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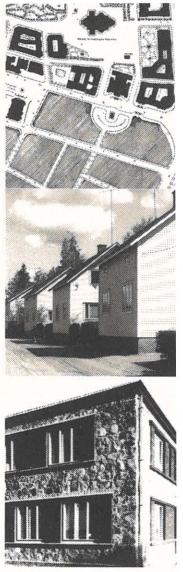
International committee for **documentation and conservation** of buildings, sites and neighbourhoods of the **modern movement**



OTHER MODERNISMS

A SELECTION FROM THE DOCOMOMO REGISTERS

March 2007 N°36

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editorial

Beyond the principles of selecting and listing, the documenting process as a whole is central to Docomomo's guidelines for the understanding of our modern heritage.

The current issue of the Journal develops a significant standpoint within this process. The truism is that the act of documenting represents more than an investigation practice in itself. It allows the built artifact to gather the sum of information required to reach the status of monument.
This double-sided postulation has been at the heart of the debate since Docomomo started to be active and gain recognition as a proponent of novel approaches in the field of modern heritage.
By re-establishing the association between documentation and the modern monument, Docomomo has prompted a new assessment of Le Goff's seminal understanding of the document-monument-memory trilogy.

The seven years that separate the first publication of the Docomomo Registers (Rotterdam: 010 Publishers, 2000) from the selection included in this issue demonstrate the establishment of a common ground widely shared by individuals and institutions alike. At stake here is more than the simple increase of the number of chapters and consequently of the items to be documented. This new vision has fostered new fertile practices that are gradually changing the strategy of conservation, from the appreciation of modern buildings as frozen icons towards a participatory process of adaptive transformations and the redefinition of the legacy of modernity in globalized societies. The reformulation of a comprehensive cult of modern monuments is as yet but a slogan; it should become a banner for the recognition of modern cultural identities worldwide, rising above the conditions of political oppression and economic fragility that sometimes still prevail.

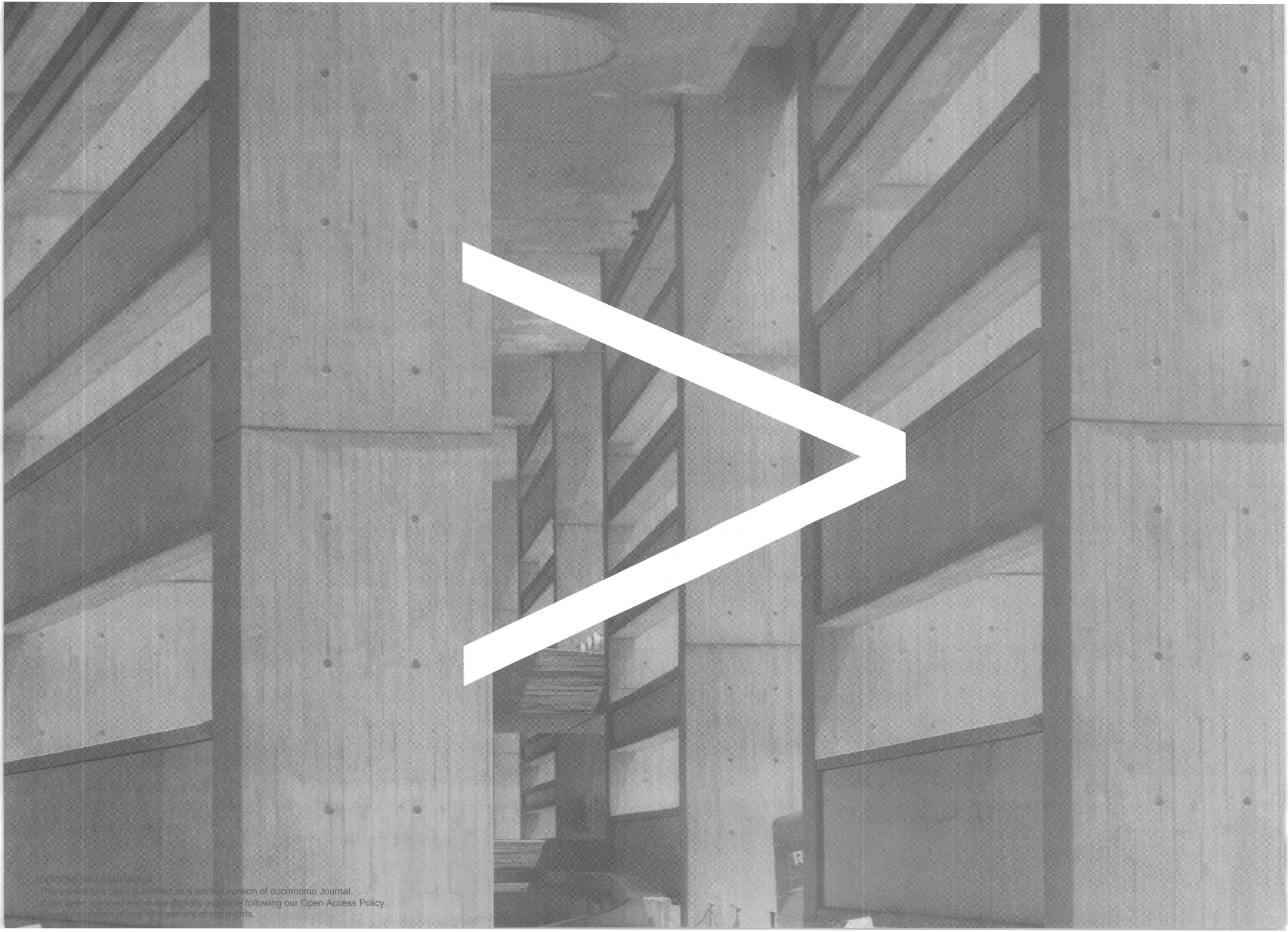
MARISTELLA CASCIATO *Chair of Docomomo International*

Au-delà du simple fait de collecter et d'inventorier, la hiérarchisation et l'organisation des critères et des méthodes de documentation du patrimoine moderne occupent une place prédominante pour Docomomo.

Ce numéro spécial du Docomomo Journal *révèle la maturation de méthodes mises au point depuis la création du Comité pour l'inventaire des bâtiments modernes au début des années quatre-vingt-dix. L'inventaire de Docomomo représente à la fois un travail de documentation sur l'objet bâti et de définition des critères qui lui permettent d'accéder au statut de monument. Ce double postulat, au cœur de nos débats depuis la création de Docomomo, a ouvert de nouveaux champs d'analyse concernant la reconnaissance du patrimoine moderne. En réaffirmant les liens unissant document et monument, Docomomo a permis de réévaluer l'approche fondamentale de Le Goff sur la trilogie document-monument-mémoire.*

Les sept années qui séparent la publication de la première sélection internationale par Docomomo (010 Publishers, Rotterdam, 2000) de celle ici présentée révèlent la création d'un terrain commun largement partagé par des institutions et des particuliers. L'enjeu concerne ici bien plus que le simple élargissement du nombre de pays membres et de bâtiments documentés ; il révèle une vision novatrice nourrie de pratiques nouvelles et fertiles qui font évoluer la stratégie de la conservation. Loin d'être perçu comme un ensemble d'icônes figées, le patrimoine moderne est aujourd'hui considéré comme un héritage évolutif, dont le potentiel de transformation et d'adaptation est indispensable à l'avenir des sociétés globalisées. La reformulation d'un culte moderne des monuments n'est encore qu'un slogan ; elle devrait devenir une bannière pour la reconnaissance de l'identité culturelle moderne à travers le monde, au-delà des obstacles politique et économique souvent rencontrés.

MARISTELLA CASCIATO Présidente de Docomomo International



MODERNISM AND THE ISSUE OF **OTHERNESS**

BY
PANAYOTIS TOURNIKIOTIS,
CHAIR OF DOCOMOMO
ISC/REGISTERS

To begin with, the theme of the IXth Docomomo Conference generated many reactions in different directions: some described it as vague, general or unintelligible, while for others it was clear, specific and exceptionally interesting. These two readings, which perhaps conceal more than two approaches to the question "what is modern?" have opened—through the theme's final formulation, the proposals submitted and those chosen for the Conference, but also the buildings which the working-parties selected for the Docomomo registers—a cycle of thinking on the content and coherence of the modern movement's architecture.

The introduction to the conference theme mentioned that "the mainstream historiographic construction of twentieth century modernism . . . has marginalized or left out entirely some modern trajectories that are now gaining a . . . new legitimacy," and further that "the presumed internal consistency and morphological integrity of modernism is no longer taken for granted." I feel very familiar with this kind of view. My perception is that the widespread writing of history, having given weight to the mainstream, has left out the tributaries and other particularities which certainly also characterize the expressions of "the modern." At the same time however, I do recognize a problem of construction which has to do with the modern itself, that is to say, I find it difficult to perceive some global creative activity in the field of architecture, which developed in different places, periods and cultures as if it had sprung from the earth of its own accord, and then to speak of histories and other written texts, and iconographies, which have not included in their narratives all of this reality, but only a part of it, the mainstream, thus marginalizing feeders, currents and bayous. Something of the sort would mean that a complete history of the modern would be like the geographical depiction of the Earth—a kind of mapping of the world as it has already taken shape, where all

phenomena would be accurately recorded. But what we are talking about does not belong to this category because the condensation of common architectural expressions on this earth are to a large degree the ideal creation of the same people—*writers*, that is historians, theoreticians and architects—who 'map' reality through the lens of their concepts and principles, and from their specific temporal, geographical and cultural position. In which case, the map of modern architecture is the construction of their own selective reality, which serves all at once as history, theory, image at handbook. And these views, like migrant birds, are scattered to the four winds, in conditions that depend on the trading of ideas, commodities and forms, like stylebooks in fashion and gospels in religion. And so a very large part of defining "Other Modernisms" has to do with the ways in which the modern was constructed ideologically and the ways in which it was propelled 'into the air' as a style and as a migrant seed, to grow and blossom where the ground was fertile. This is a typical situation of transposition in space and time, which does not characterize the modern any less or more than other expressions of our architecture and our life in general. It is also a typical relation between the *ego* and the *other*, as it is built up through correlations and differences which people define and perceive, the difference being that the problem of the other is of the same category as the problem of the *ego*, and the mainstream is the other side of the other modernism.

From this point on, more windows of discussion are open. There can be no doubt that the modern movement grew out of a demand in Central Europe and then or simultane-ously radiated a saving ideology on a worldwide scale. This ideology aspired to the dissemination of its very ideas beyond place, society and culture, with the result that, thanks to the increasing number of its disciples and the development of the communication media, it reached literally to the ends of the earth and eventually infiltrated the architectural practice of other people, other places and other cultures. But it is equally certain that the shaping of modernity in general had similar characteristics and that the same spirit was more or less desirable in very different conditions and for a long period in the twentieth century. Beyond the boundaries of Central Europe there was an exceptional will for modernization of society and of the way of life that formed itself with reference to the mainstream *other*, which architecture was able to express in the most visible and tangible way, with the erection of buildings that were in reality a building of ideas. To illustrate this, I would like to point out the example given to introduce the conference's theme, that is, the example of Turkey, where the ambivalent relations between West and East, between mainstream and otherness, are emphasized—especially in Ankara where "a 'modern' city" was constructed as evidence of nation-building. I could also quote the similar examples of Japan and Greece, in spite of the fact that they have a different position in the ideological geography of West and East and a different share in the building of modernity. In other words, the issues of otherness are to a large degree phenomena corresponding to the construction of the modern through the histories which we call today 'canonic histories:' they project the ideological formation which defines their identity in the present place, time and culture as a corrective lens which enables us to see more clearly, and therefore more correctly, what previously was not seen because of short-sightedness or long-sightedness or some other acquired social or cultural error of vision. The same, or roughly the same, is true with issues involving race, gender, class, emigration, diasporas, colonialism, and more. The problem, however, is not only a question of optics. The recognition of otherness does not consist in the recognition of fatherless children but of a necessary recognition of an alienated *ego*. More than anything else, the issues of other modernisms are crucial for national and social entities to identify their identities, regardless of place, time and culture.

And to the extent that these identities are defined more clearly or more precisely as the *other* of some mainstream, then this mainstream is also constructed by the powers of otherness themselves in the difficult endeavor of self-definition. Because a large part of what we call mainstream is a construct of its otherness, in an exceptionally composite process of building of the ego, in whatever way we perceive it.

Since 2002, the International Specialist Committee on Registers has determined the themes of the documentation fiches for the years when there is no conference and with the conference's theme when there is one. In 2003 and 2005, the theme was 'sport buildings' and 'houses,' respectively; while for the 2004 conference it was 'postwar architecture.' In 2006 the theme was "*Other Modernisms.*" In the initial sub-mission procedure in June 2006, we received material from ten chapters, which I will deal with in more detail, and subsequently, mainly during the conference in Ankara, eighteen other chapters added fiches. Included in the list of these submissions are countries which took part in the shaping of the modern movement in interwar Central or Western Europe, such as the Netherlands, Germany, Belgium, the Czech Republic, Italy, but also countries which encountered modern architecture at some geographical or chronological distance, such as Argentina, Japan,

the USA, Mexico, and, in Europe, Slovenia and Greece. The different countries' selection process is of exceptional interest, particularly the motivation texts which substantiate it. For most of the countries which are at some distance from Central Europe, modern architecture was accepted in the context of a more broadly desirable modernization clearly coming from elsewhere, concurrently with the confirmation of the host country's identity, a necessary constituent of modernization.
Thus modern architecture was deliberately combined with features of local tradition, shaping an idiom which is easily identified as an "Other Modernism."
The situation is different in most countries of Central Europe, which, whether or not they claim that the modern movement was born on their soil, recognize the issues of other modernism in the personal idioms of architects and in differences between social and cultural groups which radically modernized their architectural expression without accepting the formal language of the modern movement. The mainstream remains dominant and other modernisms are a kind of singularity. Some examples will allow me to be more specific.

Japan selected five buildings that were designed from 1926 to 1958 according to three criteria, the third of which allowed the chapter to select "the [buildings] that do not only express European modernism but also the modernization of Japan." The selection includes Villa Huyga by Bruno Taut who, in between his German and Japanese periods, had spent some real time in Ankara, thus creating the architectural link between main-stream modernism and an 'other' counterpart. Still, the main feature of Japan's other modernism is *Japan-ness*, the traditional building skill applied to modern architecture, and vice-versa, in a melting pot of social, technical and aesthetic issues.
Argentina's selection acknowledged an "orthodox" modernism that was disseminated after 1929, but besides the modernity of a well-known group of architects, the working party detected the rise of other modernisms in different regions of their country; an "adaptation of international modernism to local conditions, that sometimes took to the definition of regionalist modern architecture (responses to climate constraints, references to local architectural traditions, use of local materials)." At the end of the 1930s, "modern architecture had to be adapted to local traditions . . . the result [being] one of the clearest examples of a regionalist approach to modern architecture."

Mexico emphasized "the local or Mexican aspect of [their] modern movement." In other words, "some of the Mexican architects and their works adopted, in the 1940s and 1950s, a new language imbued with the international style of Corbusean relationship, but discovered their personal style in a regional mode of expression . . . The trend that searched for a local appearance—they say—led to the work of the pioneers of Mexican regionalism," including Luis Barragán, who is not selected here.

Coming back to Europe, we read that Slovenič "was never a center of early modern movement ideas." Joze Plecnik, the most important Slovenian architect of the twentieth century . . . tried to develop . . . a personal, regionally rooted interpretation of a classical architectural language." And later on, after World War II, when Slovenia "started to build its architecture with its own industry, . . . innovation [was] locally rooted . . . in the wooden functional heritage of Slovenian culture," and also inspired by international influences, including Alvar Aalto, Carlo Scarpa, Le Corbusier, Japanese metabolism and English brutalism.

We are not too far from Greece, where, during the 1930s and 1960s, new architecture was discussed together with the issue of Greekness. "On the one hand, there was an overall concern about the modernization of Greece," and on the other hand a "shift . . . to prehistory and the vernacular tradition that were seen as [the genuine origins] of formal, functional and structural modernity."
The Greek selection includes white houses of plastic purity that were seen in the 1930s as a kind of revisionist critique of modern architecture in the very sense of critical regionalism, as well as transgressions of modernity towards a conceptual primitivism.

In the more orthodox Czech Republic, the working party sustains that "to grasp the term of 'other modernism' is rather problematic in a country which in a way was a part of the avant-garde . . . of the modern movement." In that sense, the selected examples differ from the mainstream in three directions. Firstly, there are the buildings of a pre-modern period featuring "a certain touch of the modern approach;" secondly, there are the sacral and mainly funeral structures directly related to supernatural ideas, thus implying a deviation from the essentially non-figurative mainstream; and finally, there is the case of a supremely modern and unique approach that developed a very cost-effective structural system. The whole selection reflects differences that relate more to the specificities of people and social groups than to the otherness of national currents.

Germany fits in very well in the same context. The working party selected pre-modern architecture that generally belongs to the canonic histories in the sense of "the transition towards modernism." Their selection thus consists in a juxtaposition of "othernesses" that ultimately became mainstream: Peter Behrens's and Erich Mendelsohn's well

known buildings, an illustration of the modernization of an inherited religious typology, a case displaying the ambiguity of a building combining traditional, monumental and modern values during the Third Reich, and finally the groundbreaking developments of tensile structures in the late 1960s.

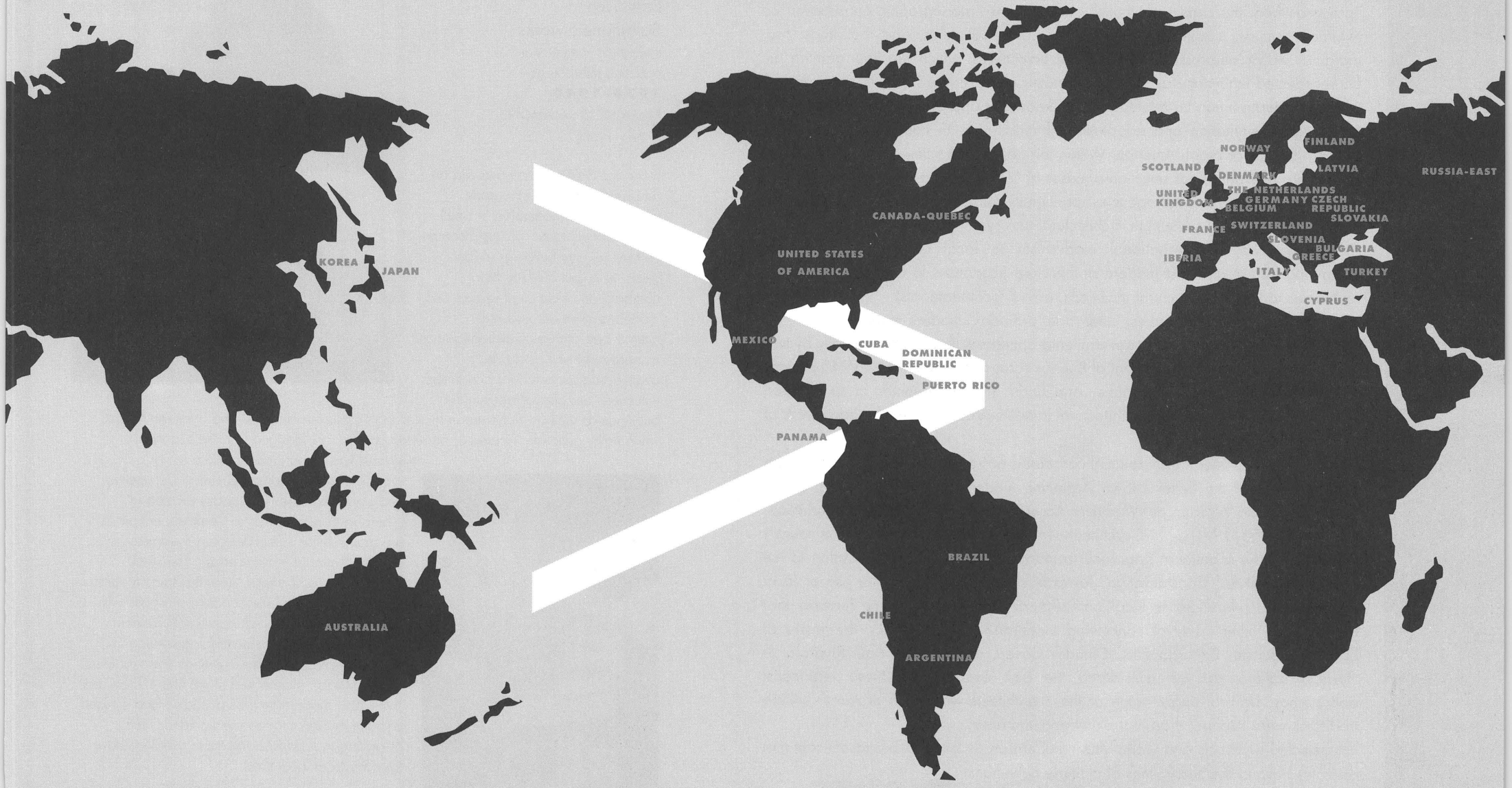
Belgium makes a real point in that kind of search for singularities insofar as the chapter has "opted to focus specifically on religious architecture." The argumentation is very clear but most of the churches can hardly "be admitted into the canon of modern architecture." Yet, "the majority of the newly built churches" during the interwar period "clearly reflect the desire to erect modern buildings" in a context where "international architectural language [was] ideologically contaminated." Their specific architectural language uses reinforced concrete and striking modernistic elements "as a means to encourage the active participation of the faithful to liturgy 'in line with the traditions of catholic church building.'"

On the contrary, Italy "stayed . . . in line with Tafuri's reflection on the crucial place for Italian architects of the confrontation with history in the years of reconstruction." The selected buildings "express [the] awareness [of their architects] for the significance of [the] Italian civilization as a source of inspiration, together with "the firm belief that Italian architects could . . . express their own 'other' modernism only after the end of fascism, and with the necessary intellectual freedom." Yet, their 'continuity' with the past was not tainted with nationalism but referred to "an alternative formulation of modernism." In that sense, Italian "Other Modernism" did not aim at Italian-ness—not at expressing a specific national identity as in Greece and Japan—but rather, their search for identity reflected universal prewar rationalism and postwar humanism. It was no surprise to learn that the Netherlands found otherness in the critique of their own modernism. "Serious criticism arose from the second generation of modernist architects," who recounted 'the story of another idea,' and argued in favor of "the concern with the human scale, but also [in favor of] the openness to spirituality and non-Western cultures." Their selection illustrates "this 'other story' with places of community, worship, work and recreation, starting with Aldo van Eyck's Orphanage and ending with the Central Beheer by Herman Herzberger, both representing a mainstream for the late 1950s and 1960s, and both part of the canonic histories of postwar modernity." Otherness and mainstream are there the same.

From the very beginning of the conference, we witnessed the development of an idea that is not new but is now established in our minds, making the case for a critique of the canonic histories and the quest for a core of shared modernism. Seven years ago we were already surprised, when for the Docomomo Registers' committee we reviewed the submissions for the Black Book of MoMo Registers. Thirty-three chapters supplied their selection of very modern architecture that, strikingly, rose above definitions and boundaries in the geographical and temporal understanding of modernity, not to mention social, technical and aesthetic issues. Spreading the historiographic criteria to select and assemble significant docomomo works throughout the world turned out to be genuinely subversive.

After the Xth conference we should perhaps acknowledge the end of a history of architecture that was rooted in the coherence of phenomena essentially considered from the point of view of a specific art history, and look for architecture expressing a deeper sense of modernity. In other words, we should eventually transcend visual features and characteristics and come to consider a conceptual understanding of modernity, that is to say, focus on the intentions and principles that were initially formulated to challenge the future. Modern architecture is a matter of ideas, interrelating what is and what will be, the past and the future, at the melting point of social, technical and aesthetic purposes. In that sense, there are neither mainstreams nor other modernisms, there are many modernisms, and to put it differently, we can be modern and different at the same time.

A crucial matter, amply discussed during the conference, ought to be disseminated by all the chapters in their own countries: I am referring to the issue of transcending history as a narrative of the world—as it is and ought to be—to develop a discursive practice capable of breaking with merely affirmative discourses and of realizing the critical understanding of Being-Modern-in-the-World.



ADJUSTING, **REDEFINING AND INNOVATING**

Given the specific situation of Argentina, and because the notion of 'otherness' "proceeds from the consensus that the mainstream historiographic construction of twentieth-century modernism through its canonical texts and buildings has marginalized or suppressed some modern trajectories, which are now gaining an unprecedented legitimacy as the subject matter of revisionist histories," the idea of "other" modernism can be related to lesser known or appraised architects or works, or to the dissemination and adaptation of modernism in contexts differing from Western Europe or North America. Within this conceptual framework, the following criteria are relevant to our selection of cases of "other" modernisms in Argentina:

-The action of governmental agencies, principally related to social architecture and not always taken into account in architectural history.

-The adaptation of international modernism to local conditions, sometimes borrowing from regionalist modern architecture (responses to climatic constraints, references to local architectural traditions, use of local materials).

-The use of expressive resources, other than 'orthodox' modern materials.

-The adoption of modernism by governmental spheres is illustrated especially by two periods: the provincial government of Buenos Aires during the 1936–1940 period, with works by Francisco Salamone, and under the presidencies of Juan Perón (1946–1955), when different architectural trends coexisted within the framework of a vast public works plan.

-The adaptation of modernism to local constraints or traditions is recognizable in the work of some of the better known Argentine modern architects, such as Grupo Austral, Amancio Williams or Wladimiro Acosta, but also of lesser known architects.

During the 1955–1970 period, architects working in different regions of the country strived to define a national approach to modern architecture in opposition to the 'international style.' Considerations towards climatic conditions, the use of local materials and references to local architectural traditions are some features that identify this "other" way of conceiving modernism. Among them, the works of Eduardo Sacriste, Eduardo Ellis, Claudio Caveri, Mario Soto, Raúl Rivarola or Horacio Baliero can be considered the best examples of these regionalist approaches. Unsurprisingly, some of these architects worked in provinces where traditions were stronger than in the metropolitan area.

The selected architects and works show modernism as being a broad concept that operates beyond the possibilities of a single definition.

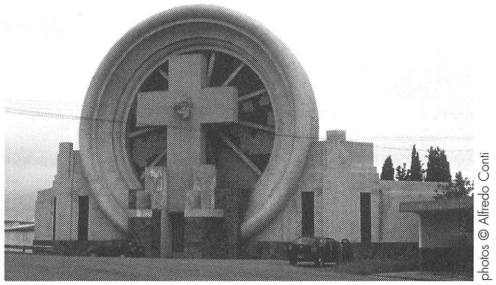
BY DANIEL A. CANDA,
STELLA MARIS CASAL,
ALFREDO CONTI,
JORGE A. GAZANEO,
CAROLINA QUIROGA
AND CARLOS M. UNGAR

Francisco Salamone's works

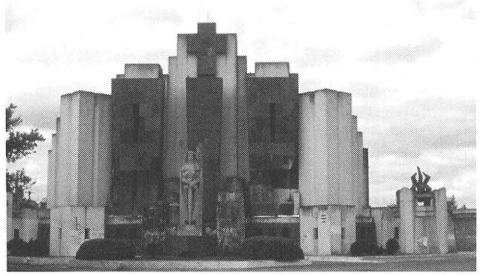
town halls, cemeteries and slaughterhouses

1936-1940

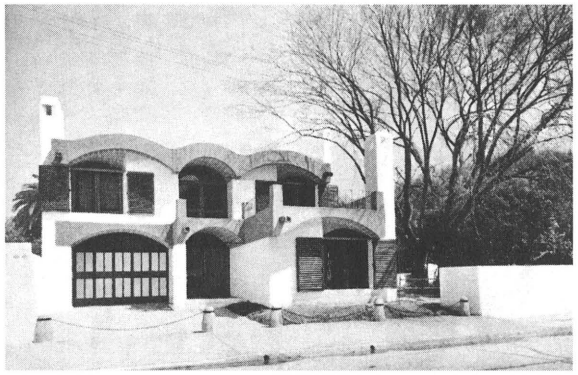
FRANCISCO SALAMONE
(1898–1959)



photos © Alfredo Conti



Francisco Salamone's works are an amazing example of the early introduction of modernism in small towns and villages—not just because he built seventy buildings in four years' time, but also for their combination of classical layouts and modern expressive resources.
Even if their architectural appearance is usually defined as art deco, avant-garde expressionist and futurist influences are also obvious in the buildings as well as in the urban fixtures (light posts, monuments) and domestic fittings.
Town halls, generally located in an urban context, are designed on the basis of a symmetrical layout and include a tower symbolizing the local government. Cemeteries and slaughterhouses are usually located in suburban or rural contexts. Cemetery entrances are monumental, often including sculptures and expressionist reminiscences. The small slaughterhouse buildings show the same modern influences and combine concrete structures with plastered brick walls. All incorporate modern techniques in architecture and engineering in traditional programs. The buildings are examples of the 'official' architecture of the late 1930s and show how modernism was accepted and merged with the architectural academic trends then prevailing in Argentina. All these buildings have become local landmarks.



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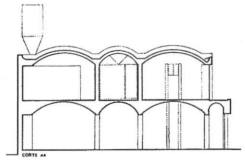
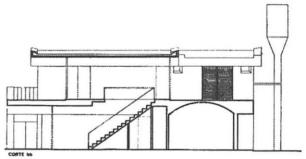
2 Anlo Soldati House

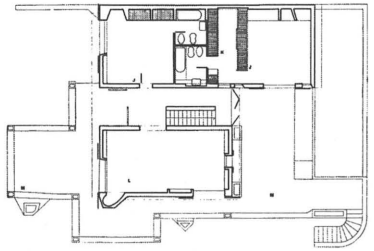
Martínez

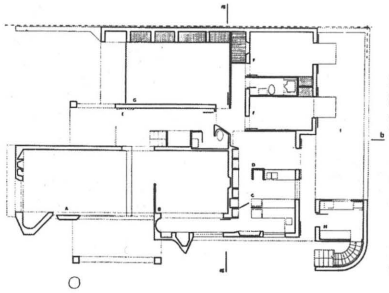
1960

SANTIAGO SÁNCHEZ ELÍA (1911–1976), FEDERICO PERALTA RAMOS (1914–1991) AND ALFREDO AGOSTINI (1908–1972); JUAN MOLINOS









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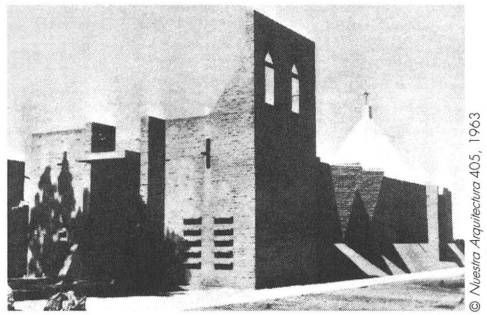
Anlo Soldati house is a typical example of the new aesthetics of massive brick architecture that referred to both international modern architecture and local traditions. This 'colonial' architectural trend developed during the 1960s and was coined as Casas Blancas (white houses) as it concerned mainly domestic architecture and was easily recognizable by its plastered brick walls. The house is made up of two amazing symmetrical bays on either side of a smaller bay. The communal living areas—with freely flowing spaces—are connected by a stairwell to the upper floor level, where the bedrooms and a studio are located. The massive brick and concrete vaults of each floor are the design's dominant feature, to which the rough white surfaces of the walls, although remarkable, are subordinated. The building is located in a typical suburban neighborhood of low-rise semi-detached houses and it stands as a brilliant example of vault construction. The link with Le Corbusier's proposals for Ronchamp, the Ahmedabad houses in India and particularly with the Jaoul Houses in Paris is obvious. The same architects designed the flagship headquarters building for the former London & South America Bank (1959–1966) in Buenos Aires (together with Clorindo Testa).

3 Sagrado Corazón Chapel

La Matanza

1960

JUAN MANUEL LLAURÓ (b. 1932) AND JOSÉ ANTONIO URGELL (b. 1932)



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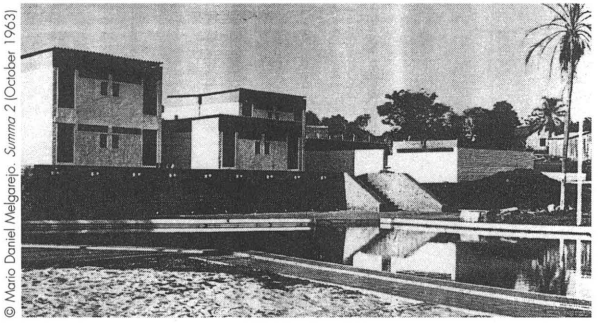
The freestanding chapel, located in an industrial quarter in the southwest area of Buenos Aires, is a typical example of colonial architecture blended with international modernist influences; this combination can be considered as an "other" modernism in Argentina. A cloistered layout links the church, the sacristy and a reception building, all of which open up onto a patio. The chapel is shaped following an axis ending at the main altar, the focal point of the church. The structure is simple: a load bearing brick box supporting a reinforced concrete slab with a pyramid that establishes the main altar's primacy over the rest of the building. The exterior of this box contrasts with the white-washed walls of the inner spaces that remind us of Le Corbusier's La Tourette chapel. The brutalist architecture also relates to the early ideas and work of Alison & Peter Smithson and James Stirling & James Gowan.



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4 San Javier Hotel

San Javier

1957– about 1963

MARIO SOTO (1928–1982) AND RAÚL RODOLFO RIVAROLA (1928–1999)

The hotel at San Javier was designed as part of the official tourism circuit of the master plan laid out by the provincial government of Misiones, which included not only tourism but also education and health facilities. The aim of the architects was for the building to meet local cultural needs and climatic conditions, rather than to stand out against the landscape. Therefore, they combined traditional building techniques (brick and timber) with concrete slabs and applied modern aesthetics to the traditional functional scheme of open-air interior courtyards and galleries.

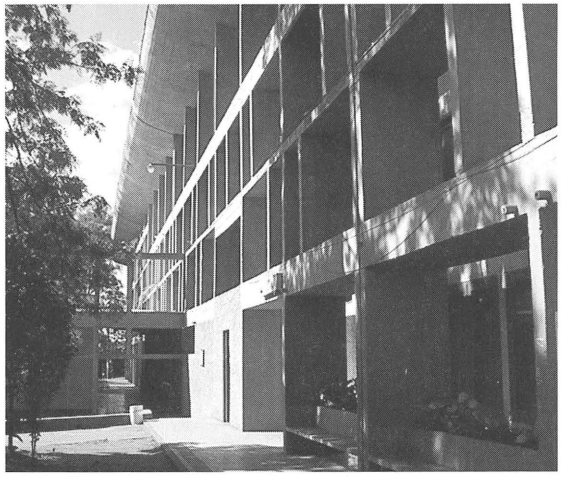
High School N° 1 Domingo Faustino Sarmiento

Leandro N. Alem

1957-1962

MARIO SOTO (1928–1982) AND RAÚL RODOLFO RIVAROLA (1928–1999)

The High School was also part of the provincial government's master plan. The project was conceived as a secondary school with all due equipment for sports, music, art, etc. The influence of the technical and formal approach developed by Amancio Williams for his project of three hospitals in Corrientes is evident, as well as the ambition to answer the regional (subtropical) climatic conditions.
The general layout clearly shows that the architects applied, thanks to the 'double shell' concept, the traditional hierarchy of spaces to alleviate the effect of the sun, high temperatures and heavy rains, by obtaining natural air conditioning and sun control. Both the use of high quality concrete and the innovative roof solution are modern technical features.
The modular structure organizes the strip of classrooms and at the same time allows the facilities to be free-standing on a regular pattern. The red soil of Misiones, distinctive of the province, is present in some finishing details (cladding for instance) and emphasizes the merging of traditional and innovative resources, as well as the adaptation of modern concepts to local needs.



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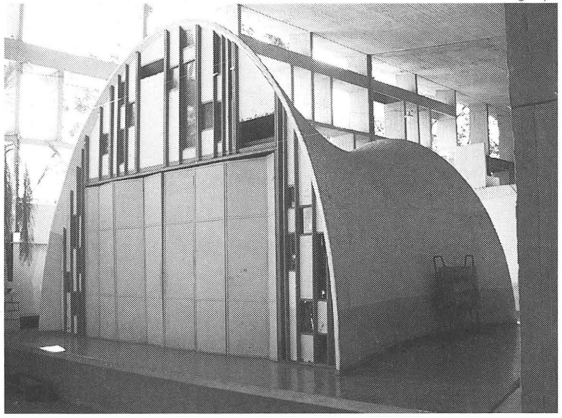
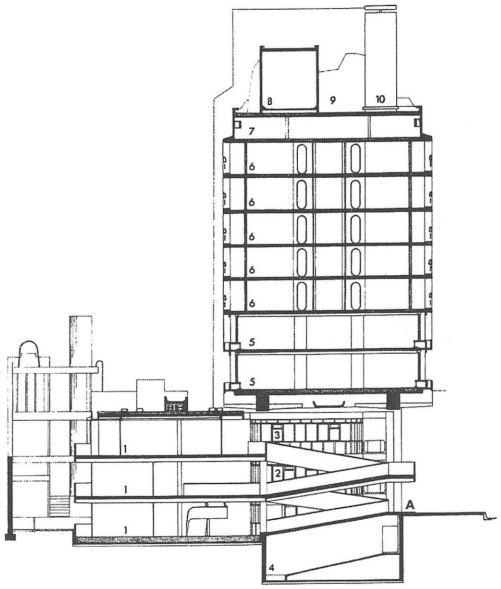




Hotel de Turismo (formerly Social Assistance Institute)

Posadas

1959-1964

MARIO SOTO (1928–1982) AND RAÚL RODOLFO RIVAROLA (1928–1999)

In 1959, the Instituto de Previsión Social de Misiones (IPSM) held a regional contest for the building of its venue in Posadas. The program included administrative facilities, a hotel, a commercial mall, restaurants and cafes.
Mario Soto and Raúl Rodolfo Rivarola, its final designers, wanted to contribute to the modern character of the city of Posadas, a town hitherto lacking a strong architectural tradition.
The multifunctional program was innovative, and effortlessly connected to the open public spaces. The adaptation of the technical-expressive system to the specific regional conditions gives the former IPSM (currently in use as a hotel) a typical modern character. The improved use of concrete brise-soleil, balconies and terraces, complemented by air conditioning, are an appropriate answer to the subtropical (almost tropical) climate.
Most remarkable is the project's comprehensive design, which comprises furniture, tableware, stationery, etc.

© Mario Daniel Melgarejo. *Summa* 8 (April 1967)

DIVERSITY **DOWNUNDER**

The 2006 "Other Modernisms" selection from Australia reflects a diversity of trends which can be characterized as 'European modernism,' 'pure geometric shapes,' 'progressive modernism,' 'sacred geometry' and the 'building as a town,' respectively. Of the differing formal approaches to mainstream modern architecture we have selected one example that, by its horizontality, refers directly to the European modernist architecture of the interwar period (Manly Ferry Wharf Terminal) and two architects' houses that illustrate the 1950s Melbourne infatuation with pure geometric shapes, while excluding the emergent regionalist approach as embodied in the so-called "Sydney School." The house of Roy Grounds was the foremost exponent of the geometry-driven design approach of modern architecture in the postwar period and it signifies the influence he exerted at the time on some of his contemporaries.

The Melbourne interest in geometry has evolved such that recent architecture in the southern city explores deconstructivism and fractal geometry as a counterpoint to the rigid grid pattern of the city layout.

The conceptual modernity of the Preshil Junior High School expresses alternative educational approaches in contrast to the government-controlled education system, which also used modern architecture but in a confirming and conforming manner.

A special case regards the adoption of the logarithmics of the Fibonacci series, which had been exploited by (European) architects for many generations, in the Reader's Digest Building. According to its architect, John James, the series was one of the influences that the prominent French modernist architect Le Corbusier exerted on his work.

The final item refers to a new type of urbanism by means of a megastructure: the Cameron Offices building in Belconnen, a satellite town of Australia's capital Canberra. The building was designed by John Andrews who divided his practice between Australia and Canada. His Australian buildings are nearly all under threat or have been destroyed whereas his Canadian buildings are much admired and preserved.

BY NONI BOYD, DOUGLAS EVANS, JENNIFER HILL AND SCOTT ROBERTSON

Manly Ferry Warf

Manly, Sydney

1941

ARTHUR BALDWINSON (1908–1969)

© Scott Robertson, 2006

The ferry wharf at Manly in Sydney is designed by one of the earliest proponents of the modern movement in Australia, Arthur Baldwinson. It shows a direct lineage from the early European modern buildings, utilizing the recognizable repertoire of horizontal bands of windows, flat roof, cubic shape, etc.

© all photos: Roy Lumby

Cameron Offices

Belconnen, Canberra

1968–1977

JOHN ANDREWS (b. 1933)

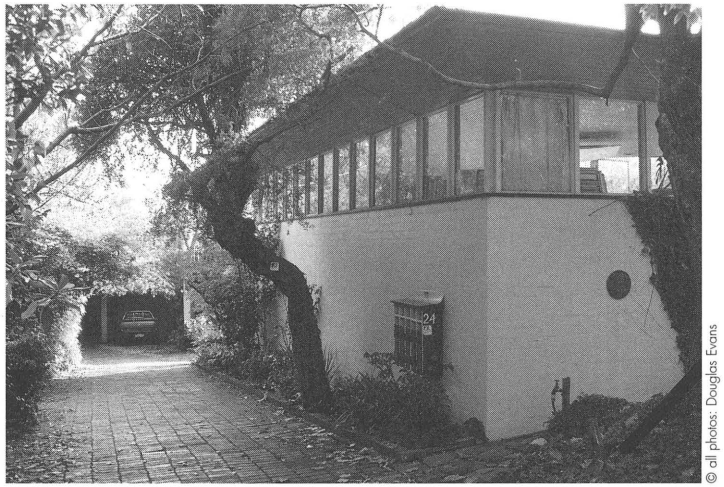
The Cameron Offices constituted the first building in the center of Belconnen (an outer suburb of Canberra) and it was intended to be extended into the later retail core of the town. Subsequent planning decisions, however, moved the retail core and thus the office building never became a part of the intended megastructure. The building was modeled as a small town and structured around public walkways and stairs, which would enable social interactions among the general public and office workers. The office space was subdivided into small modules. Each office module looked out into landscaped courtyards. At present, the office building is under threat of demolition.

3 Roy Grounds Houses

Toorak, Melbourne

1954

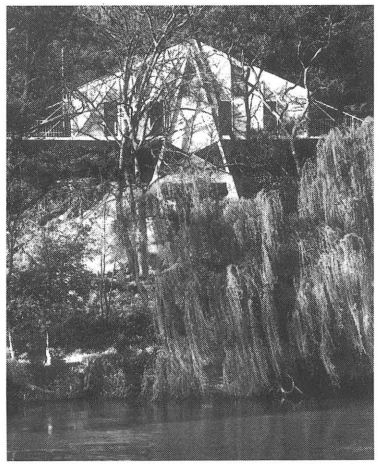
ROY GROUNDS (1905–1981)



© all photos: Douglas Evans

The house that Roy Grounds designed for his own use is square in plan with a circular courtyard at its centre. It is an elegant example of a courtyard house which was, at the time, an unusual housing type in Melbourne. The house is emblematic of the architect's growing interest in a monumental-modernist architecture with highly individualistic characteristics. The plan diagrams were derived from the symmetrical juxtaposition of pure geometric figures, but combined with his own version of modern detailing. Consequently, this building was a new and original synthesis of contemporary and historic forms and Western and Oriental architectural influences. The house was widely praised at the time of its construction and Grounds won the Victorian Architecture medal of 1954. In 2003 the house was included in a RAIA survey as one of the thirty-seven best projects in Victoria to have been awarded RAIA medals.

© Peter McIntyre; all photos: Wolfgang Sievers,



4 McIntyre House

Kew, Melbourne

1955

PETER (b. 1927) AND DIONE MCINTYRE

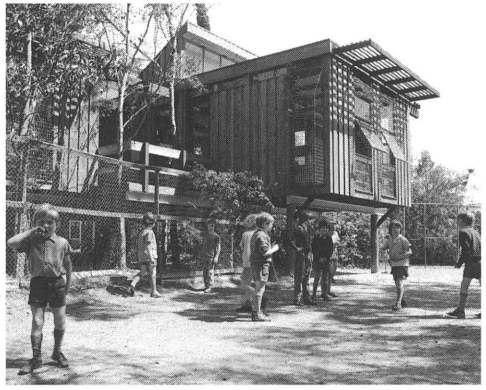
The McIntyre House is an exploration of the triangle as a generator of sectional form. It was designed by Peter and Dione McIntyre as their home in an inner suburb of Melbourne; for this purpose, the steep site on the banks of the Yarra River was purchased by Peter McIntyre when he was still a student. The house was an experiment in lightweight materials and tensile structures. Its structural daring reflects the optimism and excitement of the architects to explore new forms and technical possibilities after the austerity of World War II and the immediate postwar years of material and financial shortages. In 2003 the house was also included in the RAIA survey.

Preshil Junior School

Kew, Melbourne

1962-1972

KEVIN BORLAND (1926–2000)



The privately-run progressive Preshil Junior School was established during the 1930s by Margaret J.R. Lyttle. The progressive educational philosophy underpinning the teaching methods still utilized by the school reflect the ideas of the English educationist A.S. Neill with whom Margaret Lyttle was closely associated. The children and young students of Preshil are encouraged to be active agents in their own learning—to create, to think, to dream, to argue, to negotiate, to make individual decisions and to participate in group decisions. The rugged, romantic buildings designed by Kevin Borland's office between 1962 and roughly 1975 for the Preshil school reflect these educational philosophies through the direct involvement of the young students in the design of the buildings and the informal variety of the internal spaces provided. In 1972, Kevin Borland was awarded the RAIA Victorian Chapter Bronze Medal for the school buildings. In 2003 the school was also included in the RAIA survey.

© Douglas Evans, all photos: John Gollings, 1976

Reader's Digest Building

Surry Hills, Sydney

1967

JOHN JAMES (b. 1931)

The former Reader's Digest Building was an office and warehouse building located in a suburb of nineteenth century warehouses. It reflects the architect's fascination with sacred geometry and his research work on the builders of Chartres Cathedral and other medieval masterpieces in the Île-de-France. Although the building was constructed of 'Machine-Age' components, every effort was made to avoid the "cold and sterile box and to create a warm, friendly place for people to work in,"[1] according to John James. He intended it to "be as up to date as possible and yet to have some sense of architecture's past. It had to imply the totality of man's history as well as his most modern techniques. To do this we concentrated on the visual scale of the building."[2] Scale was achieved by a proportioning system based on the Fibonacci series, which determined the design of the entire building—its structural grid, the relationship of all of the external elements and other components elsewhere inside it, such as the main stair and the corridors. The rooftop courtyard adjacent to the administrative offices is also related to this system.

A contemporary report stated that "the neo-classicism of its elevations and strict discipline in the choice of materials has resulted in the new Reader's Digest Building sitting far more gracefully within the blighted surroundings than many of its more flamboyant neighbors."[3]

***1** Sydney Morning Herald* (12 March 1968).
***2** Architecture in Australia*, Vol. 58, No. 2 (April 1969), 268.
***3** Constructional Review* (September 1967): 6.

© all photos: Scott Robertson, 2006

RELIGIOUS **MODERNISM**

In response to the "Other Modernisms" theme Docomomo Belgium has chosen to focus specifically on religious architecture.

For more than half a century, modernist architectural historiographers have delineated the architecture of the past that was good and worthy of attention, and that which wasn't. To their opinion, most newly built churches of the interwar period were too reminiscent of the past and therefore dismissed as irrelevant. Only a few churches were deemed to qualify for the canon of modern architecture—those that had a striking modernist architectural language or reinforced concrete structure. This opinion persists in Belgium, but recently it has become clear that the distinction between "modern" and "other" architecture is not univocal. The discussion is still vivid, for instance, in the debates on a 'national monument' such as the Basilica of Koekelberg (Albert Van huffel, 1921–1970) and the typical Belgian phenomenon of 'mining cathedrals' in the province of Limburg. The churches of Winterslag (A. Blomme, 1925), Waterschei (G. Voutquenne, 1936), Eisden (A. Vanden Nieuwenborgh, 1936), Zwartberg (H. Lacoste, 1940) and Beringen (H. Lacoste, 1943) reflect the full complexity of both reception and resistance towards the modern movement architecture.

