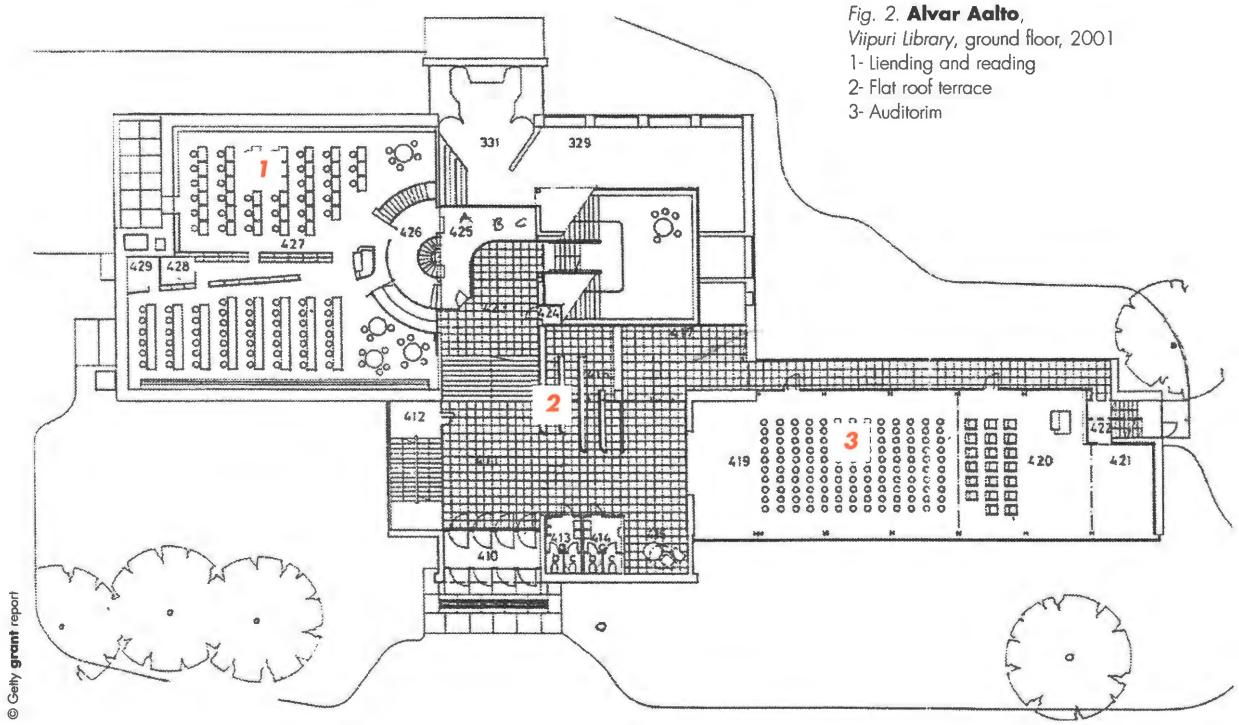

Fig. 2. **Alvar Aalto**,
Viipuri Library, ground floor, 2001
1- Liending and reading
2- Flat roof terrace
3- Auditorim

negotiations with the Russian authorities on the protection and restoration of the building. In 1995, the Russian Federation included the Library in its list of Objects of Historical and Cultural Heritage. Thus, the conservation and restoration project has also received official status in Russia. As a result, it has been agreed that the restoration of the Library shall be a joint project between Russian and Finnish partners, with equal funding from both sides.

THE CURRENT PROJECT'S ORGANIZATION

The Committee prepares the plans necessary for the restoration and repairs and, together with its Russian counterpart, controls and guides the restoration. For instance, the Leningrad region's Cultural Commission has organized the restoration of the periodicals room's entrance doors and has started restoring the doors of the children's library and the lecture hall's bay window. The Finnish Committee designs these components to guarantee the quality of architectural detailing.
The Committee also channels international and Finnish contributions: for example, two grants from the *Robert W. Wilson Challenge Grant Program through the World Monuments Fund* and a *Getty Grant Program* allowed for the roofs' restoration.

Obviously, we are working in two different cultural and social contexts, Russian and Finnish. The legislation, norms and standards of building differ in each country. The Russian federal protection status means that all actions concerning the library must be approved by the Federal Ministry of Culture. Restoration planning and design must be done by an authorized restoration institute. Moreover, the building contractors must have a restoration license. The works are controlled by authorized antiquarians. The protection theoretically and officially guarantees a framework for the project but is not necessarily successful in practice.
The city of Vyborg has financed a scientific documentation and an architectural and production design by Spetsproektrestavrazia, a St-Petersburg based firm specialized in restoration of historical monuments. The overall large-scale restoration plan has been approved by the Ministry of Culture of the Russian Federation in 1998. In Vyborg, however, we are working with a continuously functioning library, that cannot be closed nor acquire the large total budget for the full repair and restoration of the building. The restoration will be a long process consisting of sub-projects of various sizes, carried out in order of urgency.