As far as the layout, materials and techniques were concerned, these modern churches were clearly indebted to modernist architecture. Roman catholic policymakers and architects believed in the transformative potential of modern church architecture as a means to encourage the active participation of worshippers in the liturgy of mass, which was regarded as a key element for the restoration of a catholic society. Meanwhile, from an ideological point of view, the international architectural language was rejected because of its association with the anarchist and reformist worldviews of communists and socialists; these were regarded as 'ideologically contaminated.' Furthermore, the Canonical Law of 1917 prescribed architecture "in line with the traditions of catholic church building." Hence, these two slightly opposing stances resulted in a church architecture that creatively combined references to the past with an adaptation to modern taste. Their specific architectural language gave them a familiar but at the same time totally new and contemporary look. Although neglected by modernist historiography, the mining cathedrals and other churches of the interwar period clearly express the wish for modern buildings. Resulting from a constant exchange between the modern movement and the older traditions of religious architecture, they are fascinating examples of an "Other Modernism."

BY INGE BERTELS
AND PATRIK JASPERS

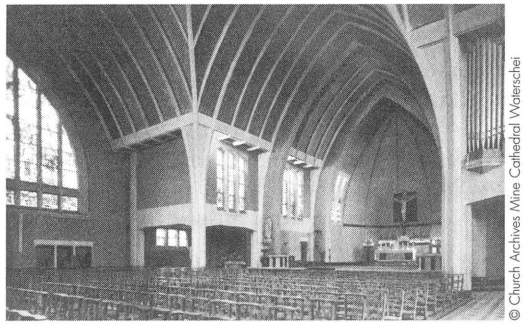
Jesus Christ the King Church, Mine Cathedral Waterschei

Waterschei, Gent

1933-1936

GASTON VOUTQUENNE (1882–1940), DOM SÉBASTIEN BRAUN (LITURGICAL PLAN AND INTERIOR DECORATION, 1881–1980) AND ALBERT VAN HUFFEL (ARCHITECTURAL ADVICE, 1921–1970)

The first Mine Cathedral was erected by the mining company of Waterschei for its workers in the Belgian Limburg mining area near Gent. Its architect, Gaston Voutquenne, designed the church in 1933, but worked for the company since 1913. The basilica includes a polygonal choir and an impressive tower, topped by an octagonal art deco-like spire. Two narrow side aisles flank the large nave, covered by a large ogival vault. In the interior, the white concrete structures are deliberately perceptible, just like the yellow brickwork, while the large stained glass windows display an explosion of colors. The construction technique used for the vaults employed an intriguing form of standardization: to allow ordinary masons to produce the vaults quickly and regularly, different prototypes of vaults were designed, using over 100 preformed types of bricks. For each vault-type a negative cast was created. On the backside of these casts the network of joints was indicated by slender wooden strips, along which the marks for the preformed bricks were added.



© Church Archives Mine Cathedral Waterschei

© Kolenmijnen André Dumont naamloze vennootschap Waterschei 1907–1957 (Brussels, 1957)

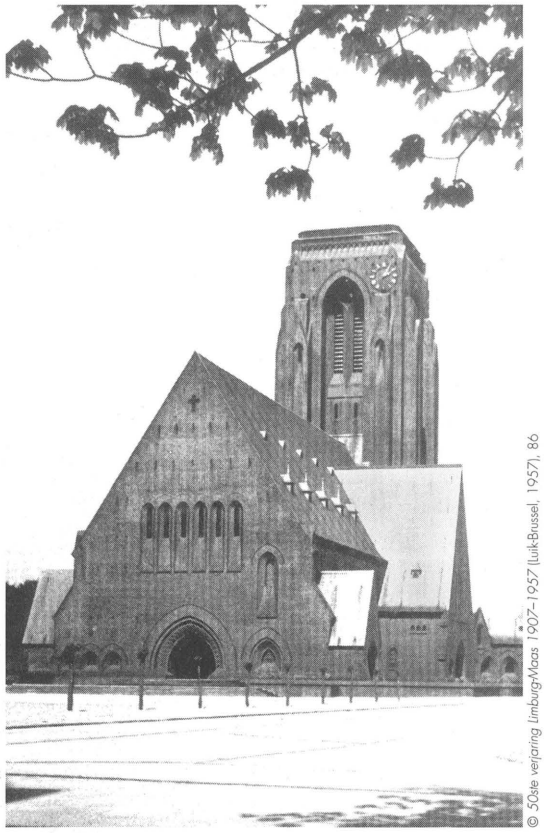
Saint-Barbara Church, Mine Cathedral Eisden

Eisden, Maasmechelen

1933/36-1968

AUGUST VANDEN NIEUWENBORG (1890–1979) AND OTHERS

The Saint Barbara Church was planned as an essential part of the mining company town of Eisden for which Auguste Vanden Nieuwenborgh—chief architect of the Coppée mining company—drafted an ambitious scheme replete with social and cultural facilities and infrastructure. But after the death of Baron Evence III Coppée, these plans were shelved, so that this mining cathedral remains quite isolated on a large public square. Nevertheless, it is a remarkable example of the 1930s religious architecture showing the growing fascination for medieval cathedrals and modern building techniques.
At the time, the prevailing idea was that a modern church ought to comply with the guidelines of the liturgical movement and consequently to facilitate the congregation's active participation in mass. Apart from this internal arrangement, the explicit use of reinforced concrete and steel was in its time an unambiguous architectural statement of modernity, despite the massive brick outer walls. Above all, however, this building illustrates the social views of the mining directors, who were anxious to avoid radical ruptures with the past and were therefore prepared to finance the church and grant it a central place in order to reconcile the modern industrial society with traditional values.



© *50ste verjaring Limburg-Maas 1907–1957* (Luik-Brussel, 1957), 86

Saint-Albert Church, Mine Cathedral Zwartberg

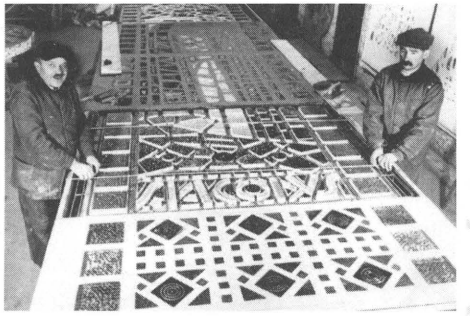
Zwartberg, Gent

1937-1941

AUGUST VANDEN NIEUWENBORG (1890–1979) AND OTHERS

© Centrum voor Cultureel Erfgoed, Hasselt

The Zwartberg Church, located on an artificial plateau, has a reinforced concrete structure clad with brickwork. Large pointed arches span across the huge nave which ends with a large semi-circular choir with a gallery. The monumental bell tower at the southern corner is a copy of the tower of the spherical Saint-Nicolas Church of Veurne, which Henri Lacoste, a renowned Belgian architect, inspected for war damages during World War I. The presbytery is located on the northern side and the baptistery on the southern. The different volumes are linked by galleries, whereas the sacristy and a bicycle shed are underground.
The stained glass windows are composed of many pieces of sparkling Val St.-Lambert crystal glass, fitted in a network of reinforced concrete. A large amount of wrought iron and hammered brass was applied for the church's decoration. These techniques, for which the use of fire is crucial, were a deliberate choice to symbolize the miners' work.



© collection Marie-Louise Allard

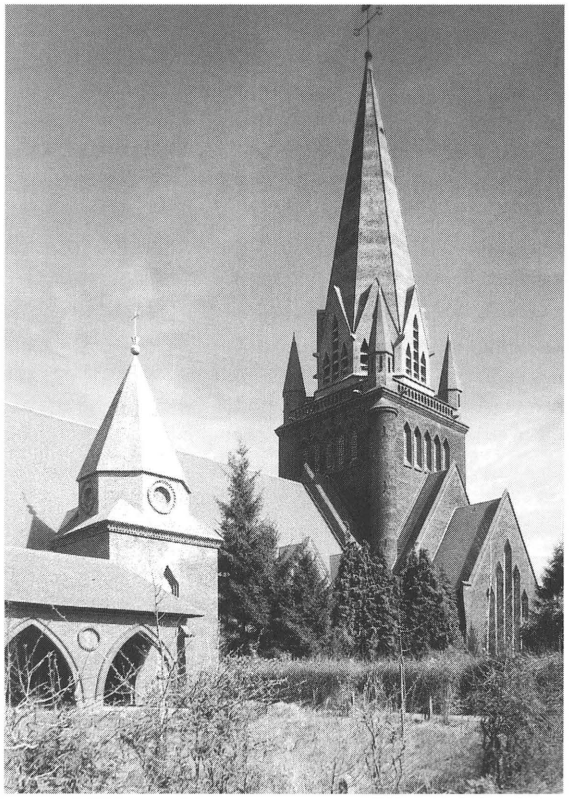
Saint-Theodard Church, Mine Cathedral Beringen

Beringen

1938-1943

HENRI LACOSTE (1885–1968)

The Saint-Theodard Church in Beringen is the last mining cathedral, and was meant to be landmark for the company town, whose general plan included housing, socio-cultural buildings as well as infrastructure. In the late 1930s, there no longer seemed to be an immediate need for more miners' housing; time and space could thus be devoted to more spiritual needs. The Beringen company wanted this last church to be the largest and most impressive of its kind, and Henri Lacoste was once again commissioned to design it as an evident and positive statement of the company's intentions. The cross-shaped church, built of reinforced concrete with brick cladding, and its square place in front, are surrounded by an ambulatory. Its impressive 71.5 m bell tower is largely the typical Flemish tower, comparable to that of Lo-Reninghe in West-Flanders, but the hydraulic system designed to adjust the tower to local subsidence—due to mining activities—is a real technical improvement. The interior, completely laid out by Lacoste, is lavishly decorated with floor mosaics in Venetian style, bronze doors, a white marble ciborium and pure crystal windows in a reinforced concrete frame.



© Patrik Jaspers, in *M&L* (2001): 25

Photos © KIK-IRPA Brussels

National Basilica of the Holy Heart Koekelberg

Koekelberg, Brussels

1921-1970

ALBERT VAN HUFFEL (1877–1935),
DOM SÉBASTIEN BRAUN
(LITURGICAL ADVICE, 1881–1980),
PAUL ROME (CIVIL ENGINEER, 1896–1989)

By promoting the construction of the Koekelberg Basilica, Cardinal Mercier made the link with earlier plans to construct a national monument to commemorate seventy-five years of independence. In 1905 already, King Leopold II had laid the first stone for an impressive neogothic church designed by Pierre Langerock. But after the king's death works were discontinued and after World War I the completion of the former plans was very much challenged. A new architectural competition led nowhere. Later on, Albert Van huffel, who was considered more of a decorator rather than architect, was commissioned to design a functional liturgical facility, as requested by the influential Benedictine liturgist Sébastien Braun. For the interior he employed prefabricated elements of glazed terracotta, used as permanent formwork.

The cruciform church, built in concrete with brick cladding, is crowned by a huge dome over the crossing and flanked by two towers. The design was awarded the Grand Prix de l'Architecture at the 1925 International Exposition of Modern Industrial and Decorative Arts in Paris. Its contemporaries considered the basilica, with some of its typically art deco elements, as a modern church. As a national monument it had an important influence on modern church architecture in Belgium during the interwar period. However, owing to its protracted construction time, the church was conceptually outpaced even before it was finished.

MAINSTREAM MODERN AND **PARALLEL MODERNITIES**

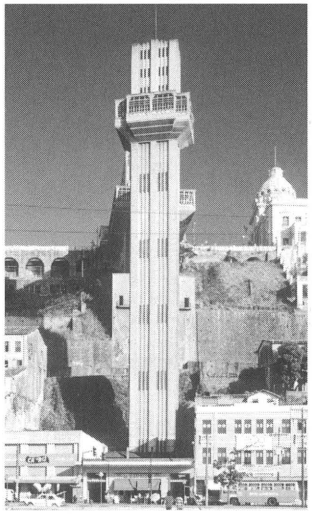
The notion of modern heritage and the dissemination of modern architecture have a common background in Brazil. Behind the creation in 1937 of the National Service of Historic and Artistic Heritage (SPHAN, in Portuguese abbreviation) were such modernist champions as the writer and poet Mario de Andrade, and Lucio Costa, the chief-architect of the Ministry of Education and Health headquarters (1936), and Brasilia's town planner in 1957.

The very first modern work listed by the governmental heritage agency, as early as 1947, was the Church of Saint Francis of Pampulha in the city of Belo Horizonte, completed in 1943 by Oscar Niemeyer. A number of remarkable works soon followed suit (the Ministry of Education and Health building, listed in 1948 only three years after its inauguration; the Seaplane Station, designed by Attilio Correia Lima and his team in Rio de Janeiro (1939), listed in 1957; the Flamengo Park, an urban waterfront in Rio de Janeiro by Roberto Burle Marx, completed and immediately listed in 1965). In 1987 Unesco identified the Brasilia Pilot-Plan, designed by Lucio Costa, Oscar Niemeyer and Roberto Burle Marx, as World Cultural Heritage—the first MoMo site listed by the UN organization.

The early recognition of MoMo in Brazil facilitated the recognition of modern heritage. But modern values are not yet part of the popular or even academic imagery of preservation. Many representative modern works are threatened.

On the other hand, modernism is generally confined to a distinctive manifestation of modernity, based on the Rio de Janeiro group of architects led by Lucio Costa. This *Carioca* architecture is considered mainstream MoMo in Brazil, but is not the only one. In a country of continental size, modernity must be understood considering different paths. Introducing twentieth century works is a challenge for the heritage agencies throughout Brazil. Not all cities have Niemeyer's masterpieces, but in every part modern buildings and structures are evidence of the country's changes during the last century. Such traces of modernization are part of the work in progress to identify, protect, conserve, present and pass on the modern heritage to the future.

BY
HUGO SEGAWA



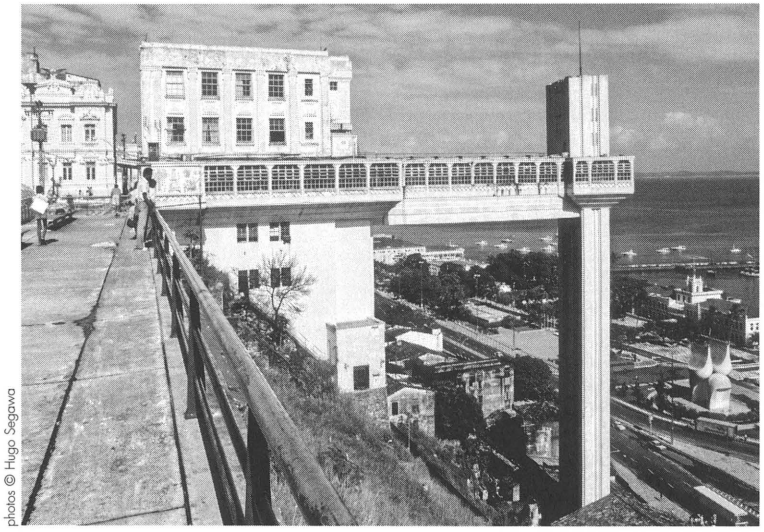
Lacerda Passenger Elevator

Salvador

1929-1930

FLEMING THIESEN, ROBERT PRENTICE AND ANTON FLODERER

The Lacerda Elevator is a postcard landmark in Salvador's cityscape, contrastingly framed by eighteenth and nineteenth century modest-sized colorful buildings. It replaced a late-nineteenth century elevator that connected the high and low areas of the sloped historic center. The bold concrete structure—one of the earliest built in Brazil—was designed by Thiesen, and adjusted to its specific context by Scotsman Prentice and Austrian Floderer, both active in Rio de Janeiro in the 1920s and 1930s. The enterprise was a venture of Norwegian building company Christiani and Nielsen, present in South America from the early to mid-twentieth century. It is the perfect metaphor of early modernity: a high-rise building, reminiscent of Antonio Sant'Elia's towers, a machine-driven device associated to speed; in the early 1930s, it allowed Salvador's inhabitants to ascend 60 meters in 17 seconds.



photos © Hugo Segawa

City of Goiânia

State of Goiás

1933-1935

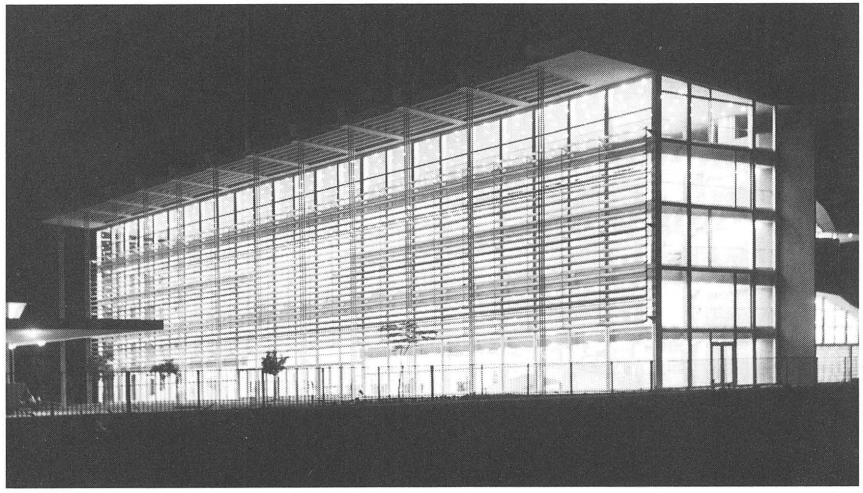
(block plan)

ATTILIO CORREIA LIMA (1900–1943) AND ARMANDO AUGUSTO DE GODOY (1876–1944)

© Hugo Segawa archive

Goiânia was part of the governmental plan designed to occupy inland Brazil, and replaced Goiás, the regional state's former eighteenth century capital. The basic proposal for the city, partly reworked afterwards by Godoy, was patently influenced by the ethics of the Institut d'Urbanisme (Paris), which Correia Lima attended in 1927–1930. Later on, he produced more CIAM-inspired urban proposals but his premature death prevented him from developing those plans. The city's major public facilities of the early period were art deco buildings; in 2002 a group of 22 of these buildings and a polygon including the Civic Plaza and the city center's main avenues and streets were listed as National Heritage, representative monuments of the 1930s architectural and urban culture in Brazil.

© Photos Hugo Segawa



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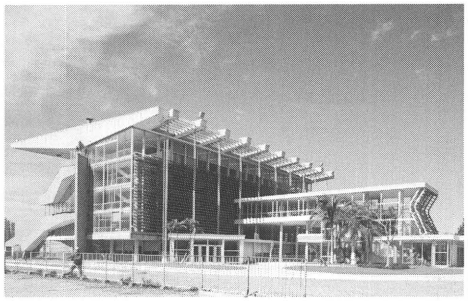
Cristal Hippodrome

Porto Alegre

1952-1953

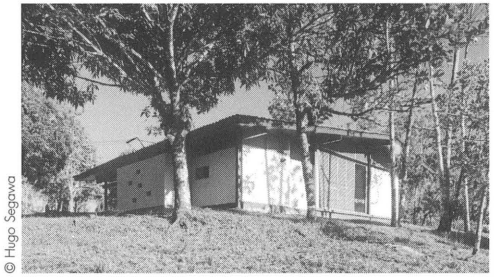
(project-completion), 1959

ROMÁN FRESNEDO SIRI (1903–1975)



© Hugo Segawa

After World War II, at a time when the Rio de Janeiro mainstream architecture bloomed all over Brazil, in the South of the country Uruguayan architect Fresnedo Siri was building one of the non-Cariocan masterpieces of the period. Fresnedo, who had previously designed the Maroñas Hippodrome in Montevideo, won the competition for Porto Alegre's Jockey Club. The Cristal Hippodrome tribunes are ingenious cantilevered structures of pre-stressed concrete, trussed beams and a beautiful combination of glass panels and quintessentially Brazilian brise-soleils. The somewhat high-tech (as we would say today) and subtle combination of structure with enclosing and protecting elements make these buildings an outstanding work of the mid-twentieth century in Brazil. The western façade's photo at night shows an impressive view of a timeless luminous glass box.



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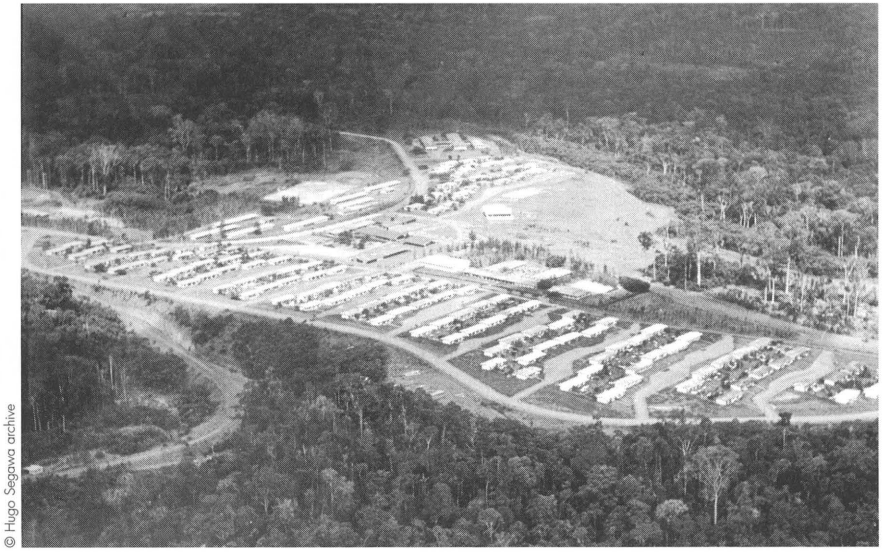
Vila Serra do Navio company town

State of Amapá

1955-1960

OSWALDO ARTHUR BRATKE (1907–1997)

Vila Serra do Navio is a company town created for the 2.500–3.000 workers (administrative staff and miners) of a manganese quarry complex in the middle of the Amazonian rainforest, 200 km from the nearest city. An extraordinary feature of Vila Serra do Navio—erected in the same years as Brasilia—was its pioneering approach to ecological concerns and to what we now call 'sustainability,' taking into account the many delicate aspects of introducing a human settlement in the rainforest. Its planner and designer, Oswaldo Arthur Bratke, a leading modern architect from São Paulo, developed many construction methods, environmental devices and design solutions which, from the urban scale to the smallest objects, have become standards of modern Amazonian architecture.



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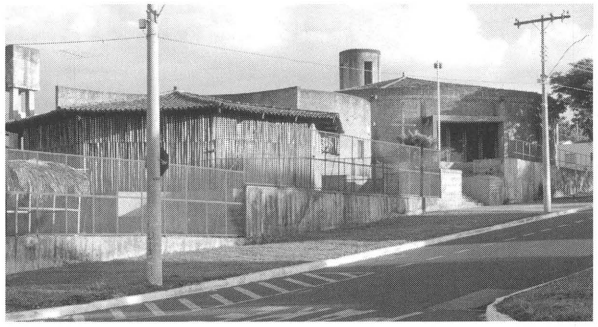
Espírito Santo do Cerrado Church

Uberlândia

1976-1982

LINA BO BARDI (1914–1992), ANDRÉ VAINER (b. 1954) AND MARCELO FERRAZ (b. 1955)

This humble church is an unusual project by architect Lina Bo Bardi, author of the sophisticated São Paulo Art Museum (MASP, 1960s), built in a working-class area of the outskirts of Uberlândia, a medium-size city in the Brazilian cerrado (a tropical savannah-like region). A timber structure, small amounts of concrete, brick walls, cement floors, clay and glass tile roofing were the materials used according to the limited human and financial resources of this community center, built in a joint effort between the architects and a group of neighborhood inhabitants, led by a Franciscan friar. For Lina Bo Bardi, the community's collaboration was a fundamental part of the conception and the result is not an architecture of poverty, but a masterly example of people's collaborative architecture with a modern inception.



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BULGARIA

VARIATIONS IN **TOWN PLANNING**

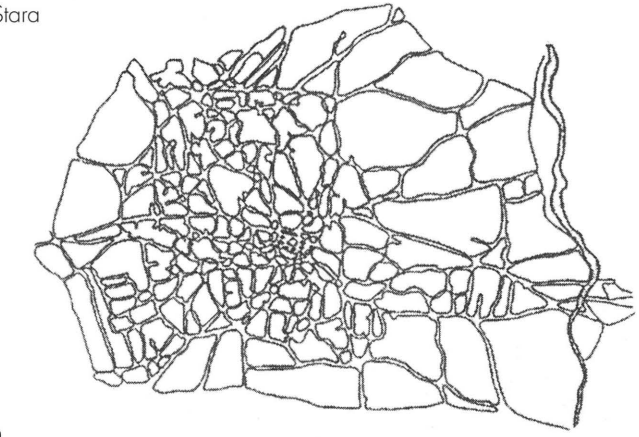
The author has seized the opportunity offered by the theme "Other Modernisms" to draw attention to five significant stages in the interpretation and implementation of modern town planning ideas in Bulgaria. The first stage, the late nineteenth century, concerns the pre-modernist phase related to Bulgaria's independence. The introduction of regulation plans by statute opened the way for the modernization of Bulgarian towns. The second stage, at the beginning of the twentieth century, concerns the first town planning competition whose entrants were influenced by Camillo Sitte's aesthetic preferences.

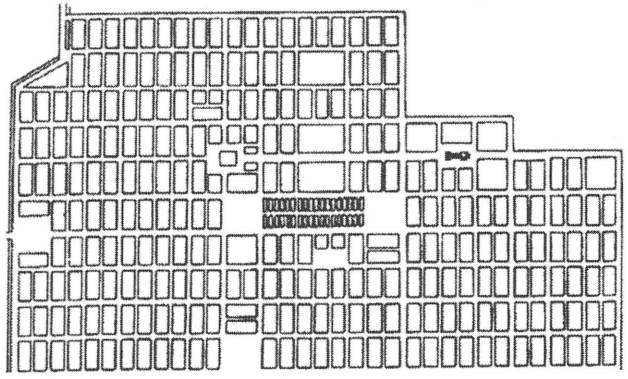
Town planning was re-assessed critically from an artistic point of view whose advocates wanted to transform the discipline from an engineering activity into art. The third stage, mainly the 1920s, concerns the spreading of Ebenezer Howard's concept of the "Garden city." This is when world history marks the beginning of modernism in town planning, Bulgaria being no exception. The fourth stage, in the 1930s, is linked with the realization of modern housing schemes and modern urban planning. The fifth stage concerns the continuation and elaboration of modernist concepts in the postwar era.

BY
DOBRINA ZHELEVA-MARTINS

Stara Zagora
1878
LUBOR BAYER (?–after 1897)

After Bulgaria's liberation from the Turkish rule (1878), Stara Zagora, which had burned down, gained a new urban plan following the principles of 'rational planning.'
A regular geometric grid covered the entire city's territory, which for a long time served as a matrix for its future development, until the mid-twentieth century—it was only then that the need for a new plan emerged which in essence developed the already existing matrix.
In practice, the city had a town plan in the real meaning of the word, drawn by engineer Lubor Bayer. Stara Zagora, the first totally newly-planned town became an example to be followed by others. It set the standard of a modern European city, of a city that turned its back on Oriental town planning.
Mandatory regulation plans were enacted by statute in 1897.
They required regular land plots, street design and squares, rational design of urban territory, etc. that can still be seen today.





© Avramov, *Sâvremenno gradoustroystvo v Bâlgaria* (Sofia: 1987), 50

2 Lelin Housing Estate

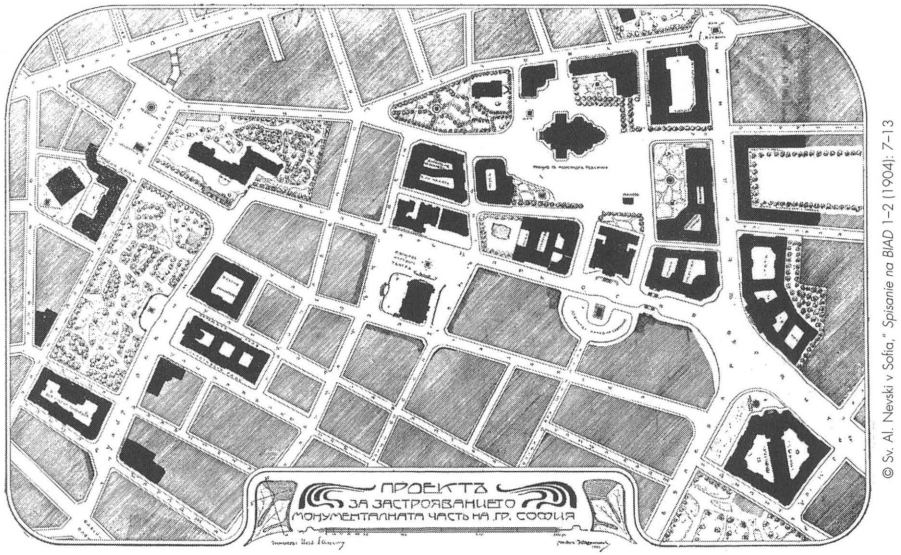
Sofia

1956

VASSIL VULCHANOV (1923–2005)

The modern housing estate Lelin, nowadays Yavorov, was built in 1956 on a plot already set aside for such purposes in Adolf Muessman's Plan of Sofia. Author of the plan Vassil Vulchanov strictly followed the conceptual, social and functional program for a housing estate: free planned blocks of apartments at the background of lush greenery, a network of alleys for local traffic, availability of basic public amenities. Two buildings were distinguished as "emblematic" for the estate and later for entire Sofia: the Feya (Fairy) café and the Ropotamo restaurant. The housing estate is an example of pure modernism in postwar town planning in Bulgaria. Today the estate offers the most humane living environment in the city. Its residents are currently trying to hold out to the economic interests of private developers and to keep the estate as it was designed and avoid its overbuilding. To defend the estate its residents have submitted a petition to Parliament. They have approached the Culture Ministry to have the housing estate declared a monument of modernism.

Their proposal in this respect is supported in writing by Docomomo International, the Union of Bulgarian Architects, the Chamber of the Bulgarian Architects and the National Icomos Committee. Unfortunately however, for the time being none of these efforts seem to be successful: the Feya café has been surrounded by scaffolding for years while the Ropotamo restaurant which is now being demolished should be replaced by a 100 m skyscraper.



© Sv. Al. Nevski v Sofia," *Spisanie na BIAD* 1–2 (1904): 7–13

3 St. Alexander Nevsky Square

Sofia

1904

KIRO MARICHKOV (1875–1922)
AND JORDAN DANCHOV (1871–1956)

In 1903, architect Kiro Marichkov and engineer Jordan Danchov worked out a concept for the central space of Sofia. In 1904 the first town planning competition in Bulgaria was held and the brief was to design the new Alexander Nevsky Square in Sofia.
The submitted designs were influenced by Camillo Sitte's ideas. The reason for this is the critical re-assessment of the existing practice of urban regulation. The mechanically applied principles of regulation arguably ruined the atmosphere of the Revival period's small towns. Their immoderate regularity called for a return to the medieval aesthetic values and for the transformation of town planning from an engineering activity into art, which produced a kind of 'art nouveau' town planning.
Although none of the proposed designs were ever implemented, the competition played a critical role in the development of town planning in Bulgaria. As far as the capital city is concerned, 1904 marked the beginning of public buildings and central areas of the city designed as ensembles.

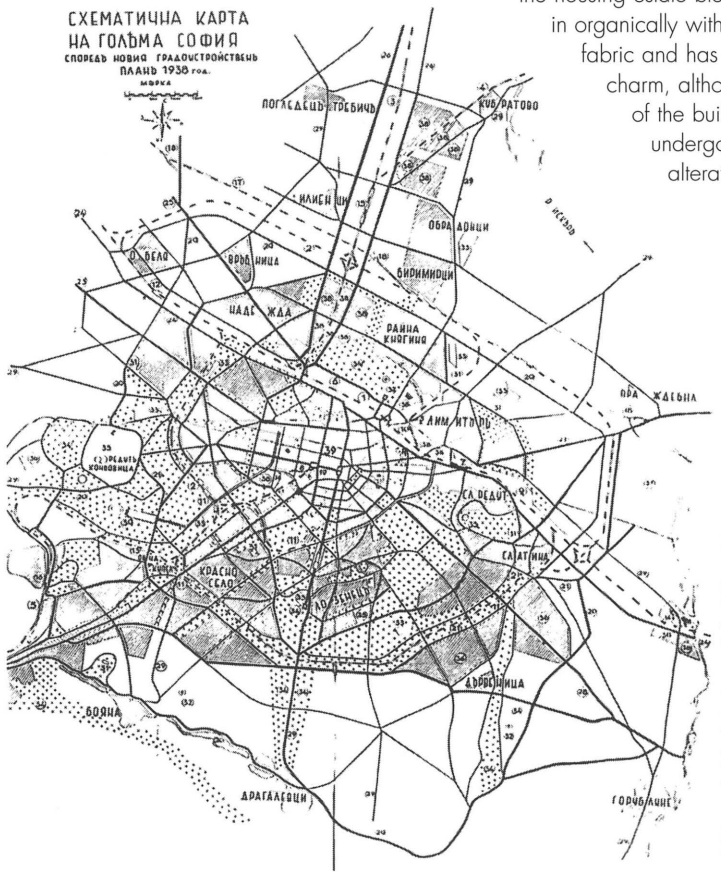
Model Houses Estate

Sofia

1938

ADOLF MUESSMAN (1880–?)

The Plan of Greater Sofia by the German architect Adolf Muessman was endorsed in 1938. The plan answered the imperatives of the current social conditions, of the Garden City concept and the requirements of modernism formalized in the Athens Charter. The 'Model Houses' estate (presently called "Ilinden") was built following Muessman's plan after the team design conducted by architect Teodor Goranov (1890–1962). It was the first modern residential district in Bulgaria. Today the housing estate blends in organically with the urban fabric and has not lost its charm, although some of the buildings have undergone minor alterations.



© *Kakvo predvizhda planăt Mussman* (Sofia: SGO, 1938), 41

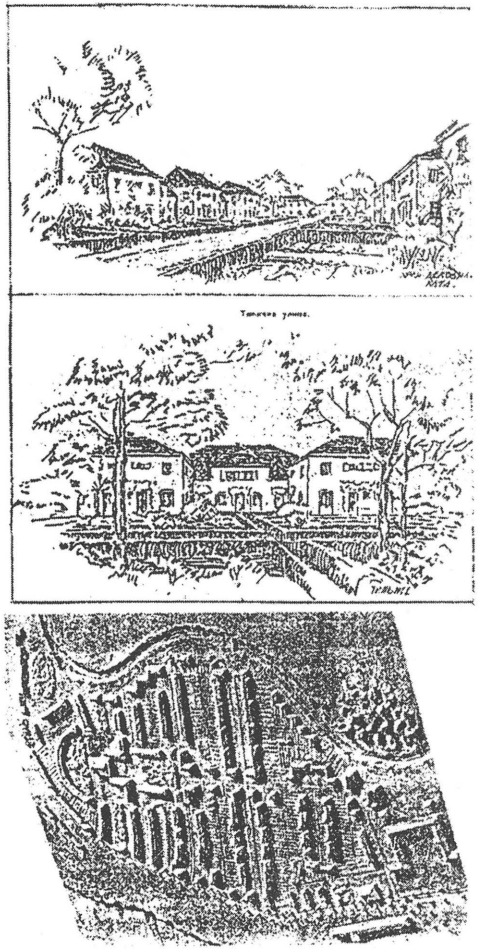
Green colonies

near Pernik Mines and Kazanluk

1924

STANCHO BELKOVSKI (1891–1962)

In 1924 the *Town Planning Manual* written by architect Georgi Nenov (1862–1935) familiarized the professional community with Sir Ebenezer Howard's ideas about the Garden City. In the same year a competition for a "green colony" for the Pernik Mines was announced and won by architect Stancho Belkovski. The selected designs were in the spirit of modernism, featuring free planning, green urban spaces and a stress on cleanliness and light. Other competitions of this kind followed, for example a housing estate for the workers of the ordnance plant in Kazanluk (1928). In 1925 architect Trendafil Trendafilov (1876–1959) published *The Modern City* with translated texts of Le Corbusier. These were the first steps of genuine modernism. The two green colonies (for the Pernik Mines and in Kazanluk) still exist as relatively well-preserved examples of implemented modern ideas.



© S. Belkovski, *Arkhitekturna deynost 1922–1942* (Sofia: 1943), 22

UNDERGROUND **MONUMENTS TO MOBILITY**

In the 1960s, while the province of Quebec experienced its Révolution tranquille and society as a whole modernized itself, the modern movement became the dominant trend of Quebecois architecture. The liberal government carried out profound reforms, triggering a series of construction projects which were favorable conditions to the flourishing of modernism. Without elaborating much further on this aspect, which resembles the modern movement's development elsewhere, we have chosen to introduce Montreal's municipal scene, which was shaken by the return of Jean Drapeau and his team at the city council in October 1960, thanks to elections won on the basis of a political program that promised, among other things, to finally build a subway.

Ever since the 1920s, the main issue in the urban design of Montreal had been to shift from aesthetic to functional considerations, and in the 1940s circulation became the major preoccupation of city planning. The first urban plan, published in 1944, outlined a network of highways and underground transportation. The subway opened in 1966, and continued to grow over the next decade. The first phase of planning concerned important decisions, from tire-wagons to a diversified architecture.

It is in this context that a new team of young professionals was created within the administration. Its role was to supervize the subway's construction and to elaborate, with the help of external consultants, construction and design norms, which nevertheless left plenty of creative freedom to the architects. Peel metro station (1966, Papineau, Gérin-Lajoie, Leblanc), which was selected for the Docomomo Register published in 2000, bears witness to this period's modernist spirit.

The second phase consisted of improvements and daring adjustments. To make the stations more welcoming, larger volumes were recommended and more natural light was let into the station. Whereas the use of ceramics for the finishes was predominant in the first phase, in the new stations concrete was the trend. The architecture of some stations, dug especially down deep, is particularly bold; they are like secular cathedrals.

BY
FRANCE VANLAETHEM

Radisson

Montreal

1976

PAPINEAU, GÉRIN-LAJOIE, LEBLANC AND EDWARDS

Whereas the Peel metro station (1966) draws its aesthetics from technology, the Radisson station's design plays with metaphors based on the image of the pipe: the station is a huge concrete tube which rises towards the street. Mural light fixtures and integrated furniture on the platforms highlight its smooth and curved walls.

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2 Lionel-Groulx

Montreal

1976

YVES ROY

The spatial qualities and colored atmosphere of this three-story connection are remarkable. In this large underground concrete construction, the subway tracks are stacked on either side of a large central platform to maximize passenger flows.

3 Verdun

Montreal

1978

JEAN-MARIE DUBÉ AND ANTOINE LAMARCHE (SCULPTOR)

The Verdun metro station is an underground cathedral of platforms crossed by a series of large arches. These gigantic structural elements separate two circulation zones: one reserved to the trains and the other to the escalators leading to the street. From the platforms to the exits, the pathway is highlighted by abstract colored murals printed on the concrete walls. Here, art and architecture are united as one.

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4 Place-Saint-Henri

Montreal

1980

JULIEN HÉBERT (1917–1994) AND JEAN-LOUIS LALONDE

This station celebrates geometry. The walls rising in its center are patterned with colored bricks. The yellow triangle motif makes the space more vibrant, and reflects the light penetrating through a large skylight and through the subway pavilion. On the platforms, the color gradation emphasizes the gradual horizontal constriction that establishes the spatial transition to the tunnel.

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5 Préfontaine

Montreal

1976

HENRI BRILLON (B. 1936)

This metro station is a big room open to the sky. Built on the edge of an urban park, it is topped by a low-rise pavilion. The hollowed metal beams bearing its glass roof filter the sun and cast shadows on the concrete walls, a play of light that ushers the commuters through the station.

EXERCISES IN **GEOGRAPHY**

Docomomo Chile's initial work on registers is based on a country-wide survey, involving extremely different regions. The Atacama Desert in the North, the fertile valley and the coastline of the central areas around Santiago and Valparaíso, and the humid southern region including Chiloé Island, represent the varied conditions in which Chilean architects usually work. Different approaches of modern architects towards geographical context reveal Chile's "otherness": climate, landscape, earthquakes, shorelines, valleys and mountain ranges. Architects are often first-time builders in uninhabited land, but they also have to deal with vernacular buildings, which "always establish precarious, yet eloquent, agreements capable of taking into account the ground and the culture they settle in," and accordingly, it "is up to architecture to settle on the reality of the territory in a founding act establishing the agreement: the forms making it will be as varied as the location in which these forms are built. But from time to time, in each work, in each proposed transformation of geography, it is also up to it to voluntarily reestablish the agreement."[1] The forms of modern architecture emerging from this discipline and professional practice have taken into account these conditions, proposing a new relationship between built forms and nature. In Chile, the 'agreement' was renewed several times and in every region during the 1930–1970 period.

A similar kind of 'otherness' also characterizes the urbanization processes. Already, the cities founded during the Spanish colonial rule yielded to geographical forces: the regular urban grid was altered by rivers and hills, thus modifying the shape and size of building sites. This led to a comparable agreement with every special urban situation. The urban context implied the need to establish new relationships between traditional ways of living and modernity as an aesthetical asset. The emergence of early avant-garde architectural elements (such as those inspired by naval or machine aesthetics) or the more subtle abstract approaches of modern art were part of the means through which the agreement between architecture and nature was renewed on the vast Chilean territory. The selected projects exemplify these agreements. Modernity made its way, adapting and hybridizing many of its principles, particularly the technical approach to structural truthfulness, construction efficiency and detailing. Frequently, these were crossbred with local vernacular traditions adjusting to the availability of building materials and of course tothe geographical context. The preeminence of non-urban buildings reflect the founding condition of modern architecture in Chile and, with most of them, the way architecture was capable of permanent and valuable transformations of the Chilean landscape.

1 Horacio Torrent, "Precarious Agreement: Lightweight Boxes or Sensitive Topographies," 2G 26 (Barcelona: G. Gili, 2003): 14–15.

BY MAXIMIANO ATRIA, CRISTÓBAL MOLINA, ANDRÉS TÉLLEZ AND HORACIO TORRENT

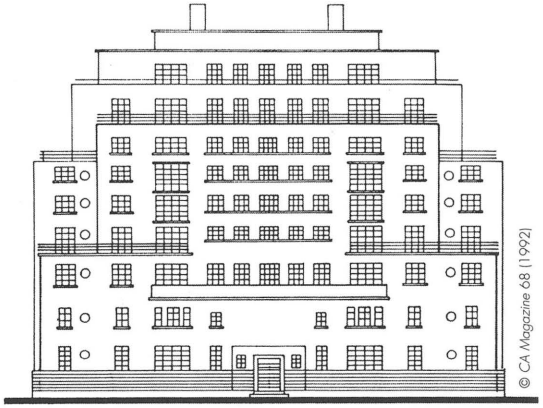
Santa Lucía building

Santiago

1932-1934

JORGE ARTEAGA AND SERGIO LARRAÍN GARCÍA-MORENO

(1905–1999)



© *CA Magazine* 68 (1992)

Acknowledged as one of the first truly modern apartment buildings in Santiago, the Santa Lucía stands among the finest examples of residential architecture in Chile. Commissioned by Larraín's family, the building was originally intended as a luxury real-estate venture and the home of the architect's parents. It is located in front of the Santa Lucía Park, an isolated hill that breaks with the regular urban grid.

The building's corner site is curved along the street which gives the building its characteristic dynamic outline.

Geography plays an important role in the definition of the building's design. The hill's proximity provides a landscaped setting for the apartments, the upper levels extending their relationship to the far off Andes mountain range. The naval elements introduce a new aesthetical reference in a rather conservative cultural context, granting it an avant-garde aura that lasted for years. Despite the modernist approach of the external design, the layout serves a conventional apartment distribution scheme and produces a symmetrical composition for the main façade, partly concealed by the street's curve.

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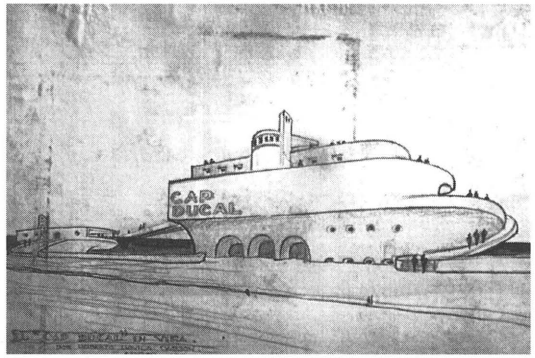
2 Cap Ducal Restaurant

Viña del Mar

1936

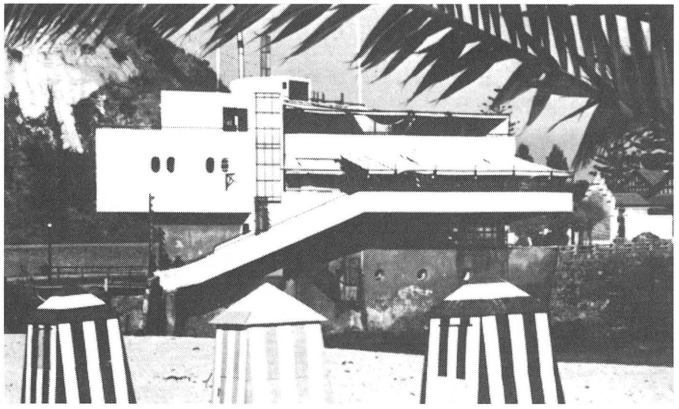
ROBERTO DÁVILA (1889–1971)



The Cap Ducal was the result of a competition held in 1936, and won by one of the four proposals submitted by the same architect. Among the Venetian, Mediterranean and Tyrolean styles, the modern one was selected as being a more appropriate response to its special location: an existing foundation set on the very edge of a road, directly over rocks bathed by sea waves. Literal references to ships in such a location connect the building to other contemporary nautical themes: yacht clubs, seaside vacation colonies and the like. In this particular case, its "otherness" consists in the way the building emphasizes the central Chilean coastline's character, made of rocks, steep hills and, occasionally, small natural beaches.

The building's layout consists of four levels and includes restaurant dining rooms looking directly towards the sea, a service area located along the roadside, a flat roof terrace, a bar in the basement and, its most important feature, an entrance stairway positioned along the building's "bow," pointing at the Marga-Marga estuary and the city.

Promenades are laid out on the building's edges, with stairs connecting the different levels, alternating horizontal and vertical circulations with ever-changing views over the coastline. The different levels of horizon thus created lend the building a special sense of landscape. As the architectural promenades gradually unfold, they mark in many different ways the building's strong relationship between built form and nature.



photos © Restaurante Cap Ducal archives

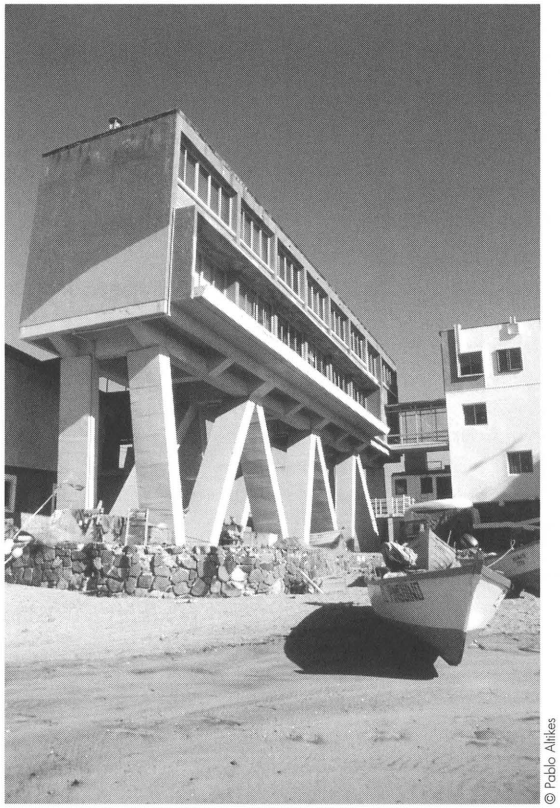
3 Marine Biology Institute

Montemar

1941-1959

ENRIQUE GEBHARD

(1909–1978)



© Pablo Alrikes

The Marine Biology Institute at Montemar, built in two stages (1941–1945 and 1955–1959), reflects at the same time the ideas of its architect, the complexities of the contemporary architectural context and their respective developments during the nearly twenty years of its completion. The original project included scientific research facilities, a museum, an aquarium and a botanical garden. The intention was to make the findings and specimens studied at the laboratories available to the public. Even though these public programs were never carried out, the finished building has been considered one of the best examples of a fairly unusual trend in the modern movement which relates to the pre-existences of the site and develops a strong character based on the functional and the phenomenal aspects of the organization of volumes, the circulation system in a non-hierarchical architectural promenade and a unique relation established by the building between its physical presence and the dominating aspects of the Pacific coast.

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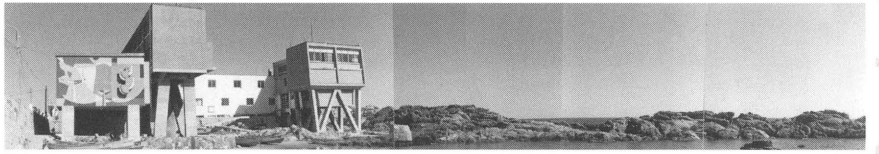
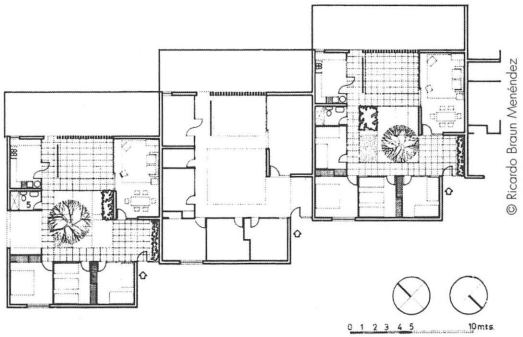


Chinchorro Housing Complex

Arica

1955-1956

CARLOS BRESCIANI (1911–1969), HÉCTOR VALDÉS (b. 1918), FERNANDO CASTILLO (b. 1918), CARLOS GARCÍA-HUIDOBRO (b. 1918)



© Ricardo Braun Menéndez

The Chinchorro Housing Complex reflects the prevailing physical and cultural conditions in the country's far North, specifically in its northernmost city, Arica. The general layout consists of repetitive units shifting over a regular diagonal pattern, creating a succession of courtyards. Introspective houses with a closed perimeter are organized around a central courtyard focusing the compound's life within while also recognizing the possibilities of outdoor life in a climate that is characterized by mild temperatures and a lack of rainfall. The perimeter walls, made of whitewashed concrete blocks, show new approaches to detail, in particular in relation to the desert climate. The public space basically consists of several alleys and interior streets that expose the sequence of volumes resulting from the diagonal layout. The site's slight gradient and the continuity of lines of flat slabs emphasize the abstract impression of volumes, which contrast with several light steel structures. These were originally covered by bamboo to provide some shade, a traditional sun protection device in the Chilean North.

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Ancud Hotel

Ancud, Chiloé Island

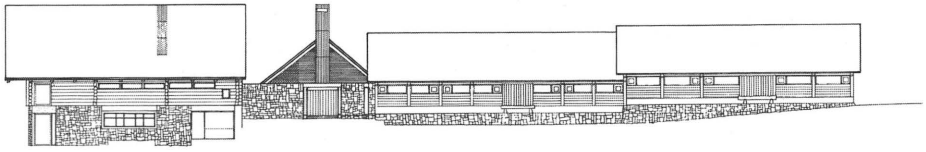
1962

EMILIO DUHART (1917–2006)

photos © Alberto Montealegre Klenner, *Emilio Duhart Arquitecto* (Santiago: ARQ, 1994)

The Ancud Hotel was part of a state-sponsored, nation-wide program aimed at promoting tourism. Hotels were built in the most varied geographical contexts, from the northern deserts to the rainy regions in the South. This building combines clear rationality in the layout and a wooden structure made of rough logs walls and roofs with a steep pitch. Located on an exposed site with distant views over the sea, the building is associated with landscape and the design with mountain aesthetics that were meant to appeal to tourists and clearly expressed by the building's construction.

The hotel's layout comprises two perpendicular wings of rooms organized around a small interior courtyard and a central entrance. The lounge and dining room consist of two split levels, taking advantage of the site's gradient. The articulation of the structures covered by tiled roofs as well as the interior-exterior relationship find their roots in modern conceptions, by means of large planes of crystal glass and terraces, together with the large hall created by the uncovered wooden pole structure. Modern spatiality finds a specific local interpretation thanks to the materials used associated with a constructive approach typical of the country's southern regions.



RENEWING MODERNITY THROUGH **TRADITION**

At the turn of the twentieth century, after four hundred years of Spanish dominion, the process of modernization significantly accelerated in Cuba. Since the second half of the nineteenth century Cuban society had shown a keen interest in being up to date in all fields, including architecture and urbanism. But it is at the beginning of the twentieth century that a combination of different factors allowed the country to fully open to modernity. The withdrawal of the Spanish government and the founding of the Republic in 1902 contributed to the creation of a collective state of mind which was very favorable to the rapid introduction of radical changes.

In formal, functional and conceptual terms, the island of Cuba raised itself to the level of other, more developed, continental countries thanks to the modern movement whose ideas started spreading during the second half of the 1920s and whose first significant works were built at the beginning of the 1930s. New shapes appeared, at first influenced by rationalist orthodoxy and subsequently following local variations that unquestionably provided more appropriate architectural solutions. These new ways—which could be regarded as "Other Modernisms"—asserted themselves during the 1940s and reached their climax in the 1950s, a period of surprising brilliance and creativity for Cuban architecture.

Adapting works to the local physical and cultural context was a major concern for many Cuban architects from the mid-1930s to the mid-1960s. During that period certain elements and solutions prevailed, such as interior patios and porticoes, balconies, terraces and bay windows to capture winds at best; the balanced integration of indoors and outdoors; vertically proportioned windows with adjustable louvers, protected by wide eaves; brise-soleils; jalousies in various materials and the use of geometric and abstract patterns in vividly colored glass to soften the natural light. The exuberant sensuality generally associated with the tropics was also present, played up by the dense vegetation of patios and gardens, the intense colors and rough textures of the walls as well as the bold and sinuous curves of slabs and planters. Many realizations creatively combined collective memory and local tradition on one hand with modern requirements and international avant-garde on the other hand, as represented by the five selected works of "Other Modernisms" in Cuba.

BY
EDUARDO LUIS RODRIGUEZ

House of Jose Noval Cueto

Cubanacan, Playa, Havana
1949
MARIO ROMAÑACH
(1917–1984)

© Docomomo International

The Noval Cueto House is laid out in two blocks: one contains a double height living room and the other, set apart from the first by a courtyard, contains the rest of the program. Both sections are connected by circulation galleries at different levels, dramatically suspended over the courtyard. A fairly hermetic front façade conveys a sense of monumentality while the garden façade is open and transparent.

The composition incorporates some of the most advanced postulates of the international modern movement's architecture at the time of its construction, with adequate solutions well-adjusted to the local physical and cultural context. Are noteworthy among these features: the wise adaptation to the hot and humid climate, the well-considered orientation on the spacious lot and the use of long overhanging eaves for protection against sun and rain. To ensure natural ventilation the house is built on stilts and the adjacent terraces, gardens, a water basin and a pool impart a sensation of freshness to the ambient tropical atmosphere.

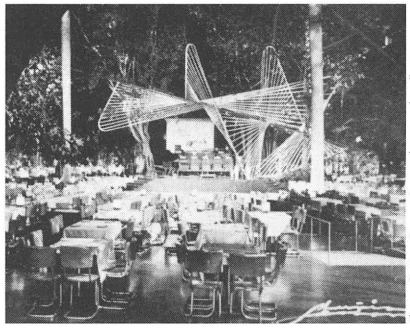
© Eduardo Luis Rodriguez photograph collection

Tropicana Cabaret

Marianano, Havana

1951 (Crystal Arches Hall), 1952 (Under the Stars Salon), 1954 (Casino)

MAX BORGES RECIO (b. 1918)



Photos © Max Borges Recio photograph collection

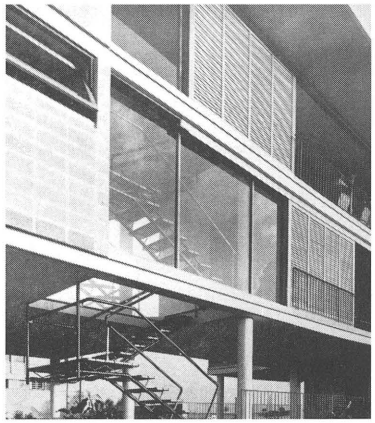
The Tropicana Cabaret was built in three stages. The Crystal Arches Hall is composed of five slender concrete vaults placed off-center in a decreasing order of height, thus producing a telescopic effect that channels the perspective towards the orchestra's platform. The lush trees of the garden participate in the Cabaret's appealing atmosphere; they can be glimpsed through the glass arches that seal the gaps between the vaults. The open air 'Under the Stars' Salon boasts a bandstand covered by a sculpture designed by Borges himself. The Casino embodies the ultimate integration of architecture and nature: its walls and ceilings are made of glass to convey the feeling of being outdoors. The whole design's essence is defined by the constant presence of the exuberant outdoors vegetation, which is visible from the interior through skylights and wide glass panels. It is one of the few Cuban buildings included by Henry Russell Hitchcock in the exhibition *Latin American Architecture Since 1945*, held at New York's Museum of Modern Art in 1955. It was awarded the Gold Medal Prize by the National College of Architects in 1953 and granted a National Landmark status in 2002.

Double House of Isabel and Olga Perez Farfante

Nuevo Vedado, Plaza, Havana

1955

FRANK MARTINEZ (b. 1923)



The cliff edge location of the twin houses—built for two sisters—persuaded the architect to lift the building over the grounds on stilts to avoid blocking the view and to create a large porch at ground level. Below are the service areas, and above are two identical apartments, capped by a spreading eave. The building's main facade looks like two blocks linked by a central space, part terrace and part empty space. Like a patio, the terrace can open on either side, making this space totally transparent. This building is one of the most significant residential works of the 1950s in Cuba, a creative combination of the international style vocabulary with materials and solutions well-suited to the local context. It has a modern appearance and simultaneously evokes traditional solutions of the colonial past, such as the vertical windows with louvers.

Photos © Frank Martinez photograph collection

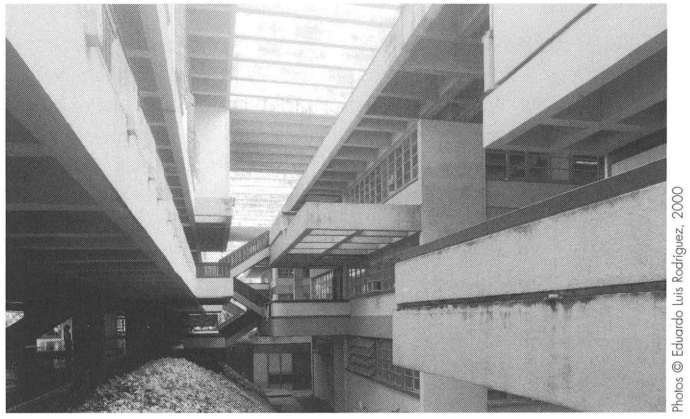
University City
Jose Antonio Echeverria
(School of Technology, CUJAE)

Marianao, Havana

1961-1964

HUMBERTO ALONSO (b. 1924)
AND OTHERS

The layout of the School of Technology's campus is based on a powerful unifying concept according to which covered pedestrian circulations throughout the original center were created. Instead of conventional isolated blocks, all buildings are connected by wide passages that make the whole coherent and functional. Buildings are up to nine stories high and the ground floor is always free. Corridors are surrounded by courtyards, terraces and gardens; the ground's unevenness is exploited to create more complex and spatially more interesting areas. The buildings, built with pre-fabricated lift slabs, have an unabashed and openly technological look. Walls are dominated by strong horizontal lines while the glass paneling reveals the diagonal staircases running throughout the facades. The University City's greatest accomplishments are its spatial achievements, its flexibility to grow and the successful use of an advanced building system.



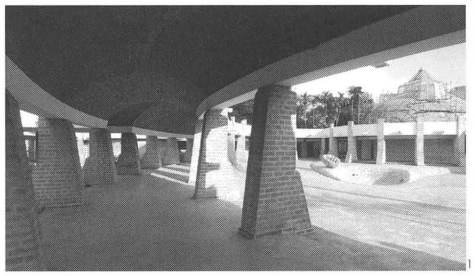
Photos © Eduardo Luis Rodríguez, 2000

National Art Schools

Cubanacan, Playa, Havana

1961-1965

RICARDO PORRO (b. 1925)
VITTORIO GARATTI (b. 1927)
AND ROBERTO GOTTARDI (b. 1927)



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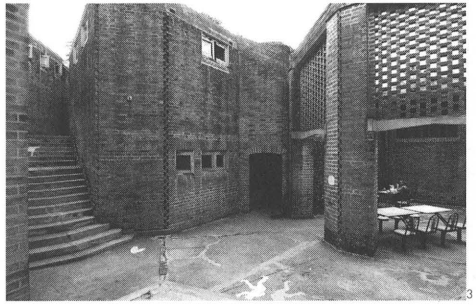


3

Owing to their layout, these five schools for Modern Dance (R. Porro), Fine Arts[1] (R. Porro), Ballet[2] (V. Garatti), Music (V. Garatti) and Dramatic Arts[3] (R. Gottardi) resemble small hamlets or villages; all have streets and squares that articulate the premises around open spaces. The main elements of the Cuban building tradition (porticoes, porches, galleries, courtyards and squares) are present in the compound (which was declared a Protected Zone in 1997).
The project's major accomplishment lies in its ability to incorporate the best of local traditions—material, functional and spiritual—to the best of world architecture, not just from the time of its construction, but from previous periods as well. The result of this synthesis is unique, original and forward-looking.
The School buildings have a pioneering nature and a prophetic approach stemming from an unusual coincidence of visionary talent and historical circumstances. They represent one of the highlights of modern architecture in Cuba as well as the culmination of the search for a creative integration of tradition and modernity that had begun decades earlier.

2

Photos © Eduardo Luis Rodríguez, 2006

OF ISLANDS AND **OTHERNESS**

Cyprus officially joined the Docomomo international network during its 2006 Ankara conference, during which ten projects of Cyprus modern architecture were registered. The conference's theme (Other Modernisms) and *Docomomo Journal* 35's focus on 'Modern architecture in the Middle East' made Cyprus's entry highly relevant. The chapter's research on Cypriot modernism follows the contemporary theoretical interest in unknown or different approaches to modernism and alternative architectural and cultural meanings. The chapter has used the general concept of "Other Modernisms" as a methodological tool drawing attention to alternative interpretations of the modernist ideas and to the introduction of modern architecture in local contexts.

The five selected buildings, of various types and structures, were erected between 1930 and 1970. This was a period of modernization that began with the introduction of modernist ideas during the colonial interwar period and reached a peak after the 1960 independence. The projects were designed by local architects who embraced the modernist trends in architecture when studying abroad, mainly in Greece and the United Kingdom. Despite the wide period examined (forty years of local architectural practice) these buildings have common features following the modernist program, in their use of materials (reinforced concrete, glass surfaces), sophisticated constructional detailing and layout of space (open plan, flow of space). However, each one represents a case of 'another' approach, expressing the interaction between modernism and local culture. In this cultural process, modernist concepts were transformed and their rationality questioned, and modern forms were adjusted to different social and cultural contexts in search of different meanings. The role of the architect and the social institutions as players in this interaction is highlighted.

BY
PETROS PHOKAIDES

© Stefanos Fereos, 2003

Orphanage Building

Nicosia

about 1934

POLYS MICHAILIDES (1907–1960)

The Orphanage's architect, Polys Michailides, played a significant role in the introduction of modern architecture in Cyprus. After working for a short term with Le Corbusier in Paris and Thoykidides Valentis in Athens, he returned to Cyprus to work as one of the first professional architects. The rectangular-shaped Orphanage was constructed around 1934 with a façade of limestone blocks combined with concrete beams. Limestone or *pouropetra* was used extensively until this period for the construction of various building types: from neoclassical schools and bourgeois residences to colonial government police stations and administrative buildings. The building's front elevation reflects the transitional nature of the local modern buildings of this period; whereas the limestone is in continuity with the local building tradition, the block forms and continuous horizontal lines of concrete elements are the modern construction methods that pervaded architecture in Cyprus in the interwar period.

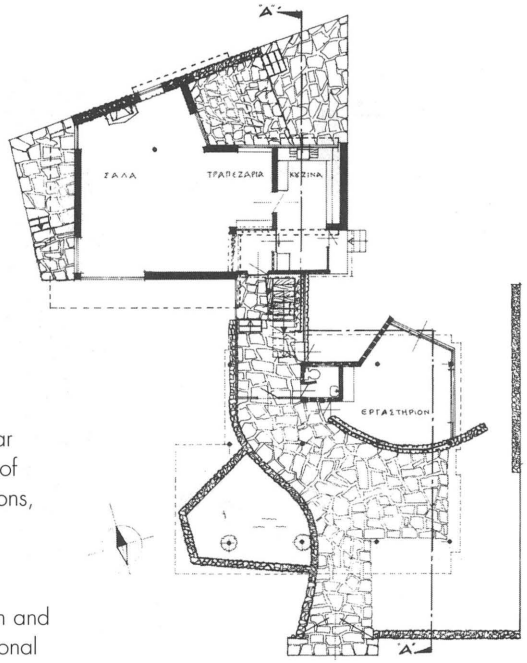
Kanthou Residence

Lefkosia

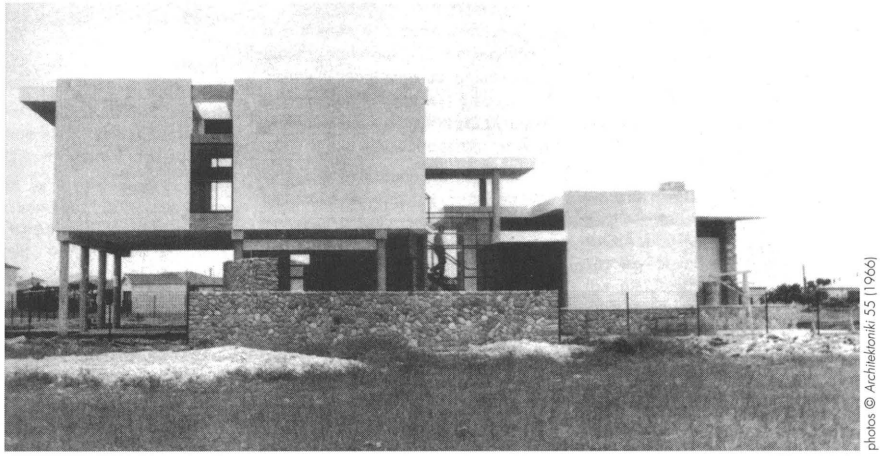
1949-1952

NEOPTOLEMOS MICHAILIDES

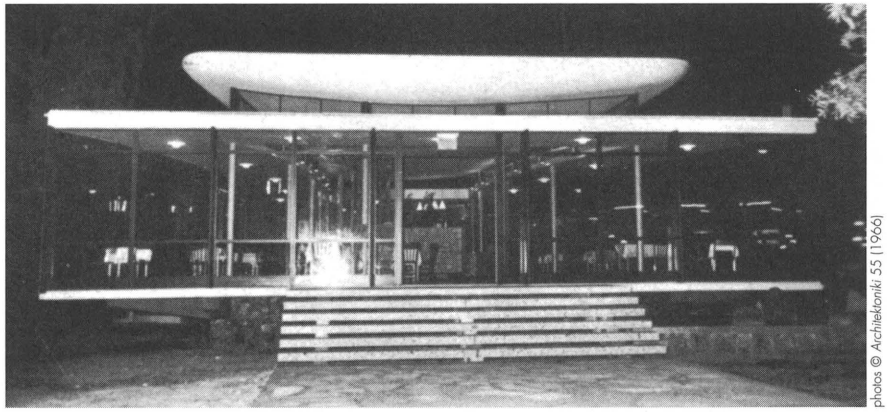
(1920–1993)



This residence is one of the early designs of Neoptolemos Michailides; one can read with unprecedented clarity the intentions which will characterize his work in the future. The use of local materials and typologies referring to vernacular housing layouts and the adaptation of the building to local climatic conditions, directed Michailides's architecture towards the search for a 'different' architectural meaning. The architect intelligently combined a modern form and typological solutions shaping transitional spaces by connecting public and private spaces, exterior and interior spaces. The 'in-between' spaces, control of climatic conditions, irregular shapes and the use of unrendered material form a design strategy that questions the international rationalistic trends of modern architecture.



photos © *Architektoniki* 55 (1966)



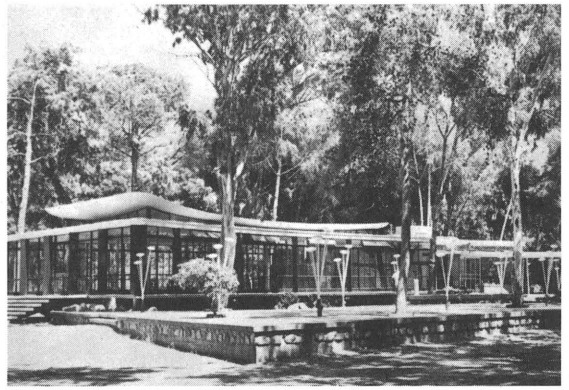
photos © *Architektoniki* 55 (1966)

Public Park Pavilion

Limassol

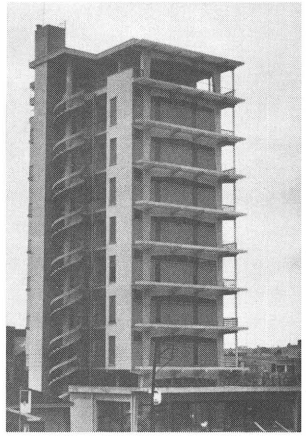
about 1956

FIVOS POLYDORIDIS (b.1924)



The Pavilion is located among the tall eucalyptus trees inside the Limassol public park. A horizontal space is created between two reinforced concrete slabs, standing on steel columns and two curved glass elevations which leave unobstructed views into the park and towards the sea. A curved pergola extends beyond the building's boundary providing an outdoor sitting area and a covered pathway for the visitors. The architect presents a variation of the Miesian architectural vocabulary of steel columns, horizontal slabs, lifted entrance and ground floor. The building's curved geometry relates with the site, embracing the tree trunks and resuming the geometry used in the design of the park's paths. Positive and negative spaces are produced in relation to the arc's center point where the main sitting area is situated. The design is a creative reaction to the uniformity of Miesian space.

photos © Petros Phokaides 2003



Demetriou Apartment Building

Nicosia

about 1965

NEOPTOLEMOS MICHAILIDES

(1920–1993)

In this experimental work of structural rationalism, an apartment building in Lefkosia, Michailides exposes the concrete-frame construction system, further exploiting the Dom-Ino concept. The structural elements and the concrete sun-protection louvers are emphasized, expressing the architect's need to expand the material's use, to control the amount and direction of sunlight and treat the elevations accordingly. The architect aims for climatic responsiveness of the building and rejects the obvious solution of opening the apartments onto the view of the historic center and the Venetian walls; he favors a concrete design strategy that produces an unusual form of apartment building.

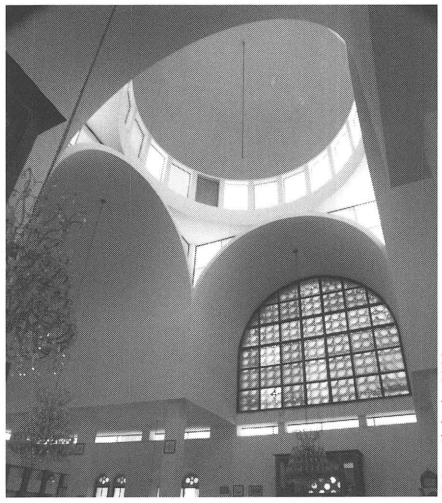
Katokopia Village Orthodox Church

Katokopia

1970-1971

TAKIS ZEMBYLAS

AND DIOMIDES KYTHREOTIS (b. 1935)



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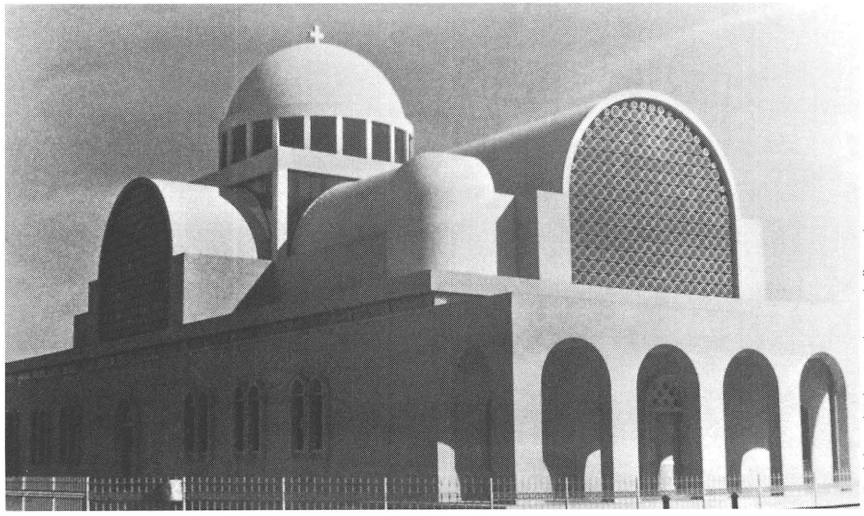
The assimilation of modernism by conservative social institutions such as the Cyprus Orthodox Church was an opportunity for local architects to apply new materials and forms in religious building types, and to create various new combinations. The architects use the technological capacities of concrete and glass to experiment with the traditional forms of Byzantine architecture and new concepts in the use of light, and ultimately produced a new kind of religious space. Katokopia Church shows the ability of modern architecture to adapt to "other" social and cultural conditions.



© Zembylas and Kythreotis architectural office archive

PREMODERNISTS AND **OTHERS**

Understanding the term of "Other Modernisms" is somewhat challenging in a country which was part of the modern movement's avant-garde. Yet, after discussing this term at length, we decided to select five examples which somehow differ from the mainstream but still bear modern features. We wanted to show typological diversity although the "otherness" of sacral and mainly in funeral structures, for example, was very tempting.

The selected examples can be divided into three groups. The first group (Jurkovic House, Kovarovic House, Pardubice Crematorium) is the largest and represents the 'pre-modern period.' All its structures feature a certain touch of the modern approach—in typology, materials, etc.—and cover the Czech 'endemic' styles (cubism, rondo-cubism).

The second group, represented by Ernest Wiesner's Brno Crematorium, represents the mainstream strand that strayed from the generally expected stereotypes of the period. This divergence was determined by various circumstances: in the case of the crematorium, the crucial factor was the building's function, inherently connected to supernatural matters and as such, fairly difficult to illustrate and design for the rational-minded and progressive modern movement of what was then Czechoslovakia.

The last group is represented by the Tomas Bata Monument, a unique example of the approach that allowed building a whole city in a particularly short time, using essentially just one structural system. With this system, production and administration buildings were designed first, followed by public buildings (cinema, hotel, schools, etc.) and by residential buildings. The Tomas Bata Monument is the aesthetic climax of this supremely modern and very cost-effective structural system, which was later used in a number of other projects in almost all Bata towns throughout the world.

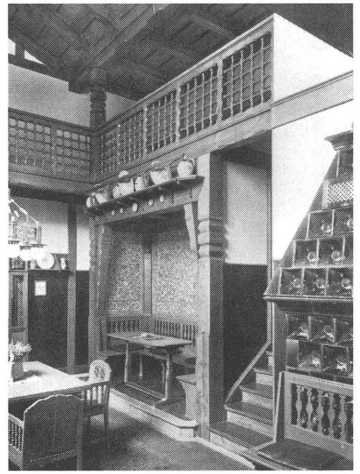
BY
JAKÚB KÝNCL

Jurkovic House

Brno

1906

DUSAN SAMO JURKOVIC (1868–1947)



Architect Dusan Jurkovic built his own villa in Brno-Zabovresky, in the vicinity of the Svratka river. The architectural expression of the villa exemplifies the combination of folk style and international stimulus of Viennese art nouveau and British modernism. The truly freestanding house positioned in a garden is complemented with fencing in the same ornamental spirit featuring a monumental gate. The two-storied building is covered with a system of saddle roofs with painted gables. The central space comprises an entrance hall with a visible roof framing and a staircase to the gallery giving access to the first floor rooms. The furniture, also designed by the architect, was complemented in the spirit of a *Gesamtkunstwerk* by works of friends of Jurkovic.

The timber-framed house structure with masonry filling is lined with cork panels and covered with plaster, while the projecting loggia is built of rubble stone. The house is still waiting to be rehabilitated.

Photos © Muzeum mesta Brno

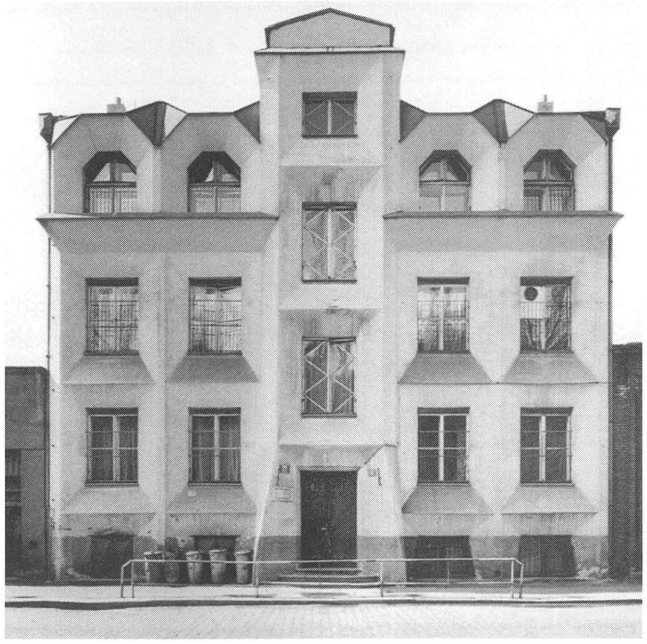
Kovarovic House

Prague

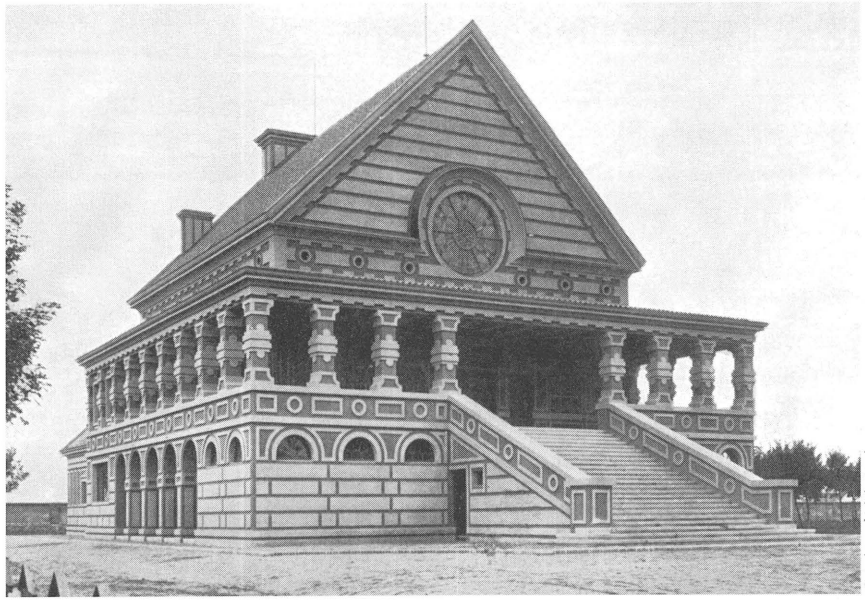
1912-1913

JOSEF CHOCHOL (1880–1956)

The Kovarovic House belongs to a series of cubist structures built before World War I by architect Josef Chochol beneath the Vysehrad Castle. The two-story house's cubical body has a polygonal bay projecting out of its rear façade. A single bay provides lighting to the hall and staircase. All façades are divided in three sections indicating a three-winged layout with a central corridor. All doors, windows and solid surfaces on the exterior are recessed with slanting jambs so that the whole creates the impression of a thick formwork system. Chochol, together with Pavel Janak, Josef Gocar and Vlastislav Hofman were the founders of Czech architectural cubism. The Kovarovic House belongs to its first phase—the style of pyramidal or beveled cubism—during the golden days of this unique Czech concept. The house's current condition is good.



photos © Archive of Jakub Kýncl



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Pardubice Crematorium

Pardubice

1921-1923

PAVEL JANAK (1882–1956)

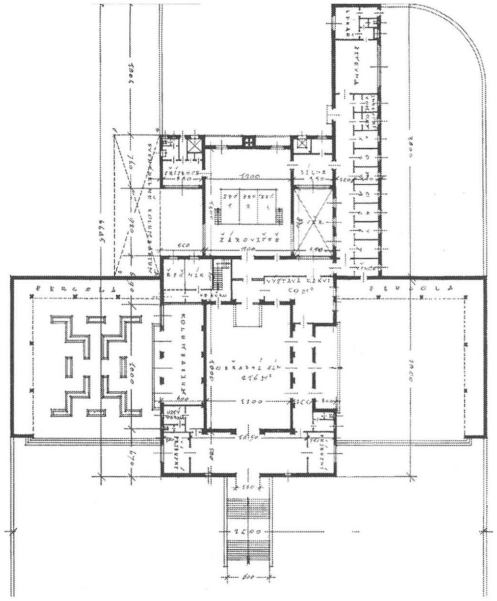
The Crematorium stands on the grounds of the municipal cemetery. The building is a key work of the 'national style,' 'rondo cubism' or 'Legiobank style,' which was the last development of Czech architectural cubism. The architect emulated an ancient Slavonic sanctuary typology for this modern kind of funeral facility. Its architectural forms were inspired by the ornaments of vernacular structures of the Southern Bohemian baroque, by early baroque chateaux and to an extent by the early Florentine Renaissance. The monumental stairway gives ceremonies dignity and solemnity, while the ambulatory can be used for meditation. The Crematorium has recently been restored.

4 Brno Crematorium

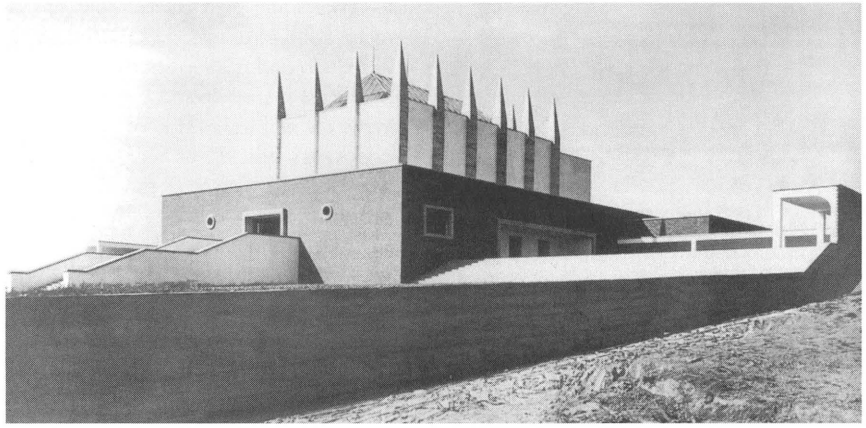
Brno

1925-1929

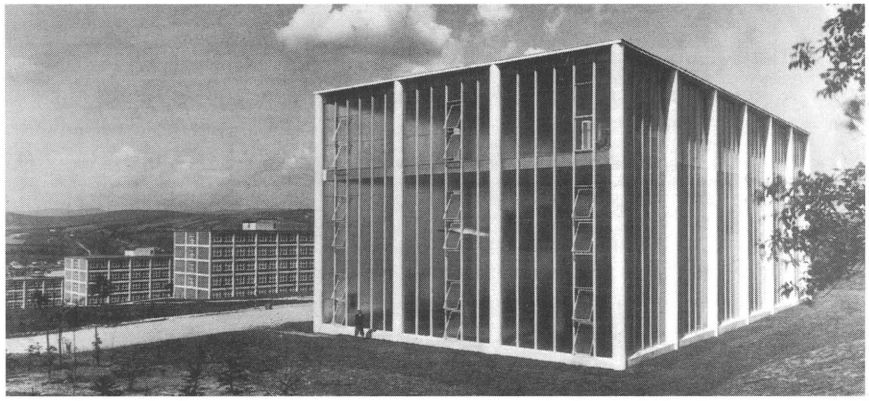
ERNST WIESNER (1890–1971)

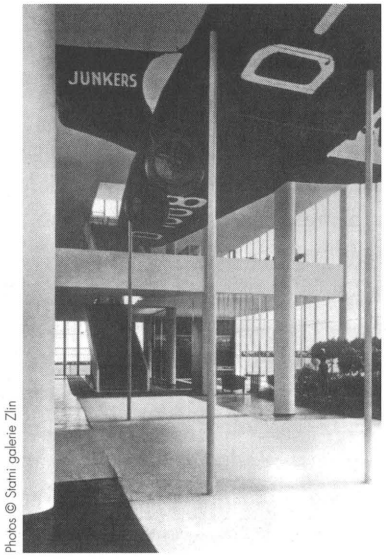


The Crematorium was erected between 1925 and 1929 according to a design by Ernst Wiesner, who emerged as the winner of a complex and lengthy competition held in 1925–1926. The unusual architectural and graphic solution, together with the psychological gravity that unites the exterior's monumentality with the interior's intimacy, make this structure one of the most valuable buildings of interwar European architecture. The red brick pedestal's horizontal line and the monumental stairway symbolize 'earthly gravity' while the vertical line of the cube accommodating the ceremonial hall with a glazed roof symbolizes 'heaven.' The slim travertine pyramids evoke the "weightlessness of non-being, outside time and space." The symmetric, logically divided and functionally purposeful layout leads the mourners to the main ceremonial hall which the architect called 'ceremonial court,' and then through the side doors to cloisters fitted with columbaria. The Crematorium has also been rehabilitated.



Photos © Muzeum mesta Brna





Photos © Statni galerie Zlin

5 Bata Memorial

Zlin

1933

FRANTISEK LYDIE GAHURA (1891–1958)

The city of Zlin is the third most significant center of modern Czechoslovak architecture. Zlin's architecture, typified by its standardized factories and public buildings and its houses surrounded by greenery, was based on Tomas Bata's social ideas which had ripened hand in hand with the development of Bata's shoe industry. The Tomas Bata Memorial is located on the acropolis at the intersection of the North and South axis of the new city center, in a public park square built in 1927. The size of the airplane in which Bata perished in 1932 determined the dimensions of the flowing inner space. The architect limited the use of materials to iron, concrete and glass. A standardized factory building frame was employed (6.15m x 6.15m); columns and the slender vertical bars of the window frames liven a fully glazed and transparent outer shell. The structure composed of tripartite modules laid out in proportion to the golden number, relates the building's detached constructivism with the timeless order of classical architecture. The Memorial is currently waiting to be rehabilitated to its original purpose.

DENMARK

OF ARCHITECTURE AND **SHELLS**

The main understanding of the modern movement in Denmark is to consider it as a time-limited concept, very strongly and nearly exclusively rooted in the principles of the Bauhaus, De Stijl and Le Corbusier. Although international influences were already present at the beginning of the 1920s, for instance in the work of architect Edward Heiberg, the real breakthrough of modern architecture occurred after the encounter with the aesthetic, social and technical renewing proposals presented at the Stockholm exhibition in the summer of 1930. The Danish modern movement's definition is therefore generally limited to a period beginning in 1930 and ending, for obvious reasons, in 1945. In that respect there is a propensity to freeze the movement and make modern a matter of a style limited in time and geometry.

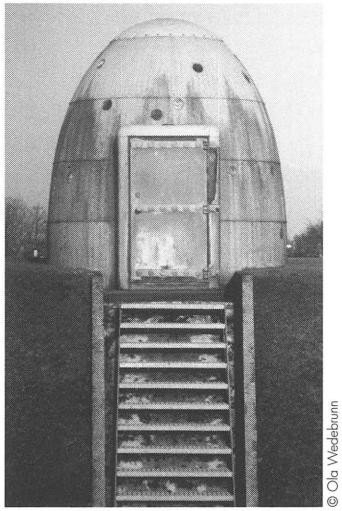
Thus it is very important to point out examples that demonstrate the fact that modern never ends, albeit in works that are neither international modernism, nor of the other mainstream trend of Danish modernism, functional tradition, which refers to the transformation of material values and traditional technology (as seen especially in the work of architects such as Arne Jacobsen and Vilhelm Lauritzen). To illustrate this "other" position belonging neither to functional tradition nor international modernism, the Danish chapter has chosen to include lesser known buildings that are each in their own right remarkable expressions of modern technology and modern design, made for a modern way of life.

During the interwar period, Ib Lunding, Copenhagen's municipal architect, designed not only the city's tram stations in 1930 but also several urban projects such as the layout for the buildings around the Liberty Column, multi-story houses, such as the Grønningen 7–9 building, in Copenhagen (1935–1936), as well as competition entries for churches and asylums. The Hafnia hus in Rønne, Bornholm (1934–1937) recalls a ship with its bowsprit-shaped windows. Lunding's water supply facility in Copenhagen (1930) is firmly expressionistic with associations with science fiction and the myth of the Atlantis. The two other selected examples date from the postwar period: the expressive Stenløse cinema from the 1950s and the organic geometric Abstracta shells from the 1960s. Though Poul Cadovius was primarily an object and furniture designer, his exuberant creativity gave birth to a variety of designs. However, only a few of these have stood the test of time. The Abstracta bus shelter—also known as Cadomus, after its charismatic creator—has become a classic due to its imaginative appeal, geometric simplicity and unusual construction material.

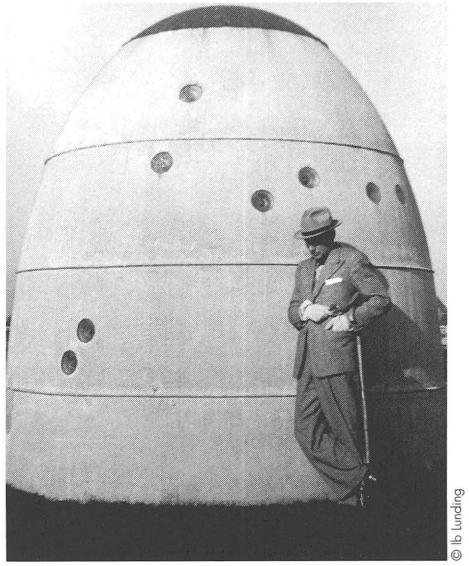
BY CORNELIUS HOLCK COLDING
AND OLA WEDEBRUNN

Copenhagen Water Supply

Copenhagen
1930
IB LUNDING (1895–1983)


© Ola Wedebrunn

The Water Supply complex of Copenhagen, built in 1930, consists of ten water reservoirs laid out as two piles on each side of a major axis between the buildings covering the in and out valves of the water supply. Outside, stairs lead up to the copper clad entrance porches of twenty bullet-shaped towers cast as concrete shells approximately 12 cm thick. Glass prisms, inserted in the shells to provide natural light for the inspection of the water reservoirs, are laid out on the buildings' outer skin according to the major zodiacs. Thus the shape and lighting device of the towers produce a poetic association between water, space and the sky. The spiral-shaped stairs inside, lit by filtered daylight, lead to the precious element of clear water. The association is emphasized by the disposition of the water reservoirs and the small towers on either side of an axis that begins with the round shaped valve building at its western end: the circular red brick construction has round bubble-like windows placed on its façade and a steep saddle roof, an almost sacred reference combined to the rational technology of pipes and valves. The Water Supply complex was chosen owing to its powerfully expressive character and its very high technological quality and outstanding architecture.


© Ib Lunding

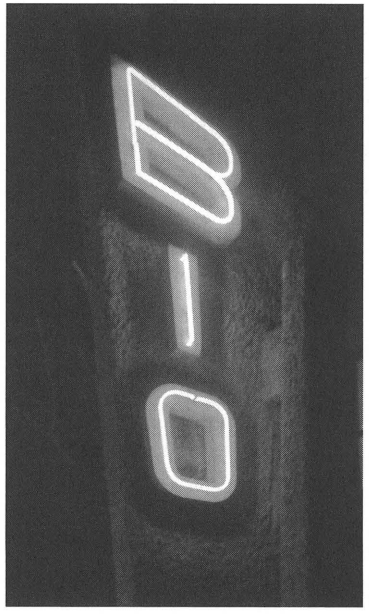
Stenløse Bio (Cinema)

Stenløse

1959

SIGURD PHILIPSEN (1907–1960)

Located along the main road in the provincial town of Stenløse at about 80 km from Denmark's capital Copenhagen, the 'Bio,' streamlined like a car, could easily be dubbed the 'road movie' for it is certainly an overt expression of the rising popular culture of cinema. Its initiator was Sigurd Philipsen, who was both its builder and owner. The expressive forms and materialization—with rough red plasters and blinking neon lights—contrast with the unlimited world of illusions and movies. At the time of inauguration such unusual surfaces were associated by journalists with Spanish architecture or the mud-desert 'castles' of Morocco. In fact, however, the technology of rough finishing is a Swedish tradition often used to plaster churches. The cinema, which is still in use as a movie theater, has 329 seats, a 60 sq.m screen, a cinemascope and a stereophonic sound installation. The choice of this building to represent "Other Modernisms" is due to its unusual combination of a pop culture atmosphere with the expressive demonstration of fine craftsmanship; it is almost a *Gesamtkunstwerk*.



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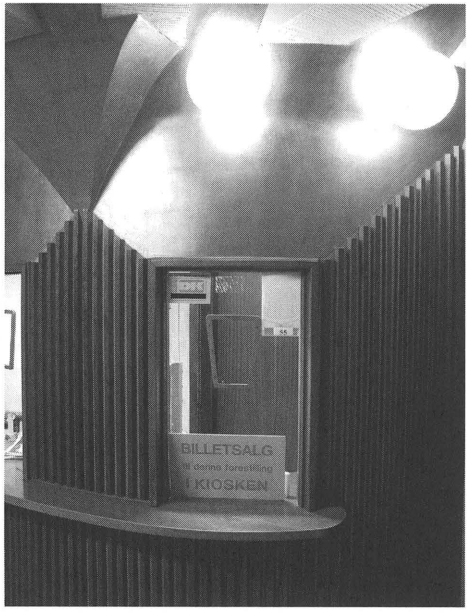


Abstracta or Cadomus Bus Shelter

Throughout Denmark

1962

POUL CADOVIUS (b. 1911)

The 1960s preference for funky futuristic design has also left its mark on more modest structures, such as this unusual structure by the name of Abstracta. It was created in 1962 by Poul Cadovius, a self-taught architect and a leading innovator at the time, and also a great boatman, who designed a number of sailing boats: for him, fiber glass, a flexible and almost imperishable composite material, was the obvious choice for the bus shelter's shell structure. These giant mushroom-like glass-fiber bubbles used to be an integral part of the Danish scenery, to the delight of wind-beaten bus travelers. There are still about a thousand left, scattered throughout the suburbs, the urban industrial areas, often standing forlornly in-the-middle-of-nowhere surrounded by wilderness.

© Ola Wedebrunn

The Abstracta shells are not produced anymore, but the firm still exists and is now in charge of the remaining shelters. In case of severe damage, the entire shell is lifted off its concrete foundation and replaced with a flawless specimen. The 'patient' is then placed on a flatbed truck and carried home to the workshop where it is lovingly restored. This is well in tune with its original concept of 'mobility,' which was the common denominator for all Cadovius's design—whether a summer cabin, a piece of furniture or a bus shelter. An Abstracta bubble could be placed literally anywhere—if, for instance, the client was one of the numerous Danish islands, the company would offer to lift the shed in place at the 'construction site' by means of a helicopter... in a definitely 1960s-style and James-Bond-like attitude?