The execution of the first sub-projects showed that the over-all Russian restoration design was insufficient and had to be adjusted to technical solutions, selection of materials and definition of architectural details.
In 1999, the *Finnish Committee for the Restoration of Viipuri Library* proposed a more effective organization for the project. It would be responsible for the planning and design of the works and the Library's keeper would manage the renovation works, resulting in the adjustment of the official plan. Our Committee would also supervise the works and transfer the international contributions to the project. The goal is to improve the co-operation and co-ordination of the whole project and to centralize the management of funds in order to avoid confusion. The new agreement consolidates the Finnish Committee's role as the responsible planner and designer of the whole project and the Library itself as the manager of the renovation project. The use of federal and regional funds is monitored by the Cultural Commission of the Leningrad region based in St-Petersburg. The contractor is the Russian firm, which carried out the 1999 repair of the lecture hall wing roof. This new organization was confirmed in Spring 2001 and the first project, the restoration of the lending hall terrace's staircase, which was an interesting concrete conservation task, proved that the organization works.

THE RESTORATION

The restoration of the Viipuri Library is a critical process and an interesting pilot project for the restoration and conservation of modern architecture. The restoration's goal is to regain the architectural values of the building, whilst meeting the present needs of function and safety.
Aalto's architecture was always experimental, especially in the case of the Viipuri Library: flat roofs penetrated by numerous skylights, with 1, 6 cm thick rough cast glass disks over the concrete drums held in place by their own weight, *avant-garde* heating and ventilation, steel columns and window and door frames, the undulating wooden ceiling of the lecture hall and many other novelties gave shape to the architectural quality of this building *(figs. 4 and 5)*.
The original drawings, specifications and photographs from the 1930s are available in the Alvar Aalto Foundation archives and provide good background information for this work.

Questions of authenticity call for a creative interpretation of restoration doctrines. Some original fragments of metal doors and steel frames still remain and will be conserved. Some practical alterations from the 1956-1961 Soviet repair, such as the lobby arrangement, will also remain. As for the innovations in modern technologies and materials (such as concrete), they are not always sustainable nor easy to preserve. Architectural details of modern architecture are minimal but extremely important.

The principles of the restoration were tested during the 1995-1998 years when the Finnish Ministry of Environment financed the restoration of the great glass wall. In 1998, a 10 m^2 prototype of the auditorium's undulating wooden ceiling was set up to celebrate Aalto's centenary. Between 1999 and 2001, the roof's repair, which has until now been the most impressive and demanding sub-project, was a large training experience and a continuous learning process. The Russian authorities, the building contractor Contrast and six workers were trained to meet Western building standards, methods and practices during the working

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Fig. 4. **Alvar Aalto**, *Viipuri Library*, light wells, 2002

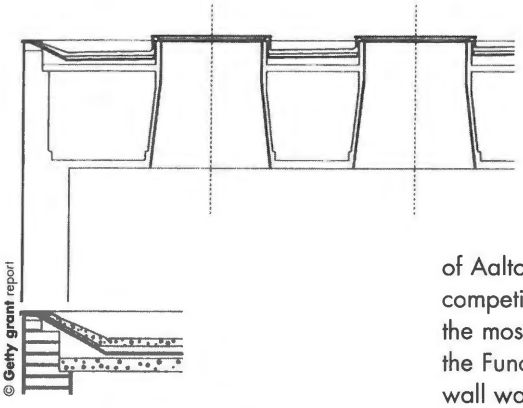

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Fig. 5. **Alvar Aalto**, *Viipuri Library*, cross-section of light wells and detail of raised roof covering, 2001

period. The role of the Finnish supervisor was extremely important.

1992 TO 2001: EMERGENCY REPAIRS

In the first place, several emergency repairs were carried out: the repair of the exterior wall of the basement, the reinforcement of some concrete elements of the floor above the basement, the renewal of some exterior drains and the cleaning of interior rainwater pipes. According to the official plan, these works were mainly financed and realized by the city of Vyborg, whose building office acted as the local works managers.

1995: THE GREAT GLASS WALL

The great glass wall is one of the main architectural features of the building. It symbolizes the metamorphosis of Aalto's original classicist competition 1927 entry to one of the most beautiful examples of the Functionalist period. The glass wall was repaired to mark the restoration project's onset *(fig. 6)*. The original steel frame was conserved, as well as the original brass hinges. The steel windows, the corroded iron fittings and rotten wooden listed during the Soviet period were replaced. The frames' screw joints had already been replaced by welding in 1958-1961, and the latter method was again used to join the frames. All the metal parts were rust-protected and painted and the wooden joinery parts oiled. The repair was sponsored by *Action Viipuri Switzerland* and the Finnish Ministry of the Environment.

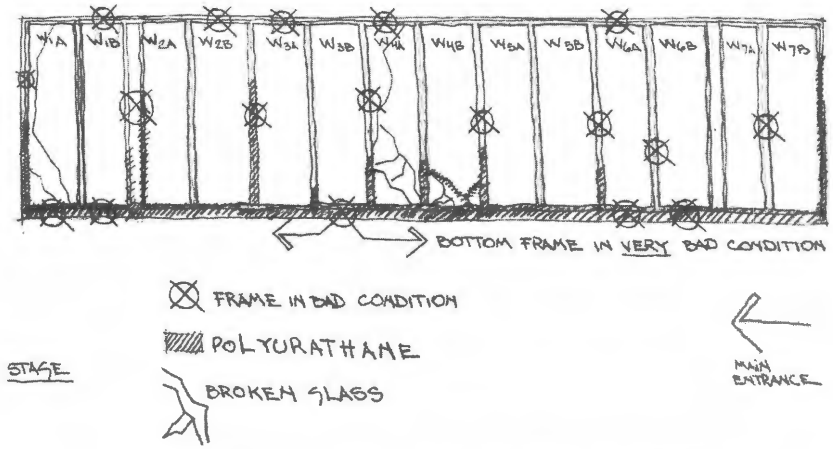
1998: THE UNDULATING CEILING OF THE LECTURE HALL