TROPICALIZED **OTHERNESS**

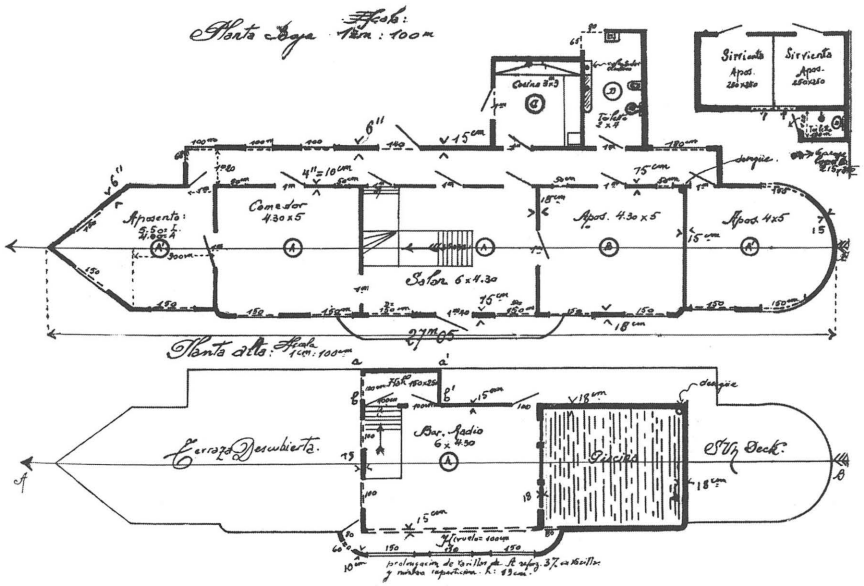
Due to the particular political circumstances of the Dominican Republic's destiny during much of the first half of the twentieth century, the development of its modern architecture was a process distinct from that of its neighbors in the Caribbean. For over thirty years (1930–1961), Rafael Leonidas Trujillo, dictator of the Dominican Republic, promoted both the creation of a pioneering tourism network and an extremely prolific campaign of public construction across the nation. He also encouraged economic development thanks to the private initiative of a highly qualified middle class, which populated new urban territories and historical colonial centers in an admirable catalogue of works in the international vanguard's aesthetics of the day.

This group includes the projects by the Dominican masters of the first modern movement, trained mainly in Europe and the United States during the 1920s and early 1930s. Guillermo González is an architect of continental caliber, whose hotel designs were of great influence in the region. José Antonio Caro designed and constructed dozens of projects, both public and domestic, sustaining coherence and an absolute mastery of his art. Others, including the brothers Leo and Marcial Pou, Humberto Ruiz Castillo, Trene Pérez and Mario Lluberes, laid out a broad itinerary of constructions that transformed the Dominican Republic from a collection of towns connected by a railroad to a series of modern Caribbean cities.

The presence of works representing these "Other Modernisms" can be understood within this framework: the exceptional mountain homes inspired by the Catalonian organic modernism of Tomás Auñón and Joaquín Ortiz or the regional adjustments of William Reid, José Manuel Reyes, Manuel Baquero, Edgardo Vega and other locally trained artists inspired by the works of Neutra and Schindler in California and other subtropical zones in North America.

The connection with other modern Latin American cultures is evident—although insufficiently studied—above all in the exemplary structures of Mario Pani in Mexico, Carlos Raúl Villanueva in Venezuela and Oscar Niemeyer in Brazil, artists who embody a kind of geographical marginality with respect to the original European paradigms.

BY JOSÉ ENRIQUE DELMONTE,
MAURICIA DOMÍNGUEZ,
GUSTAVO LUIS MORÉ,
TRANSLATION BY
TJANA PICKARD-RICHARDSON

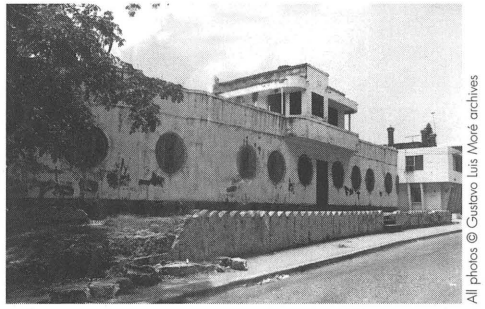


Casa Vapor
(formerly El Victoria)

Gazcue, Santo Domingo

1936

HENRI GAZÓN BONA (1909–1982)



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This house, designed to be the author's home, reflects the influence of modern currents and the fascination of many modern architects for machines, particularly boats, with its simple lines and wide hatch-like windows. In its most orthodox representation, Casa Barco or Casa Vapor ("Boat" or "Steamship House") recalls its author's trips. The house is located in the exclusive Gazcue neighborhood, not far from the Presidential Palace, the government's headquarters. The 'ship's keel' extends over the street, pointing towards the rising sun; curved concrete waves decorate the corner block's perimeter. The rooms are accessed by a long corridor along the rear side. The top central volume, recalling a command post, serves as a bar and radio broadcasting room; the house is complemented by open terraces and a pool. This is the work that made architect Henri Gazón Bona known; he would subsequently become academic architecture's prominent representative for the Trujillo dictatorship. During the 1990s, the house was converted into a hotel's reception area; its bedrooms became a restaurant, and a rear building was added, altering the original's pure volumes.

Jaragua Hotel (demolished)

Gazcue, Santo Domingo

1938-1942

GUILLERMO GONZÁLEZ SÁNCHEZ (1900–1970)

The former Jaragua Hotel (originally Hotel Nacional) was, at the time, an unprecedented structure in terms of size and quality. The beautiful white mass comprised seventy-two rooms, overlooking either the Caribbean Sea or a large garden. The architect masterly combined the main five-story building's solidity with the adjacent blocks' transparency and weightlessness. The western rectangular two-level service block and a perpendicular lower building shared an esplanade; the front terrace was flanked by a corridor leading to the pool. The strict rhythm of openings evoked a large cardboard box with square perforations and demonstrated that the composition's aesthetical strength lied in the volumes rather than in decorative details. The rooftop terrace was identified by its remarkable concrete slab. *L'Architecture d'Aujourd'Hui* published this hotel as an example of the international style in the Caribbean. It exerted a great influence on other important hotels throughout the region, particularly the San Juan and Panama City Hiltons.
The Jaragua was later expanded with an annex of fifty-four rooms to the east and several bungalows in the front garden. These additions were practically imperceptible, except for the openings' rectangular shape and different proportions. Despite protests led by groups of architects, students and citizens, the hotel was demolished in 1985, to make way for a new hotel, also called Jaragua, but unable to match the original building in significance for the Dominican people.

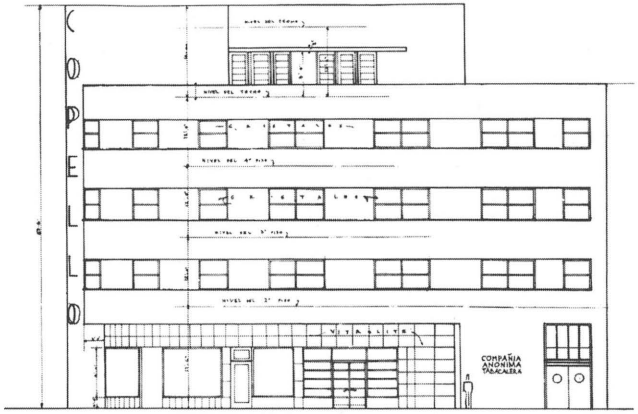
Copello Building

Santo Domingo

1939

GUILLERMO GONZÁLEZ SÁNCHEZ (1900–1970)

The Copello Building can be considered the first modern commercial building creating an important impact in the colonial surroundings of El Conde Street in the historical city center. It is Guillermo González Sánchez's second major building and displays his grammar of pure volumes, simple surfaces and spatial qualities. His Corbusean design of angles with a soft curvature enabled the building to turn simultaneously towards both streets. The new structural solution allowed for panoramic windows that emphasize the upper mass's horizontality, in line with the parameters of the international style. The street level facades covered with black granite recede below the advancing white mass above it, with a resulting effect of suspension that impressed the Dominican society at the time.



The stairwell's façade, located on the right side of the southern façade, consists of glass blocks and circular windows. Inside, the stairway's flight over the vestibule is remarkable, when the light penetrating through the glass block wall projects geometric patterns fractioning the ramp's surface. The building was occupied as the headquarters of President Francisco Caamaño Deñó's constitutionalist government during the Dominican civil war of 1965.

Casa Molinari (demolished)

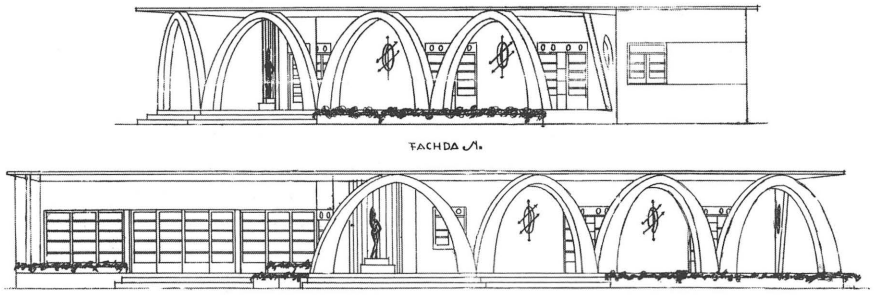
Gazcue, Santo Domingo

1941

TOMAS AUÑON (1910–?) AND JOAQUÍN ORTIZ (1900–?)

Casa Molinari was an example of modern architecture's appropriate response to the local climate, landscape and idiosyncrasies. It was designed by Catalonian architect Tomás Auñón's during his brief time in the Caribbean and in contrast to his previous attempts at organic architecture, this residence reflected a modern, fluid urbanity. The building occupied a large block in the Gazcue sector, typifying the model of the urban 'garden city.' The house was conceived as a dynamic organ evoking several experiences at once through its constructive technology, the expressive power of its forms, and the fluidity and organization of its spaces. The scheme was centered on a monolithic mass, surrounded by doorways crowned with semicircular arches.

This remarkable arcade bordered the house's front façade, providing shade, protection and openness. In order to take advantage of both day and night breezes and of the views, the house's layout was curved inwards on its longitudinal axis. The technical capacities of reinforced concrete were evident in the thin and flat slab roof. Seen from above, the house was reminiscent of a boomerang, dominating the perspective from different angles. The inner spaces were laid out in distinct zones, and on the rear façade, a connecting passage produced the same effect as the front arcade. Thus, the rooms were located between two corridors that allowed light to penetrate and sustained balanced environmental conditions inside. Sinuous forms, curving lines and rare vertices and edges defined its formal language. A stairway gave access to the roof, a paradigmatic space available for leisure and recreational activities; its design summarized the building's aesthetic and formal strength. A victim of speculation on the immense lot it occupied, the home was demolished to make way for a new apartment complex.

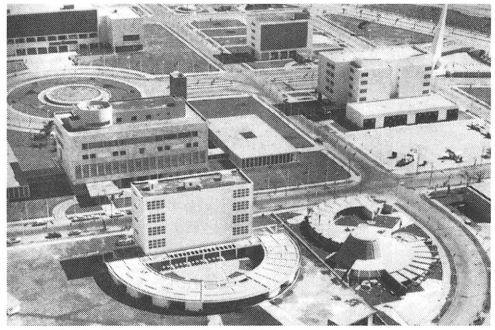


Venezuelan Pavilion

Feria de la Paz y Confraternidad del Mundo Libre, Santo Domingo

1955

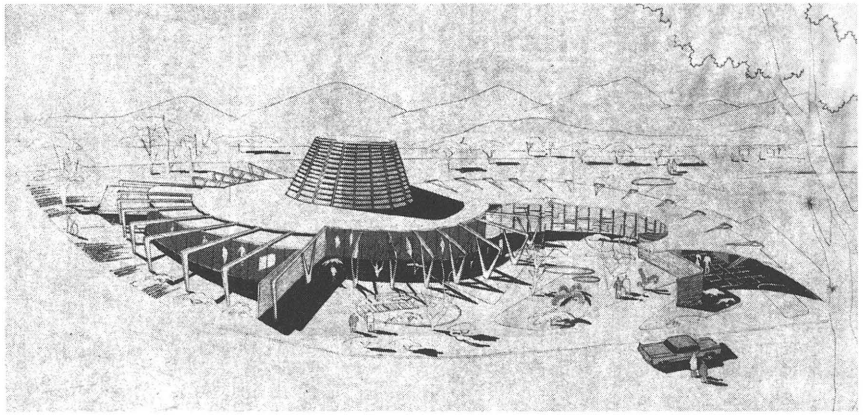
ALEJANDRO PIETRI (1924–1992)



The Venezuelan Pavilion was designed by the Corsican-born Venezuelan architect Alejandro Pietri, who studied under Bruce Goff, one of the pioneers of organic architecture in the United States.

A small, strange building, the Pavilion's 'S' shape culminates in an elegant truncated cone, pierced by segments of horizontal brise-soleils whose section decrease as they ascend. The Pavilion was built to house the Venezuelan exhibitions at the Fair of Peace and Fraternity in the Free World, and at the same time, Pietri also designed pavilions for the international fairs in Damascus and Bogotá. In all three projects the structural concept prevails. In the Venezuelan Pavilion, Pietri employed tetrahedrons in the eastern section, while he was also inspired by the geometry of grass blades. Light flows through the prefabricated horizontal concrete louvers into the cone.

The Pavilion is a non-conformist work in aesthetic terms, at a time when the dictatorships of Rafael L. Trujillo in the Dominican Republic and Marcos Pérez Jiménez in Venezuela dominated these countries. The work, of indisputable quality, has had many subsequent functions, from Chinese restaurant to the headquarters of the Dominican Society of Architects. Today it is waiting for the local professional community to carry out its restoration.



OTHERNESS AND **TIMBERNESS**

The focus for "Other Modernisms" is here on the adoption of a 'wood plank functionalism' and of modern wood-based building materials by anonymous and lesser known architects and in particular on various kinds of housing: a company-town built in wood, two villas and the prototype of a small one-family house.

As the wood processing industry developed in Finland in the 1920s and 1930s, several new cellulose mills were built, in particular in the Kotka area. The rise of the export trade required the construction of residential areas for industrial communities such as Kaukopää where Väinö Vähäkallio was commissioned to design the mill and to draw up the master plan for the area and housing layout. These resulted in the residential areas Lättälä, Pomola and Insinööriniemi for workers, foremen and engineers, respectively. Villa Rouheila is a good example of a single-family house of what might be called "wood plank functionalism." Horizontal boarding was used on the external walls instead of rendering. House building became more common in the 1930s as a modern social thinking developed. At the same time, traditional construction continued to make its presence felt alongside functionalism. Although the modern villas designed by architects also influenced the design of other small houses, the most profound aspects of functionalism were not implemented in these. Villa Pettersson was exceptional in Aulis Blomstedt's work, which in the 1960s consisted mainly of terraced housing and small apartment buildings located in Espoo. Housing architecture was important to Aulis Blomstedt because it was a field where he was able to realize his own personal visions of rational yet harmonious living. While Villa Pettersson was on the drawing board, Blomstedt developed the Canon 60 system for architecture and its influence can be seen in the human scale of the Villa Pettersson and the interior's refined harmony.

Due to World War II Finland faced an enormous shortage of housing and building materials, but temporary prefabs were rejected. The so-called "Rintamamiestalo," literally "Battlefront Veteran's House," was intended to solve that problem. This house-type was created under the aegis of the Office for Reconstruction. Since timber was, at the time, the only material available in sufficiently large quantities for housing construction and the small one-family house was a suitable building type both in urban and rural areas, mass production in wood was the most effective alternative to reduce the shortage. Some 75,000 Front Veteran's Houses were built in Finland after the war. Particularly in rural areas, these brought about a substantial improvement in living conditions, which is why this prototype can be considered as one of the symbols of modernization in Finland.

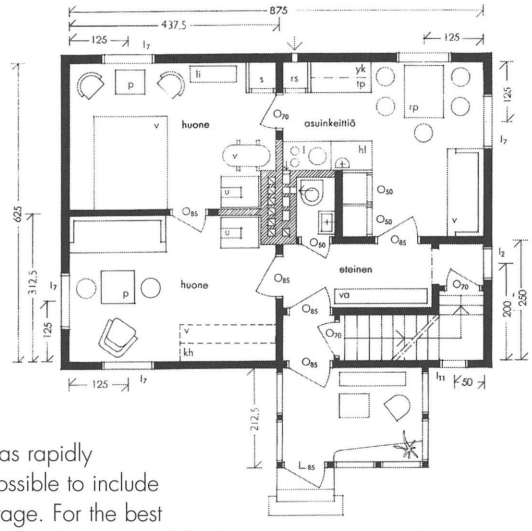
BY PETTERI KUMMALA
AND SATU TAIVASKALLIO

Veteran House

throughout Finland

1942-1958

FINNISH ASSOCIATION
OF ARCHITECTS AND OFFICE
FOR RECONSTRUCTION



The architecture of the Veteran House, considered as very reliable and appropriate to postwar Finland, was rapidly standardized. In practice it was only possible to include one chimney because of the brick shortage. For the best heat distribution it made sense to locate it in the center of the house. Living spaces (two rooms, kitchen and entrance hall) were arranged around the chimney. This gave the house a squarish plan. The pitched roof also allowed for usable living space in the attic.

In contrast to the common modern dwelling type, this house type does not have a flat roof, free-form elevation and strip windows. Timber as a façade material and porches, which often featured in the houses, were also foreign to modernism. Both types, however, had in common a certain ascetic quality, and the cubic shape of the Veteran House also had a distinct modernist flavor. The layout of the inner spaces followed the tenets of modernism on the functional differentiation of spaces. Hence the architecture of the Veteran House merged elements of vernacular architecture and modernism to form a new synthesis.

© all photos Museum of Finnish Architecture

Residential area for the Kaukopää factory

Imatra, Lättälä and Insinööriniemi

1934-1936

VÄINÖ VÄHÄKALLIO (1886–1959)

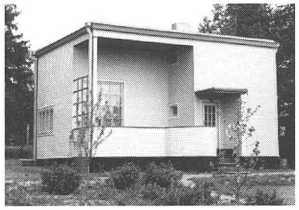
The Lättälä residential area was built at the same time as the mill. It consists of twenty single-story functionalist detached houses, each with a 43 sq. m floor. There were three variations on the basic house made by adjusting fenestration and front doors. The houses were divided into a small kitchen and a bedroom and a larger living room. Wall construction was a half-brick thick and internal cladding consisted of a double layer of ensonite fiberboard with a layer of brushed bitumen in between. Ceilings were made of timber and roofs finished with felt. Houses for white-collar workers were built at Insinööriniemi. These one-family houses of rendered timber construction were completed in the 1930s and 1940s. Single-story kitchen and garage wings were attached to the two-story buildings. Internal layouts were fairly closed. The houses had central heating, water supply and drainage and all had a large terrace. The rather more handsome Senior Engineer's house at the end of the road stood out from the rest. The Pomola buildings were demolished to make way for the factory's expansion.

Villa Rouheila

Espoo, Olari

1937-1938

OTTO FLODIN (1903–1968) AND VILHO ELONEN



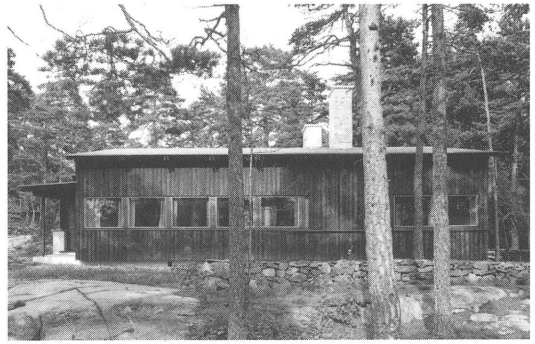
The Villa Rouheila was modeled on the 'insulite' (wood-fiber insulation board) villa designed by Otto Flodin, which had been shown at the 1932 Nordic Building Exhibition in Helsinki. Insulite was a wood-fiber insulation board made by passing ground-wood pulp through a press. For this material, invented in the 1930s, several competitions were held to use it in construction since it was affordable—important in a period of economic recession—and it could be applied for various purposes. Economist Vilho Elonen built for himself a smaller version than the prototype exhibited in Espoo, with a room layout that differed substantially from the original villa. The servant's room downstairs and the bathroom upstairs were not built, nor was the fireplace shown in the original drawings. The staircase leading upstairs was located in the entrance hall, not in the living room as it was in the exhibition prototype. The living room in the original design had a double height, but the living room at Rouheila had a lower ceiling, with loft space above it. The external appearance of Rouheila matches Flodin's original villa design, but internally the layout remained traditional.

Villa Pettersson

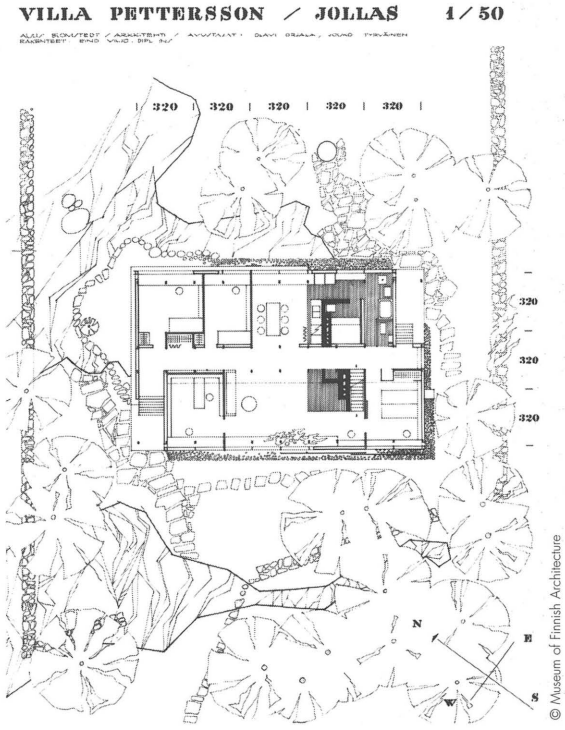
Helsinki, Jollas

1959-1961

AULIS BLOMSTEDT (1906–1979)



Aulis Blomstedt designed a villa with a pitched roof and vertical timber cladding for the art historian Lars Pettersson and his family to live in all year round. The house was built on a rocky site at Jollas (Helsinki). It has a partly split-level construction and a central gallery that serves as a library. On one side downstairs are a bathroom and sauna, a kitchen and dining area, and two bedrooms. On the other side is a large living room with rooms at each end. A staircase rises to the library gallery from behind an open fireplace in the living room. Wood is extensively used in the interior of the building, including for the floors and ceilings. Professor Pettersson was well known for his research specifically on wooden churches. According to the academic Helena Sarjakoski, the wooden roof beams supporting the gallery and running across the lower floor are similar to the roof beams used in Finnish wooden churches. Here, Aulis Blomsted's idea considering the home as an extension of the functions in a person's everyday life comes to reality.



MODERNISM **MARGINALIZED**

To a certain extent the five buildings selected depart from the modern movement's canonical aesthetics, or are considered as marginal and, as a consequence, are threatened in their architectural integrity. In that sense, they pertain to the other various forms of modernity that were the subject of Docomomo's IXth conference on "Other Modernisms."

The Clermont-Ferrand bus station risks serious amputation owing to the realization of a library, although it is a rare example of that typology. With this building Valentin Vigneron, who considered himself a Perret disciple, designed a remarkable homage to the master of structural classicism's influence.

Despite its technical and architectural quality and the famous local lineage of both its architects (André and Prouvé), the Postal Sorting Office building is threatened with destruction, because the municipal authorities do not deem this industrial architecture worthy of preservation. This is evidence of the pedagogic efforts and struggles that remain to be undertaken to make authorities and citizens realize the value and diversity of a modern heritage that cannot be narrowed down to a handful of icons published in all the history of architecture manuals.

Jean Renaudie, the architect of the collective housing building Les Étoiles, is representative of the proponents of another modernity who, by challenging certain modern movement creeds (functional zones, free-standing volumes, etc.) allowed the latter to evolve towards other shapes, while staying faithful to some of its values.

Sometimes described as art nouveau, sometimes as art deco, the rue Belliard building (Paris) is neither one nor the other, but rather another kind of modernity stemming from a rationalist approach that also opened the way for canonical modernity by purifying the building's architectural expression.

Faithful to the city's spirit of reconstruction, the Chamber of Commerce and Industry in Le Havre bears witness to the modern movement's diversity in that city. It is typical of another modernity that sought to achieve a combination of structural classicism and the beaux-arts system, an ideal rather removed from the aesthetics promoted by the CIAM members.

BY JO ABRAM, FRÉDÉRIQUE BAILLY,
JÉRÔME BROSSE, MARIA CANTIZANO-CAMPIE,
ANNE COSTE, M. DJERAD,
DELPHINE DUMAS, MAGALIE EHRET,
MYRTILLE GENÈVE, SOPHIE JOANDEL,
CHRISTOPHE LAURENT, REINE-LISE ORFELLE,
GERARDO ROSADO ESPEJO AND RAPHAËLLE SAINT-PIERRE
TRANSLATION ISABELLE KITE

Photos © Ray Delvert, Villeneuve sur Lot

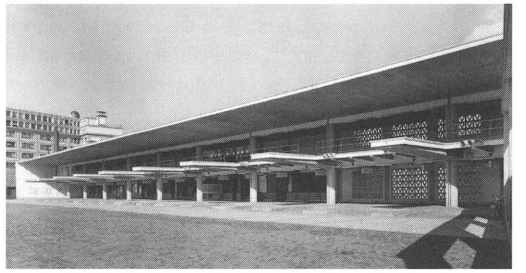
Bus Station

Clermont-Ferrand

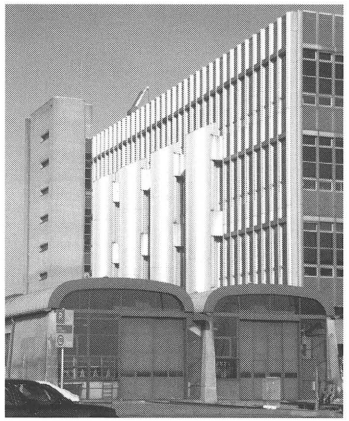
1951-1961

VALENTIN VIGNERON

(1908–1973)



The bus station in Clermont-Ferrand gathers most of structural classicism's characteristics—first-rate building materials, rendering of the systematically exposed concrete, attention to detail. Its architecture consists mainly of the reinforced concrete frame; the frame provides hierarchy to the elements that compose it, from the columns of a colossal order to the screen walls. The construction's concept is staged: each component's appearance emphasizes its function within the frame by expressing the forces in play in its position. Vigneron did however provide some original elements, such as the brightly colored paving of enameled lava or the copper ring linking the main vertical elements and the entablature. He wanted to create a dense building with a well-ordered plan. Thanks to the frame's continuity, he managed to produce a homogeneous architectural design that unites the northern façade's monumental intent with the more functional southern façade's nature. This homogeneity illustrates the inherent modernity of the structural concept developed by Perret.



2 Postal Sorting Office

Nancy

1964-1973

CLAUDE PROUVÉ (b. 1929)

AND JACQUES ANDRÉ (1904–1985)

With minimal means of expression but complex functional and urban meanings, the Postal Sorting Office merges composition and construction in a novel conception process: the building's visuals draw their strength from the double culture of curtain-walls and concrete forms. The oppositions and/or links between materials and the construction systems they required led the architects to transcend these differences in an ethical vision of the whole, fantasized as natural harmony. Claude Prouvé solved together the internal questions deriving from the building's constitution (its identity) and those, external, related to the urban location (the building's context). The sorting office anticipated certain modern issues: it defines simultaneously the rationality of an industrial architecture work and the poetry of the urban landscape that surrounds it. With its curtain-walls of frameworks clad in grey emalite and the service towers of fluted concrete texture, which altogether express the movements of sliding formworks, this building attests to the tardy vigor of Nancy's construction tradition, of which it is one of the last jewels.

Photos © Joseph Abram

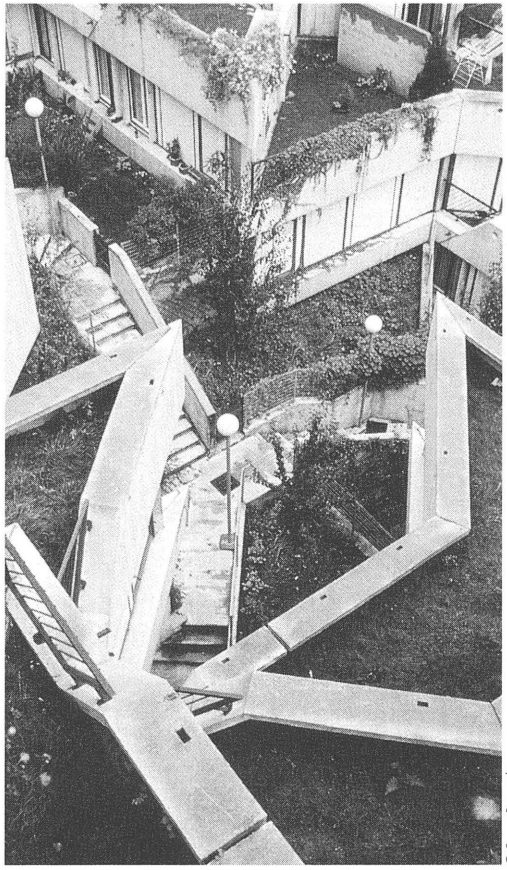
3 Les Étoiles

Givors

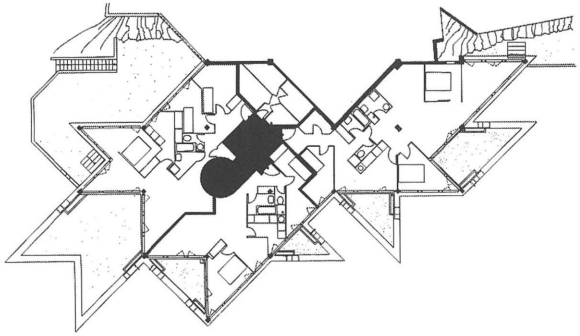
1973-1981

JEAN RENAUDIE (1925–1981)

The compound Les Étoiles designed by Renaudie is remarkable in that it embodies a novel conception of cities fueled by modern town planning and architecture models but in many respects liberated from the Athens Charter precepts; its conception of space is deeply rooted in the inhabitants' needs and habits, human relationships and the "pleasure of dwelling." Giving shape to the theory of cities developed by such masters as Henri Lefèbvre, but also inspired by scientific works on morphogenesis as well as art and graphic arts researches, Renaudie's work is an innovative and original example of the late 1970s proliferating architecti



© Serge Renaudie

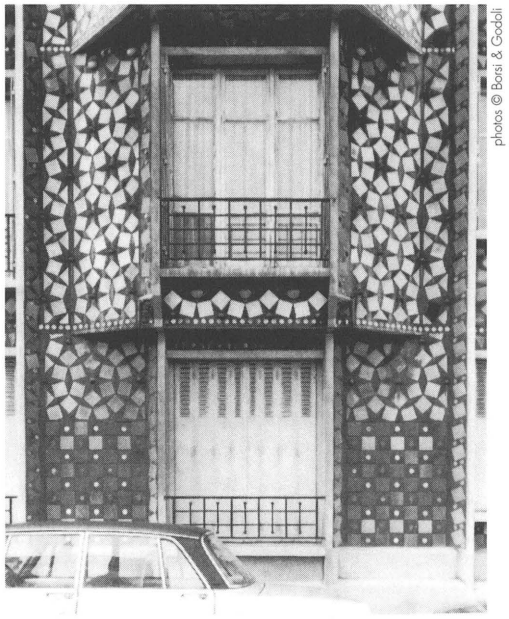


Rue Belliard Apartment Building

Paris

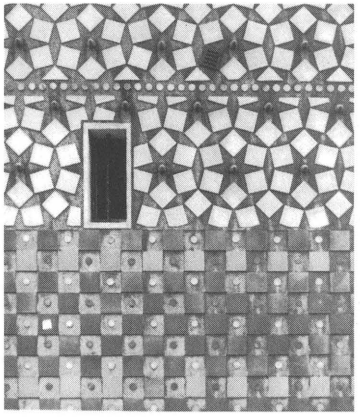
1911-1913

HENRI DENEUX (1874–1969)



photos © Borsi & Godoli

In this apartment building, Deneux clearly expresses his ideas concerning architecture by means of a new construction system: a visible reinforced concrete structure and new industrial materials. Reinforced cement and bricks connected by metal rods are crucial to the building's frame of floors, pillars and walls. Bricks were covered with cement rendering inlaid with colorful stippled sandstone tiles. The reinforced cement structure also allows for superimposed cantilevered floors. A terrace was realized with care thanks to high quality waterproofing materials and a well laid out water run-off.



With its open-air terrace recommended by the Hygienist Doctrine, the rue Belliard Building is remarkable evidence of the doctrine's influence on Parisian architecture. In this rationalist and technological architecture, the façade's ornamentation essentially consists in ceramics. The construction's verticality is emphasized by the rhythm of bays that reveal a play on proportions, colors and textures.

Chamber of Commerce and Industry

Le Havre

1947-1957

OTELLO ZAVARONI

The monumental building, a veritable landmark in Le Havre, can be considered as an example of the beaux-arts system's vigor; in fact it displays a kind of synthesis of the various plastic arts. From the very beginning of the project, creations by artists—focusing on the theme of the Le Havre harbor—were incorporated to its architecture: a very colorful mural visible from the outdoors realized by Nicolas Untersteller; sculptures by Henri Lagriffoul; an immense mural in the auditorium conceived and carried out by Paul Lemagny thanks to the stonecut technique; and finally Bernard Dunand's black and gold lacquered panel. The developments of Otello Zavaroni's project show that the initial neoclassicism was toned down: only its volumes and proportions were kept in the project's later versions. Without completely departing from Perret's style thanks to its colonnade and concrete, Le Havre's Chamber of Commerce and Industry belongs more to the 1950s architectural trend of screen walls, lateral brise-soleils and bright colors.

Photos © Claude Laupiac

MODERNISM **ACROSS THE SPECTRUM**

In Germany modern architecture is usually associated with the buildings of the so-called classic modernism realized between 1925 and 1933. In reality, however, the modern movement spanned from 1900 to long after World War II, with different trends caused by major social, cultural, technical and political changes. The five selected examples illustrate these different trends and periods, constituting several "Other Modernisms."

The turbine hall of the AEG Factory by Peter Behrens, who was a founding member of the German Werkbund, is considered a milestone for the new aesthetics of industrial architecture and the introduction of objectivity. It is a key example of the transition towards modernism in Germany.

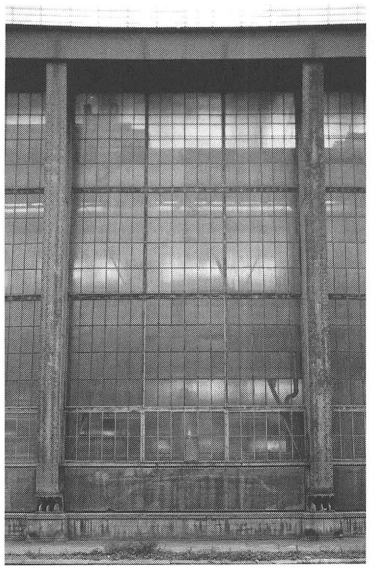
The Hat Factory at Luckenwalde is an innovative modern building in terms of technology and construction: the ventilation system of the dyeing mill gives the building its characteristic 'hat,' the use of reinforced concrete and the combination of wood and glass are unusual for the industrial architecture of the time. The Hat Factory was selected as an example of expressionist design in modern industrial building.

The Church in Bad Dürrenberg strives to achieve the synthesis between traditional architectural typologies and the reform strictly conforming to modernism. Its altar displays a mosaic which was provocative at the time of construction owing to its expressionist formal language and new technology. The Church's layout derives its basic conception from the site's conditions and independently develops its building program by adapting and modernizing deep-rooted typologies.

The Seaside Resort Prora bears witness to the complex development of modern architecture during the Third Reich. On the one hand the compound's layout was dominated by the egalitarian modernist goal of providing the same conditions for all guests by means of identically planned and directed rooms, and on the other hand it was also impacted by the gigantism of national socialist planning resulting in an elongated beach front of almost 5 km. The Prora facility is representative of the borderline production wavering between the traditional-monumental style and modern architecture.

The Institute for Lightweight Structures (IL) in Stuttgart is in concept and construction a groundbreaking achievement of the 1960s. With its overhanging lightweight tent-like roof and its ecological considerations, it has given important impulses to the late twentieth century architecture. The IL is also an outstanding example of the hitherto little known postwar modernism in Germany.

BY MONIKA MARKGRAF, ULRICH BORGERT, THOMAS DANZL, SANDRA SCHEER, JULIANE VIERICH AND DIANA ZITZMANN



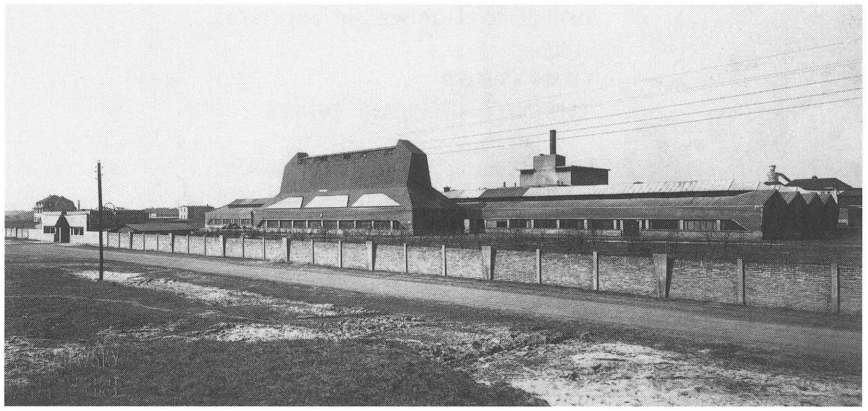
AEG-Turbine Hall

Berlin

1908

PETER BEHRENS (1868–1940)

At the moment of its completion Behrens's Turbine Hall was the most modern industrial building in Germany, especially from an aesthetic and technical point of view. Its simplicity and openness were in direct opposition to the eclecticism of the nineteenth century industrial architecture. The Turbine Hall stands as one of the milestones of new aesthetics in industrial architecture and as a departure from historicist architecture towards objectivity and functionalist designs of the German modern movement. Behrens exploited the possibilities offered by materials such as steel, glass and concrete to build a highly modern production facility, but the truly new feature of the turbine hall is the main hall's facade, which openly displays the uncovered steel columns and wide spanning, fully glazed window panels. The Turbine Hall was, at the time, a widely fascinating accomplishment and celebrated as the "manifesto of the young industrial architecture."



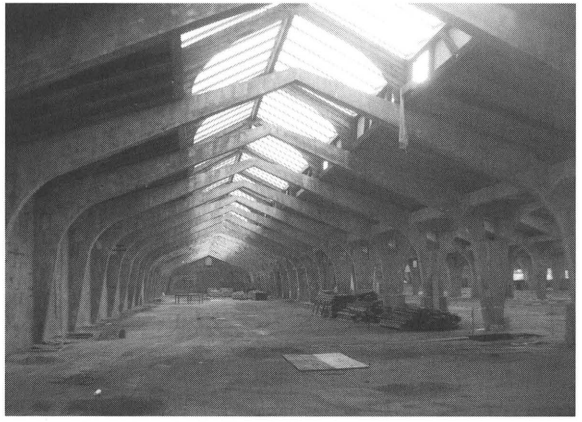
2 Hat Factory

Luckenwalde

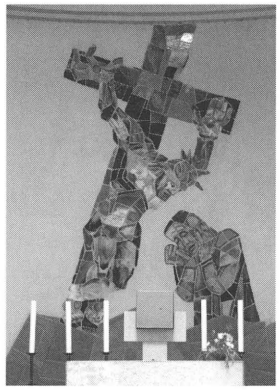
1921-1923

ERICH MENDELSOHN

(1887–1953)



Erich Mendelsohn designed the hat factory in Luckenwalde shortly after his Einstein Tower at Potsdam, but rather than his trademark curves, he employed mainly straight lines. The Hat Factory boasts, alongside its aesthetic qualities, innovative technical features: the remarkable hat-like top of the dyeing mill with its natural ventilation system was a novelty, which greatly improved working conditions. The combination of reinforced concrete, wood and glass was unusual in industrial architecture, owing to the various materials' different properties.
The Hat Factory is generally recognized as a masterpiece of modern architecture but it was selected here as an example of "Other Modernism" specifically because of its 'expressivity.' The factory was not only technically innovative but also functioned as an advertisement for its products thanks to its main architectural feature, the 'hat' becoming a symbol for the factory building and vice versa. It is a monument of German architectural and constructive expressionism.



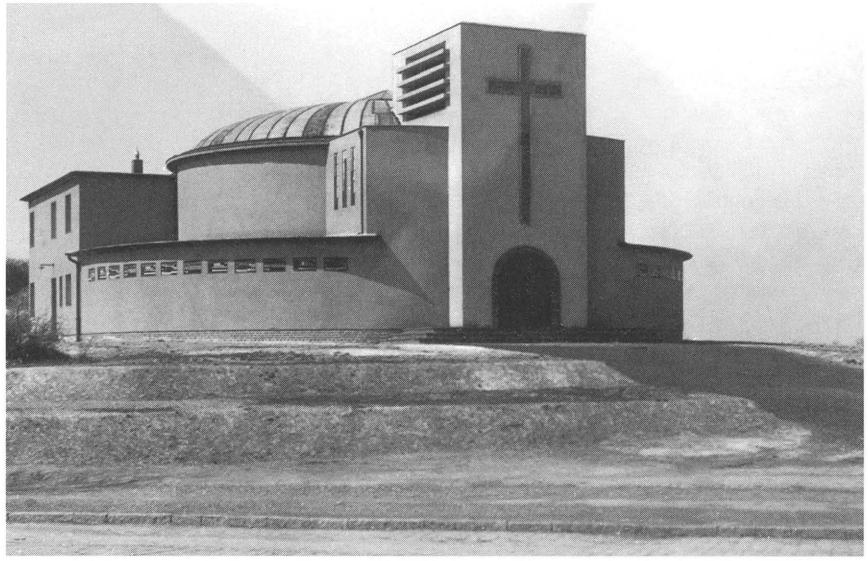
3 Catholic Parish Church St. Bonifatius

Bad Dürrenberg

1931

RUDOLF STRAUBINGER (1896–1973)

The Bonifatius church in Bad Dürrenberg, relatively unknown as of today, is one of the most interesting catholic Church buildings of the interwar period in central Germany. It is an example of an "Other Modernism" thanks to its architect Rudolf Straubinger's attempt at producing the synthesis of tradition and innovation. He basically developed the dense and dynamic composition of geometrical units from the local conditions at the top of a slag heap. The composition conforms to the formal concepts of modernism, but at the same time it is reminiscent of the late eighteenth to early nineteenth century revolutionary architecture. The building combines classical architectural typologies, some expressionist details and a modern idiom. In the interior the Pantheon's archetypal feature, the oculus, is employed in a trimmed down manner and contrasts with the expressionist altar mosaic by Odo Tattenpach, who applied colorful glass plates and depicted the crucified Christ in an unusual, and therefore rather provocative, pose.

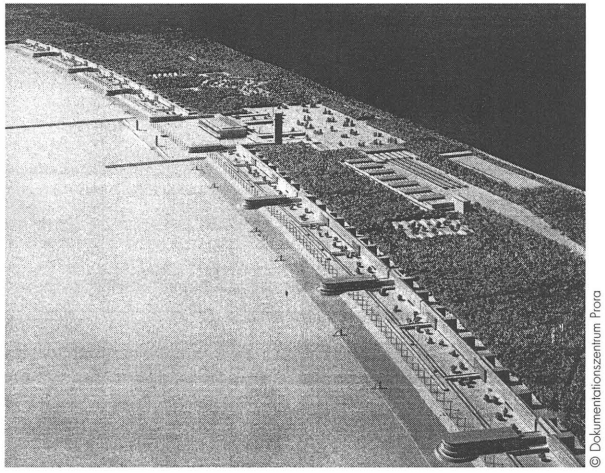


Seaside Resort Prora

Binz

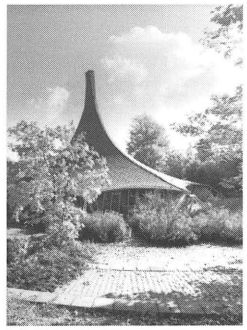
1936-1939

CLEMENS KLOTZ (1886–1969) AND ERICH ZU PUTLITZ (1892–1945)



© Dokumentationszentrum Prora

The 4.5 km long and slightly curved block running along the coast was a seaside resort intended to accommodate vacationers in 10,000 identical hotel rooms, as well as all kinds of tourism facilities which were never fully achieved. The Prora Resort merged two opposed ideologies of the 1930s Germany: on the one hand, the recreational project was utilized to condition people's minds to Nazi propaganda; on the other, it conforms to the modern ideas of providing communal facilities and the same conditions for all (temporary) residents. Despite the protruding living quarters that vertically divide the horizontal rows of buildings, the image of Prora is dominated by the monotony of the extremely long beachfront and its megalomaniac size. With these miscellaneous inspirations and its ambiguous looks the complex exemplifies the transition between the traditional-monumental style and modern architecture.



Institute for Lightweight Structures

Stuttgart

1967-1968

FREI OTTO (b. 1925) AND OTHERS

The experimental Institute for Lightweight Structures (IL) derived from the prize-winning German pavilion at the 1967 World Exhibition in Montreal, which was built to test the tensile construction method. The suspended roof of pre-stressed textile membrane and steel cable net is supported by piercing masts, reacting to the existing physical forces in an elegant and weightless way. The light and 'natural' architecture of the tent-like building was deliberately designed in contrast with the monumental heaviness of the interwar national socialist buildings. For nearly half a century Frei Otto has promoted and influenced the development of light, resource saving and environmentally sound structures.

The IL is an outstanding and revolutionary building of postwar modernism, both for its innovative construction and its ecological dimension.

GREEKNESS **REVISITED**

Modern architecture prospered in Greece from around the end of the 1920s and during the 1930s, owing mainly to cultural exchanges with Central and Western Europe, especially France and Germany where many Greek architects were trained before returning to Greece to practice. They were therefore frequently imbued with modern ideals in the environment of a Greek society that was by and large concerned with modernization. The fourth CIAM was held in Athens partly thanks to these intensive cultural interactions. On the other hand, at the time of the conference the past found a new interpretation, its focus shifting from classical antiquity to prehistory and to the vernacular tradition. The prehistoric and vernacular background of the Cyclades was seen as the birthplace of formal, functional and structural modernity; once again a new tradition was budding and blossoming in Greece.

From the 1930s to the 1960s many architects tried to merge modernity, both in design and theory, with an element of 'greekness,' which they either considered as an issue of formal language or emphasized as the local language of materials and types.

Dimitris Photiades and Dimitris Pikionis, respectively, designed two houses in the early 1930s that attempted to transpose the vernacular element of Cycladic architecture in the metropolitan context of Athens. The plastic purity of their white forms was a revisionist critique of modern architecture that sought for another modernism, free of technological and social concerns.

Both Panos-Nikolis Djelepy in the late 1930s and Aris Konstantinidis in the early 1960s designed rational buildings combining the local and the new in terms of materials, types and techniques. Djelepy, who in 1934 argued in the *Cahiers d'Art* that modern architecture was imbedded in Greek vernacular architecture, and Konstantinidis, who in 1947 thought he located the true spirit of modernity in Mykonos, were both 'modern' but also in search of a distinct Greek (other) modernism.

The last building selected here is a small vacation house designed in the mid-1960s by Iannis Xenakis on the Cycladic island of Amorgos.

Bearing the full weight of his Corbusean training, Xenakis realized a prototype of trans-modern architecture where eons of time and a quest for novelty met in the land of modern primitivism.