The lecture hall's undulating wooden ceiling is one of the most interesting architectural features of the building. The original ceiling was probably built on site by carpenters who were specialized in boat construction. The original ceiling was destroyed after the war and rebuilt in 1958-1961 on the basis of old photographs and profile fragments in the walls. However, the quality of wood and detailing is poor *(fig. 7)*.
As mentioned above, a 10 m² prototype of the undulating ceiling was installed to commemorate the Aalto's centenary. The prototype is a research object, which investigates the problems concerning the whole ceiling. The prototype was produced by the carpentry department at the Heinola Institute of Handicrafts and Applied Arts. However, the glued joints of the prototype did not survive the varying humidity and temperature of the Library's inner climate. In Fall 2000, the original working models of the ceiling were found. The joints were tongued and grooved and the intention is to reconstruct the ceiling following these models.

1999-2003: THE ROOFS

Repairing the leaking roofs is of course the most urgent task. The lecture hall wing's roof was repaired during the 1999 summer and the roof of the children's library entrance in 2000. The repair of the lending hall's roof began in July 2001 and the final installation of the outer skylight glazing was completed in September 2002. At the moment (June 2003) the repair of the reading hall's roof is getting ahead.
All the building's roofs are flat; the original construction was aerated concrete slab, with an insulation layer and concrete screed. The rainwater was drained along inner pipes installed next to the eaves. The lecture hall wing's roof functioned originally as a terrace with steel railings. During the 1958-1961 renovation, the concrete screed and insulation were removed and replaced by some new synthetic insulation and bitumen layers, and the parapet was leveled up by two brick courses.

The first major roof repair undertaken was for the lecture hall wing. The later deteriorated bitumen and insulation layers above the original bearing concrete slab were removed. The original inner rainwater pipes were cleaned



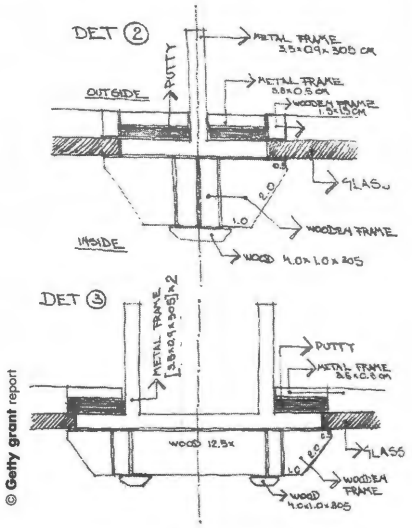


Fig. 6. **Alvar Aalto**, *Viipuri Library*, sketches of the great glass wall, 2001

and new acid-proof steel drains were implemented. The slope of the original roof slab was improved and then were added the waterproof layers and 5 cm of expanded plastic insulation, topped by casted frost-proof concrete screed.
The original height of the parapet was recovered and the eaves covered with copper sheeting. The steel railing will be installed at a later date after the completion of the urgent and more important restoration works. This restoration was financed with contributions from the Finnish Ministries of Education and Environment and the *Comitato Italiano Aalto Viipuri*, while the training of the construction workers was financed by the *Getty Grant Program*.
The lending and reading hall roofs were the first where Aalto used a large number of skylights as the main source of natural lighting. Later, this became one of the characteristic features of his architecture *(figs. 8 and 9)*. There are a total of 58 skylights on the roofs. The original skylights, with a single 1,6 cm rough cast glass section, were simple installations, which were replaced with plastic domes in 1958-1960. Additional domes were added in 1990.

The renovation of the other roofs is carried out with a method similar to that of the lecture hall wing roof. The 2001-2003 restoration also aims at reconstructing the original skylights' form. However, modern laminated glass is used instead of the original rough cast glass, and an additional pane of laminated glass is installed in the skylight drums to improve energy efficiency. To adjust the height of the skylights plywood ground rings are added on top of the concrete drums.
The renovation of the lending and reading halls, main entrance and lending hall terrace roofs are financed by the *Robert Wilson Challenge to Conserve Our Heritage through the World Monuments Fund*.

2000-2001: THE ENTRANCE DOORS OF THE PERIODICALS ROOM

The entrance doors to the periodicals room are the only original 1935 doors remaining, but the brass and wood handles have disappeared. The doors were rusty, deteriorated and out of use. However, being original features, they were conserved in the most authentic state possible. Only the lower parts of the frame had to be renewed. Only two original hinges were preserved and conserved. The doors were conserved, the locks modernized and the handles reconstructed according to the original drawings, old photographs and in comparison with similar handles used in the Paimio Sanatorium. This work was carried out by an old metal workshop in St. Petersburg.
The restoration of the entrance doors of the newspaper hall was financed by the *Cultural Commission of the Leningrad Region*.

2001: THE STAIRCASE OF THE LENDING HALL TERRACE

The stairs originally consisted of prefabricated reinforced concrete elements installed as cantilevered beams during the building of the brick wall *(fig. 10)*. The concrete has deteriorated, the reinforcement bars are rusted, and the bearing capacity gone. During restoration, the carbonated concrete was removed, the reinforcement bars sandblasted and corrosion-protected, a few new reinforcement rods were added and new concrete was cast. One step could be totally saved and a few others were partly kept with only some conservation needed. The staircase's totally rusted original steel hand rail was replaced by a new one following the original design. The staircase restoration was financed by the *Foundation for Swedish Culture in Finland*.

Fig. 7. **Alvar Aalto**, *Viipuri Library*, Reading and Lending room with skylights, 2002

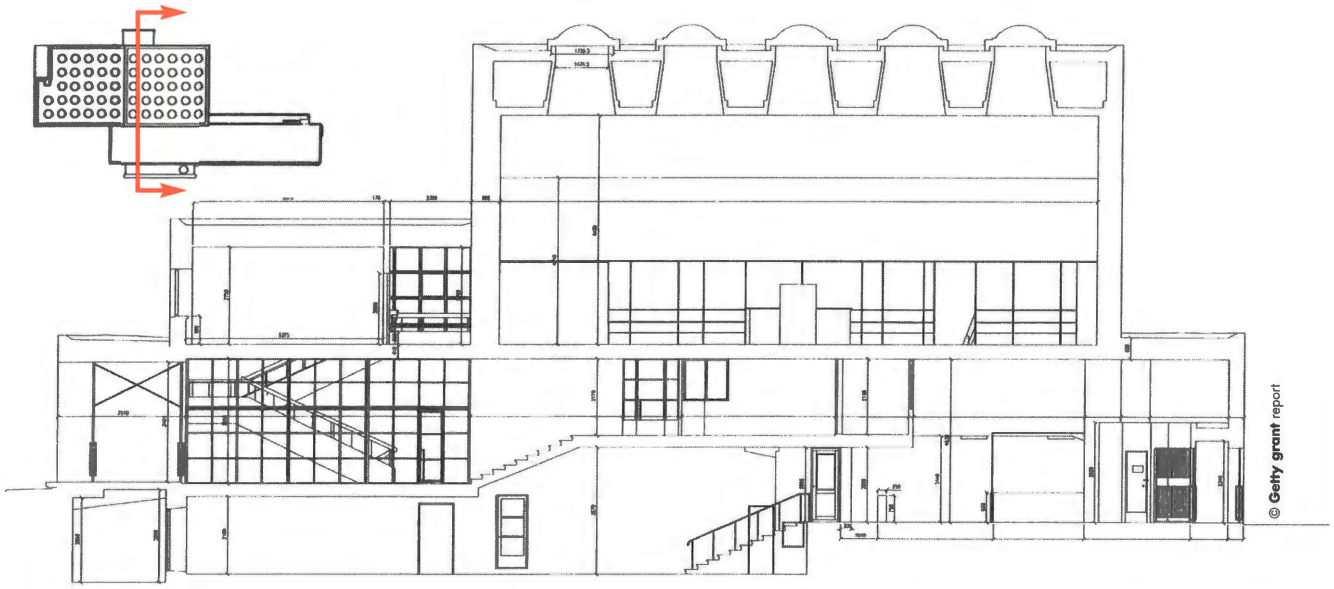


Fig. 8. **Alvar Aalto**, *Viipuri Library*, cross-section of the lending room, 2001

The Viipuri Library is part of the history of Finnish architecture and is also a listed architectural monument of the Russian Federation. Beyond Finland and Russia, it is also recognized as a masterpiece of 20th century modern architecture. The library is part of mankind's common heritage. During the last three years, the Russian partner, the director and the keeper of the Library, and the Finnish Committee have formed an effective and dynamic project group, and we are ready to meet all the complex problems of this demanding multinational restoration project. We have set ourselves a goal to bring this project to its conclusion in 2008. This means that we have to collect funding of about a million euros per year, but we optimistically count on the future improvement of the Russian economy and on the increasing fame of this project.

International funding is still sought for. For further information, please contact vyborg@alvaraalto.fi

Fig. 9. **Alvar Aalto**, *Viipuri Library*, lending hall staircase, 2002

Fig. 10. **Alvar Aalto**, Viipuri Library, new staircase, 2002

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NOTES

1 Göran Schildt, *Alvar Aalto: The Decisive Years*, Helsinki, 1986, p. 236. The quotation is part of the jury's critique which the "W.W.W." proposal received. Competition jury report, *Arkkitehti*, 1928:3 p. 38

2 Simo Paavilainen, "Viipuri Library - The Competition Entry", *Acanthus*, Museum of Finnish Architecture, Helsinki, 1990, pp. 9-17.

3 Alvar Aalto, "Rakennusteknillinen selostus", *Viipurin kaupungin kirjasto*, 1935 Facsimile, Hakapaino Oy, Helsinki 1997.

4 Kirsti Reskalenko, "The 1950's Renovation of Viipuri Library", PTAH, Alvar Aalto Academy, 2003, n°1, pp. 40-47.

5 Ibid.

6 The Viipuri Library was during the Soviet times named after Nadezda Krupskaja and now its official name is "Central City Library Alvar Aalto in Vyborg".

APPENDIX TO THE ARTICLE ESTIMATE COST FOR THE ENTIRE RESTORATION (ALL PRICES ARE IN EUROS):

design and supervision 900,000
HVAC + electrical works 900,000
construction works 4,200,000
others (lifts, etc.) 80,000
total 6,080,000
Restoration works are financed jointly by the Russian Federation and Finland.

TASKS COMPLETED:

1991 - A call to architects around the world.
1992 - The Finnish Committee for the Restoration of Viipuri Library was established thanks to the initiative of Elissa Aalto and the Finnish Ministry of the Environment. A similar committee was established in Russia.
- Onset of the international fund-raising campaign.

1993 - Beginning of the restoration design and of the most urgent repairs.
- The Friends of the Viipuri Library established.