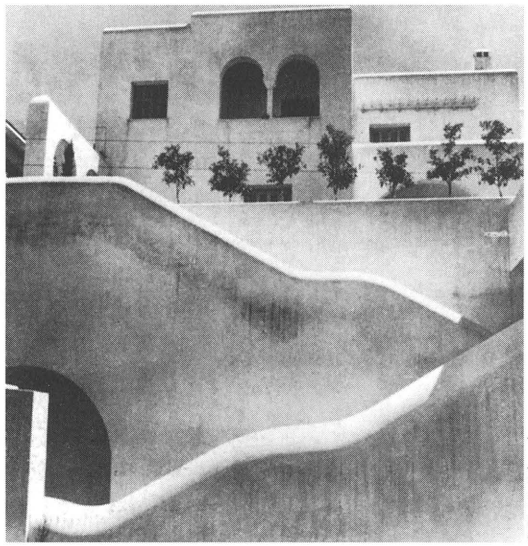
BY ELINA LOUKOU,
ALKISTIS RODI
AND PANAYOTIS TOURNIKIOTIS

Argyropoulos House

Athens

1933

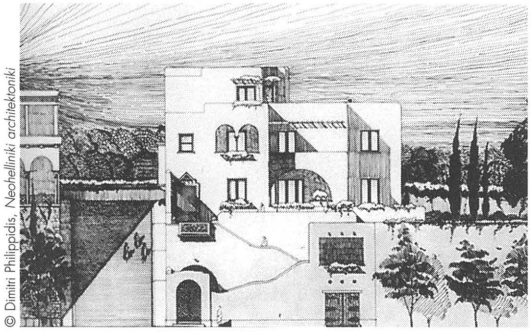
DIMITRIS PHOTIADES
(1891–1974)



© Dimitris Kalapodas

It was Dimitris Photiadis who introduced vernacular architecture in the early 1930s' urban environment.
In the city center of Athens he laid out a non-urban house directly influenced by the domestic architecture of the Greek Islands. His design related more to stage setting rather than function and one could argue that it is out of scale. Nevertheless the house was realized with great skill. The Argyropolous house is a good example of 'Other modernism," its uniqueness resulting from the integration of elements of the modern movement and of traditional Greek architecture while also fulfilling the needs of its owners' social class.

© Dimitris Kalapodas



© Dimitri Philippidis, *Neohelliniki architektoniki*

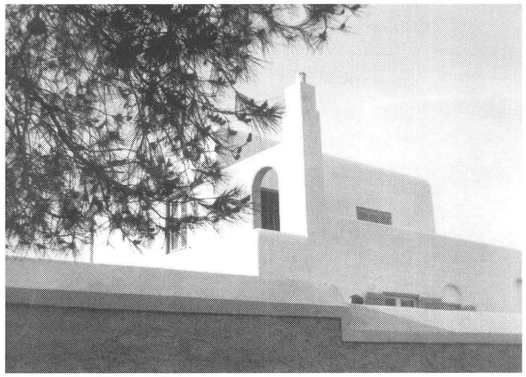
2 Garis House

The Psychiko, Athens

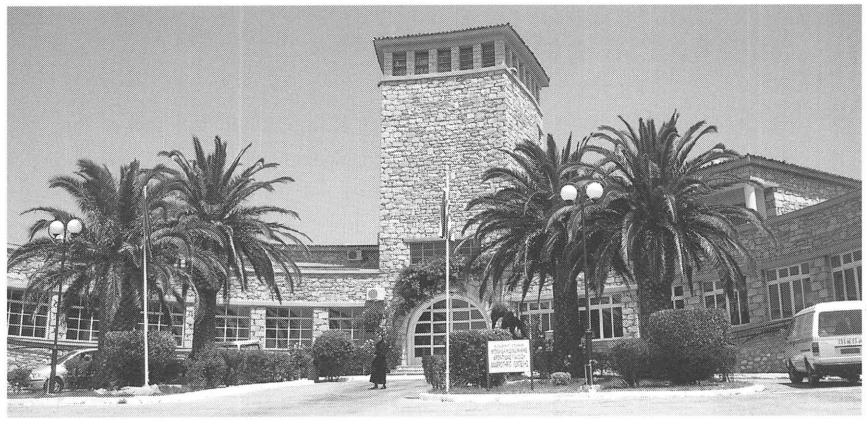
1934

DIMITRIS PIKIONIS (1887–1968)

This house is clearly influenced by the Cycladic vernacular, which many at the time considered as a forerunner of modern architecture. After the School at Lycabettus Hill (1931–1932)—one of the most important projects of Greek modernity—Pikionis decided that he was no longer satisfied with modern rationalism and tried to rediscover the essence of architecture in the vernacular spirit of traditional buildings. Garis House was his first attempt at carrying out the realization of these purportedly eternal principles, which he would definitely establish in the landscaping of the Acropolis and Philoppapos hills (1954–1957). The house is named "Siphnos" and recalls the type and forms of the simple vernacular houses of the Cyclades, which many of the fourth CIAM participants visited after the Athens conference in order to 'see' the modernity of the traditional settlements. Like a tiger in a zoo, Garis House is an exemplary specimen of the interwar quest for modern principles in the secular roots of eternal architecture.



photos © Panayotis Tournikiotis



© Panayotis Tournikiotis

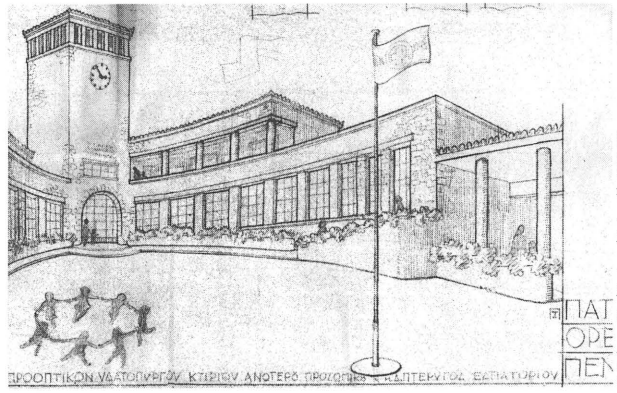
3 PIKPA Pentelis

outskirts of Penteli

1936

PANOS-NIKOLIS DJELEPY (1894–1976)

With the general spirit of modernization public interest in social welfare thrived in Greece during the 1930s. The Patriotic Foundation of Social Care and Rehabilitation (PIKPA) was particularly creative during the 1929–1939 period, providing mother and child care in 110 towns across Greece. Prenatal and day clinics, hospitals and children holiday camps were built by young modern architects promising a new spirit for a better society. The Penteli complex, a recovery center for children located in the woody mountainside area, was one of the main PIKPA centers of the decade. It perfectly reflects the social dimension of modernity in Greece, but it is also a comprehensive and conscious reinterpretation of modern forms, techniques and ideas in search for a new contextual modernism in careful association with traditional forms.



© Djelepy, *L'Architecture d'Aujourd'hui* (1949)

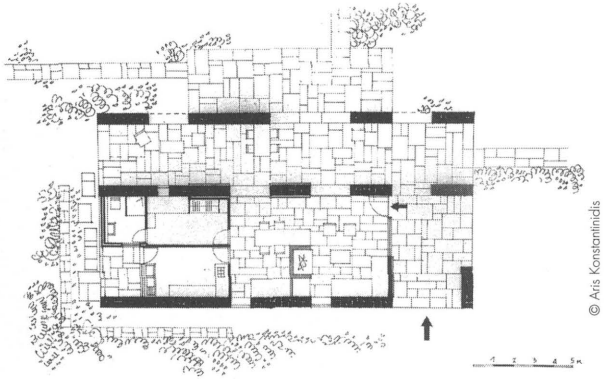
Weekend House

Anavyssos, Attica

1961

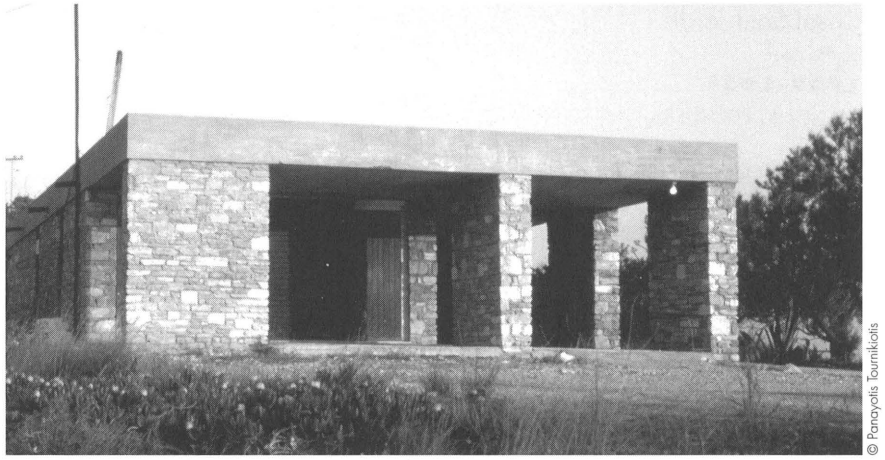
ARIS KONSTANTINIDIS

(1913–1993)



© Aris Konstantinidis

Aris Konstantinidis designed a large number of holiday houses applying to each the same rational, structural and aesthetic approach. This house is the archetype of the entire series, containing the essence of all the others and expressing them ideally on the smallest possible scale. The simple organization of space and its open disposition to life in the open air and by the sea combined with the completely unpretentious use of materials gives the house a vigorous, brutal and almost timeless character. In its absolute rationalism—which calls to mind the primitive hut of Abbé Laugier—the house acquires an eternality which is inextricably bound with the place of its construction. Here, however, in this absolutely specific locus, the architecture is regional in a way which makes it also completely international: its regional concept is not connected with superficial form, with phenomena, but only with rationalism and structure, which can be applied in the same way as anywhere else in the world. The architecture of Konstantinidis and this house in particular represent a 'retrogressive' modernity of pure rationalism, engaged in expressing the spirit of the place and the nature of materials.



© Panayotis Tournikiotis

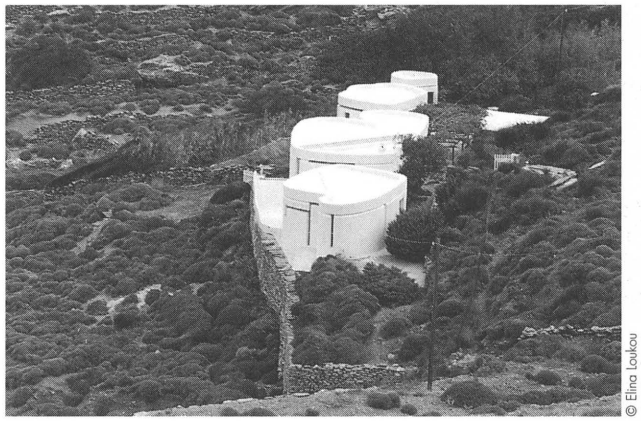
Holiday House

Amorgos, Cyclades

1966

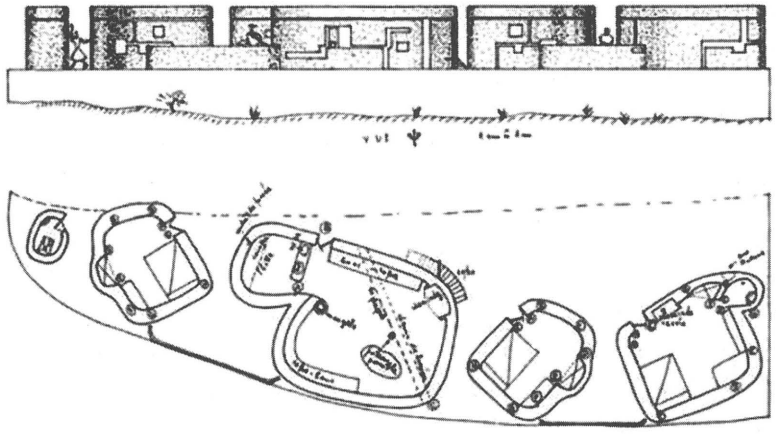
IANNIS XENAKIS

(1922–2001)



© Elina Loukou

The building complex is located on the slope of a hill, overlooking the northern coast of the Tirokomos gulf. The nearest settlement stands 200 m higher: it is Aghia Thekla, typical of the traditional Cycladic nineteenth century architecture. The House in Amorgos was considered a personal challenge for the re-invention of the design process and the redefinition of the dwelling itself. It is an architectural event. Each of the four volumes is a separate room (living room, dormitory-cum-guestroom, bedroom and bathroom), laid out at the same level on a slight curve parallel to the hill. An exterior corridor connects the rooms, while verandas and open sitting areas are fitted in between the independent volumes. The composition combines elements of traditional architecture with some basic principles of the modern movement, as well as Iannis Xenakis's personal investigations. With his enterprising and creative frame of mind, Xenakis achieved an absolutely personal and original piece of architecture.



© Iannis Xenakis, *Musique / Architecture*

ON THE BOUNDARIES **OF THE MODERN MOVEMENT**

The Iberian Docomomo chapter has completed three registers, one general and two specific ones devoted to industry and housing. The first task we were confronted with was to determine the Register's limits: the works we present here as "Other Modernisms" lie on the fine, yet sometimes blurry, line between what was part of the modern movement architecture and what was not.

Notwithstanding the lack of historical distance, we had to establish the geographical, chronological and stylistic limits of an architectural production built in the European architectural context's periphery. One of the main objectives of Docomomo, namely the preservation of heritage, determined the geographical limits: it implied limiting ourselves to the present territory of Spain and Portugal and excluding an important production that was carried out in former colonies. The chronological limits (1925–1965) were easily established as starting with the completion of the first building to be considered modernist in the Iberian territory, the Capitolio Cine-Theatre in Lisbon designed in 1925, and less easily, but quite obviously determined as ending in 1965, owing to the political and economical situation of Spain and Portugal as well as to their architectural productions. Establishing the stylistic limits was a difficult question that could not be answered with a statement, but required carefully looking at each building and evaluating its cultural, social, technical, aesthetic and historical features. The result of these limits are the boundaries of the Iberian Registers published in 1996 and 2005, and the works that are presented could almost be said to belong to our Registers' no-man's land, with the Casa de las Flores and the Hydroelectric Installations of Cávado included in the Register, and the other three not.

The Finca Roja and the Casa de las Flores are far from being canonical modern movement pieces of architecture. They are the result of a research in urban layout and dwelling typology, and innovative technical procedures. The Casal Sant Jordi is a new approach to the building block, but its proto-rationalist image raises difficulties classifying at as a modern movement building. The Venda Nova Inn of the Hydroelectric Installations of Cávado is a major example of what Kenneth Frampton calls critical regionalism: the modern attitude is balanced out by local and vernacular concerns. Related with the latest CIAMs, Torres Blancas is at the other end of the discussion range, confronting the modern movement rather than accepting it.

BY
SUSANA LANDROVE

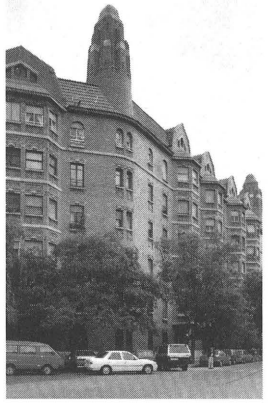
Casal Sant Jordi

Barcelona

1929-1931

FRANCESC FOLGUERA (1891–1986)

Casal Sant Jordi inverted the traditional horizontal division of housing buildings previously found in the Eixample area of Barcelona—with the owner's apartment located on the first floor of the building (known as principal) and rented flats on the upper floors—to adjust the building to more modern requirements. Thus the offices were located on the first two stories, the rented flats above, and the owner's apartment on the two top floors, opening onto a terrace with a garden. This layout was reflected onto the outer façade as well as in the inner courtyard area, with references to the Viennese architecture fashionable at the beginning of the twentieth century. The internal spatial layout was reorganized and the flats were turned into offices during the remodeling project designed to accommodate the regional Justice headquarters.



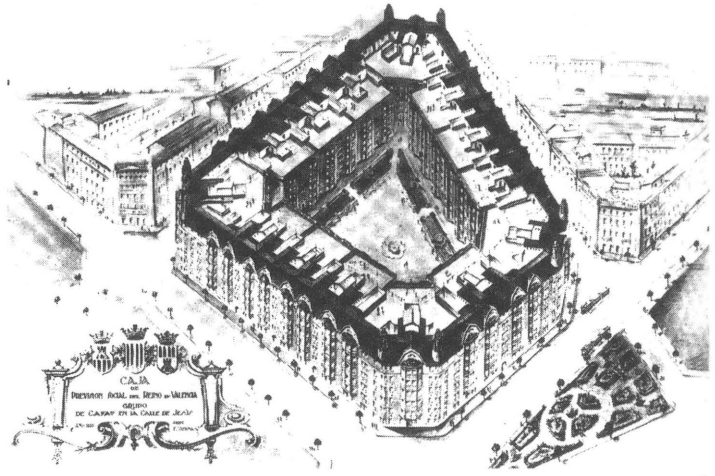
2 Finca Roja

Valencia

1929-1933

ENRIQUE VIEDMA VIDAL (1889–1915)

The Finca Roja represents a transition towards modernity, employing both craftsmanship and modern techniques and celebrating the modern city's collective values. Its volume, organized around a large courtyard, is an important urban work in the way it occupies the block and uses the same architectural language in all its parts. Its attractive appearance and singularity recall the Dutch Wendingen group, deriving from Berlage and especially his Stock Exchange building in Amsterdam. The European debates of the time concerning the social purposes and contents of the new architecture help to interpret the Finca Roja. The building, which caters to the needs of the working class, owes its powerful image to the careful combination of traditional craftsmanship and its plastic quality with formal innovations. The inner courtyard is a communal space, lined with commercial facilities, accessed by several passages through the building. With a similar concept in mind, the towers were intended to house water reservoirs to ensure the community's water supply. The structure is made of concrete and adjusted to the plot's irregularities along its main façade. The 500 apartments housed in this complex are laid out in six floors plus an attic containing storage space and the caretaker's apartment.



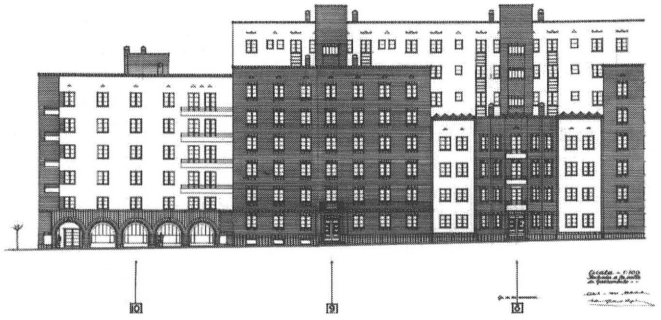
Photos © Jordi Bernadó, Giovani Zanzi

3 Casa de las Flores

Madrid

1930-1932

SECUNDINO ZUAZO UGALDE (1887–1970)



Casa de las Flores, deeply rooted in the contemporary avant-garde movements, is one of the most representative ensembles of rationalist modernity in the 1930s and a milestone in the conception of the city architecture. Like a typical extension of the grid laid out by Castro at the end of the nineteenth century in Madrid, it occupies an entire street block, but also features an innovative courtyard inside the closed street block. The program includes apartments and shops, with building heights ranging from six to eight floors.
This residential complex demonstrated the possibility of creating high quality social housing, reflected not only in the strict and rational horizontal plan but also in the low density of construction, to the benefit of the interior garden. The compound's collective spaces are very carefully looked after to encourage social relations and the building's integration in the neighborhood. Casa de las Flores is a residential compound of major interest in Madrid because it illustrates a new understanding of the old-fashioned nineteenth century Catalonian block thanks to the introduction of the modern movement's rational premises in Madrilène architecture.

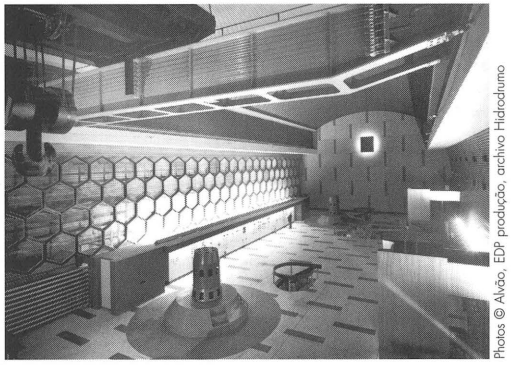
photos © Biblioteca Nacional de Madrid. Fondo de Secundino Zuazo

Hydroelectric Installations of Cávado

Vieria do Minho, Montalegre

Vila Nova-Venda Nova (1949-1951), Salamonde (1950-1953), Caniçada (1951-1955), Alto Rabagão (1954-1964)

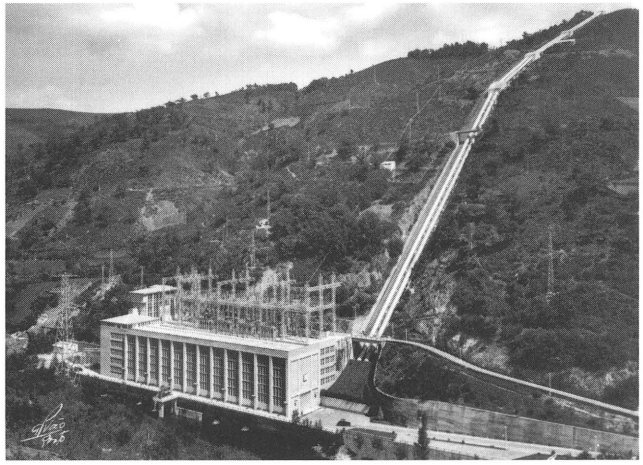
JANUÁRIO GODINHO (1910–1990)



Photos © Alvão, EDP produção, archivo Hidrodurno

In 1945, the HICA began the hydroelectric exploitation of the Cávado and Rabagão rivers, in the context of a wider policy of power supply in Portugal. Januário Godinho was responsible for the architecture of a large group of constructions in collaboration with the HICA engineers, according to what the modern movement believed to be the ultimate art/technique pair. The brief and the natural environment were a challenge to the author. While he was able to introduce new concepts in the industrial constructions, he was also concerned with the natural environment when designing the social buildings of these new settlements. The result was a modern setting that developed a pioneering process of critical regionalism in Portugal.

This wide group of constructions, developed in a ten-year period, was simultaneously culturally rooted in Portuguese craftsmanship and capable of answering the challenges of new technologies in an inspiring landscape. It bears witness to the great step forward that electricity brought about in postwar Portugal and also emphasizes in its social program, a historical continuity in its fulfilling of real needs, economic use of resources and functional layout.



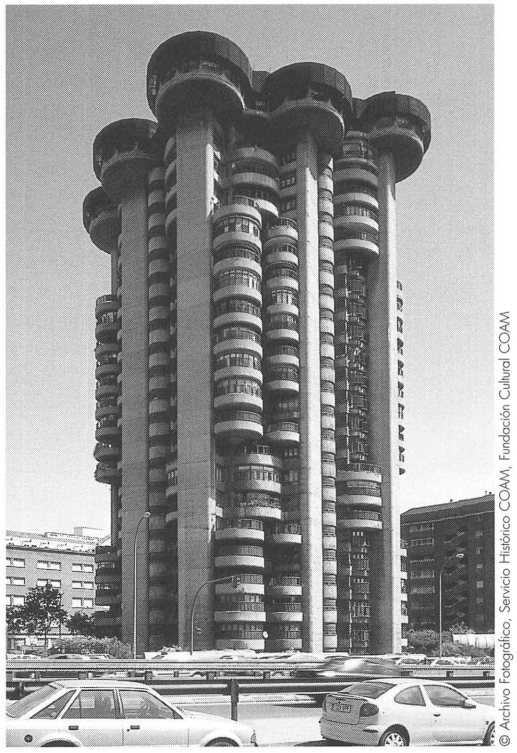
Torres Blancas

Madrid

1961–1968

ALEJANDRO SÁENZ DE OÍZA (1918–1946)

Torres Blancas is a structural landmark in Spanish architecture: its resistant structure integrates in a unique system all the structures that stem from the materialization of the tower building's functions. The building is laid out in the organicist trend, with ideological references to Wright, Le Corbusier, Aalto, etc. The expressionist architecture of the building is clear from the first steps of the creative process thanks to which the designer tackled the problem of constructing a design unit in an urban development scale departing from the usual housing types of apartments, flats and semi-detached houses. The building's most expressive formal feature is not its height but the fact that floor slabs and balconies are the continuous extension of the vertical load-bearing structure, giving the building a unitary character, and the formal use of concrete's plastic capacities to differentiate functional environments with clarity. Torres Blancas's unusual and original shape was a salutary lesson not only for the Madrilène architecture of the time, but also for a society used to the relentless urbanization of town peripheries.



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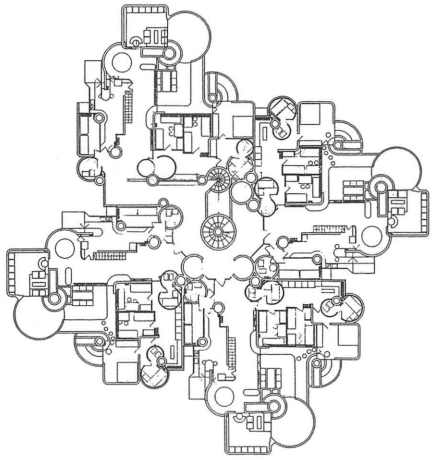

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HUMANISM, CONTINUITY AND MODERNITY

For the theme of "Other Modernisms" Docomomo Italia has selected case studies in line with Manfredo Tafuri's reflection on the crucial place, for Italian architects, of the confrontation with history in the years of reconstruction, as acknowledged in his *History of Italian Architecture, 1944–1985* (1989): "After the end of the Second World War, architects who were obliged to respond to the new Italian reality were faced with a difficult dialectic between knowledge and action—difficult because of the contradictory foundations underlying the tradition of the discipline, but also because of the many levels imposed on such knowledge... In their feverish search for identity, the Italian architects proceeded through a succession of ideologies, continually relying on extradisciplinary themes. It would be almost too simplistic to locate in this 'relationship with history' a thread linking the research of the neorealist era to the extreme results of the voyages back in time taken by architects" (p. 3).
The reasons for such a strongly historic (if not dogmatic) stance rely on the firm belief that Italian architects would eventually express their own "Other Modernism" only after the end of fascism and with intellectual freedom.
The four selected works were all designed and built in the cultural circumstances of the early postwar period. The works by Moretti in Rome, Albini and Helg in Genoa, Cosenza outside Naples and Scarpa in the small village of Altivole all express the awareness of the significance of Italian civilization as a source of inspiration. Their 'continuity' with the past was never affected by nationalism, but rather referred to a neo-humanist conception, which explains how these four works are valid witnesses of an alternative formulation of modernism.

BY PAOLA ASCIONE,
ANTONIO DI BACCO,
FRANCESCO BRUNI,
LORENZA COMINO,
FRANCESCA MANCHELLA AND
CRISTIANA MARCOSANO DELL'ERBA

'Il Girasole' (Sunflower)

Rome
1947-1950
LUIGI MORETTI (1907–1973)


© Franco Panzini

On a rectangular plot bordered by three streets, the building is laid out along the plot's North-South axis, in a U shape surrounding a light well formed by the entrance hall volume that continues into the inner court. The building consists of two parts separated by a vertical cleft in the façade. It sits on a high recessed base which contains the basement, the ground floor and a mezzanine. Above, the building's main jutting volume has three standard floors and a penthouse, with an additional upper penthouse level set back from the façade. The basement houses two small apartments and six garages. A separate staircase in the center of the two parts provides access to the mezzanine floor. The standard floor contains two large apartments. The western façade is marked by the broken lines of the bedroom walls, which open up to catch light; Moretti's sketches show this typical layout in the shape of a fir tree with all its branches.


© *L'Architecture d'Aujourd'hui* 66, 1956

Ina-Casa Residential Neighborhood for Olivetti

Pozzuoli, Naples
1952-1963
LUIGI COSENZA (1905–1984)

The urban and architectural plan for the residential compound was drawn up in conjunction with the nearby Olivetti factory to house its workers. Its layout recalls the courtyard of traditional Campanian housing, with the community life's center surrounded by houses, and a staircase connecting each continuous series of dwellings to the next. Three separate lots, including different configurations of dwelling types, define the whole neighborhood whose core is a common courtyard. The housing blocks, two or three stories high, are laid out in a linear arrangement. The houses on the second lot have an interesting plan for the distribution of volumes, which is similar to that of the nearby Olivetti Factory and relates to the local construction tradition and environmental conditions. The buildings' general layout stems from the need to capture the light by rotating exterior walls. In the third lot's apartment blocks focus was on finding ways of grouping the dwellings, three to each floor, around an open staircase following a tower-like structure, enabling all three sides of each apartment to enjoy a view.

© Paolo Monti, in Franco Albini Archive, Milan

Museum of the Treasure of San Lorenzo

Genoa

1952-1956

FRANCO ALBINI (1905–1977) AND FRANCA HELG (1920–1989)

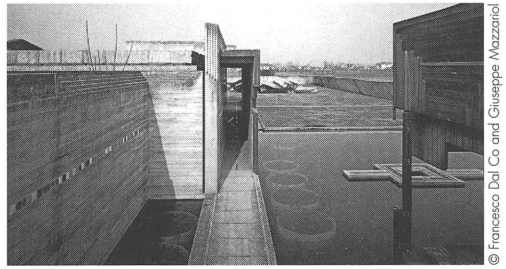
The Museum is housed in an underground volume below the San Lorenzo church's paved courtyard and sacristy. Two entries give access to the museum, one for the public and one for the clerics. The layout consists, according to Caterina Marcenaro, director of the Municipal Museum, of "three closed cylindrical spaces, each with a low cupola, joined by the precise geometric rules of a hexagon. The centers of the three tholos intersect the vertices of the hexagon interweaving the spaces of the focal centers while being emphasized by the design of the paving stone and the ceiling spines. The three circular tholos join and interconnect at the convergence of the hexagonal space. In a way they project the perimeter of the holy vessel." The geometry that defines the space derives from the small radial beams of the cast roofing that saturate the ceiling with expressivity, along with the paving that converges toward the center of the hexagon.
The spaces built around the exhibition items avoided direct contact with the exterior in order to create a place devoid of a spatiotemporal definition that could potentially compete with the exhibited objects; each is the unique protagonist of a sacred treasure.

Brion Family Tomb

Altivole, Treviso

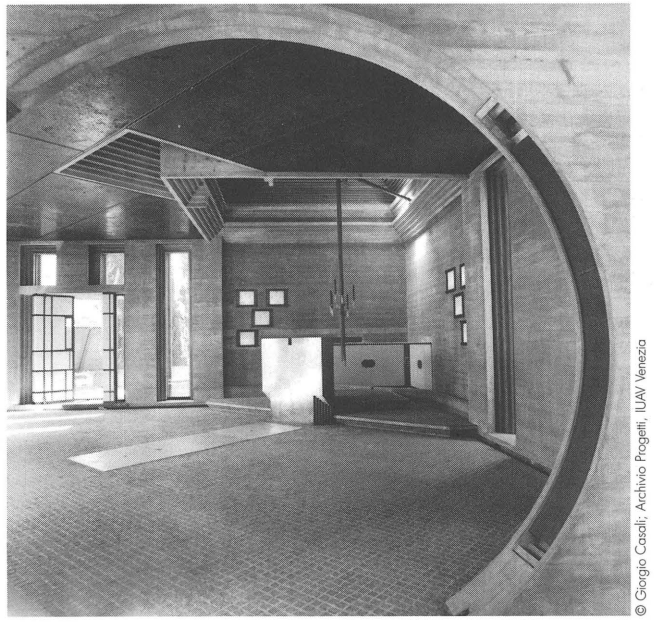
1969-1978

CARLO SCARPA (1906–1978)



© Francesco Dal Co and Giuseppe Mazzariol

The Brion complex covers an area of approximately 2,200 sq. m, dotted with architectural artifacts whose purpose is symbolized by the use of names drawn from the classical and pagan tradition (temple, propylaea, arcosolium) and contains the tombs of the family of Giuseppe Brion, founder of the Brion Vega factory, and that of the architect, Carlo Scarpa. The grounds' layout of paths and water devices was designed by Scarpa with the assistance of Porcinai. Exposed reinforced concrete was used extensively in the construction, cast in layers of varying thickness in special formworks designed with great care and made from different materials, depending on the surface treatment. Carlo Scarpa fully accepted the surrounding environment's contribution to the design for the Brion complex, as shown by his decision to use the main path through the old cemetery—an extension of the avenue of cypresses connecting the cemetery to the town—as the central axis. The core element was originally a tomb but, when afterwards the area developed into a site abounding in monuments, the focus moved to the propylaea that provides access to the grounds.



© Giorgio Casali; Archivio Progetti, IUAV Venezia

OTHERNESS AND **THE RIPPLE OF MODERNISM**

"Other Modernisms" implies that there are two kinds of modernisms; original and perfect modernism, and imperfect or hybrid modernism, influenced by the former. Such a distinction seems based on a view that the history of modernism could be understood by the "ripple model"—a theoretical framework to describe an action that occurs at one place and spreads gradually like a ripple, with its original ideas and methods blurring towards the periphery. With this model in mind, it is an important criterion to distinguish how rapidly and perfectly a geographic area or an architect took on "pure modernism." This model, however, is not fully appropriate to understand more about what happened in twentieth century world architecture; it trivializes the history of modern architecture because the areas where modernism was introduced later did not simply follow the original. Furthermore, discussions based on the ripple model focus only on the development from the center to the ripple's edge, and the other side's reactions are largely ignored.

Still, the fact that modernism was accepted worldwide despite the discrepancies in its recognition is noteworthy. Because it was thought to be universally valid, architects all over the world joined the movement to make a new type of architecture, often trying to adjust modernism to their own needs, available materials and structural methods. These various movements broadened the scope of original ideas and approaches and challenged their validity. Exploring these interactions should help to develop a new vision of the history of modern architecture. Recognizing the dynamics in the history of modernism is important as well as paying more attention to the variety of activities and interactions in twentieth century world architecture, without staying fixed on differentiating being original from being imperfect or peripheral. It would be better to consider "other modernisms" in a broader context.

With the intention of reinterpreting the words in such a perspective, the following Japanese examples will illustrate the themes around "other" modernisms related to tradition, social status and local techniques.

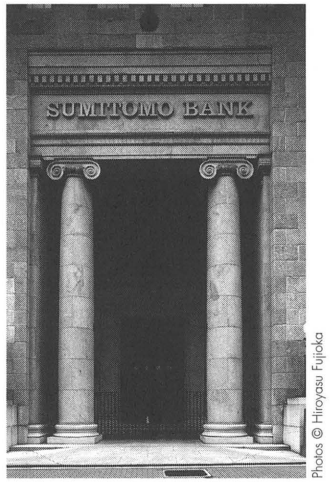
BY
HIROYASU FUJIOKA

Sumitomo Building (now Sumitomo-Mitsui Bank Osaka Headquarters Building)

Osaka

1926 and 1930

HASEBE & TAKEGOSHI ARCHITECTS



Photos © Hiroyasu Fujioka

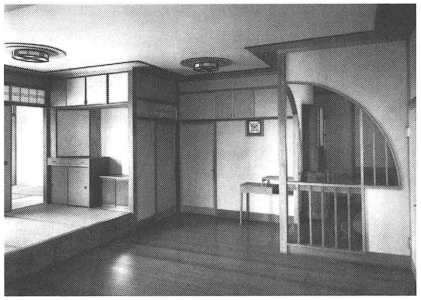
Many architects in Japan thought that modern architecture, introduced in Japan in the late 1920s, was not appropriate to express dignity. They did not reject modern architecture, but many merely regarded it as a new 'style' suitable for function-oriented building types such as grade schools, telephone exchange buildings and houses, not appropriate for universities, government office buildings and business headquarters. Some architects, however, began to try to express a sense of dignity not with the usual vocabulary of historicism but with a modern architectural idiom and the Sumitomo building is one of their earliest attempts. Sumitomo, one of the largest conglomerates in Japan, wanted its headquarters to symbolize its corporate image. The façade is rather simple: except for the two Ionic columns flanking the main entrance, it has no applied ornaments; masonry joints are hardly visible to emphasize its flatness and its windows look just like rectangles cut out of its smooth surface. Such a simple treatment of the façade was, at the time, very unusual for such a large building in Japan. It shows the architects' appreciation of modern architecture at that time and their early efforts to convey a sense of dignity in a modern style.

2 Chochiku-kyo

Oyamazaki, Otokuni County, Kyoto Prefecture

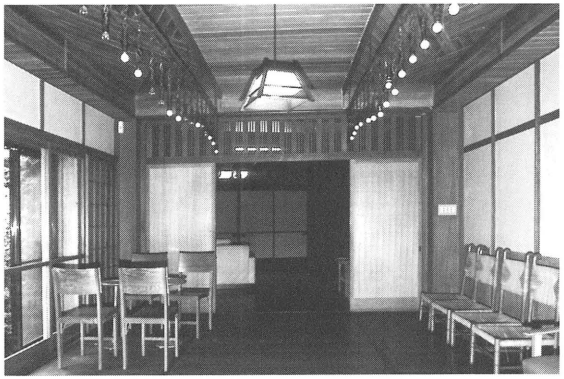
1928

KOJI FUJII (1889–1938)



Chochiku-kyo, the villa of the sound of the breeze in a bamboo grove, was built as the last of a series of experimental houses on a huge lot of about 33,000 sq. m in Kyoto. The building itself is not that big (173 sq. m); a one-storied structure in wood, it is famous for its hybrid combination of modernistic and scientific attitude and for the architect's attention to climate and tradition. Architect Koji Fujii, who was from a very wealthy family, designed it for his family. His intention was to design a house suitable for the Japanese humid climate. According to his research, ventilation was so crucial that rooms totally enclosed by walls should be avoided. In this respect, he incorporated some traditional features of the Japanese house such as sliding doors, mud walls and wide verandas. However, the house was designed using metric measures. Fujii made it a rule to apply metric measures in his layouts—which was completely unusual for traditional-style houses and illustrates the principles he considered as universal to design a building. Such an attitude towards western and idiosyncratic values was at the time typical among the modern architects in Japan; it emphasized Japanese indigenous characters while simultaneously observing some Western and 'universal' characteristics.

Photos © Iwanami Shoten, *Chochiku-kyo* (1929)



3 Villa Hyuga

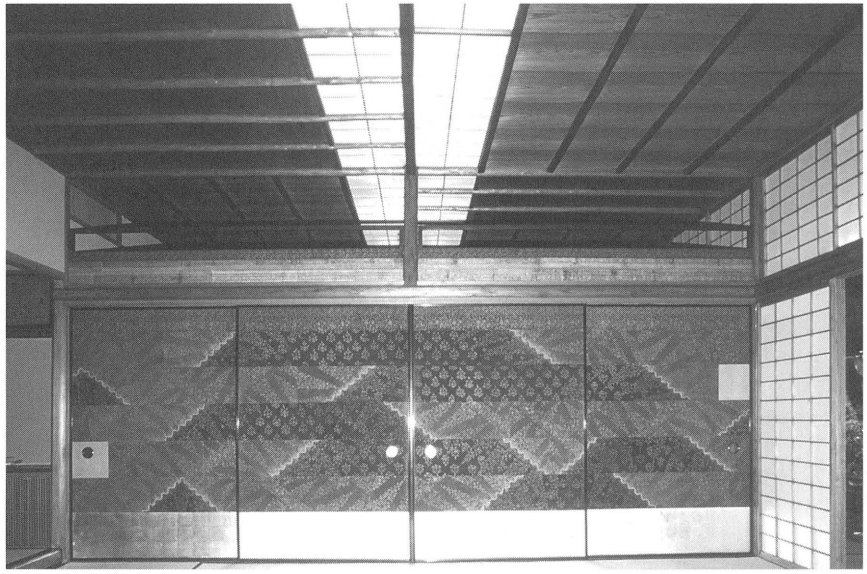
Shizuoka

1936

BRUNO TAUT (1880–1938), ASSISTED BY TETSURO YOSHIDA (1894–1956)

The Villa Hyuga stands on a hillside in the well-known resort town Atami, on a site sloping down southwards to the Pacific Ocean. Impressed by Bruno Taut's craft products displayed in a store's showcase at Ginza (Tokyo), the Villa's owner Hyuga asked the German architect to lay out the empty space between the slope and the large concrete basement into Japanese-style rooms. Between 1933 and 1936 Taut wrote about both the old and new buildings he had enthusiastically visited in Japan. One of his Japanese friends Tetsuro Yoshida, who was a renowned architect and fluent in German, assisted him. Taut greatly admired Japanese traditional houses in which he found similarities with modern architecture, and illustrated in the Villa his own interpretation of the essence of Japanese architecture, which was rather different from that of his Japanese colleagues. The combination of traditional elements and colors is unique and the house is an interesting example of the mingling of Japanese architectural tradition and modern architectural doctrines presented by an architect from abroad.

Photos © Hiroyasu Fujioka



© Hiroyasu Fujioka

4 Miyuki-no-ma, Hasshokan

Nagoya

1950

SUTEMI HORIGUCHI (1895–1984)

An important theme in Japan was the relationship between modern architecture and tradition. Some modern architects in Japan tried to interpret Japanese tradition through the filter of modern architecture, as shown in Hasshokan, an exclusive and elegant Japanese restaurant in Nagoya. One of its facilities is Miyuki-no-ma (literally "the emperor's room") designed by Sutemi Horiguchi who claimed that modern architecture and Japanese traditional architecture were the same in the sense that they were asymmetrical compositions of pure lines and planes based on function and technology. At first glance, the Emperor's Room looks very traditional, but that is not necessarily the case for Horiguchi's way of manipulating traditional elements. He used wooden columns, railings and battens panels as pure straight lines and floors, walls and ceilings as pure planes in the geometric sense. He also paid special attention to functional needs: the room could be divided by sliding doors according to the amount of seats required and modern lighting and air-conditioning devices were introduced. In brief, he made this room functional and comfortable with a combination of pure lines and planes in an attitude that is typical of modern architecture. Horiguchi considered his layout as both "modern" and "traditional," all at once "universal" and "indigenous."

5 Hizuchi Grade School

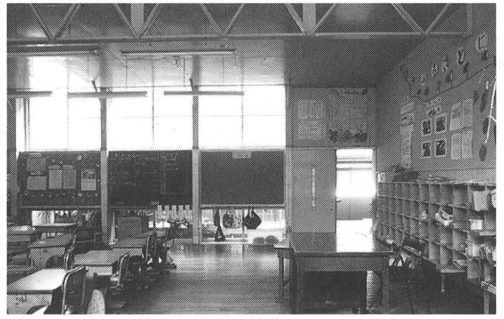
Yawatahama, Ehime

1959

MASATSUNE MATSUMURA (1913–1993)

Photos © Hiroyasu Fujioka

Modern and advanced technology was not actually confined to state-of-the-art structural systems and materials. A modernist rational way of thinking could be found even in seemingly low-tech buildings. In postwar Japan, many architects expressed their new ideas in wooden buildings because wood was the most popular material on the construction market and rather inexpensive. The Hizuchi Grade School designed by Masatsune Matsumura represents this trend. Its two-storied buildings are small with a total floor area of 760 sq. m. It looks quite ordinary at first glance. But it was actually built with a very sophisticated structural system and comparatively advanced ideas regarding school planning methods. The buildings stand nearby a creek. Two terraces supported by trestles hang over it. The school was based on a new school-planning method called the "cluster-type," which, by setting classrooms apart from the main corridor, allowed them to be independent with open spaces at both sides. Its structure has unique features such as double pillars and steel reinforcement to give the building the appearance of weightlessness. In this school, planning, technology and attention to the site's character are combined in a convincing design.



KOREA

TECHNOLOGY, TRADITION AND **ANTI-COMMUNISM**

Korea experienced a modernization process very different from that of the Western world, because it was dominated by foreign agents and ultimately colonized in 1910. At the time of colonization, Japan imposed the 'Chosun (old Korea) Company Law,' which curbed the growth of Korean industrial and commercial capital and the development of modern architecture. Consequently Korea's modernity was not based on social and economic dynamics but was led by politically motivated institutional systems. The absence of industrialization delayed the transition from a traditional land-based economy to industrial and commercial capitalism. Therefore, the term 'modernism' is problematic for a country having undergone simultaneously the processes of colonization and modernization. During Japanese colonial rule the problem of tradition and modernity is closely related to the issue of nationalism; the term "colonizer" was equated with the notion of "enemy," "nationality" with "us," and likewise the notion of "modernity" was equated with "colonizer" and "tradition" with "us." Both modernity and tradition were repressed by the Japanese rule, and in reaction they were almost naturally united in Korean architectural developments of the time. This explains why, from its very onset, Korean modernism was by definition "other," or non-orthodox to the classic Western terms of modernism, because by definition it incorporated non-purist elements of local and vernacular inspiration.

The 1960s and 1970s witnessed spectacular political and economic changes. President Park Jeonghee was its only leader, and, in order to conceal his political weak points and to reinforce his illegally gained power he tried to use artists and architects to his own advantage; and indeed, the Federation of Artistic & Cultural Organizations of Korea (FACOK), to which the Korean Institute of Architects belonged, was supported by the May 16 Coup leaders. The Korean peninsula's partition during the Cold War and the country's absolute poverty entirely legitimized the president's dictatorial policy. Anti-Communism totally controlled society; architecture was not only a good medium to flaunt political achievements but also an effective way to indoctrinate people with the dominant dogma. Modern style building was used and abused of to symbolize Park's political purposes. Key words to understand Korean modern architecture are: Korean identity, coexistence of tradition and modernism, technology and anti-communism under the development-first principle. Five buildings were selected to show how the international style was transformed responding to the early phase of industrialization in Korea.

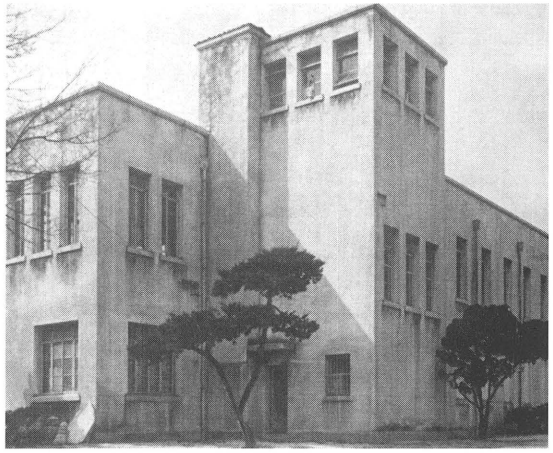
BY
CHANGMO AHN

Bohwagag-Gansong Art Gallery

Seoul

1938

GILYONG PARK (1898–1943)



In the early twentieth century Western modernism was first introduced to Korea through Japan, which colonized the Korean peninsula between 1910 and 1945. Gilyong Park, who graduated at the Kyungsung Institute of Engineering (established in 1916) and started to practice in 1919, was the first Korean architect in the Western sense. The Bohwagag Art Gallery is one of the works designed by Park. Korean architects at the time experienced modernism indirectly via Japan and Bohwagag reveals the time lag in realizing modernism in Korean buildings.

Photos © Changmo Ahn

The Catholic Center (former St. Mary's Hospital)

Seoul

1958

JOUNG-SU KIM (1919–1985)

Photos © Changmo Ahn

After the liberation in 1945, Korea was in a position to experience modernism directly. Yet the main channel of modernism was the Foreign Aid Program by UN/USA. Architect Joung-Su Kim spent one year studying and training at the University of Minnesota, USA, where he was introduced to the new architectural style of aluminum curtain walls.

At the time American architecture was the ideal for Korean architects. However, there was no industrial background to achieve an American-like modern architecture and its technological aesthetics in postwar Korea. St. Mary's Hospital shows how the architect overcame these limitations. The building displayed technological aesthetics carried out thanks to craftsmanship rather than industrial technology: for instance, the curtain wall was made of hand-folded aluminum sheets, not of extruded aluminum bars. Thus, this building shows the Korean architect's desire to follow Western aesthetics without entirely understanding modernism's philosophy.

French Embassy

Seoul

1962

JUNG-UP KIM (1922–1988)

Photos © Archiworld & PA

The French Embassy in Seoul by Jung-Up Kim shows how a young architect, after having worked at Le Corbusier's office, applied Western modernism to the local and traditional architecture, which was a key issue for Korean architects at the time. In the French Embassy Jung-Up Kim solved this problem by using an analogy of the traditional form of Korean architecture for its roof lines and layouts.