1994 - Completion of the first emergency repairs, including external drainage and sewage system repairs.
- Beginning of the conservation and restoration of the great glass wall besides the main entrance.
- The Viipuri Library exhibition begins touring round the world.

1995 - The principles and overall design for the restoration are set down.
- Emergency repairs necessary for the Library's ongoing running.
- Conservation and restoration of the great glass wall is completed in October for the Library's 60th anniversary.

1996 - Restoration of the small terrace of the reading hall as a pilot project for the restoration of all the roof terraces.

1997 - Beginning of the renovation of the former caretaker's apartment as a design studio for the restoration of the Library.

1998 - Studio restoration work continues.
- A 10m²-prototype of the lecture hall's undulating ceiling installed as part of the celebrations for the Alvar Aalto centenary year.

1999 - Studio restoration work continues.
- Repair of the lecture hall wing's roof financed by the Finnish Ministries of Education and of Environment.
- A Getty Foundation grant allows research on the cast concrete structures, restoration design of the reading and lending hall roofs (including the skylights), documentation and measuring drawings at 1/50 scale of the whole building and training and education programs.

2000 - Repair of the lecture hall wing roof continues.
- Repair of the entrance roof for the children's library completed.
- Heating system of the lecture hall wing renewed.
- Restoration design of the roofs of the reading and lending hall (including the skylights) continues.

2001 - The roof of the lecture hall wing completed.
- Repair of the staircase of the lending hall terrace financed by the Foundation for Swedish Culture in Finland.
- Repair of the roof of the lending hall financed by WMF Robert Wilson Challenge Grant Program.
- Conservation of the newspaper hall's entrance doors.
- Conservation and restoration of the entrance doors of the children's library.
- Restoration of two window frames of the bay window in the lecture hall.
- Publication of the Getty Grant Report.

2002 - Repair of the lending hall roof completed and the reading hall roof repair begins, financed by the Robert W. Wilson Challenge to Conserve Our Heritage. Restoration of the lecture hall window, and conservation and restoration of the children's library entrance, doors financed by the Russian partner.

Work plan for 2003-2008

The cost estimate is based on the project budget drafted in 1999.
Roof of the lecture hall (completed 2001) . . 410 m² 91,200
Roof of the lending hall . . . . . 360 m² 82,100
30 skylights (completed 2002) 53,200
Doors of the periodicals hall (completed 2001)
Roof of the children's library entrance
(completed in 2000) . . . . . 30 m² 9,100

2003
Roof of the reading hall. . . . . 350 m² 83,600
27 skylights. 48,600
Roof of the main entrance . . . . . 48 m² 15,200
One skylight 4,560
Lending hall terrace . . . . . 58 m² 18,200
Lecture hall bay window 2001-2003 . . . . . 95 m² . . . . 91,200 ?
Doors of the children's library 2001-2003
Leveling of the surrounding ground and park area. . . . . ?

2004
Lecture hall. . . . . 273 m² 752,400
Concrete structures repair
Undulating wooden ceiling (67,890)
Steel pillars, sliding doors, floor, painting
Electricity center, ... 247,600
Ventilation
Underground drainage, ground water
and surface water wells

2005
Entrance hall, connection to the children's library (café) . . 304,200
Exterior walls,
repair of the rendering and surface . . . . . 1460 m² . . . 456,000
Stone works of the main entrance
Front doors 60,800
Underground drainage, ground water and surface water wells continue
Funds needed: about 1,000,000 €

2006
Janitor's and western doors
Reading hall interior (experimental area) 851,600
Periodicals reading room 106,400
Windows
steel windows . . . . . 110 m² 53,200
wooden windows . . . . . 65 m² 41,000
The fund needed: 1,052,200 €

2007
Lending hall interior 1,064,100
Children's library. 257,800
Office stairs and the glass wall 121,600
Western Stairs 60,800
Funds needed: 1,504,300 €

2008
Office corridor and office rooms 614,400
Bookstore in the basement 760,000
Funds needed: 1,374,400 €

Total. 6,075,060

Technical installations are included in the costs of the above mentioned rooms. Fittings, furniture have not been calculated.

LES ANNÉES ZUP. ARCHITECTURES DE LA CROISSANCE 1960-1973

As recent publications show, times are apparently ripe for the serene exploration of the second half of the twentieth century's architecture. In the wake of Bruno Vayssières' pioneering study, a series of works in depth have been issued: they deal with the Reconstruction period (Voldman), with major institutional patterns (the national head Office of Architecture, or public commissions) and with projects realized during that period (La Grande Motte, les Unités d'Habitation). Some are also devoted to the first overall surveys of the period's architectural productions, which are relatively unknown and rejected as a whole by the public opinion (Abram, Monnier, Lucan). The latest to this date is *Les Années ZUP, Architectures de la croissance, 1960-1973* (The ZUP Years, the Economic Growth's Architectures, 1960-1973 – the acronym ZUP standing for *Zone d'Urbanisation Prioritaire*, Priority Urbanization Zone), published by Picard, one of the very few editors determined to take up this period of modern architecture, as yet known only to a limited public.

In fact, as the title does not suggest to an outsider, for whom *Les Années Zup*'s only symbols are massive blocks and towers of social housing projects, the book undermines a few of the *idées reçues* on that period. Constructions built between 1954 and 1974 were chiefly housing estates, but even if this was the central preoccupation, it did not prevent other investigations and achievements. Architectural mass production, for instance, was in no way the state's prerogative: it also concerned private, industrial or business contractors... sometimes even the Church. Research carried out on industrialization did not concern only housing development programs: industrialization spread to educational buildings, to the "one thousand" clubs program, meant to ease the youth's social life, and to the "one thousand" Tournesol (Sunflower) program of swimming pools built as an answer to the French failure at the 1968 Olympic Games. Both programs were sponsored by the Youth and Sports Minister. Replication was not only an effect of the decreed state policies, it also spread to new businesses of the private sector, as illustrated by the hypermarchés buildings (over-scale supermarkets) or the Macumba nightclubs. Church building was affected by the questions of mobility or multiple use. For example, in line with the humility commended by Vatican II, Jean Prouvé found himself commissioned to design churches that can be dismantled. Industrial contractors asserted their wish for the latest architectural trends, especially for buildings with a very specific function, as was the case for EDF's (1) mecanography headquarters at Issy-les-Moulineaux. Finally, the period developed new approaches towards cities and their planning: slab or podium architecture, acknowledging consumer habits, and, lastly, research on new typologies – especially triggered by the state's 1971 Plan Construction. The period ends with a number of converging circumstances and events (decentralization, which changes the conditions of architectural commissions, the oil slump). As a whole, the survey shows that it provided the grounds for worthwhile experimentation and reflections, which widely remain to be discovered and explored.

(1) Electricité de France

Christine **MENGIN**

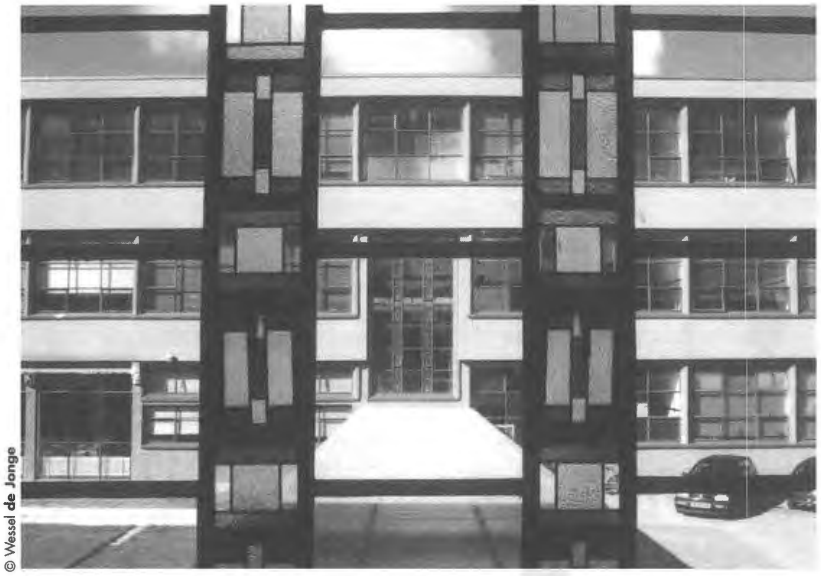
Gérard Monnier and Richard Klein (dir.), *Les années ZUP. Architectures de la croissance 1960-1973*, Paris, Picard, 2002, 302 p.

COLORS

Architectural paint research has grown into an important discipline in the analysis of buildings. In Spring 2000, two seminars about architectural paint research took place.

Both proceedings were published in 2002. The two publications complement each other well because of the different perspectives on the subject. In general, I want to stress the importance of the event as an extra stimulation for awareness in this field.
As Helen Hughes (Senior Architectural Paint Researcher, English Heritage) writes "English Heritage organized a one-day seminar to discuss the development of architectural paint research and its role in the understanding and management of historic buildings".
The seminar focused on the contents and the practice of architectural paint research. It addressed growing concerns about the varying quality of research. The need to assess and understand historic buildings to take conservation decisions is widely advocated in the UK. This approach is set out in PPG15 (National Planning Policy Guidance), and various English Heritage guidance notes on managing listed buildings.

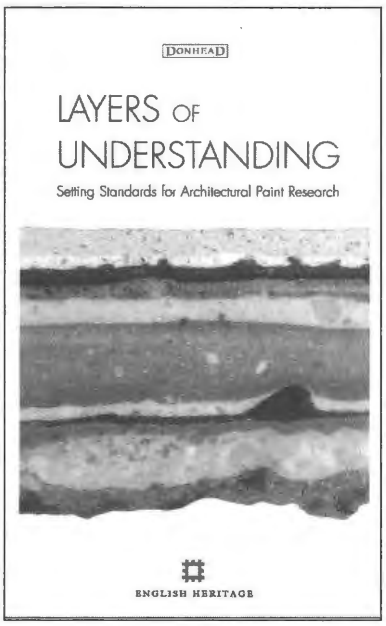
The seminar proved to be an important event in defining the state and concerns of architectural paint research at the moment. The occasion brought together practitioners and commissioning clients and generated a discussion about the problems hampering the development of the discipline. One of the aims was to discuss the proposed set of standards and guidelines for architectural paint research which could be adopted by clients and consultants alike.
All delegates were provided with a copy of the draft of the English Heritage guidance leaflet suggesting



Technical school, Groningen, 1922-23

standards for commissioning architectural paint research.
They were invited to comment on the contents.
If the proposed guidelines and standards for architectural paint research are finally issued as a working document and prove to be a useful tool for conservation of historic buildings."