4 Freedom Center

Seoul

1964

SWOO-GEUN KIM (1931–1986)

Another ideological characteristic of modern Korean society was its anti-communist culture. Since the civil war and the ensuing partition, initiated by the North Korean communists, anti-communism was widely accepted as a social norm in South Korea and more than frequently used by president Park Jeong-Hee to suppress his political opponents. A political gesture and a token of the president's personal anti-communism, the Freedom Center was created to host the Asian People's Anti-Communist League. It reflects how the culture of anti-communism was formalized in a modern looking architecture and urbanism during the 1960s and 1970s in Korea and is an example of how the ideology of security based on anti-communism pervaded everyday life.

Photos © Space Group

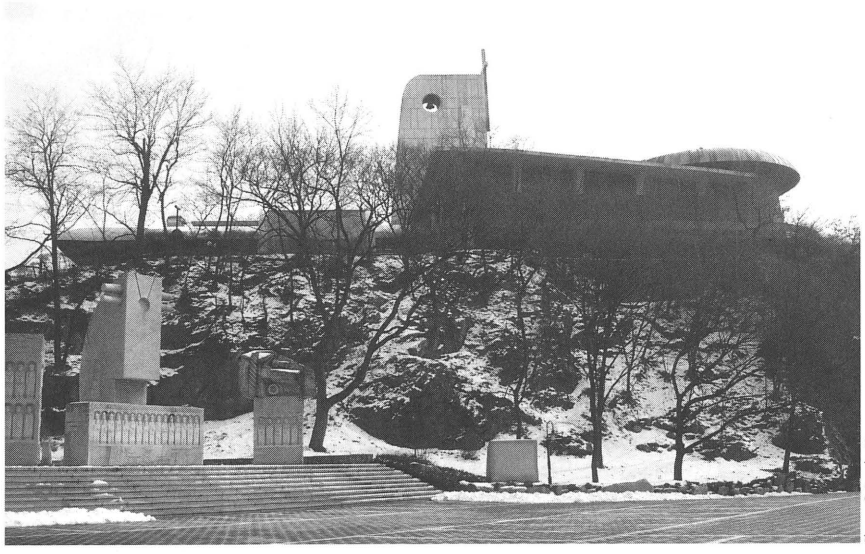
5 Jeoldusan Catholic Church

Seoul

about 1965

HEETEA LEE (1925–1981)

The architect's concept and design were inspired by the spirit of martyrdom, Korean indigenous values and traditional aesthetics. The pilgrimage church and the memorial hall were functionally separated but united thanks to the bell tower. The monumental form was harmonized with the river's scenery. The roof and eaves recall Korean folk elements, such as thatch-roof houses, the corridor with round columns, and the traditional Korean top hat, with the effect of modernizing traditional forms. These were good examples, creating unique forms introducing the local cultural and aesthetic elements in the stream of universal modernism.



Photos © Ransky Kim

MERGING **FUNCTIONALISM AND ECLECTISM**

The modern movement of the 1920s–1930s is in Latvia better known as functionalism. It has left remarkable architectural monuments throughout the country, but most of them are to be found in the capital city Riga. The first functionalist buildings in Riga were built in 1927–1928, only a few years after the earliest monuments of that style in Europe. It was the most characteristic style of the period, but its Latvian developments were far more pluralistic than in its purist MoMo counterparts in Europe—several buildings display traces of historicism or art deco, such as the rather popular trend of erecting lantern towers on top of public buildings. In the 1930s the modern movement developed in a more traditional direction, canonical features of the style merging with architectural details taken from the vocabulary of previous historical styles, such as cornice profiles and other elements of classical orders. The language of classical forms was considered appropriate to express ideas of local or national identity and a kind of neo-eclecticism leaning towards monumental and heavily classic architecture (sometimes also called monumentalism or authoritarian architecture) became especially popular in the late 1930s with the dictatorial regimes of Stalin, Hitler, Mussolini, etc., but in Latvia, where President Ulmanis established a 'soft' authoritarian regime (1934–1940), architecture followed, all in all, the time's global trend where neo-eclecticism was merely one of the country's frequent spells of historicism.

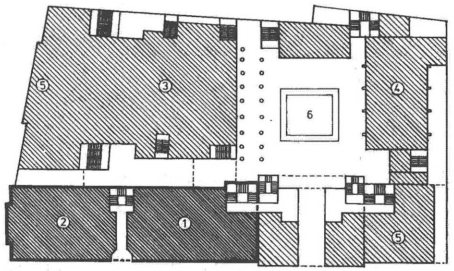
BY
JĀNIS KRASTIŅŠ
AND JĀNIS LEJNIEKS

People's House

Rigaa

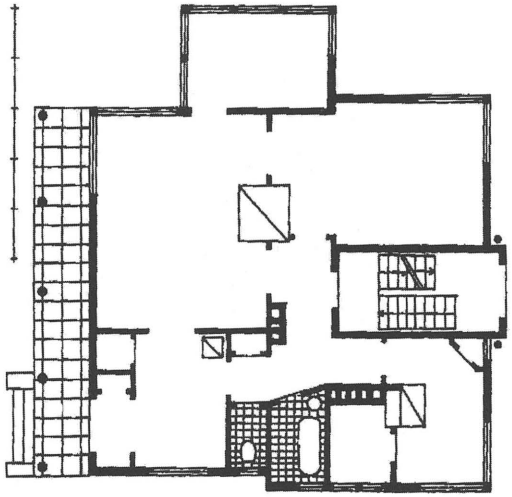
1929

ALFRED KARR (1886–?)
AND KURT BAETGE (1888–?)



The People's House is the first stage of a large multi-functional project that included offices, a theater, sports and meeting halls, shops, restaurants, etc. Architect R. Weber from Dresden won the international competition, but the local office of the Baltic German architects Alfred Karr and Kurt Baetge was finally commissioned for the construction works. Their practice was the most successful in promoting the modern movement in Latvia in the 1920s and 1930s. The expressionist architecture of the building also reflects art deco influences. A tower, which was a popular motif in the period's European architecture, caps the building.
In 1934, after President Ulmanis's coup, the building was occupied by Aizsargi (National Guards), but in the Soviet time it housed the Trade Unions House. Today the building accommodates different offices and retail outlets.

all photos © Latvian Museum of Architecture



2 Two-Family House in Garden City

Riga

1931

HARALDS KUNDZINSH

(1898–1981)

This two-family house is located in a small street of the first Latvian 'garden city,' originally established as *Kaiserwald* in 1901 and later renamed Mežaparks (Wood Park). The neighborhood was built in several stages, including the 1920s–1930s period. The building's modest architecture reflects the classic Nordic leanings which were so characteristic of the Baltic countries after World War I. A portico leads to two separate flats, one on each floor, and gives the main façade a monumental appearance.
The typology of detached houses is typical of those years in Riga, where the construction works were carried out with the slogan: "Build for Yourself and One Extra Family!" After World War II architect Haralds Kundzinsh went into exile and worked in Canada.

3 Post Office

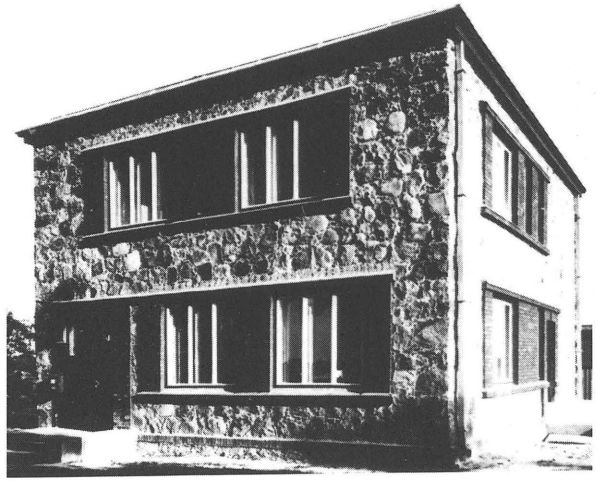
Vestiena

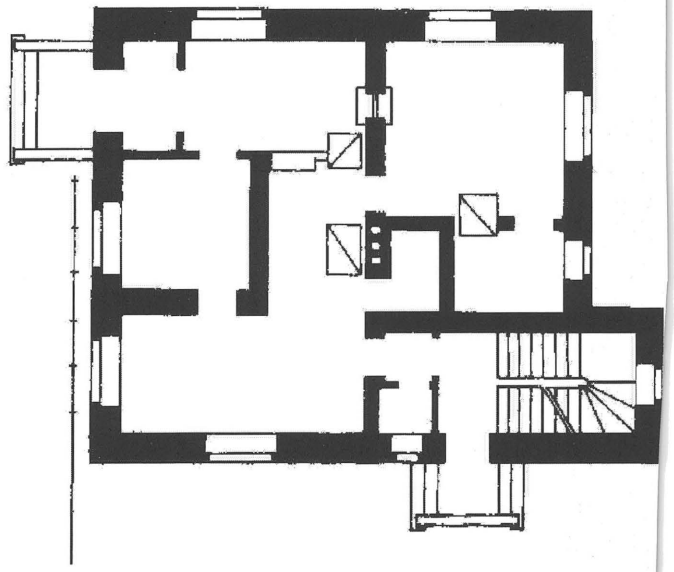
1934

DĀVIDS ZARINSH

(1892–1980)

Many small governmental and municipal buildings were built in the Latvian countryside during the 1920s and 1930s. Most layouts were based on the typology of past eclecticism, but some had a more contemporary and modern design, such as this small post office in the minor commune of Vestiena, far from the capital Riga.
This part of Latvia is rich in natural stone and granite boulders used by the traditional builders ever since the Middle Ages. Rigan architect Dāvids Zarinsh felt encouraged by the local context to take advantage of a material as magnificent as granite for an otherwise purely functionalist building. Sadly, the architect was deported by the Soviet regime to Siberia after World War II.





4 Vienības Nams (Unity House)

Daugavpils

1936-1937

VERNERS VITANDS

(1903–1982)

This multi-functional building, built in the 1930s, was the first of its kind in Latvia: it included a theater, a swimming pool, a hotel, conference rooms, a department store, a restaurant and offices. The building's monumental architecture reflects neo-eclectic inspirations. The main entrance's portico opens the building towards the central square of Latvia's second largest town. Nevertheless, the other façades of the building, which occupies the whole block, show more of the streamline style so characteristic of functionalism. The building was damaged during World War II, but it was restored and is still in use. The architect, Verners Vitands, went into exile after the World War II and worked in West Germany.

© Latvian Museum of Architecture

5 Former Court Palace

Riga

1936-1938

FRIDRIHS SKUJINSH

(1890–1957)

This monumental building is a typical example of the late 1930s neo-eclecticism. The general intention was to create an eye-catching and impressive new landmark in the city center's cityscape. As far as possible, local building materials of high quality were used for the external and internal finishing. Only the granite for the entrance portico's Doric columns was imported from Sweden. The architect, Fridrihs Skujinsh, left Latvia for Germany in 1939 and after World War II voluntarily chose the Soviet Zone where he worked on the design of the USSR Embassy in Berlin. In the late 1950s Soviet architect Vladimir Schnitnikof (from Moscow) added an eastern wing to the Court Palace, which fully retains the building's previous 1930s monumentalism. After World War II the building was used by the Council of Ministers. Today it houses the Latvian Ministry of Justice, Ministry of Foreign Affairs, and the Cabinet of Ministers.

ALTERNATIVE **EXPRESSIONS**

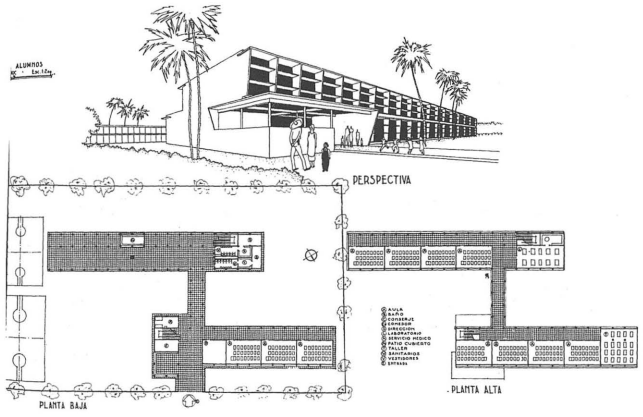
The concept of "Other Modernisms" persuaded the Mexican chapter to group and analyze those architectural works that simultaneously emphasize a local or Mexican character and belong to the modern movement.

In the 1940s and 1950s some of the architects and their work adopted a new language suffused with the international style of Corbusean affiliation, but some also cultivated more personal and regional approaches. The period witnessed, on the one hand, the search for specific local solutions for social programs such as schools and housing projects and, on the other hand, the development of more personal and aesthetic expressions for which either new technologies, economic and climatic considerations, or the availability of local materials played an important role.

These responses can be classified in three main trends that form an intrinsic part of the period's architecture. The first, 'Integración Plástica' (plastic arts integration), keeps the structure and aspect of the so-called international style and incorporates art works by local artists. The second, formalism, although remaining within the modern spirit, resorts to original roofing structures that give a distinctive aspect to the building; Félix Candela's thin shells are some of its finest examples. Finally, the works of some pioneers of regionalism, such as Luis Barragán, represents an 'emotional architecture' displaying a new architectural language that relates both to traditional values and to the modern movement's founding ethics. The National University's new campus, built between 1950 and 1952, is considered the most important work of Mexican twentieth century architecture; its various buildings gathered all these trends and opened new possibilities for the second part of the century.

For Latin American countries like Mexico, studying and understanding these expressions is fundamental to recognize the creativity and originality of the architects who found solutions to the urgent problems of the country's rapidly growing population, or developed a new plastic language reflecting local preoccupations and sentiment. The five examples chosen represent these trends, showing the search for local responses to the problems of housing and education as well as the diverse formal and plastic responses relating to other approaches of the modern art of building in Mexico during the 1940s and 1950s.

BY
LOUISE NOELLE
AND SARA TOPELSON



Primary School
Colima
1944
CARLOS LEDUC
(1909–2003)

The construction of this school was an important contribution to the 1940s national education program, answering the specific needs of the city of Colima's population. The carefully elaborated design resulted in a comfortable and cost-effective building that met the local and functional requirements. The use of lattice windows facilitated natural ventilation (artificial air conditioning was costly), and the concrete structure was a protection against the region's hurricane hazards; both answers generated two very attractive façades marked by the contrasting rhythm of shadow and light. Furthermore, building part of the school on pilotis allowed for a large covered playground that could be used as an open-air auditorium; this was a welcome addition to the facilities in a hot and rainy tropical climate.

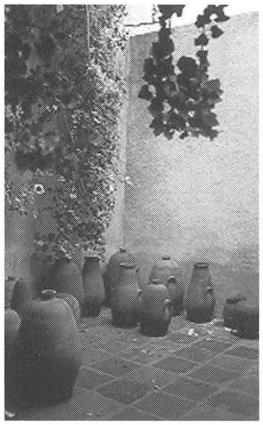
Photos © Urbiola, Guzmán Xavier, "Carlos Leduc Vida y obra", Colección Talleres, UNAM, México, 2004, ISBN 970-32-1245-X

Luis Barragán House and Studio

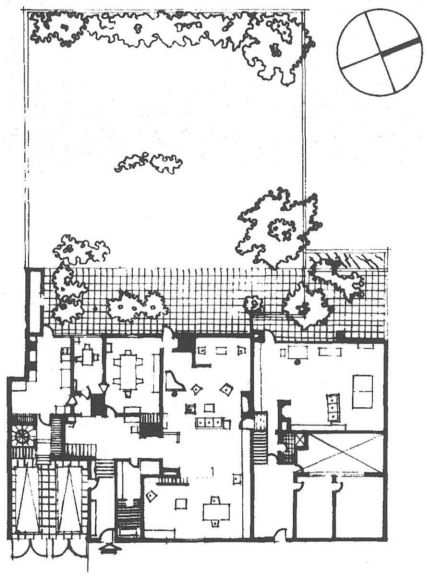
Mexico City

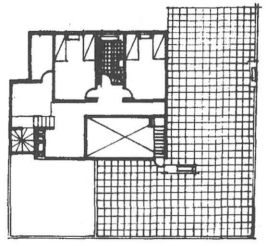
1948-1949

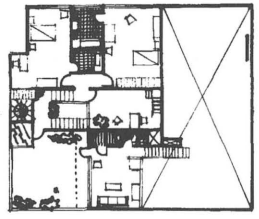
LUIS BARRAGÁN (1902–1988)



Luis Barragán's private house and studio, located in a suburb of Mexico City, embodies the new architectural language; this new and now famous architecture combines past experiences and influences, from vernacular architecture to Barragán's personal relationships with artists such as Ferdinand Bac and Jesús Reyes Ferreira, as well as his modern aspirations relating to Le Corbusier's work. The designer aspired at the emotional and spiritual construction of beauty and a harmonious relation with nature. These ideas are expressed in his massive building of thick walls and small openings, where light plays a very important role, as well as the use of local materials with bold textures and colors.







Photos © Sara Topelson

Photos © Louise Noelle / 03-254-253 Guillermo Zamora

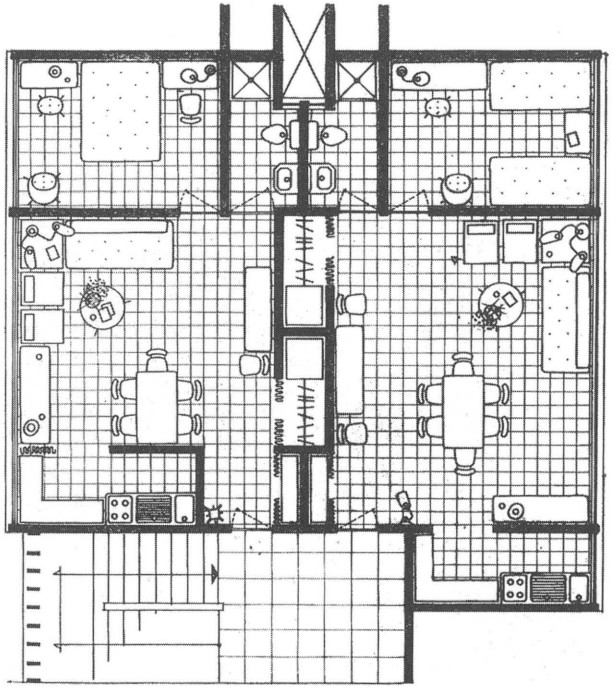
Centro Urbano Presidente Alemán

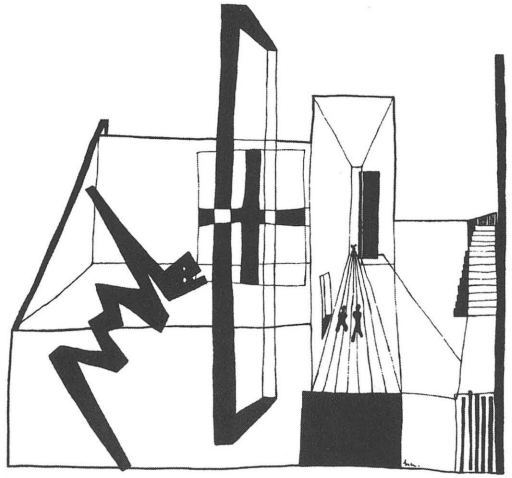
Mexico City

1947-1949

MARIO PANI (1911–1993)

This urban ensemble composed of six thirteen-story apartment blocks and six three-story buildings was Mexico's first modern housing project using tower blocks instead of autonomous houses. The design was inspired by Le Corbusier's projects of *à redent* houses. With a land use ratio of only twenty percent, these blocks offered a new solution for the shortage of affordable rented houses. Duplex apartments were a suitable answer to the Mexican lifestyle, while the needs of working women were taken into account by including shops and daycare facilities. The compound is one of the earliest examples of modern urban planning in the country and it radically changed its inhabitants' way of life.





© Mathias Goeritz

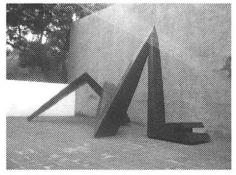
El Eco Museum

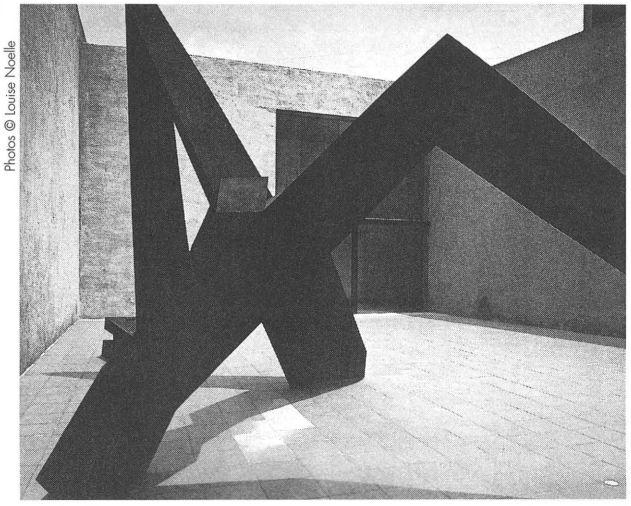
Mexico City

1952-1953

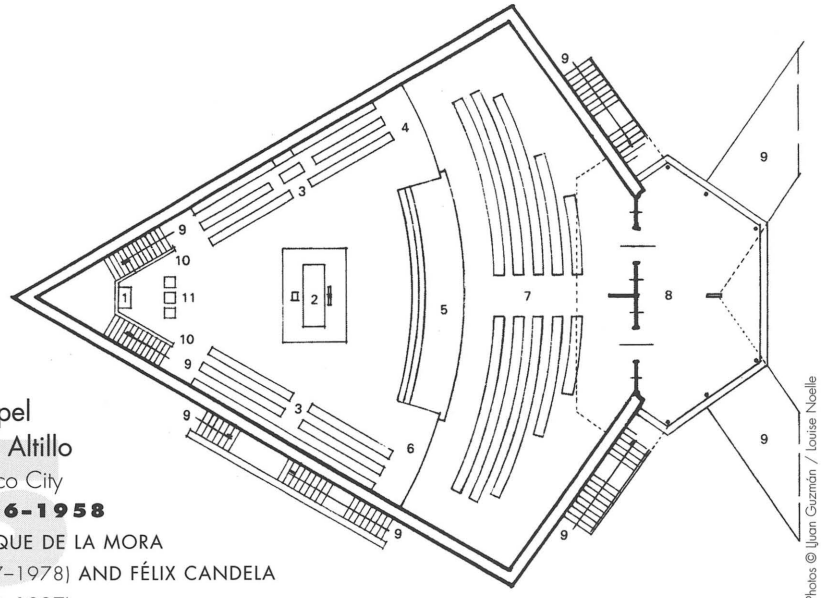
MATHIAS GOERITZ (1915–1990)

El Eco (echo) Museum represents a unique and innovative concept where space was conceived as an expressive tool, as described in the Manifiesto de Arquitectura Emocional (Manifesto of Emotional Architecture) that architect Mathias Goeritz published for the museum's inauguration. The original idea was to provide experimentation areas for exhibitions and artistic activities, while the asymmetrical walls conveyed the idea that architecture should create emotions through space and scale. The construction, although very simple, was meant to express a spiritual and modern conception without however neglecting the values of functionalism; on the other hand the murals by Henry Moore, Carlos Mérida and Mathias Goeritz, as well as Goeritz's famous Serpiente de El Eco, showed a clear leaning towards the incorporation of art in architecture. The museum has been recently restored and has re-opened to the public after being closed for almost fifty years.





Photos © Louise Noelle



Photos © Ljoan Guzmán / Louise Noelle

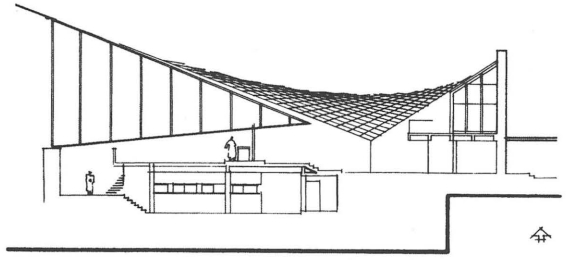
Chapel at El Altillo

Mexico City

1956-1958

ENRIQUE DE LA MORA (1907–1978) AND FÉLIX CANDELA (1910–1997)

The Nuestra Señora de la Soledad Chapel is located inside the El Altillo Monastery, a freestanding building standing in a large garden. It is an uncomplicated structure with a rhomboidal floor plan and sophisticated hyperbolic-parabolic roofing. This thin concrete roof designed by Enrique de la Mora and Félix Candela is one of the major structures that brought fame to the latter for his daring construction solutions. The central positioning of the altar, allowing the priest to face the audience during the whole mass, preceded the ruling of the Second Vatican Council of 1964. The upper choir and a large abstract stained glass window, designed by Kizia Hoffman, enhance the Chapel's spiritual and mystic character.



THE STORY **OF ANOTHER IDEA**

The modern movement had an early start in the Netherlands, but soon after World War II serious criticism arose from the second generation of modernist architects, partly from within the CIAM group (Team Ten). These architects pleaded for another modernism and formed a group around the new journal *Forum*, in which Aldo van Eyck published his famous "Story of Another Idea" in 1959. Central to this kind of "Other Modernism" are the concern for the human scale as well as an open mind to spirituality and non-western cultures.

Apart from the well-known Orphanage by Aldo Van Eyck (already in our Top 20), the five selected items represent 'another modernism' in places designed for worship, work and recreation in lesser-known areas, in two cases almost on the country's borders. The recreational building 'de Boô' for the NAM's (Dutch Oil Company) personnel is located at Oud-Schoonebeek in East Drenthe, where modernization was boosted by the exploitation of recently discovered oil in the ground. The building was designed by Arno Nicolaï and furnished by his wife Cora Nicolaï-Chaillet, who were then just starting their careers; in line with the ideas of Group '32 it embodies a 'softened' kind of modernism. Shortly afterwards, the Shell company built a sports complex for its employees at Vlaardingen (1952).

The two selected churches are exemplary of the early postwar experiments conveying new liturgical, functional, social and artistic ideas, but also responding to the present threats. Remarkably for the Netherlands's 'pillarized' society ("pillars" of different communities sharing the same kind of religious or political worldview), Le Corbusier's chapel at Ronchamp was a source of inspiration for both roman catholics and protestants. Karel Sijmons, a Group '32 member and author of a monograph on Dutch protestant churches, built eight churches. For him, each design implied both realizing a modern liturgical program and creating a protestant 'atmosphere' in contemporary architecture. His Advent Church at Aerdenhout is appealing thanks to its outspoken spatial concept and sculptural forms. In South Limburg, Jean Huysmans introduced an architectural reform by a masterly use of reinforced concrete—a material that was previously disregarded by the catholic clergy as being "ignoble." In the former parish of the St. Jozef Church at Vaals modern features such as an undulating roof and a concrete frame were combined with personal, regional and traditional elements.

Hertzberger's Centraal Beheer office has become an icon of structuralist architecture as a successful attempt to create a humane working environment within a large structure. With its open plan, Centraal Beheer has influenced many office designs around the world. However, its future is uncertain because the current owner intends to move out.

BY MARIEKE KUIPERS,
WIDO QUIST
AND DANIELLE TAKENS

Orphanage (Burgerweeshuis)

Amsterdam

1955/57-1958/60

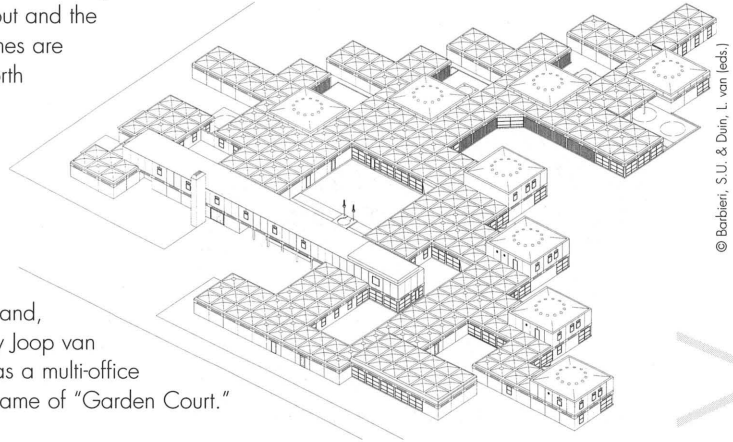
ALDO E. VAN EYCK

(1918–1998)

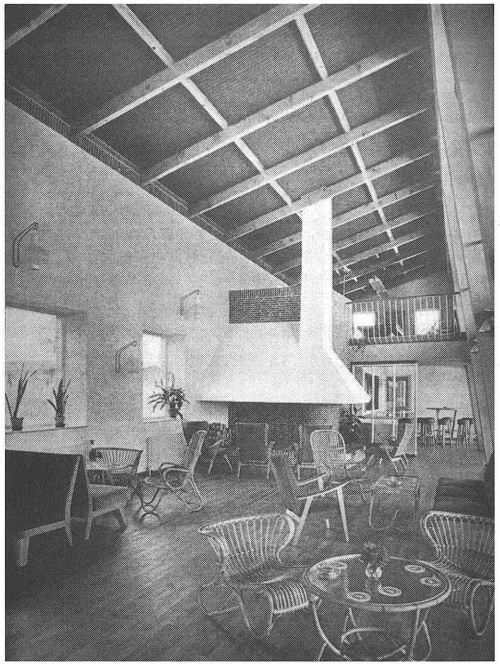
© RACM

The former municipal Orphanage was planned to house about 125 children in eight different age-groups. The new location, near the Olympic Stadium, offered more space, calm and greenery than the medieval cloister that had been the orphans' home in the city center for centuries. For Aldo van Eyck, who had designed several playgrounds in the city, this commission was the first opportunity to translate "the story of another idea" into a humane architecture. In his intricate composition of small, domed units he managed to reconcile contrasting phenomena—such as rationality/creativity, indoor/outdoor, individual/communal—by creating a "house like a city and a city like a house." In total 328 small square units, four larger units and four double height units were arranged around private patios, each for another group, and with an elongated block at the front. Prefabricated elements of concrete were employed for columns, beams and domes, in combination with brick and glass.

The labyrinthine layout and the accumulation of domes are references to the North African kasbah settlements that Van Eyck had visited with Herman Haan and other *Forum* members. In 1991 it narrowly escaped demolition and, after a renovation by Joop van Stigt, it now serves as a multi-office complex under the name of "Garden Court."



© Barbieri, S.U. & Duin, L. van (eds.)



Photos © D. Zuiderhoek, "Recreatiegebouwen," Forum 7, 4/5 (1952): 114–137

Recreational Building 'De Boô'

Oud-Schoonenbeek

1949–1951

ARNO C. NICOLAÏ (1914–2001)
AND CORA NICOLAÏ-CHAILLET
(1919–1975)

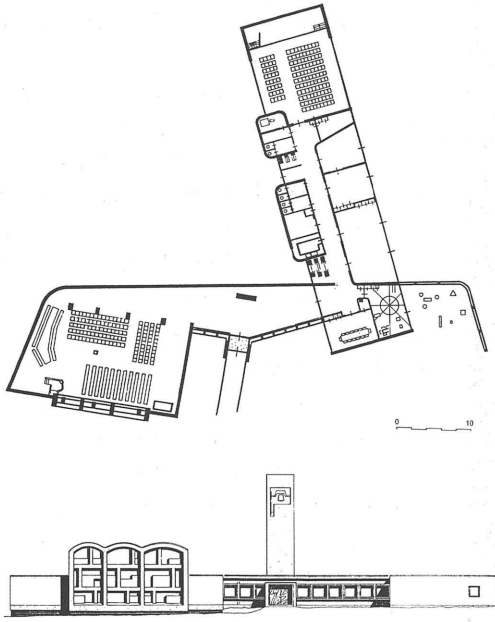
This small recreation center for the NAM employees demonstrates the increasing availability of leisure time in the postwar period but is also rooted in earlier management strategies to provide workers with facilities serving as a positive stimulus. Instead of one large building, Arno Nicolaï designed four different volumes that were connected and overlooked an open-air swimming pool and tennis courts. The combination of modern and traditional materials and the pitched roofs allow the complex to fit in the rural environment. The balcony's concrete balustrade and other elements show a great attention to details, both inside and outside. The interior of the main recreation room with its high ceiling supported by diagonal trusses and well-lit by windows in every wall merges modernist ideas concerning space and light with a real coziness of wooden flooring and rattan chairs and tables next to a fireplace. Such an intimate space was designed for the workers' socializing and recreation in contrast with their everyday oil-industry tasks. To the architect's regret, the buildings were renovated in the 1990s without much consideration for the subtle detailing but nevertheless the original concept is still recognizable.

Advent Church

Aerdenhout

1953–1958

KAREL L. SIJMONS (1907–1989)

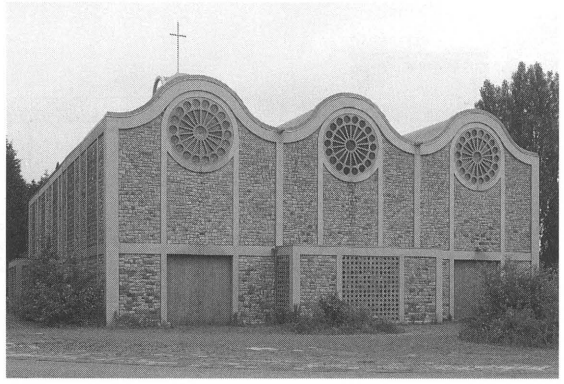


© Heuvel, W.J. van 1998. *Karel Sijmons architect.* (Unpublished, 1998)

Like various other churches in the early postwar neighborhoods, the Advent Church was also designed for local communal activities. These are accommodated in a separate wing. The white washed church is marked by the free-standing bell tower at the entrance and its three-arched roof over the nave. Inside, the arches produce a remarkable spatial experience, where the central position of the baptismal font and the daylight filtered through the partly colored glass panels contribute to the modern protestant atmosphere. The table and baptismal font are made of white marble, a relatively luxurious material in the Dutch context. A simple cross is placed against the wall above the pulpit, instead of the work of art originally intended. The nave has three lower side aisles in open connection with the corridor. The church building was very much in its original condition until 2006, when a renovation was carried out to satisfy the actual needs of the Dutch Reformed community.

© BACM

Photos © RACM



4 Roman Catholic Parish Church St. Jozef (demolished)

Vaals

1953-1958

JEAN H.A. HUYSMANS

(1913–1974)

The former St. Jozef Church at Vaals by the regional architect Jean Huysmans was, at the time, a rather unusual ecclesiastical building owing to its convex-concave shapes and three-aisled hall-type with a crypt but without a transept.
The undulating shell-roof was inspired by the hilly landscape of South Limburg and the nearby Schneeberg in particular. The plain use of reinforced concrete, previously disregarded as "ignoble," together with natural stone and multi-colored glass gave the church a modern character with a regional touch. Curves and circles were applied in the belfry, the rose windows and in between the columns of the presbytery. Versatile artist Charles Eyck (1897–1983) from Limburg, designed the decorative concrete-framed windows, consisting of multi-colored glass (with representations of the Evangelists and non-figurative elements), thanks to which the artist achieved national fame. Despite a timely recognition of its special architectural and artistic values, the Church was closed down and had to make place for a school extension in 2004. Some elements were sent as a gift to the cathedral in Riga, Latvia.

5 (Achmea) Centraal Beheer Office

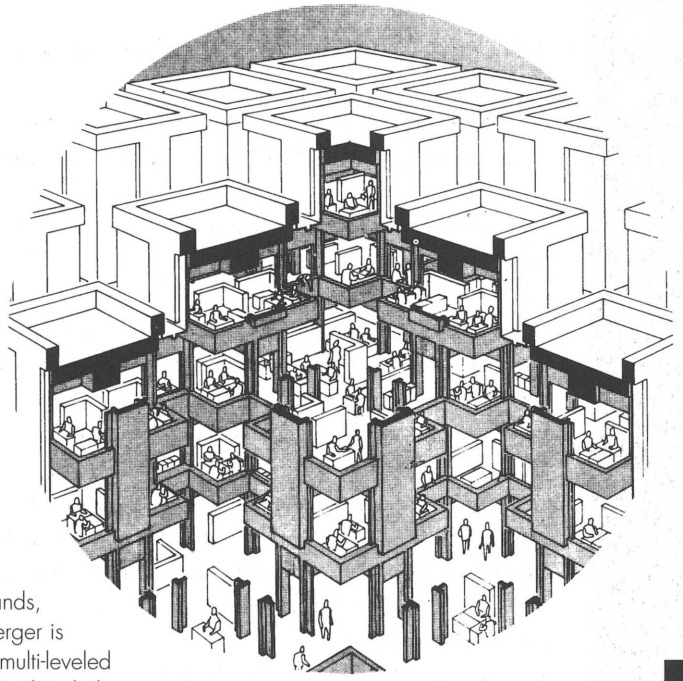
Apeldoorn

1968-1972

HERMAN HERTZBERGER

(b. 1932)

IN COLLABORATION WITH LUCAS & NIEMEIJER



The unconventional office building for the Centraal Beheer insurance company is typical of the structuralist movement in the Netherlands, of which Herman Hertzberger is a leading exponent. The multi-leveled building, consisting of 56 cubical elements of 9 x 9 m, is conceived as a flexible "workshop for 1000 people," where open "office gardens" alternate with closed cubicles. The plan consists of four quadrants divided by an orthogonal grid of streets. The building's concrete core houses the elevators, staircases and sanitary units. The North, West and South quadrants contain working spaces, while the East quadrant comprises restaurants, educational spaces, a nursery school and a large roof terrace. The clusters of small square office-islands are divided by top-lit galleries. The collective areas with potted plants have a street-like atmosphere. Another characteristic feature is the openness of the interior. Except for the glass block walls of the conference rooms, there are no separation walls. Initially, the interior was only slightly furnished to encourage the employees to create their own environment.
Over time, the Centraal Beheer Building has was extended and adapted, just as intended, but currently plans to close it down endanger Herzberger's innovative creation.

Photos © Heuvel, W.J. van 1992. *Structuralism in Dutch architecture.* Rotterdam: Uitgeverij 010.

APPROACHES TO **NATURE AND TRADITION**

For the Norwegian chapter the term "Other Modernisms" covers all the doubtful cases we discussed as being 'MoMo architecture' or not. Awareness of one's surroundings seems to be one of the key elements in Norway's "Other Modernisms." Both the awareness of nature and of traditional rural architecture have constantly exerted their influence on architects even after the national romantic period. However, these persistent and widespread influences gave rise to vastly different approaches.

Architects based in the capital Oslo are usually seen as Norway's fashion leaders. But other regions also contribute to the development of new trends. The Bergen School stands for a type of regionalism during the interwar period that combines traditional regional architecture with the Arts and Crafts ethics. It concerns mainly freestanding houses, like the Villa Konow designed by Fredrik Konow Lund.

After the war a pressing need to rebuild the war-torn parts of the country coincided with a period of increased urbanization that created an acute housing shortage in the bigger cities. The orthodox modernist program seemed inadequate for the new housing projects that sought for a more humane architecture in closer contact with nature and tradition.

In 1942, the Society for the Benefit of Oslo launched a comprehensive survey whose aim was to collect dwellers' experiences and opinions concerning the apartments built just before the outbreak of World War II. The results of the survey were published and after the war new dwelling projects were planned according to the survey's findings. During the German occupation very little building activity took place, and a number of architects were unemployed. Some of these were involved in the survey, among which Jens Selmer. His apartment building at Tøyen in Oslo is the first housing project based on the survey's conclusions.

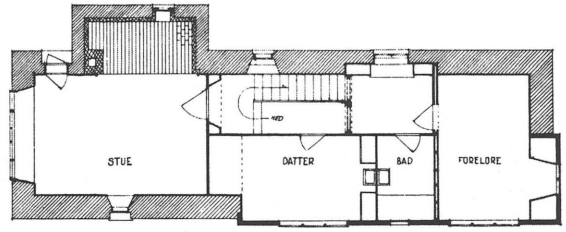
In the history of postwar architecture in Norway, two opposing schools, one modern and one organic are traditionally referred to, the second school being led by Knut Knutsen. Knutsen claimed that architecture should be subordinated to nature, as he endeavored to show in the cottage he built for himself in Portør. He was also a teacher at the Oslo School of Architecture. His students, who further developed his attention to surroundings and materials, are commonly labeled the 'Knutsen School.' Connected to this school is the Arkitim office, which realized the first group of atrium houses in Norway. Wenche Selmer was another of Knutsen's students and together with her husband Jens she designed their own home in Oslo. Each of the projects was influential in its time. We believe that they give a picture of the key trends that developed alongside Norway's canonical modernism.

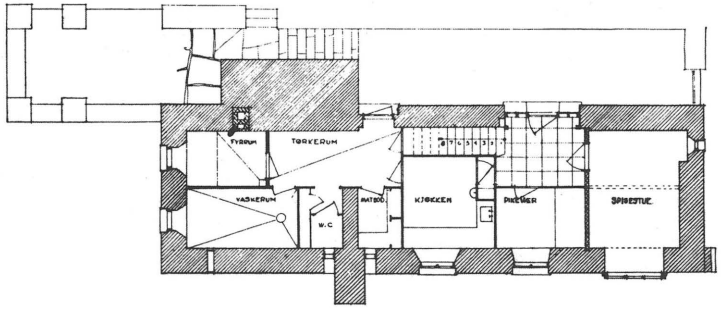
BY
BENTE AASS SOLBAKKEN

Villa Konow

Bergen
1936
FREDRIK KONOW LUND (1889–1970)

Villa Konow is located outside Bergen city on the western coast in an area where the same architect designed many other detached houses. Born to a well-to-do family, Konow Lund could afford to be selective about commissions, and he was reluctant to accept compromises. He was inspired by Frank Lloyd Wright and Edwin Lutyens. The Villa was erected at a time when avant-garde architects were busy with purely functionalistic projects but, as an exponent of the Bergen School of Regionalism, the Villa seems totally oblivious to this international trend. The rubblework walls give a medieval impression and the house looks like it has grown from the mountain on the site. However, while the stylistic expression does not have much to do with the international style, the asymmetrical plans are more modern.





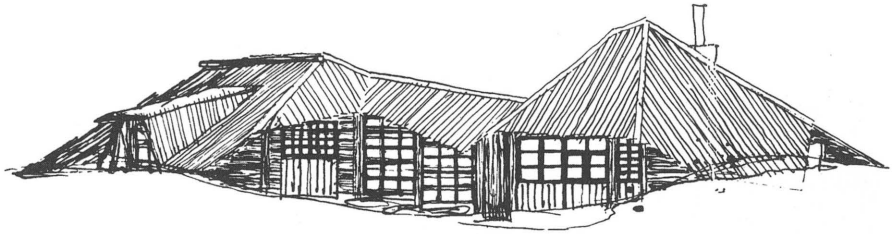
2 Apartment Building

Oslo

1945-1946

JENS SELMER (1911–1995)

The apartment building was commissioned by OBOS (the Oslo House Construction Cooperative) and it was the first housing project based on the conclusions of the war-time survey. It is a freestanding structure with four levels employing traditional stylistic elements such as a pitched roof and washed but unpainted facing brick. However, the belief in science and surveys as a method to design the perfect dwelling is a typical modernist feature. This architecture was labeled "New Empiricism." In the Norwegian review of architecture *Byggekunst*, Selmer explained how a number of original ideas were carried out to ease the Norwegian housewife's burden. He implemented special washing sinks in the bathrooms and positioned a door between kitchen and bathroom to rationalize the working area. Balconies were placed on the landings in the stairways as a communal area to dry laundry, thereby reserving private balconies to recreation.



3 The Portør Cottage

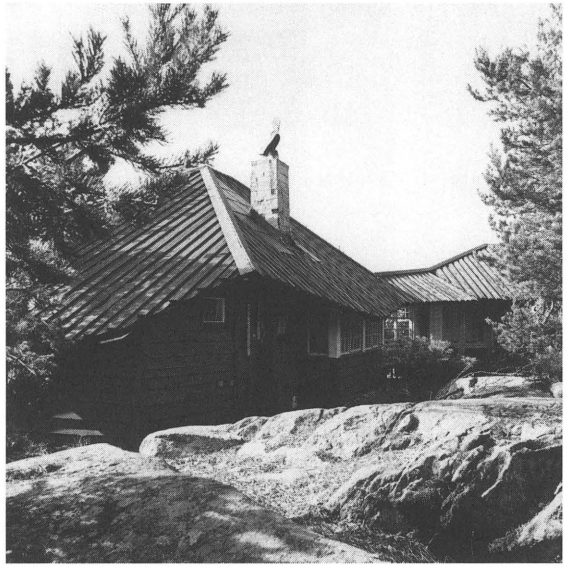
Portør, Kragerø

1949

KNUT KNUTSEN

(1903–1969)

In a text in the *Byggekunst* review, Knutsen detailed his claim that architecture ought to be subordinated to nature and argued that the rhythm of landscape and house should be in harmony. His summer house is a good example of this: built in 1949 among the skerries of Portør in the south-east of Norway, it stands almost out of sight between the slopes of naked rock. The cottage represents his efforts to unite nature and architecture, and its influence on his colleagues was immense at the time.



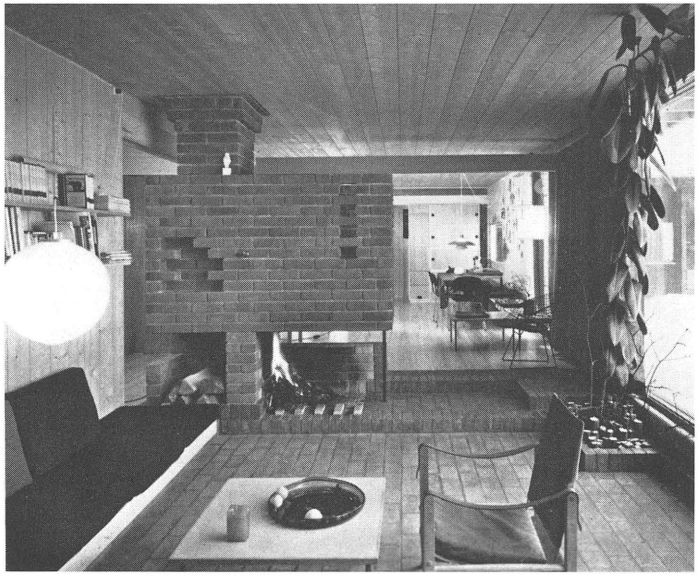
Atrium Houses

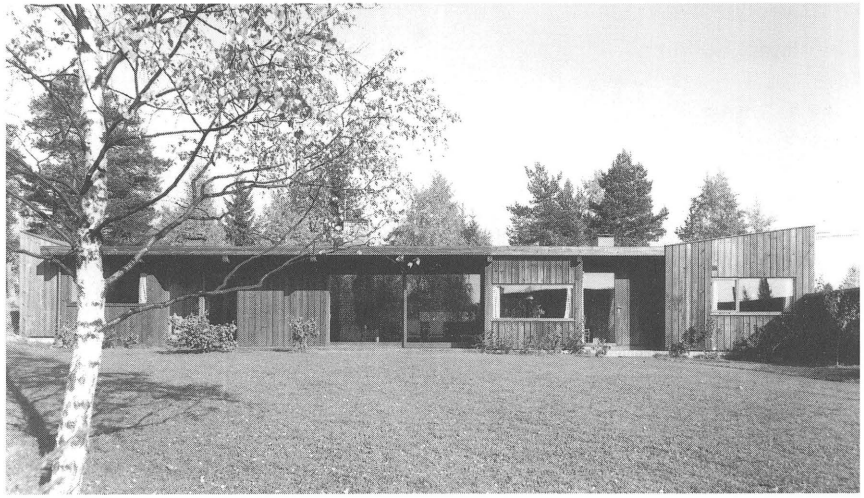
Furubergveien, Hamar

1962

ARKITIM OFFICE
(ARE VESTERLID,
PER THORP ILDAHL,
HANS ØSTERHAUG,
FINN BØ
AND EDVIN HELSETH)

In the Nordic countries the Atrium House as a type was inspired by Jørn Utzon's projects in Denmark. The atrium houses in Hamar were at the time a pioneering project and represented a renewal of the Norwegian wooden architecture of the early postwar years. They are characterized by a "quiet diversity" (Vesterlid's expression) and modest proportions that point to Knut Knutsen's influence. Sixty-nine houses were planned, but only eight were completed and five became homes for the architects of the Arkitim office.