Docomomo ISC/T organized within the framework of the research project Monumentenzorg Moderne Architectuur at the architecture faculty of the Katholieke Universiteit Leuven, which coincided with the heritage department of the Ministerie van de Vlaamse Gemeenschap a tree-day seminar. Most of the papers presented at the seminar are published in the proceedings, including a selection of the Belgian case studies.
The double scope was: raising awareness of the prominence of color in Modern Movement architecture and developing a correct attitude and technique for restoration.



English Heritage makes use of the research method, illustrated by case studies, whereas the ISC/T the case studies form the main subject of the seminar. Essential is the rediscovery of colors of the momo-architecture, as an architectural phenomena, which influences our perception on buildings which we have learnt to see in black, white, gray and primary colors.
The role of the color in the architectonic concept is an important issue - not only architectural paint research, but also the research on colored materials (e.g. marble and linoleum), studies of the original sources and color-theories by architects and color-specialists and the influences of artists were topics, as well as the conservation and the paint-industry.
In *History and Development,* color concepts and color scales by Alfred Roth, related to Le Corbusier and De Stijl, are described.
The distinction in the houses by Adolf Loos between the public outside and the inside sphere of complete privacy, appears to be designed in natural white exteriors and colorful interiors.
The polychrome buildings by Bruno Taut in Berlin are described and the influence of Tatlin and Malevich on Russian modern architecture, along with the necessary use of gray color by constructivist architects and the colorful architecture of Golosov, Melnikov and the Vesnin brothers.
In *Diagnosis and Remedy*, the ethics of authenticity and reconstruction are explained. The diversity of paint and colored finishes by Brinkman and Van der Vlugt with the Van Nelle factory are mentioned.
The contribution of the paint industry in the Braem House is explained.
The source materials of the Van de Ven award, a Belgian architectural competition, appears to be a rich collection, except for colors.

Case Studies illustrate:
the Copenhagen Airport of Vilhelm Laritzen (DK), the dilemma of the Le Corbusier paintings in E1017 by Eileen Grey (F), the restoration of the Aubette by Theo van Doesburg in Strasbourg (F) and in Antwerp (B) the Guiette restorations project by Le Corbusier, the painted apartment of painter Jozef Peeters, the architect's Renaat Braem House, the Unitas garden city by Eduard Van Steenbergen and, finally, the Technical School in Leuven (B) by Henry van de Velde, where the seminar took place.

Mariël **POLMAN** *is an architect, specialized in architectural paint research.*
She is a member of DOCOMOMO ISC/T

Els Claessens, Marieke Kuipers, Mariël Polman, Luc Verpost (eds.),
Modern Colour Technology
Ideals and Conservation
ISBN 90-805702-2-2,
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Layers of Understanding
Setting Standards for Architectural Paint Research
English Heritage (text)
ISBN 1 873394 58 6,
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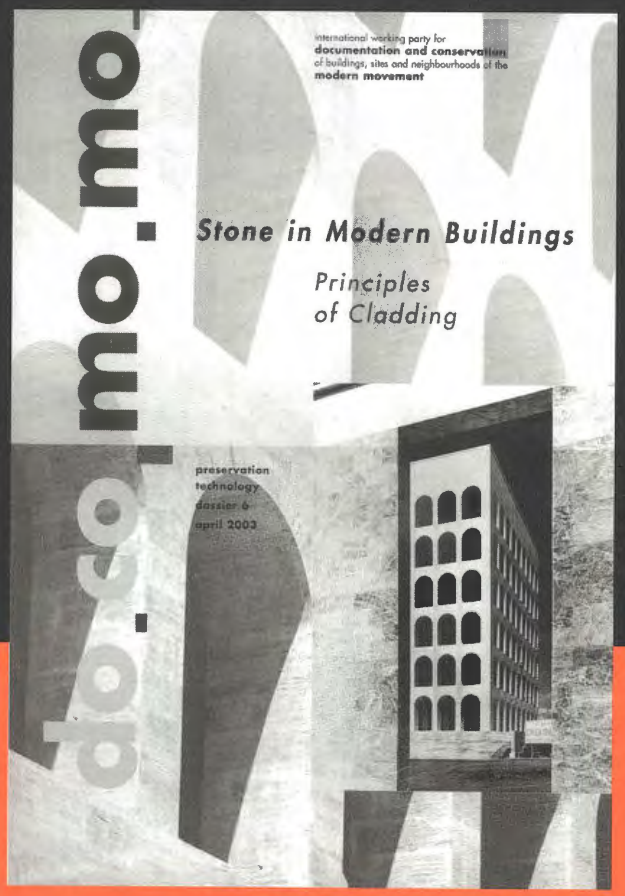

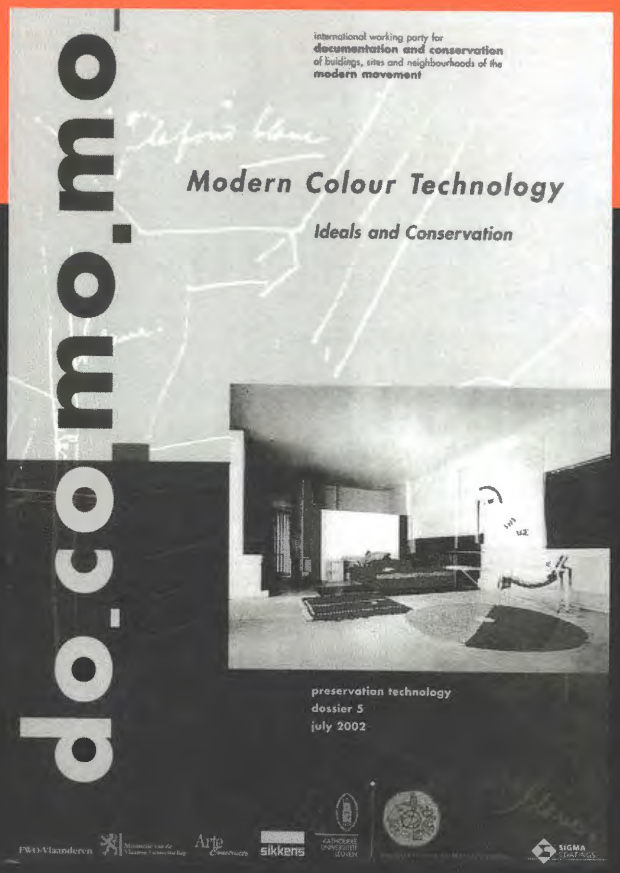

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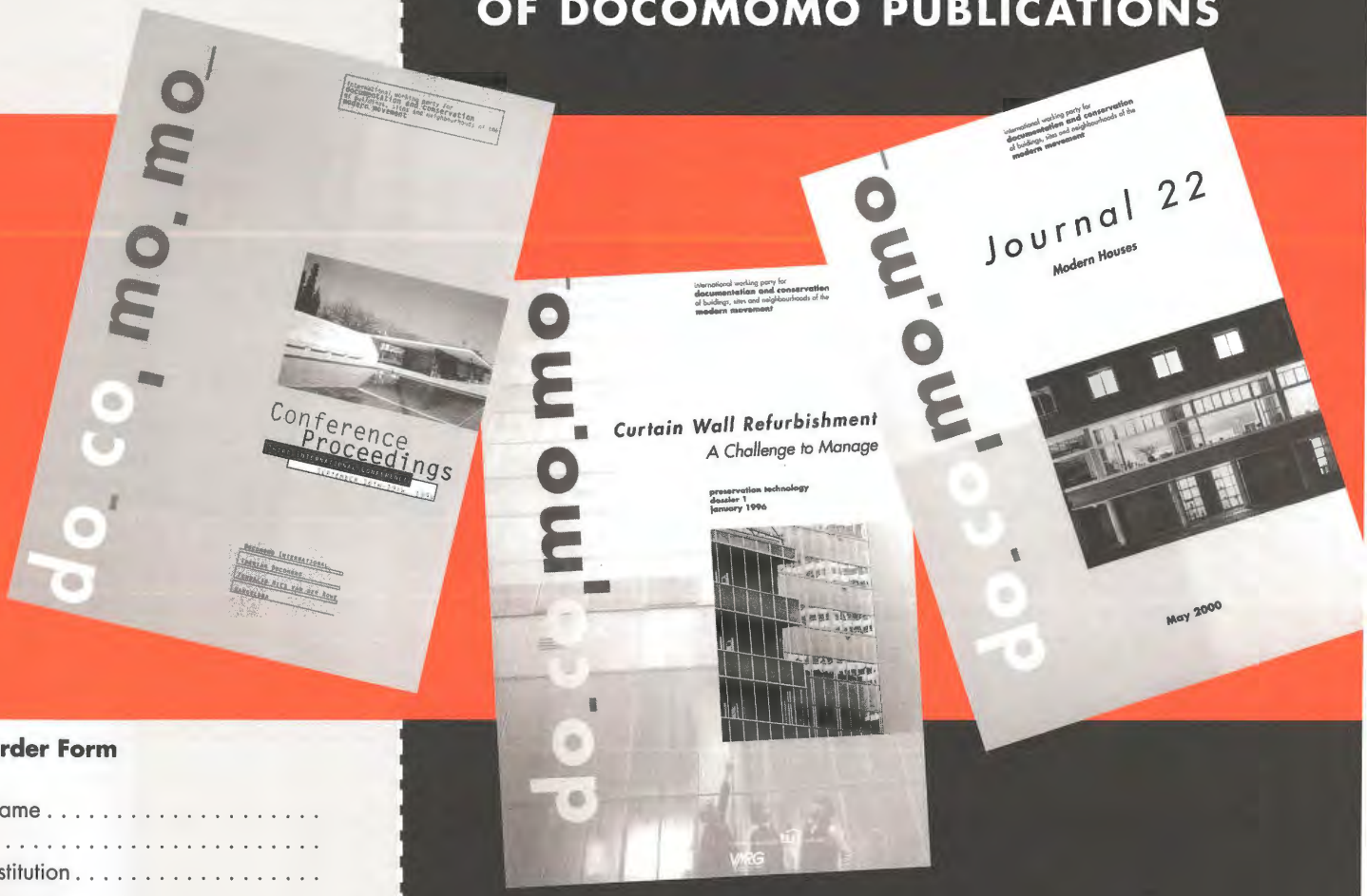

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REGISTER BOOK
The Modern Movement in Architecture. Selections from the Docomomo Registers.
Edited by Dennis Sharp and Catherine Cook, Rotterdam, 010 Publishers, 2000.

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Journal 30 is scheduled for March 2004.
After having published two issues on specific geographic areas, the international secretariat would like to focus once again on **Docomomo activities** and to make a survey of all **work-in-progress done by the Wps and the ISCs**.
Authors who consider contributing to this edition with a thematic article or a report on a related issue in their country are kindly invited to contact the editors on short notice. Last deadline for submission December 31, 2003.

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