Selmer House

Oslo

1963

WENCHE SELMER,
BORN REIMERS
(1920–1998)
AND JENS SELMER
(1911–1995)

The Selmer House, designed for the architects' family, was finished one year after the Atrium Houses at Hamar, and shares many of their qualities. The freestanding house is located in a wood whose trees conceal it from the road. The main façade has floor-to-ceiling windows that almost make the garden a part of the interior. The house shows that a low-cost and modest family home can be as remarkable as any other house. It is also typical of Wenche Selmer's other houses and cottages, which were designed to be in harmony with the local environment and surrounding nature.

MODERN**ISTHMUS**

Modernist forms first appeared in Panama during the 1930s, mostly as skin-deep reflections of art deco and the so-called "streamline style." 'True' modernism in the ideological, functionalist sense arrived in the early 1940s through the work of a handful of young Panamanian architects led by Ricardo J. Bermúdez (1914–2000), Guillermo de Roux (1916–2005) and Octavio Méndez Guardia (b. 1918), graduates from US universities. Méndez Guardia had studied under Walter Gropius.

Panamanian modernism, centered mostly in Panama City, was initially imbued with a strong social agenda and focused on low-cost housing, schools and hospitals. Ambitious housing programs developed under the aegis of the state-run Banco de Urbanización y Rehabilitación (BUR), founded in 1944 to address the dismal conditions in working-class districts. But Panamanian modernism was also concerned with business and domestic architecture for the upper-classes. Several tall office buildings, hotels and apartment tower blocks (initially seven to ten floors) were designed in the late 1940s and early 1950s, a rarity in Central America at the time. Domestic architecture was strongly influenced by the automobile-oriented suburban life styles of Florida and California.

The main forum of discussion in the country was the School of Architecture at the University of Panama, founded in 1943. The challenge was to adapt the language of European modernism to the country's tropical setting, which requires ample natural ventilation and protection from sun and rain. This was a difficult task if time-tested spatial concepts, roof forms and building materials were to be phased out in favor of box-like reinforced-concrete structures with flat (or almost flat) roofs and large glass surfaces.

In the 1940s and early 1950s design was mostly inspired by contemporary trends in Brazil, which were seen as quintessentially tropical and vastly publicized in the United States and Europe. Brise-soleils and pilotis became popular. Later on, a new generation of architects (mostly graduates from the University of Panama) explored new architectural scenes, with emphasis on complex volumes, sweeping roof lines and long, open balconies and terraces. Domestic design developed low-rise plans influenced by the work of Richard Neutra and the famous Case Study House program. These design tenets remained valid until the mid-1960s, when a more widespread use of air conditioning made natural ventilation appear obsolete.

The following selection arguably summarizes Panamanian modernism and its chief concerns. These buildings—all of which are located in Panama City—readily classify as "Other Modernisms," assuming of course that meaningful variations of European modernist themes were consciously intended.

BY
EDUARDO TEJEIRA DAVIS

Pesé Building

Panama City
1948
ROSA PALACIO

The Pesé building, erected in the working-class district of El Chorrillo, was part of the BUR housing program. It has 68 apartments, each with its own bathroom and kitchen, a luxury for Panama's poor urban population. Designed by Rosa Palacio, the first female architect in the country, it is the best preserved of all extant BUR projects. It is low-rise and symmetrical, and its open corridors and plaza-like open space effectively echo traditional Panamanian architecture.

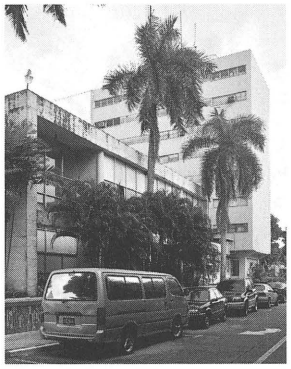
© Eduardo Tejeira Davis

2 School of Humanities, Rectory Building, School of Economics

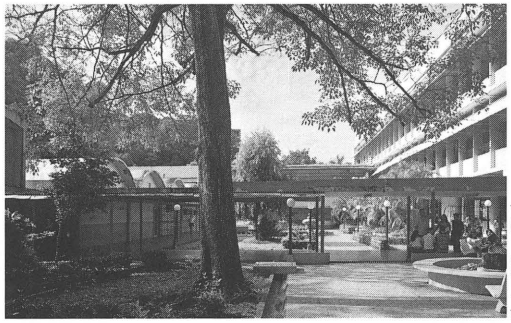
main University of Panama campus, Panama City

1946 (original design), 1948–1950 (construction)

GUILLERMO DE ROUX (1916–2005), RICARDO J. BERMÚDEZ (1914–2000) AND OCTAVIO MÉNDEZ GUARDIA (b. 1918)



The country's showcase project of modernist ambitions was the main campus of the University of Panama. The project was meant as a symbol of serious architectural renewal at a time when the local elites still preferred the Spanish-colonial revival or cosmetic modern styles. Begun in 1948, its first classroom buildings were designed as elongated box-like volumes with Brazilian-like brise-soleils and pilotis; of these, only the School of Humanities (finished in 1950) is reasonably well preserved. The rectory building, which originally included the university library, is located on a hill and combines an 8-floor tower block with a low volume enhanced by large glass surfaces. Among later campus buildings, the most outstanding is the School of Economics (1950–1952), which was shown in the celebrated 1955 MoMA exhibition on Latin American architecture. Designed by architects De Roux, Bermúdez, and the newcomer René Brenes, it consists of two classroom wings and an auditorium grouped around a patio. The classrooms are reached from spacious balcony-like corridors which seemed highly functional when 'tropicalness' without air conditioning was still a virtue.



Photos © Yoan Cárdenas

3 Compañía Internacional de Seguros Building

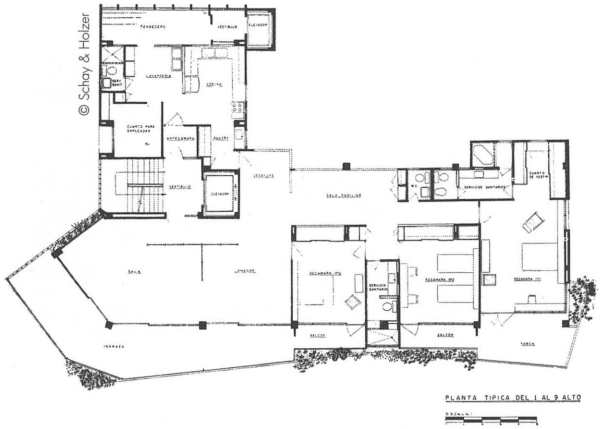
Panama City

1951–1952

GUSTAVO SCHAY AND RICHARD HOLZER

The striking Compañía Internacional de Seguros Building, one of the country's first office towers, reveals a move away from functionalist rigor. Designed by Hungarian-born Gustavo Schay and Richard Holzer, a graduate from the University of Panama, it has an open plan and window strips but it avoids 'boxiness' by means of its striking curved corner reminiscent of the Streamline Style.

© Eduardo Tejeira Davis



© Schay & Holzer

Tarraco Building (also known as María Teresa Building)

Panama City

1961

GUSTAVO SCHAY AND RICHARD HOLZER

The Tarraco Building in La Exposición (1961), which was likewise designed by Schay & Holzer, shows a different formal approach, but the overall effect is equally striking. The tower, whose sweeping balconies are subtly angled, has an L-shaped plan with one spacious apartment per floor.

© Yoan Cárdenas

© Yoan Cárdenas

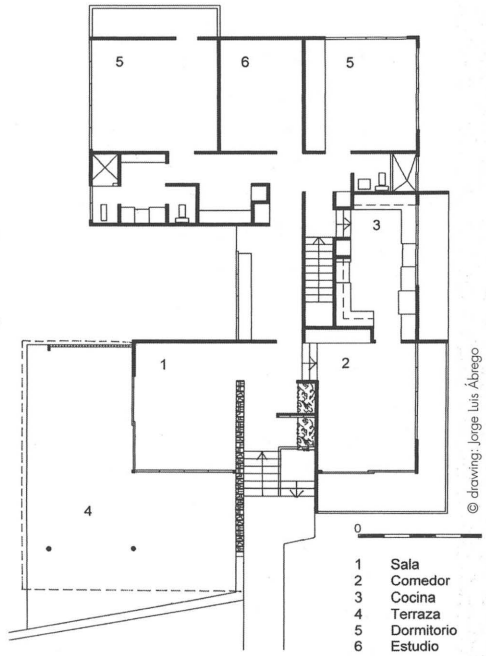
Former Carlos Rodríguez Residence

Panama City

1959

JORGE YAU

The former Carlos Rodríguez Residence, located in the suburb known as El Cangrejo was built in 1959 after a design by Jorge Yau, one of the first architects to graduate from the University of Panama. It is a well-preserved example of the low-flung, airy house types developed in the 1950s. The C-shaped plan around a patio effectively separates the living and dining areas from the bedrooms.



© drawing: Jorge Luis Àbrego

PUERTO RICO

THE MODERN SUBJECT
IN PUERTO RICAN ARCHITECTURE

In Puerto Rico nakedness and transparency went along with the ideal weather and the desire to start from a clean slate. Glass is a prosthetic device in modern architecture and islanders were able to get rid of it. More than merely adapting the formal modern paradigms to a tropical context, modern architecture in Puerto Rico required intense dis-adaptation from its American and European models. This peripheral exercise perhaps diverged less from the modern idealization of man in nature than the canonized works that caught the attention of modern historiography. The scope of modern architecture in Puerto Rico was as diverse as were its authors and clientele. There were European expatriates, such as the German Henry Klumb; young local dreamers, such as Osvaldo Toro and Miguel Ferrer; and a second generation of modernists that carried the aspirations of their predecessors up to the 1970s. References came from everywhere. Military bases and resort hotels provided new modes of inhabitation and a corresponding arsenal of images, while the excesses of romantic modernism and the Brazilian resistance to modern reductivism inspired an expressionist stream.

Americanization and modernization were indistinct processes in Puerto Rican history. As military bases were finding their way into the landscape, the sugarcane industry invaded the coastal planes, bringing a new understanding of materials while disseminating images of hope and redemption from a past that was reconfigured to match the ideologies of progress engulfing Puerto Rican culture. Modern architecture in Puerto Rico is both the embodiment of escape—from reality to a hyperbolized ideal—and an instrument of resistance for a culture that was forced to renegotiate its identities with a foreign ruler. As a result, ambiguity and contradiction became regular themes in our modern buildings. That might actually be our claim to otherness when addressing modern architecture.

More than any other building type, domestic architecture reflects the modern unconscious mind—the place where disruption to the norm can break away from the public eye, unfolding a repressed other. There is something clandestine about domestic modern architecture in Puerto Rico, and our choices for this anthology reflect both naturalizing and subversive forces in relation to the modern ideal. There are six decades of development from the early 1920s to the late 1970s, and each of them found its very own way to renew the hope in a better world and the means to symbolically escape to it.

The true other in the modern project is the one that became fixated with the idea of a hierarchical center. For everybody else, to transcend material and cultural constraint was the ultimate goal of the modern dream.

BY GUILLERMO ACEVEDO,
IVONNE MARÍA MARCIAL,
MIGUEL RODRÍGUEZ CASELLAS
AND ENRIQUE VIVONI FARAGE

Residence for Pablo Cot. Coamo

Puerto Rico

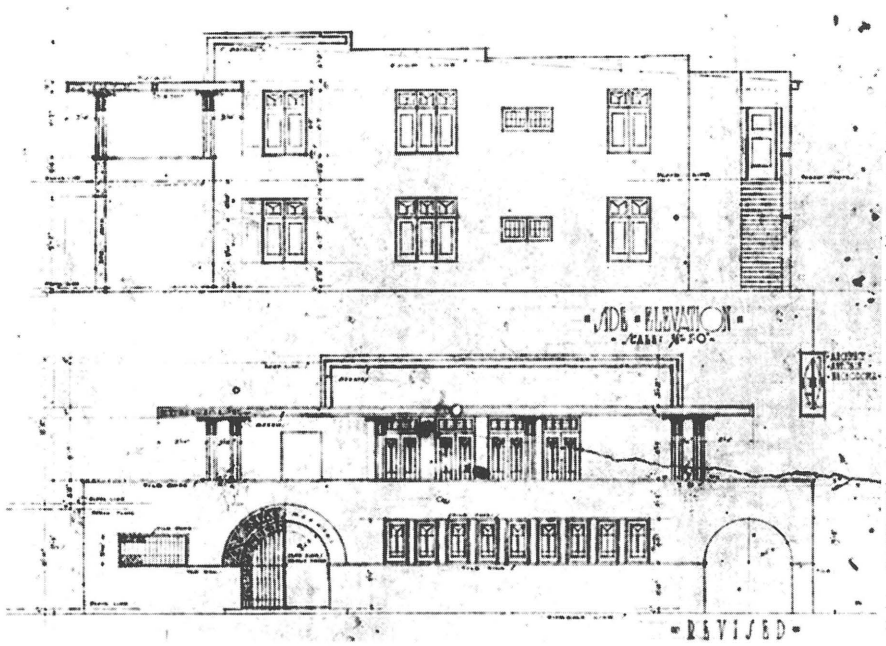
1924

ANTONIN NECHODOMA

(1877–1928)

© Guillermo Acevedo

This house is an early example of Nechodoma's adaptation of the Prairie Style's autonomous object to the constraints of an urban block on a traditional town square. Horizontal lines and smooth concrete surfaces were introduced into a base/piano nobile scheme that was typical of this kind of urban setting in Puerto Rico. The plan has more to do with local domestic types than Frank Lloyd Wright's concept of interlocked spaces. This house reflects the aspirations of an emerging bourgeoisie that was removing itself from nineteenth century historicisms.



old photos: © AACCUPR/The Architecture and Construction Archive of the University of Puerto Rico

Residence for Carlos Muñoz McCormick

Monteflores, Santurce

1938

RAFAEL HERNÁNDEZ ROMERO
(1906–1992)

A sense of detachment and isolation are the obvious signs of the modern sensibility of this house, set in one of the first suburban developments of San Juan. Art deco and streamlined elements appear as part of a domestic program with flamboyancy not unlike the one found in the cinemas of the 1930s and the films presented therein.

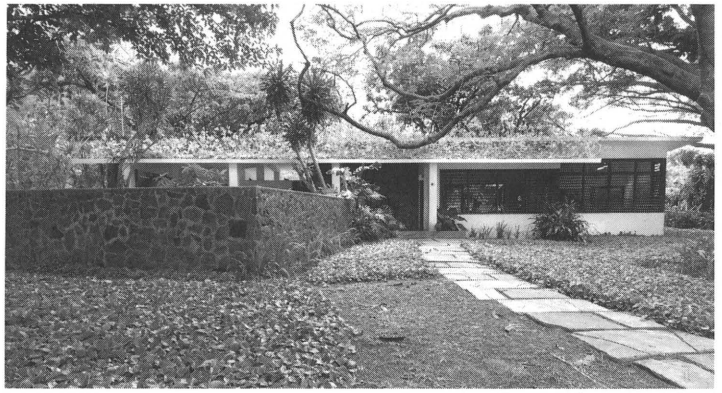
Residence for Mr. and Mrs. Alfredo Haussler, Jr.

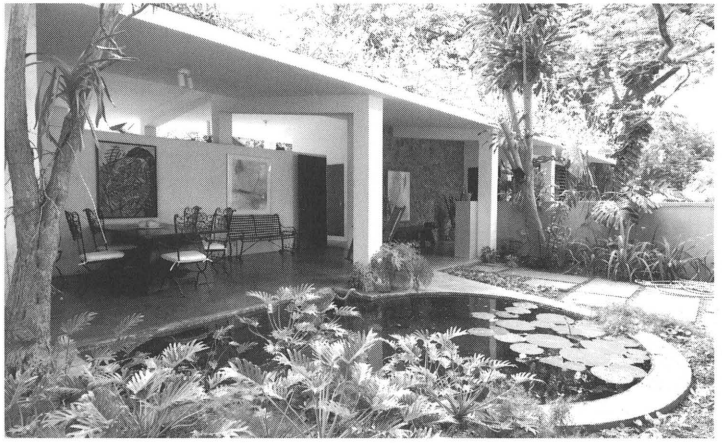
San Patricio, Río Piedras

1940-1945

HENRY KLUMB (1905–1984)

Henry Klumb's houses are laboratories for the composition and construction themes that later became signature elements of his better known institutional architecture. This house exhibits a vigorous interaction between inside and outside, showing a dissolution of the modern box that is closer to the Brazilian chapter of modernity than to the American and European models.





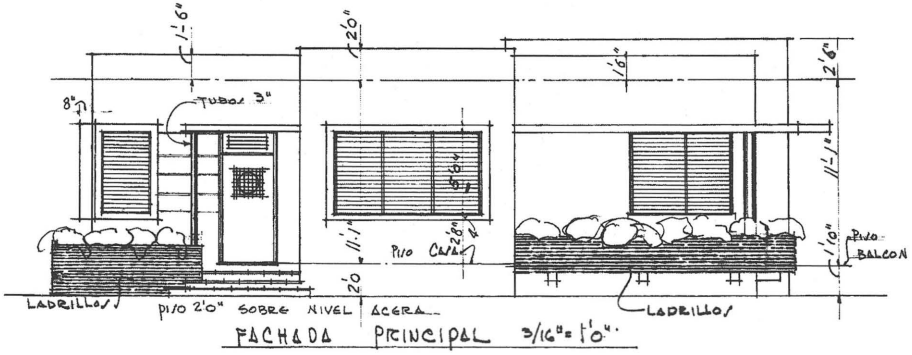
Residence for Antonio Bauzá

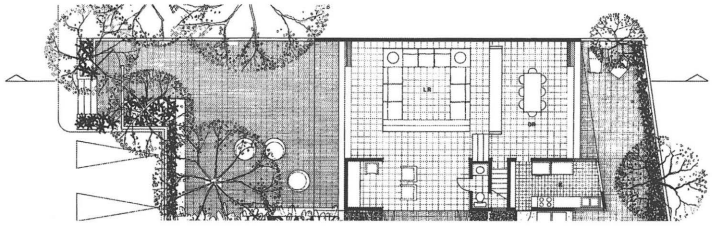
Miramar, Santurce

1950

RAFAEL HERNÁNDEZ ROMERO (1906–1992)

A rather discreet approach in this house reveals the influence of military architecture in the development of the modern movement in Puerto Rico. The asymmetries in plan and elevation, the overall simplicity, window composition and flat roof recall the houses of the American military bases in San Juan.



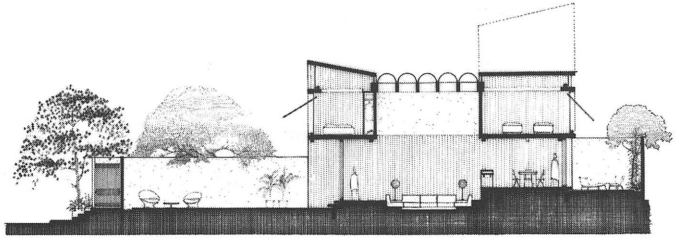


Residence for Thomas Marvel

Sagrado Corazón, Santurce

1965

THOMAS MARVEL (b. 1935)



A centralized living space with exposed concrete walls and skylights showed the influences of Louis Kahn and his emphasis on clearly defined rooms, monumentality and material expression. The fluidity of space and openness that was typical of modern architecture in the 1940s and 1950s is displaced here by a sense of enclosure and protectiveness. The house detaches itself from the street, eliminating the front porch while introducing the interiorized experience of the garden. The main living room has the feel of a Mediterranean atrium, a common feature of colonial architecture in Old San Juan.

MODERNISM REPRESSED, **OTHERNESS BLOOMS**

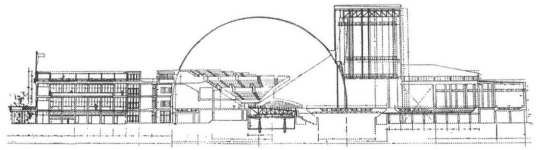
In this selection of five buildings of "Other Modernisms" the Russian chapter has decided to show examples from two Russian regions, the Urals and Siberia, more specifically from their capitals, Yekaterinburg (Sverdlovsk) and Novosibirsk, respectively, where in the 1920–1930s the Soviet government realized impressive building programs. Our selection presents an alternative to the canonic vision of Russian modernism developed in Moscow and St.-Petersburg (Leningrad). At the same time these buildings give a good picture of the daily practice of Soviet architecture in the huge territory of the Soviet Union.

We hope that the presentation of the Russian "Other Modernisms" will allow for a better understanding of the mainstream of the Russian modern movement, represented by two groups: the constructivists (OSA) and the rationalists (ASNOVA). It should be mentioned that, while abroad the works of the constructivists and the rationalists were greatly prized, in their own country they were supported only by some advanced politicians, although the buildings of "Other Modernisms" were greatly appreciated by the masses from their very beginnings. This, later on, allowed the concept of socialist realism (Sotsrealism) to crystallize, so that the true modernists were forced to turn into "Other Modernists" and many previously built MoMo buildings were re-decorated. Yet some ideas of modernism survived even in Stalinist neo-classicism (mostly concealed by the architects themselves) on a variety of scales, from the urban layouts to the planning organization of an apartment. This is hardly odd, as the greatest part of the architects working during that period had been educated at the post-revolutionary (Soviet) architectural schools then pervaded by the spirit of functionalism.

SIBERIA

We have selected two buildings from Novosibirsk that were awarded a Grand Prix at the Paris Exposition Internationale des Arts et des Techniques in 1937. The first building is the best-known Siberian building, the recently renovated Novosibirsk State Academy Theater of Opera and Ballet. The second building is the 100-apartment residential building for the Krayispolkom employees (Regional Executive Committee of the Communist Party), designated as the best in Novosibirsk by several professional and public opinion polls.

BY IVAN NEVZGODIN
AND LYUDMILLA TOKMENINOVA

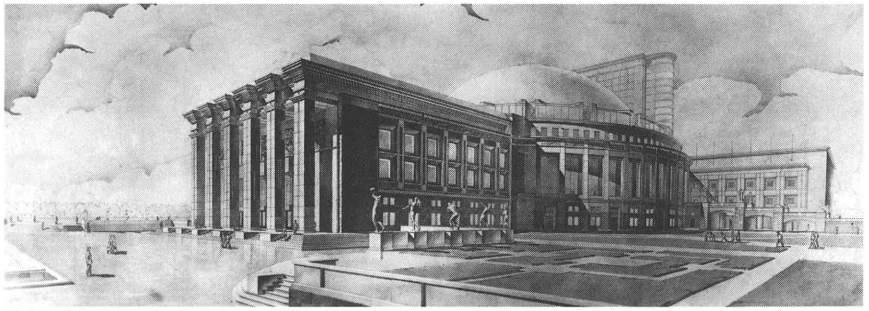


House of Culture and Science (Opera and Ballet Theater)

Novosibirsk

1931-1934 ALEXANDER Z. GRINBERG (1879–1938), MIKAIL T. SMUROV (1903–1963), TRAUGOT YA. BARDT (1873–1942), MIKHAIL I. KURILKO (1880–1969)
1935-1945 Re-design for the Opera and Ballet Theater: BORIS A. GORDEEV (1903–1943), ALEXANDER V. KUROVSKY (1899–1959), V.S. BIRKENBERG (1890–1938)

Only the theatrical portion of the House of Science and Culture (theoretically comprising six cultural/research facilities connected via passages) was realized. In 1930 T.Y. Bardt and M.I. Kurilko entered the design team for the Novosibirsk Theater, meant to become "a theater of technology and real life (air, water, car, tractor, etc.)" and to serve Soviet propaganda. A "high-tech planetarium-like theater," equipped with a special 360° projector, was designed, transformable into a circus or a swimming-pool. Grinberg started



All photos © Ivan Nevzgodin, *The Architecture of Novosibirsk*

construction in 1931. The Novosibirsk theater's reinforced concrete dome—60 m wide and 25 m high but only 8 cm thick—was a unique construction for its time; a special "Teomass" system was developed for the theater's construction. In 1933 the constructivist volumes of the house were criticized, but Grinberg refused to 'enhance' the building's architecture. A competition for the building's exterior was therefore organized. In 1934, Boris A. Gordeev, whose project won the second competition, designed the project's final version on the basis of G.M. Dankman's technological scheme. To improve its acoustics a wooden ceiling was hung from the reinforced concrete vault; the auditorium's capacity was reduced from 2,500 to 1,900 seats; an ordinary, but huge scenic box was constructed; a gigantic, twelve-column portico appeared on the facade. The building has so many unnecessary rooms that their total area covers the equivalent of several auditoriums. The huge volumes of the auditorium impair the acoustic properties of the building.

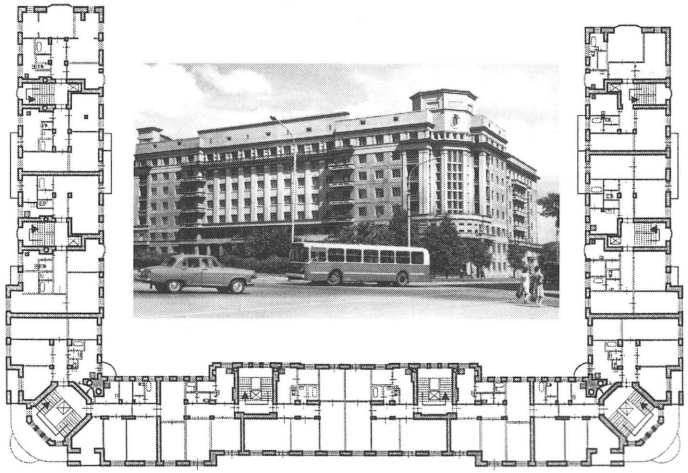
100-apartment Residential Building for Krayispolkom

Novosibirsk

1934–1937

ANDREI D. KRYACHKOV
(1876–1950)
AND VITALII S. MASLENNIKOV
(1882–1959)

The eight-story 100-apartment residential building for Krayispolkom shows artistic explorations of "a modern-type Soviet dwelling house" in the late 1930s. The building contains comfortable apartments and has a convenient layout. The house would accommodated Krayispolkom employees in 10 five-room apartments, 30 four-room apartments, 40 three-room apartments and 20 two-room apartments. The apartments had a well-thought out set of living and auxiliary spaces, good proportions of rooms and a favorable orientation providing good insulation. The building plays a crucial role in the ensemble on Yakov M. Sverdlov square; much attention was therefore given to the corners facing the square. While under construction in 1934–1935, the building's decor became significantly more complex. Vitalii S. Maslennikov participated in the development of the general composition and graphic detailing of façades to which he introduced new decorative composition elements, expressing a leaning towards Perret's architecture. The building remained an example for Novosibirsk architects during the twentieth century and was for a long time a prestigious home for the Siberian elite.



THE URALS

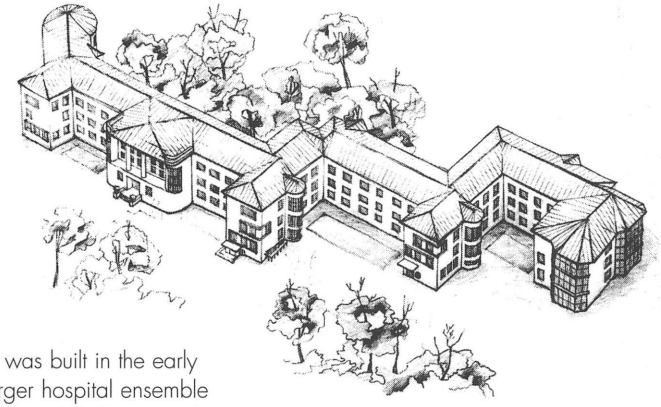
Mass production of architecture in the Urals territories generated a compound building type based on the ideological principle of creating new collective-minded communities, but also on German functionalism. This led to a unique development of the functional method and a quick social adaptation of this type of building.
The new architecture denied previous lifestyles, and was rooted in unfamiliar images expressing communist ideas of fairness and progress. This radical stance explains the peculiar feature of quickly reverting to historical methods and usual metaphors. The process has left numerous architectural works combining modernism's volumes and spatial design with the decorative and eclectic façades of Soviet neoclassicism.
All three buildings selected here illustrate the new government's social priorities: housing, healthcare and military sports for the working class.

Mother and Infant Care Research Institute

Ekaterinburg

1929 (design); 1930–1931 (construction)

G.A. GOLUBEV
(1883–1949)



The Mother and Infant Care Research Institute was built in the early 1930s as part of a larger hospital ensemble constructed according to a global project designed to close the city's main street on its western end.
The ensemble's urban planning and aesthetics belong to G.A. Golubev, who made a major contribution to the formulation of a functional method to design hospitals. As for the Research Institute's building, in comparison with the existing obstetrics buildings, it was not only significant in size but was also endowed with a preventive care function, perceptible in the building's volume and spatial design. Each department had its dedicated entrance, which, protruding out of the general volume, was an invitation to come in. These elements of the main façade were later on decorated with conventional classic compositions. The city hospital ensemble became a master standard for hospital construction in the Urals.

Dom Oboroni Sports Club

Ekaterinburg

1930 (design);
1932 (construction)

G.G. VALENKOV (1893–1940)

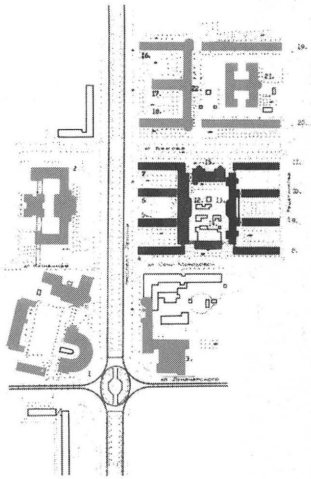
The Sports Club was built in 1933 according to a project designed by architect G.G. Valenkov. Dom Oboroni is an element of a large sports complex (huge for its time) built in the historical city center during its reconstruction, on the site of one of the oldest city churches. The complex's construction was linked to a state program implemented to strengthen the country's defense capacity and improve the citizens' physical shape. The building's original volumes and spatial design and the brightness of the symbolic and romantic vocabulary differ from the many 1930s sports club buildings, and in fact, with its symbolism and dynamic shapes, it looks more like a monument. The Urals' symbolic romantic architecture was rooted in the free forms experimentation led ten years earlier by I. Golosov in Moscow, as well as in building types having no counterpart in pre-revolution Russia, sports clubs for instance. Today the decision has been taken to rebuild the old church near the club, which will definitely have a negative impact on its architectural image.

Dom Gospromurala Residential Complex

Ekaterinburg

1929–1930 (design);
1931–1936 (construction)

G.G. VALENKOV (1893–1940)
AND E.N. KOROTKOV (1890–1943)



Dom Gospromurala was built in 1931–1936 according to the project designed by a well-known team of authors comprising construction engineer G.G. Valenkov and architect E.N. Korotkov, who both followed simultaneously the trends of neoclassicism and modern architecture. The complex's layout, asymmetrical with its various levels, volumes and spatial designs, included nine differently planned residential buildings and three cultural and public service buildings, all interconnected by over- and underground galleries forming garden courts designed for collective leisure. Built in the context of a severe housing deficit, the complex caters to the needs of a district community with a high level of collectivization of cultural and public services and was in fact interpreted as a transition towards a complete collectivization. Designed to realize the social/political program for the improvement of society, it is especially interesting in terms of the effort carried out to develop a functional structure for a city district.

In the mid-1930s the authors developed a façade refurbishment project employing classic compositions, but the project was never implemented. The building's maintenance was not in accordance with the brief's program, which ultimately led to multiple reconstructions.

BASIL SPENCE: THE OTHERNESS OF TRADITION

Basil Spence regarded himself both as a 'modern' designer and as an upholder of 'tradition.' Shaped by the Arts and Crafts and Beaux-Arts world-outlooks, Spence forcibly argued that to be modern was, in fact, to participate in the true tradition of Architecture. During his career (1931–1976), he acquired an international reputation, working in many countries. His Scottish œuvre, however, illustrates a variety of hybrid 'modern/traditional' responses to social, physical and national contexts, and to the condition of modernity.

The first group of selected buildings illustrates the issue of prewar eclecticism, using the specific examples of Broughton House and Gribloch. Virtually no straightforward 'international modern' buildings were constructed in Scotland between the wars. Instead, young upcoming Scottish architects 'cut their teeth' on projects for private clients in an eclectic range of semi-traditional styles. Even after World War II, in his large modernist institutional commissions, Spence still maintained this eclectic diversity within the more restricted range of modernist 'styles' that were by then acceptable.

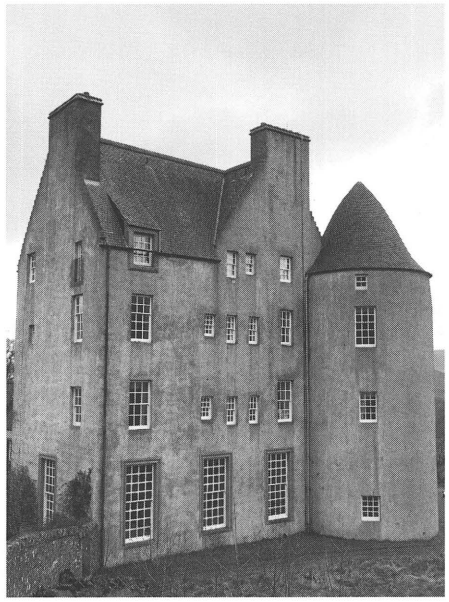
Our second grouping illustrates the theme of contextual interventions in historic towns, using the specific and contrasting examples of the Dunbar Harbour housing project and the Canongate housing project. The early postwar years saw the flourishing of a highly creative strand of contextual modernism in Scotland's historic towns, drawing on the ethos of 'conservative surgery' pioneered around 1900 by Patrick Geddes, and including a mixture of townscape-sensitive, modest infill and bolder gestures—but always, however, reacting to the character of the site itself, rather than to any abstract modernist ideal. Contextual interventions of this sort were very closely related to early urban conservation, itself also much influenced by Camillo Sitte's principles of creative townscape.

Our third and final sub-theme is that of 'modern conservation,' illustrated by the specific instance of the Zyw House. A compellingly strong illustration of the close postwar relationship between modernism and urban conservation is provided by this conversion project, almost contemporary with Dunbar. Located in Edinburgh's historic Dean Village, a picturesque zone of old, stone-built industrial buildings in a river gorge, the Zyw House, commissioned by a Polish artist, was one of the first conversions of these redundant buildings.

BY CLIVE B. FENTON, MILES GLENDINNING AND OLA UDUKU.

Broughton Place

Tweeddale, Peebles-shire,
Scottish Borders
1935–1938
ROWAND ANDERSON & PAUL & PARTNERS (PARTNER IN CHARGE: BASIL SPENCE), AND HEW LORIMER (SCULPTOR)



Broughton, a romantic 'streamlined castle' retreat in the Scottish Borders, is a four-story mansion house, with a single-story service wing, in the Baronial style. The site is on a hillside near the village of Broughton. Construction is of cavity brick, externally harled,* and with stone dressings. Mrs Elliot, a member of the MacCosh family of industrialists, desired a romantic house in the manner of Robert Lorimer, who had specialized in restoring seventeenth century Scottish castles. The site she chose was near that of the long-demolished house of the Jacobite John Murray. Spence's design was chosen but he then spent a year altering, amending and changing the scheme to satisfy the client's changing demands and then amending further to reduce the costs. The end result is reminiscent of Mackintosh, as well as Lorimer, and is an assemblage of parts from various Scottish houses. Any literal 'traditionalism' is subtly challenged by the large window apertures and by the insistence of the client that the principal rooms should be on the ground floor.

Sources: S. Forman, "Broughton Place: a 20th Century Baronial House," in Scottish Field *100, July 1952, 18–19.*
S. Forman, Scottish Country Houses and Castles *(Glasgow: Collins, 1967): 28. SGF and SBS collections at RCAHMS.**

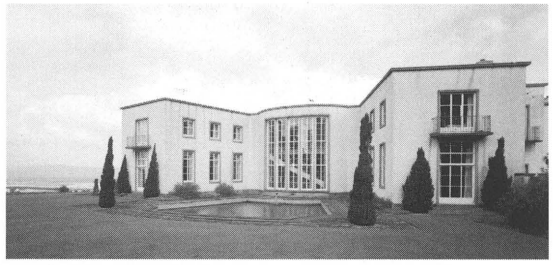
Gribloch House

Kippen, Stirlingshire

1937-1939

ROWAND ANDERSON & PAUL & PARTNERS, IN ASSOCIATION WITH PERRY DUNCAN (PARTNER IN CHARGE AND PRINCIPAL DESIGNER: BASIL SPENCE.; OTHER ARCHITECTS: WILLIAM KININMONTH, JAMES DINWOODIE, HAMISH BURDEN, BRUCE ROBERTSON)

Gribloch, a small country house in a stylish art deco classical style built north of Glasgow for a member of the Colville steel-making dynasty, was a traditional country house in terms of accommodation, but the style was a blend of art deco and the currently popular Regency idioms. Picturesque views of the scenery and southern orientation dictated the plan. Spence's first scheme of August 1937 was rejected on the basis of internal layout and the long terraces, or verandas on the south front. This was amended to the realized inverted F-plan, with splayed projecting wings to the south, and with service wing on the east. Further alterations were made after consultation with architect, Perry Duncan, of New York. Distinguishing features of the house are the convex full-height stair window, which lights an oval hall, and the bow-fronted living room. The concave entrance front is on the north. Interior designer John Hill was also employed and the result has been described as "Hollywood." The outdoor swimming pool on the south of the house was unusual for Scotland.



Sources: Country Life, *January 12, 1951. C.A. Macgregor 'Gribloch' in* Architectural Heritage *V, 1995. SG & F and SBS and Gribloch collections at RCAHMS.*

Dunbar Harbour Housing

Dunbar, East Lothian

1949-1956

SIR BASIL SPENCE & PARTNERS

The Dunbar project was a scattered, pocket-site redevelopment in a historic port to re-house local fishermen. Five sites of a roughly similar size were created by slum clearance and removal of storage sheds. The new buildings are a combination of two and three stories, the lower stories containing either single-level flats or storage space for fishing tackle, etc. Following a pre-war terrace project there was a greater emphasis on local character and the layout, grouping and composition are far more informal and picturesque. Local stone was applied even more extensively. This came from a variety of locations, the old harbor wall, on-site demolitions, and a quarry nearby. The red clay pan tiles were claimed to be sourced locally and, in the Arts & Crafts tradition, the construction and other trades were by local contractors. The idea of basement storage providing a plinth for residential accommodation reached by external stairs came from some of the old houses that were demolished. The first phase of development won a Saltire Society design award for 1951 and Spence's perspective, which was shown at the RSA that year, became his best-known Scottish work on paper. The success of this scheme made Basil Spence much sought after by local authorities on the east coast.

Sources:
Architect & Building News, *15 April 1949.*
Architectural Review, *December 1952: 396.*
The Builder, *7 November 1951.*
SGF and SBS collections at RCAHMS. National Archives of Scotland.

Canongate Housing Development

Edinburgh Old Town

1959 (appointment), 1966-1969 (construction)

BASIL SPENCE & PARTNERS/ SIR BASIL SPENCE GLOVER AND FERGUSON.

ENGINEERS: T HARLEY HADDOW & PARTNERS

This four-story housing development, which provided 30 flats, 3 shops and a public house, consists of three blocks on a pair of infill sites. It was part of the ongoing regeneration of the Old Town by the Corporation. Basically, the City wanted housing of contemporary living standards within 4-story buildings, in a style harmonious with the surroundings. Spence was determined to get high quality elevation designs for this sensitive and prominent site and was concerned that his reputation was at stake, but from the outset he knew that he wanted "a slabby pierced wall thing, which ought to be in harmony with the old work." The building line was pushed back to relieve the claustrophobia of the narrow street and the monotony of the typical tenement street frontage avoided by series of mono-pitch roofs stepping down the hill. The traditional ground floor arcade is represented by a concrete lintel with segmental arches and pilotis separating the commercial level from the flats above. Each of the new blocks is terminated by a rubbly square "tower." The external walls are a combination of rust or buff colored harling* and irregular stonework. This is contrasted with elements of exposed concrete. Had it been built in 1980 this development would have been described as a post-modern take on historic Scottish architecture.

Sources: SGF and SBS collections at RCAHMS. Edinburgh City Archives.

** Harling: the traditional lime-based roughcast render of Scotland.*

Zyw House & Studio (Bell's Brae House)

Edinburgh

1946-1947

ROWAND ANDERSON & PAUL & PARTNERS (PARTNER IN CHARGE: BASIL SPENCE)

This Artist's house and studio is set within a pre-existing building in the Dean Village, on the Water of Leith. The subject of this conversion was a pair of linked seventeenth century buildings. In the conversion, the random rubble walls were internally strapped, the wooden roof structure refurbished and the original ancient pan tiles reused. The north block is of 3 stories, with a round stair tower. The living accommodation was in this part and consisted of: hall, storeroom and living room, the latter with French windows to a riverbank terrace. On the first floor a study, bookstore, kitchen and dining room, the latter with a small balcony above the river. The south block has one story to the street with a basement story to the riverbank. Here, the floor was boldly removed to produce a double-height studio, with a mezzanine picture store. Two old windows were blocked and a large double-height window, with a small balcony above the river, was created. This was one of Spence's first post-war jobs, which he began while still part of Rowand Anderson & Paul & Partners, and it gave him a local reputation for being able to convert old buildings for modern purposes; at once picturesque, artistic and fashionable.

Sources: Scotland's Magazine, *November 1954. SBS collection at RCAHMS. Edinburgh City Archive.*

Abbreviations: SBS = Sir Basil Spence Collection, SGF = Sir Basil Spence Glover & Ferguson Collection. Both SBS and SGF collections are housed at the Royal Commission on the Ancient and Historical Monuments of Scotland.

TRAVERTINE **MODERNISM**

Travertine stone cladding is the characteristic element of Slovak architectural modernity and constitutes its singularity in the European modern movement.
Slovak architectural modernity was closely related to the bourgeois middle class culture with an inherent conservatism, its correlated necessity of representation and focus on the practical aspects of construction. Although local architects reacted perceptively to the latest trends, they were always required to turn them into the local architectural tradition. While the white plaster and façades deprived of any decorative elements symbolized modernity, the walls wrapped in smooth noble stone were more acceptable for the local constructor. Application of stone as cladding material had a long tradition in the historical presence of Italian stonemasons in Central Europe. This tradition was given a modern expression by Adolf Loos, whose works significantly influenced the Slovak architectural milieu at the time.
Travertine was applied in Slovak modern architecture as cladding material on façades and in interiors in different finishing. In the interwar period architects like F. Weinwurm used it as smooth panels connected by invisible joints. In later and more conservative works by E. Belluš travertine stone achieved a more massive character. Travertine cladding thus often serves as a good historical indicator, because according to its finishing the period of construction can be identified.
There are dozens of registered travertine quarries in Slovakia, but only few of them comply with the demanding requirements of exterior use. In this respect, the travertine from the Dreveník quarry in Spišské Podhradie, close to the historical Spiš Castle, is of the highest quality. Its white color (the travertine from Dreveník contains a minimum of ingredients) and good processing qualities were ideal for this travertine to become a characteristic stone of Slovak modernity.
Although travertine stone was already used in the region as a construction material before, it was most favored during the twentieth century. The stone's local origin determined the subsequent national implication of its use. It was therefore again chosen at the beginning of the twenty-first century for the project of the new National Bank of Slovakia headquarters, the first public building of the new Slovak Republic, but it was finally granite that was used for construction. This paradoxically confirmed that travertine has become connoted as a material typical and characteristic of modern twentieth century architecture.

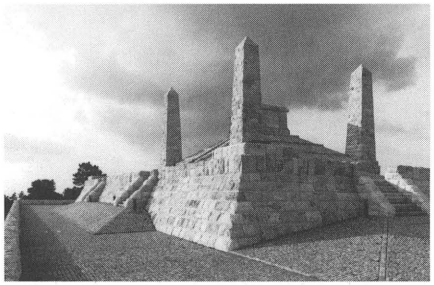
BY KATARÍNA ANDRÁŠIOVÁ,
MATÚŠ DULLA,
HENRIETA MORAVČÍKOVÁ,
PETER SZALAY
AND MÁRIA TOPOLČANSKÁ

Monument for General Milan Rastislav Štefánik

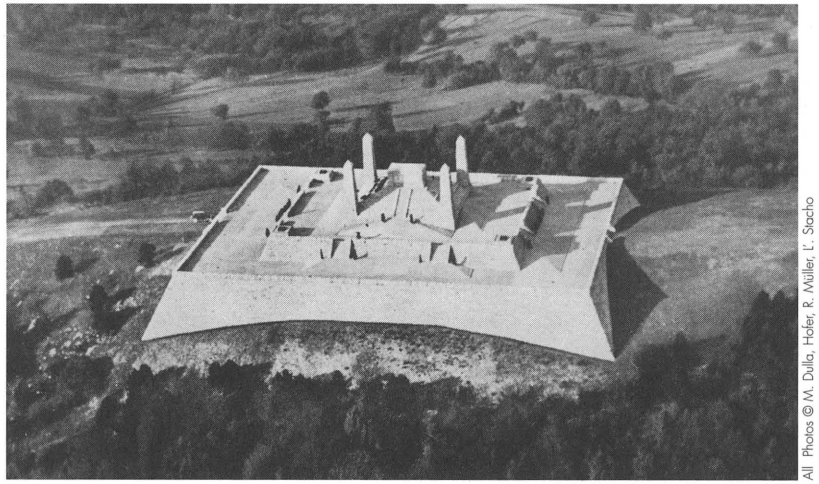
Bradlo

1919–1926 (design),
1927–1928 (construction)

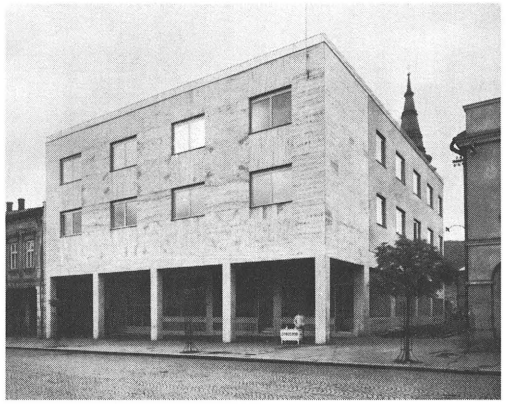
DUŠAN JURKOVIČ (1868–1947),
WITH JAN PACL, FRANTIŠEK KRUPKA (1885–1963), FRANTIŠEK FAULHAMMER (1897–1984)



The monument on Bradlo is the best funereal work by the first Slovak architect Dušan Jurkovič. In this work he masterfully made use of his prior experience with the architecture of war cemeteries which he had designed during World War I in the Polish-Slovak border region. While designing these Jurkovč carefully examined the effect of specific building materials and their interplay with broader landscape relations. In Bradlo the classical image of a monument meets the deep human feeling for the place, the respect for local materials and a sophisticated scenic design, which Jurkovič had originally imagined for the burial ceremony of General M.R. Štefánik and his squad, accidentally deceased in an airplane crash. The design subsequently served as the basis for the monument's spatial concept. The massive rough-hewn travertine stones refer to fortification constructions associated with the historical fight for national independence. The Bradlo monument, a memorial to one of Slovakia's most important personalities in modern history, is not sad but impressive and touching.



All Photos © M. Dulla, Hofer, R. Müller, Ľ. Stacho



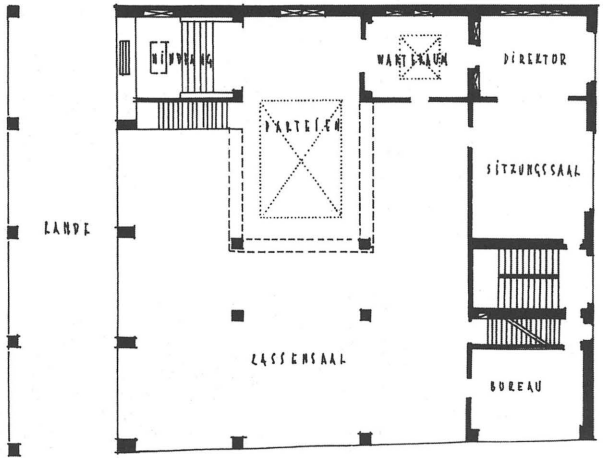
Váh Region (Former) Agrarian Bank

Žilina

1928 (design), 1930 (construction), 1996 (demolition)

FRIDRICH WEINWURM (1885–1942), IGNÁC VÉCSEI (1883–1944)

The Agrarian Bank was the first modern building on Žilina's main historical square. The architects convinced the town representatives of their radical project's value only after some imposed modifications. Finally, the building featured several modern architecture principles such as a post and beam structure, a free ground floor plan liberated by pillars, a flat rooftop terrace and patented steel horizontal windows. This daring modernity was complemented by a basically traditional travertine stone cladding. However, even its smooth plain surface and modern detailing increased the pure impression of the building. But the town's conservative milieu never accepted the modernist design and shortly after the opening, the banking hall was divided into several offices. The building was pulled down in 1996 but despite this, the Agrarian Bank can be considered as one the most outstanding works of Slovak modernism. The combination of radical purism, so characteristic of the work of architects Weinwurm and Vécsei, with the traditional Slovak material travertine proves not only the skill of both architects but also modernism's capacity of incorporating traditional elements of construction.

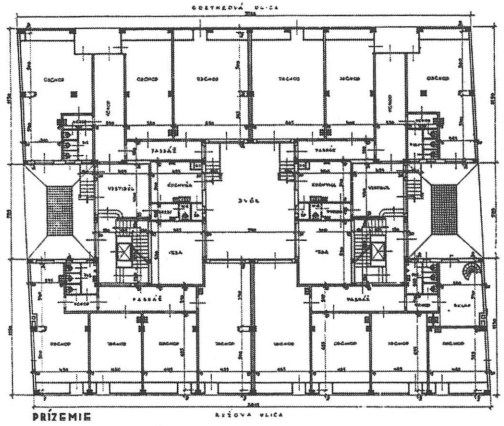


Insurance Companies Assicurazioni-Generali and Moldovia-Generali

Bratislava

1935

ALEXANDER SKUTECKÝ (1883–1944)



These two identical seven-story buildings for two insurance companies are located on the block between two parallel streets of the Bratislava city center. Designed by Skutecký, the buildings illustrate the flowering period of Czech functionalism. Both buildings consist of a five-story U-shaped volume with an inner courtyard bearing on a two-story platform of commercial spaces covering the entire plot at street level. This concept was successfully carried out in other buildings of the period in Bratislava, as well as the ground floor's characteristic layout of large shop-windows. The Spiš travertine stone cladding the entire façade distinguishes this object as belonging to the best Slovak modern movement architecture of the interwar. Its white highly polished finish and the stone's grain give the administrative buildings a new formal significance not only for the company's status but also to the upper apartment levels. The purist spirit, the rhythm of openings and especially the material used for both insurance companies' buildings confers a novel character on the whole street block. Travertine was used here as one of the first Slovak examples and best realizations successfully combining cosmopolitan concepts with local tradition.

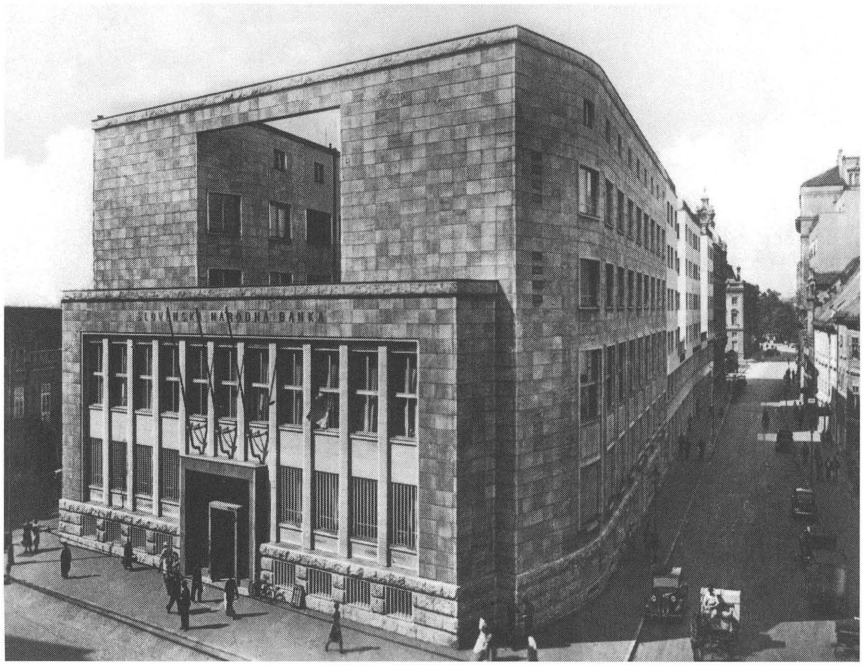
Czechoslovak National Bank

Bratislava

1936-1938

EMIL BELLUŠ (1899–1979)

The monumental building bears signs of the characteristic architectural developments at the time, when the Italian Mussolinian Novecento and Nazi German architecture influences replaced the modern movement. The Bank is one of Belluš's best designs and confirms his ability to react perceptively to actual changes by means of architecture. The travertine cladding of the building emerges from the ground floor's roughly worked stone into the smooth treatment of block stones on the façade's upper levels. The most significant element of the building the front façade's large opening between the side wing volumes, designed to accommodate the statue of Greek god Hermes, patron of merchants (and thieves). The entrance gate with square panels of stainless metal sheets is often published as one of its most famous details.

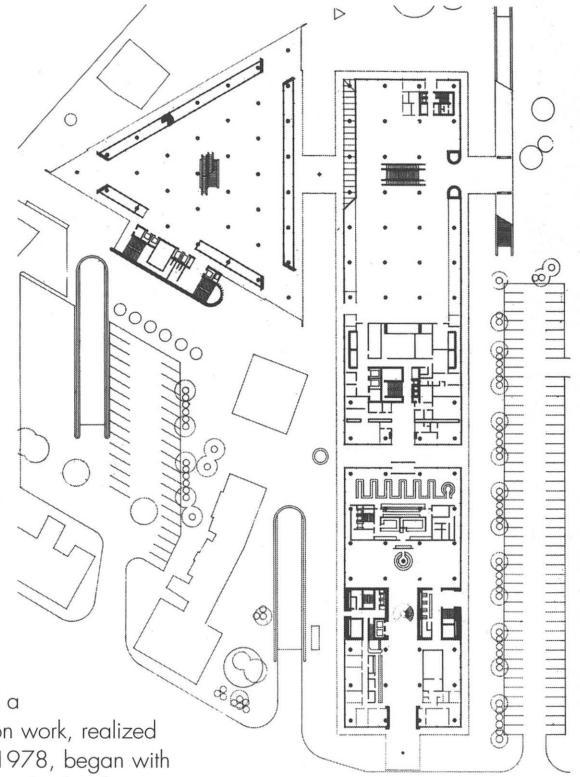


Department Store Prior and Hotel Kyjev

Bratislava

1964-1978

IVAN MATUŠÍK (b. 1930)



The commercial premises at Kammenné Square are one of the most expressive constructions in postwar Bratislava. The concept, dating back to 1960, was a competition entry for which Ivan Matušík won the first prize. Only thirty years old and a member of the first generation of graduates of the Slovak School of Architecture, Matušík designed the entire complex comprising a department store, a hotel and a connecting platform. Construction work, realized by stages between 1964 and 1978, began with the department store, the first of its kind in former Czechoslovakia, built on an equilateral triangular plan, and continued with a 418-room high-rise hotel, both of which were then covered and connected by a horizontal two-storied platform accommodating apartments, hotel meeting rooms and shops. Here also the architect applied Spiš travertine cladding on all three components of the compound.

The same material was employed inside, in an innovative way linking the interior with the exterior and achieving the expression of material unity and refined character of the complex of buildings. The works of art incorporated in the design are an integral part of the atmosphere, especially the characteristic large-scale clock with a concrete dial and carillon on the department store's facade.

SEARCHING FOR **IDENTITY**

Regarding the geopolitical, historical, social and cultural situation in Slovenia, most of its twentieth century architecture could be interpreted as 'other.' Ljubljana's earthquake in 1895 is considered as the first important event in the development of Slovenian modern movement architecture. At the time Slovenia was part of the Austro-Hungarian Empire and Vienna was its cultural center, where most Slovene architects were educated.

After World War I, Slovenia became part of the Yugoslav kingdom and the question of national identity arose. In 1921 the architectural school was established where Jože Plečnik strived to develop a personal and regionally rooted interpretation of a classical architectural language, with references to the English Arts and Crafts. His research was published in the book *Architectura Perennis*. Plečnik's projects for Ljubljana were designed as an attempt to express the national identity of Slovenia, squeezed in between the influences of Roman, German and Slavic nations.

At the same time other Slovenian architects joined the global stream of functionalism. Convinced of its significance, a group of them gathered around the *Arhitektura* magazine (1931–1934) and tried to introduce functionalist ideas into daily lifestyles by publishing *Stanovanje* ("dwelling," 1931) and *Naš Dom* ("our home," 1934) and by organizing several exhibitions.

The real industrial revolution, linked to the social revolution and urbanization of the Slovenian countryside, began after World War II. It was the first time that Slovenia constructed its architecture with its own industry. No prefabricated constructions and details were available yet, so that architects had to create their own. When evaluating this architecture it is very important to emphasize its innovative dimension as well as the locally and individually developed industrial detailing, which were rooted in Plečnik's tradition and in the wooden functional heritage of Slovenian culture (Kozolec).

In postwar Slovenia, architects were well organized around the editorial board of the magazine *Arhitekt* (1951). Edvard Ravnikar, a former Plečnik pupil who had also worked in Le Corbusier's Paris atelier, was the most important architect of the period. The main characteristics of the theory he elaborated, or "Ravnikar's School," were experimentation, constructional detailing, minimalism and innovation. The phenomenon of Slovenian postwar modernism, which could be well defined as "Other Modernism," is based on the critical synthesis and a personal interpretations of the two major figures that were Plečnik and Ravnikar.

BY
NATAŠA KOSELJ

© Miran Kambič

The National and University Library (NUK)

Ljubljana

1930/31–1936/41

JOŽE PLEČNIK (1872–1957)

The Library is the result of long lasting efforts to build a library reflecting the efforts for Slovenian cultural independence within the Serbian, Croat and Slovene Kingdom.
The Library represents a temple of wisdom, with monumental staircases and roof. Plečnik designed the façade, which incorporated Roman stones, as a 'carpet' or 'stone curtain,' in an modern interpretation of architect Gottfried Semper's *Bekleidungsprinzip* (principle of "dressing the building"). Together with Asplund's City Library in Stockholm, the National and University Library in Ljubljana is one of the most outstanding examples of the parallel development of international functionalism.

The Skyscraper

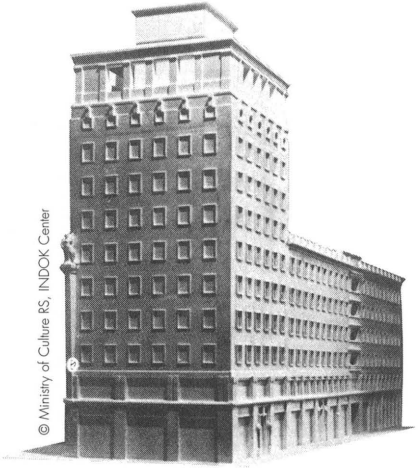
Ljubljana

1930-1933

VLADIMIR ŠUBIC (1894–1946)

At the time it was built, the 12-story skyscraper Nebotičnik changed the city's panorama, and soon after it became a symbol of the modern city. It is an icon of Ljubljana. The top story coffee shop was a popular meeting spot and remained so for about fifty years. Some well-known songs of the 1960s were written about the open terrace and the beautiful views from the highest point of Ljubljana's inner city. It was the Balkan region's first large building with a reinforced concrete frame. It is a typical building of the modern movement, adapted to the local conditions and expressive of the city's genius loci. The glass tempietto that tops the building was a kind of homage to Jože Plečnik's work and is related to the contemporary notion of building a new Athens.

© Miran Kambič



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Villa Oblak

Ljubljana

1930-1933

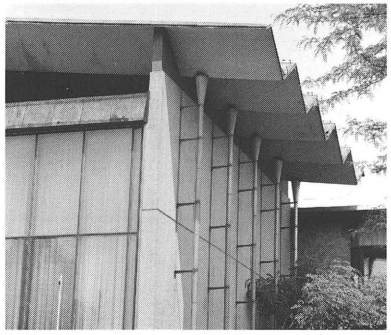
FRANCE TOMAŽIČ

(1899–1968)

© Ministry of Culture RS, INDOK Center

In the 1930s Slovenia's new capitalists began building villas in a functionalist style. Amongst these high quality houses, the Villa Oblak is an outstanding example because of its daring design, size and characteristic location. The reinforced concrete frame allowed a new and modern layout of the rooms, opening and connecting spaces in various directions and the longitudinal two-story building is divided into three distinct units. The reinforced concrete arch at the entrance is visually the Villa's most significant feature (inspired by Perret's 1919 sewing factory building Esders). Around the house is a beautifully laid out garden, designed by Jože Plečnik.

© Miran Kambič



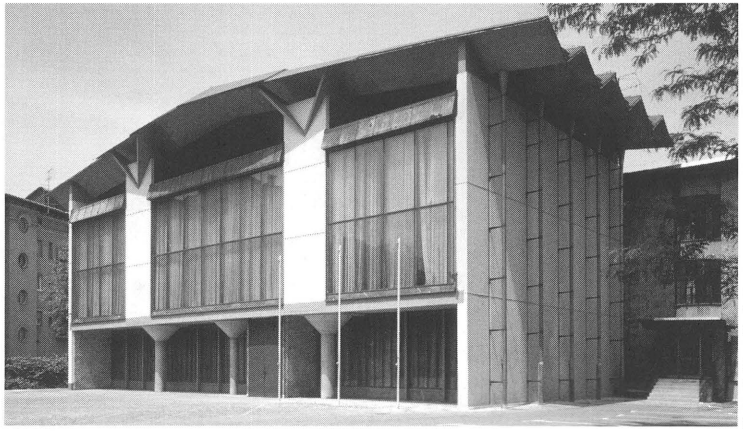
The Hall of the Regional People's Committee (OLO)

Kranj

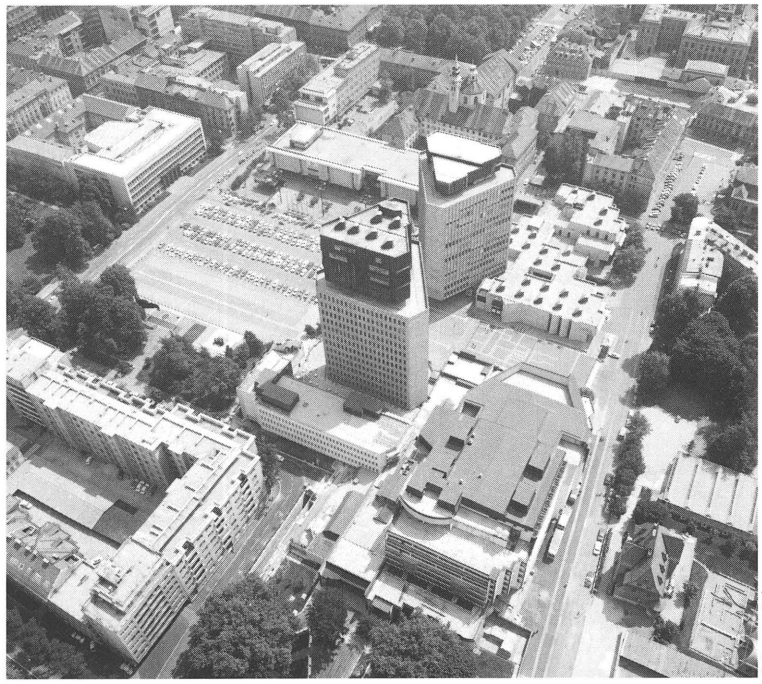
1958–1960

EDVARD RAVNIKAR (1907–1993)

This building is widely recognized as the best work of the regionally interpreted modern movement in Slovenia built after World War II. According to the architect himself, the hall roof was designed as a metaphor of the Slovenian national dress. The whole building is constructed with reinforced concrete mushroom columns and displays very innovative connections between the main hall and its roof, which is designed as a thin concrete polyhedron-shaped shell, floating over the building. The Hall of the Regional People's Committee is an outstanding illustration of Ravnikar's interpretation of the classical notion of combining a perfect platonic form with a powerful structural expression and of his vision of regionalism that was neither sentimental nor populist.



Photos © Miran Kambič



© Damjan Golé

The Republic Square

Ljubljana

1960–1984

EDVARD RAVNIKAR (1907–1993)

The Republic Square is a key example of Slovene architecture's development between 1960 and 1980. It is a link between late functionalism and postmodernism and a typical case of Ravnikar's simultaneous conception of architecture, urban planning and design, with some answers of universal value. It is the most significant architectural ensemble of the second half of the twentieth century which was designed with the forceful political intention of erecting a monument celebrating the Revolution. It is a major economic, political and cultural center for Ljubljana and Slovenia, including the cultural center Cankarjev dom, the shopping center Maximarket and two administrative towers, with a two-story underground parking lot and some smaller but architecturally significant buildings (in addition to Plečnik's school building). All important public manifestations and celebrations still take place on this square.

THE CASE **OF RINO TAMI**

A number of reasons led the Swiss chapter to illustrate the theme of "Other Modernisms" with the work of Rino Tami (1908–1994). Firstly, there is Tami's relevant contribution to the dissemination of modern architecture in the region of Ticino: from the Cantonal Library in Lugano—truly a turning point of twentieth century Ticinese architectural culture—to the notable works built after World War II, when Tami stood out among the foremost architects working in Switzerland. Then, there is the specificity of Tami's modernism. Unconnected with avant-garde expressions, it is reminiscent of the works of Otto Rudolf Salvisberg, but also of Auguste Perret. Running throughout Tami's modernism is a subtle eclectic vein, emphasized by the selection of works presented here. His modernism isn't either immune to organic suggestions, most conspicuously in the Swiss Italian Radio Building, designed with Alberto Camenzind and Augusto Jäggli.

These characteristics rightly place him within the range of experiences generically referred to by the term of "Other Modernisms." Lastly, there is the bitter reality of the dangers threatening Tami's buildings—despite their architect's fame and their fairly well recognized value. Unfortunately, these threats are still very substantial, as demonstrated by the calamitous demolition of the Usego warehouses at Bironico—an excellent example of 1950s industrial architecture—a couple of years ago, or by the clumsy alterations inflicted on the Nadig House, illustrated here in its original state.

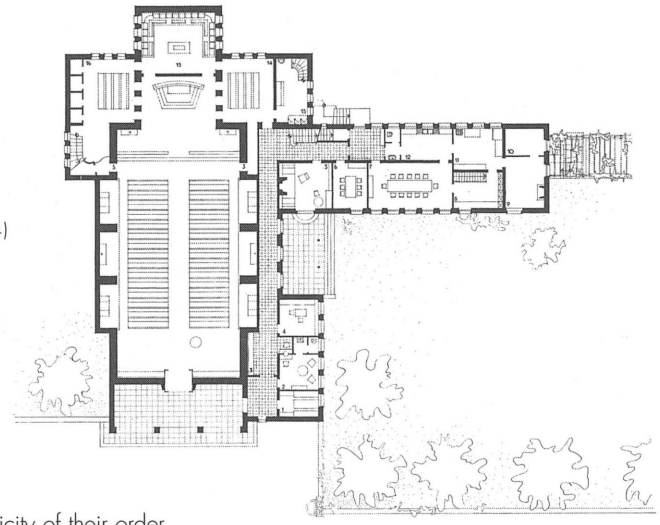
BY
RICCARDO BERGOSSI
AND NICOLA NAVONE

Sacred Heart of Jesus Church

Bellinzona

1936-1939

CARLO TAMI (1898–1993)
AND RINO TAMI (1908–1994)



© Fondo Rino Tami, Archivio del Moderno, Mendrisio

In 1936 the Diocese held a competition to design a parish church for the Capuchin Order in the new northern district of Bellinzona. The monks wanted a building inspired by Romanesque architecture and consistent with the simplicity of their order. The winners, Carlo and Rino Tami, contrived to link their project to the old alpine Romanesque tradition, while also proving their debt towards Paul Bonatz and Clemens Holzmeister. The church has a single nave open on both sides to three arched chapels open and covered by a trussed structure. A narthex with three round arches gives access inside; a barrel vaulted presbytery on a rectangular plan is located at the choir-side. Externally the church is clad in rough-hewn and irregularly bonded local stone. Inside it is completely covered with bricks, on which some paintings of the Via Crucis stations are directly applied, as if they were ancient fragments. A linear volume, also clad in stone and laid out orthogonally to the nave from the choir, completes the church and hosts the monks' living quarters.

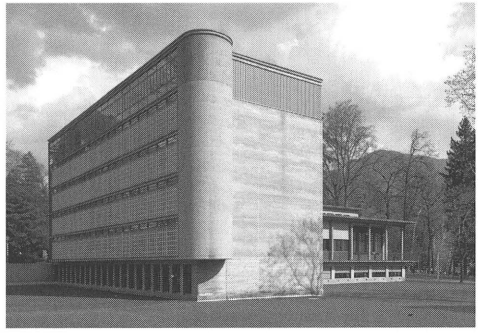
© Vincenzo Vicari, Lugano

Cantonal Library

Lugano

1936-1941

CARLO TAMI (1898–1993)
AND RINO TAMI (1908–1994)



The Tami brothers, who had won the preliminary competition (1936–1937), built Lugano Cantonal Library between 1939 and 1941. The project marks the spreading of Swiss modern architectural culture to the south of the Alps. The L-shaped building clearly expresses its different functions: a tall and simple volume for book storage and a lower one for the public spaces, comprising a reading room, the catalogues and the staff offices. The functional plan (centered on the service desk), the facade design based on the internal climatic requirements and the flat roof make the Library the most important example of rationalist architecture in Ticino in the first half of the twentieth century. The extensive use of reinforced concrete, partly left unsurfaced, partly bush-hammered, combined with the concrete framed glass bricks of the book storage's North elevation and with the reading room's large metal structure glazing qualify the building as a forerunner of the new building technologies which were adopted in the civil buildings of this area of Switzerland in the following years. The Library is masterfully located on the border of the town park, close to the lakeshore, emphasizing the architects' ability to integrate the building in a demanding natural environment. In 1969 Rino Tami raised the book storage by one level by and the Library was renovated in 2005.

Photos © Enrico Cano, Como, 2006

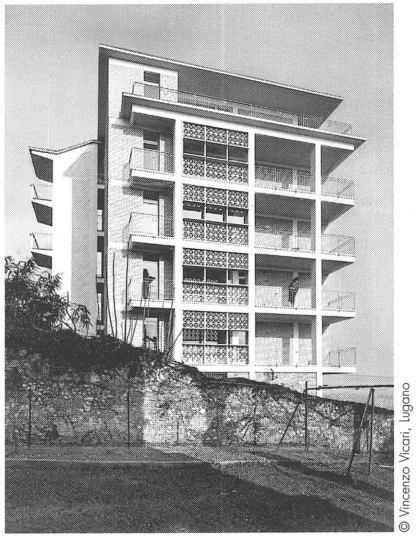
Solatia House

Lugano

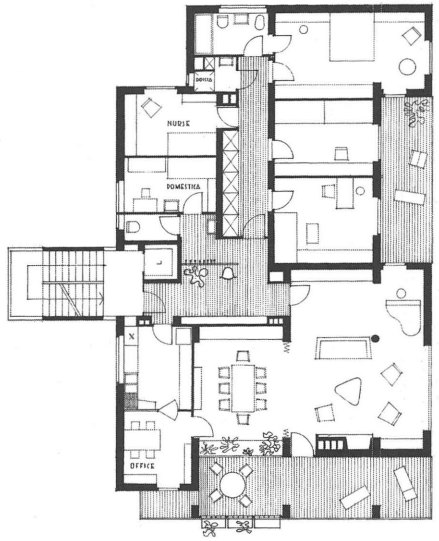
1950-1951

CARLO TAMI (1898–1993) AND RINO TAMI (1908–1994)

The Solatia House is a six-level residence divided into five exclusive flats. It is located on the slope between the Lugano town center and the railroad. Generous spaces and large glazed surfaces add to the building's position with its lovely panorama and good exposure to the sun. The plan owes much to a scheme already used by the Tami brothers,



© Vincenzo Vicari, Lugano



© Fondo Rino Tami, Archivio del Moderno, Mendrisio

but differs in the staircase's protuberance from the main volume of the building. On the upper floors the façades are clad in grey siliceous limestone bricks, a material extensively used in Switzerland during the 1950s; stone is also used for the ground floor elevation and it is the only material which recalls the local building tradition. The staircase's volume is linked to the concrete frame which characterizes the whole building. On the southern elevation the frame encloses a loggia divided in four, the central openings wider, the lateral ones narrower and open at the sides; the concrete frame is indebted to Alvar Aalto's Sanatorium in Paimio, while the brick cladding of one of the bays is one of many Auguste Perret quotations to be found in the Tami brothers' work.

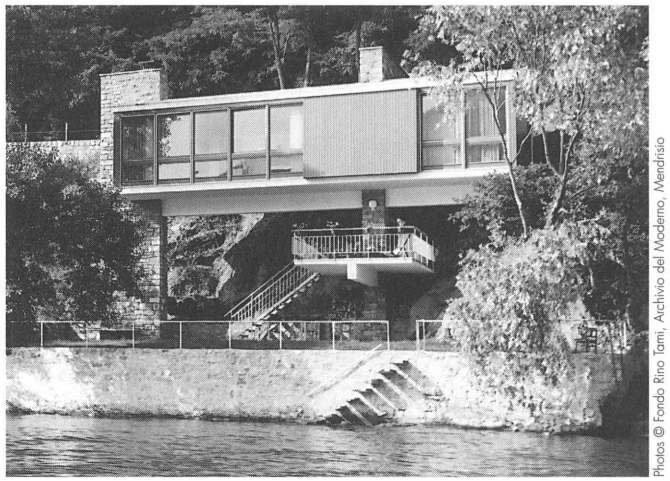
Nadig House

Maroggia

1956-1957

RINO TAMI

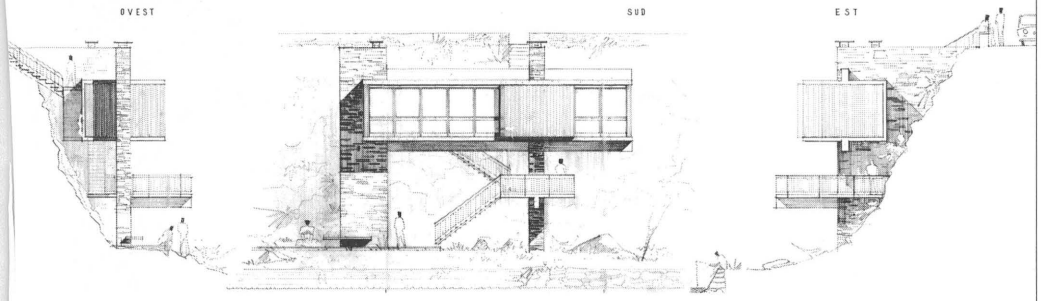
(1908–1994)



Photos © Fondo Rino Tami, Archivio del Moderno, Mendrisio

The Nadig House, a holiday dwelling on the Lugano lakeside for a German-Swiss couple, is one of Rino Tami's most original and famous works. Built in Maroggia on a steep site enclosed by the lake-shore, a rock face and the overhanging road, the house is the result of the revision of an earlier project with rustic formal and structural features, similar to those of three small houses built by Tami on a nearby site four years before. To free the small flat surface on the lakeshore from the built volume, Tami organized the house into a 48 sq. m base parallelepiped, raised on two orthogonal stone walls linked by two concrete beams located in the lower and upper slabs of the volume.

At an intermediate level between the garden and the house a concrete terrace juts out from one of the stone walls. Invisible from the road the house, with its abstract geometrical elements, seems to be suspended in the vegetation when seen from the lake: a reinforced concrete shell with a completely glazed façade. The building has undergone significant changes.



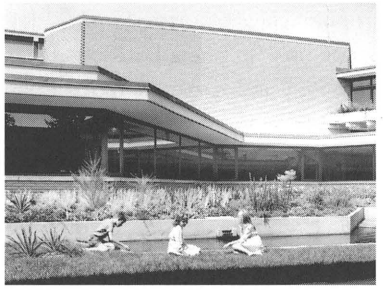
Swiss-Italian Radio Headquarters

Lugano-Besso

1952-1958 (design), 1957-1962 (execution)

RINO TAMI (1908–1994), AUGUSTO JÄGGLI (1911–1999),

ALBERTO CAMENZIND (1914–2004)



The Swiss-Italian Radio Headquarters is one of the most important public buildings of the 1950s in Ticino and a prominent example of organic architecture in Switzerland. The program comprised eight recording studios, two of which—a 450-seat concert hall and a studio originally meant for popular music—were meant to be open to the public. Planning on the land availability and on the client's preferences, the architects (among which Tami was the leading figure) initially organized the studios horizontally on the same level, adopting a typological solution which provided better acoustic isolation, were finally grouped in four blocks of decreasing height, lined up on the North-South axis. The main entrance, situated close to the concert hall, is highlighted by an elegant reinforced concrete cantilever roof which originally flowed seemingly seamlessly into the building. Despite the building's imposing structural volume, the layout creates human scale elevations, enhanced by the rich interplay of visual and spatial relations. The architects applied a hexagonal grid for the whole plan to achieve fluid circulation and to make later extensions easier. The structure, where left visible, is in bush-hammered reinforced concrete (in some areas it is replaced by tubular metal mullions); the cladding is in silicone treated terracotta bricks, while the openings have green wooden frame windows. Afterwards, the office building was raised by one level (in metal, completed in 1980). In the mid 1980s some of the internal spaces and the main entrance were modified, the latter losing its original weightless elegance.

Photos © Vincenzo Vicari, Lugano

BEYOND **THE MAINSTREAM**

"Other Modernisms," the theme of the IXth International Docomomo Conference suggested and developed by the Turkish chapter, sought to explore the modern beyond the mainstream, beyond its geographic, chronological, formal, ideological and political boundaries. The aim was not only to shed light on the tangible plurality, complexity and heterogeneity of modernisms across the globe from 1920s to 1970s but also to pose the question in reverse in trying to identify how far these "other" modernisms challenged the mainstream and the canonic, and yet still remained "modern?"

Not only modernism but all of the twentieth century history of architecture in Turkey was characterized by changing trends, which sometimes coincided with developments in Western and Central Europe and at other times were influenced by local factors; thus, the modern movement and its successors retained local features along with those originating from the mainstream. Meanwhile late modernization also posed a problem and was reflected in the development of the building industry, architectural education and publication and architecture as a profession.

"Other" modernisms may be defined in various ways in the history of architecture in Turkey: in other words, "otherness" can be found in formal design, or in the definition and appropriate solution for a specific function, in the designer's cultural identity and his view of the world in general and of Turkey in particular and perhaps in the redefinition of his style considering the new local input, or in the non-identification of the designer in typical projects or the reticence of designers to apply mainstream modernism which could clash with local tendencies and preferences, in the development of a project, for example through the collaboration of a group of architects, introducing a 'foreign' layout, not specifically designed for the site or the problem, in different localities but for the same function.

Each of the five selected examples symbolizes a different definition of "otherness" for the modern movement in Turkey.

BY EBRU OMAY,
YILDIZ SALMAN
AND NILÜFER YÖNEY

Pertev Apartment Building

Taksim, İstanbul

1933

VEDAT TEK (1873–1942)
AND NIHAT VEDAT TEK (1904–1982)

The Pertev Apartment Building in Talimhane is a striking building located at the triangular corner of a block in one of the Istanbul centers. The design is a cross between the modern movement and its contemporaries such as art deco and former historicist styles; tentative in its reflection of the iconic modern forms and still making use of historicist vocabulary but confident in the use of contemporary construction techniques, which helped develop those forms. This uncertainty is in part due to the designer Vedat Tek, who was one of the founders of the neo-ottoman style in the 1900s and one of its most prominent and canonic promoters during the Ottoman Empire's last decade (1910–1920) and the young Republic's first decade (1923–1933), a period at the end of which he lost his stylistic leadership owing to the growing preference for the modern movement with reference to the principles of national modernization. However, as a talented and proficient designer in his later years as a practicing architect, he eventually adapted and used new technologies in combination with contemporary styles developed thanks to them, including modernism.

Photos © Docomomo Turkey

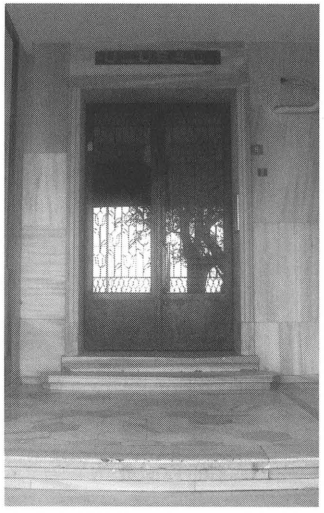
Ulusal Apartment Building

Taksim, İstanbul

1935

H. ADIL

The Ulusal Apartment Building in Ayaspaşa is another conspicuous structure facing Taksim square, the same central location in Istanbul as the previous example. However, this design is a total non-personification of solution and designer, by making use of only typical mainstream forms. As an earlier period example in the modern movement in Turkey (modernism reached Ankara only at the very end of the 1920s), it perhaps reflects a canonization of these forms by a known and published designer. But at the same time, this was to be the initial step in the popularization of the style to the point that the same forms would be repeated over and over again without any ideological content and by unnamed designers.



Photos © Docomomo Turkey

© Gülsün Tanyeli

Çetinkaya Railway Station

Afyonkarahisar

1936

PROJECT OFFICE OF THE TURKISH MINISTRY OF CONSTRUCTION PLANNING

The Çetinkaya Railway Station in Afyonkarahisar is a typical project developed by the Project Office of the Turkish Ministry of Construction Planning in order to cut costs and standardize "modern" construction and national modernization all over the country as a part of the early ideologies of the young Republic. However, as a result, it is not only a design by an unnamed architect—the designs were usually developed by a group of designers working at the same office and the copyrights to such projects belong to the government institutions where they were employed—serving the popularization of the style at the same time, but also a non-site-specific solution for a given design problem as it was to be repeated elsewhere in the country, based on considerations such as the size and population of the settlement, frequency of train service, etc.

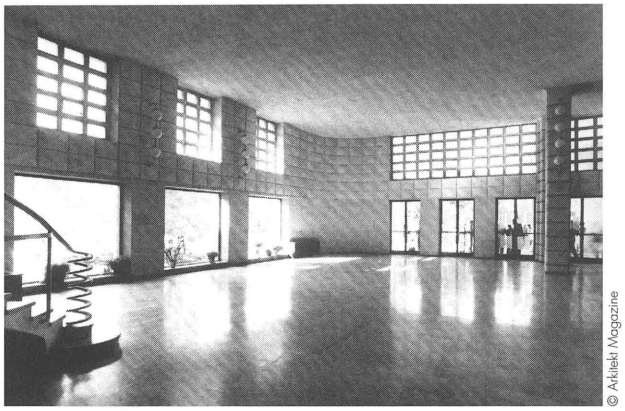
Faculty of Linguistics, History and Geography, Ankara University

Ankara

1937-1939

BRUNO TAUT

(1880–1938)



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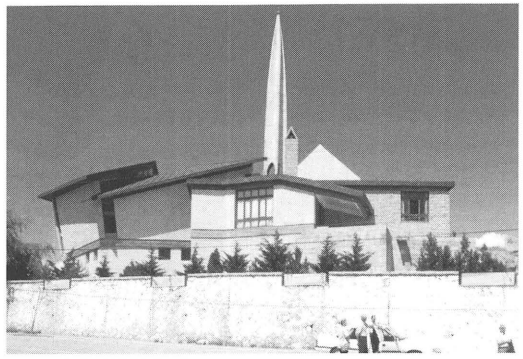
Ankara University's Faculty of Linguistics, History and Geography is a design solution provided by a foreign architect for a function originating from his own socio-cultural background, but making use of historical prototypes from the host country. The first designers came and introduced the canonic forms and ideology of modernism to Turkey in the late 1920s. Considered an appropriate reflection of the young Republic's political ideology, the modern movement quickly replaced other prominent contemporary styles and discourses.

Bruno Taut was invited almost a decade later, in 1936, and spent the last two years of his life in Turkey, meanwhile mostly designing educational buildings for the Ministry of Education. Thus, in a sense he became one of the unnamed institutional architects although his projects are documented and known. Some of these designs such as the Atatürk High School, also in Ankara, adhere more strictly to canonic modernist forms but local tendencies were still prominent in his design, including his residence and projects in Japan and his own house in Istanbul. The Faculty Building combines modernist construction technology and forms with local materials (a pink/grey andesite known as Ankara stone) as well as interpretations of historic local architecture, such as the aquamarine glazed brick bands in the foyer of the Farabi Auditorium.



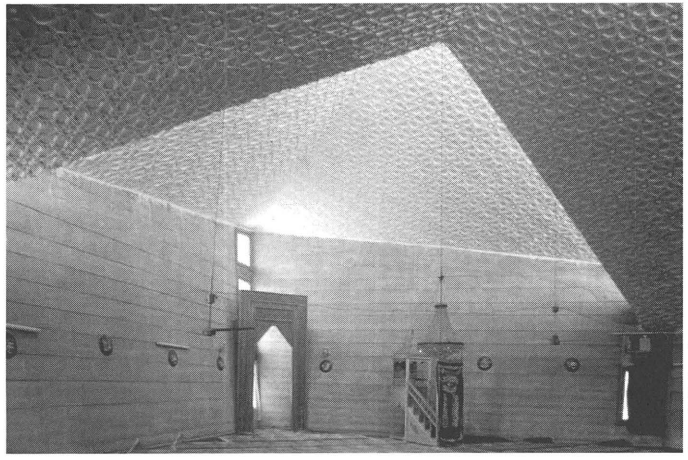
Balaban Mosque

Malatya

1964

ŞERIF ALI AKKURT

The Balaban Mosque, situated in Eastern Anatolia, combines an unusual function with the modern style in an unprecedented and never repeated design that does not give any reference to historic forms or local preferences at all. The location itself is striking: in a small town and society traditionalist tendencies would be expected, as opposed to a metropolitan zone where modernism would be culturally and architecturally more acceptable. The design uses few forms traditionally and historically associated with such a religious congregational function. The structure does not repeat the traditional dome but the tent-like forms used are more reminiscent of residential architecture whereas the minaret, which traditionally symbolizes and characterizes the mosque on the exterior, is of an unprecedented design. However, the interior well answers the traditional expectation of a unified congregational space, creating a single central room rising from the earth towards heaven and with an appropriate indirect lighting level, provided through horizontal and vertical slits on the exterior surface. The decorative program is limited to the interior surfaces with a subtlety quite uncommon in historicist religious architecture.



Photos © G. Tanyeli

PRAGMATIC AND PARTICULAR **MODERNISMS IN ENGLAND**

Docomomo UK was unhappy with the phrase "Other Modernisms" largely because the working party believes that it is such a general and imprecise term without any obvious connections with the forms, languages or principles of modern architecture and its continuities. While one can speak of parallels and regional differences and innovative, even natural, designs, what is an "other?" Rather than overtheorize on such a trite term we have chosen to examine a few spin-offs from the main course of British modern architecture. This work is clearly part of a general modern sensibility but offers a clue to the direction of innovatory and inventive ideas.

We start with three concrete 'ears.' In 2003 English Heritage—based on research by Docomomo UK coordinator, the late Christopher Dean—listed the massive concrete 'listening devices' (10 m high) built on the Kent coast in the 1920s as part of an experiment in early warning systems. Since then they have received a grant (of £500,000) from English Heritage for repairs.

There has been no grant form for the mending and re-use of another unique innovative structure: the former Renault Centre, Swindon designed by Norman Foster and Partners (1982) and now being renovated after remaining empty for the past three years.

George Marsh was the design architect for Richard Seifert & Partners responsible for a number of landmark 1960s' buildings in London. Here we feature his own idiosyncratic house which displays quite a different approach to domestic design than that of more conventional modernists marking it out as a contrast to another much admired architect's house in Camden (1965) by Edward Cullinan.

A prototype for some of his firm's later housing, it has an upper floor living gallery leading to a garden area and sits 'sideways' on its Mews site. The buildings of the architect Patrick Gwynne have not received the recognition that it is their due; while his own house is owned by the National Trust, some of his other projects have been demolished. However, a fine public example of Gwynne's approach to modernism is to be found in the adventurous Theatre Royal in York (1967).

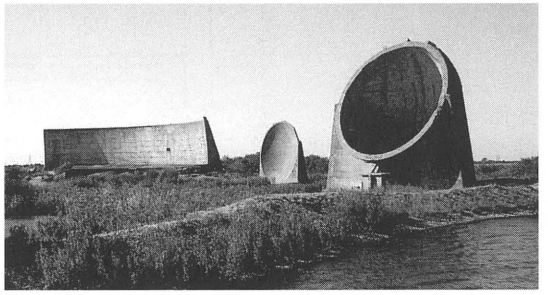
BY PHILIP BOYLE, TIM BRUCE-DICK, JAMES DUNNETT, DENNIS SHARP AND MATTHEW WICKENS

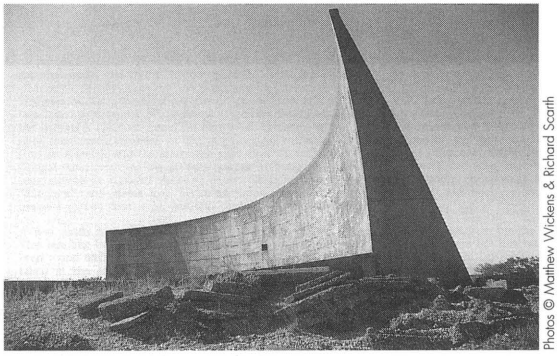
Listening Devices/Sound Mirrors

Denge, Kent

1928–1930

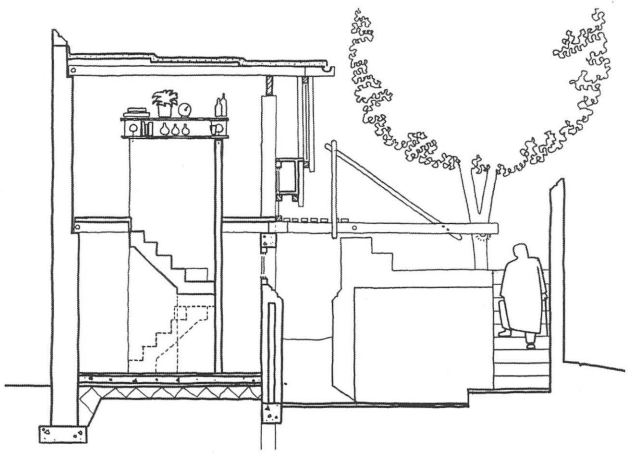
The sound mirrors are the remnants of a governmental interwar experiment built for the acoustic detection of enemy aircraft. The site was chosen because of its proximity to mainland Europe and because, at the time, there was flat uninterrupted land to the Channel. The original plan was for a chain of listening stations covering the aerial approaches to the Kent coast, the Thames Estuary and London. These three are the only group left standing (there are two more stand-alone in Kent, and one in Malta).





Photos © Matthew Wickens & Richard Scarth

There are three types of mirrors: a 1928 20-ft (6.5 m) diameter design where the concave mirror surface was formed in a solid slab of concrete; a pre-1930 30-ft (10 m) diameter hemispherical bowl-shaped mirror of reinforced concrete; and a 1930 strip mirror in the form of a wall of concrete, curved in elevation and plan, 26-ft high (8.5 m) and 200-ft (70 m) long. The 20-ft and 30-ft mirrors relied on the collection of sounds from the bowl by using a moveable metal cone-shaped collector, or trumpet, connected by tubing to stethoscopes worn by the operators. The 200-ft mirror's sound was received by microphones laid out in front and then relayed back to the control room built-in to the rear of the wall. Their inclusion in the "Other Modernisms" list is due to the notion that they form part of the history of modernism that wasn't to be. They were effectively a dead end of investigation as the development of RADAR made the technology redundant and the planes of the 1940s had become considerably quicker than those of the 1920s. Their physical presence in the flat landscape of Dungeness is still impressive and they stand as a monument to experimentation and investigation.



2 Architect's Single Family House

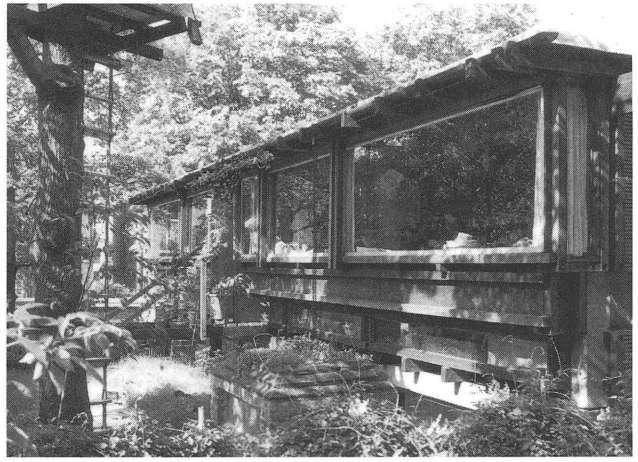
Camden Mews, London

1963

EDWARD CULLINAN

(b. 1931)

This small house pulls together currents of modernism from the mid 1960s in one work by the then young architect Ted Cullinan. That the promise, energy and rigor of this house never really developed into a convincing mature modernism in larger projects remains unexplained. But this house still stands proud over forty years since its inception. The two-story house with bed/bathrooms on the lower level and living/dining above occupies the whole northern half of its restricted rectangular site (8.2 m x 13.7 m) as a 3.3 m wide frontage plan with central stair, blind to the three boundary sides, but open to the southern half of the site. It has a terrace over a workshop/garage, an external entrance stair and two trees. The generous open aspect combined with privacy is a triumph over an impossible site, tiny budget, and self-build technology. The house is still inhabited by the architect. Any house taking on this lot is going to be great.



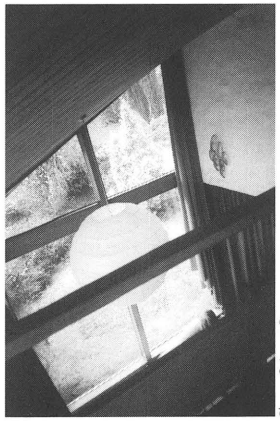
Photos © Matthew Wickens & Richard Scarth

3 Marsh House

Radlett, Hertfordshire

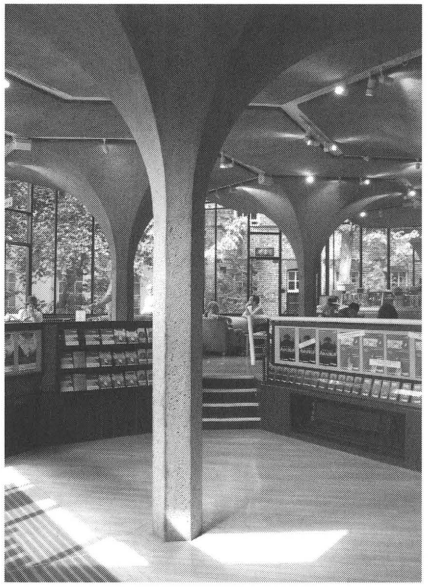
1962

GEORGE MARSH (1925–1998)



Photos © James Dunnett

George Marsh was the first partner of Richard Seifert, the most successful commercial architect in the United Kingdom of his time, whose practice he joined in 1956, retiring in 1986. Seifert's most famous work in those years was Centre Point, a slender 35-story office tower at a prominent location in central London (1967). In fact, the architect was George Marsh. The building was much reviled by architects and critics because it 'vulgarized' motifs from 'serious' modern architecture, such as the pilotis, but Marsh was a flamboyant figure and knew what he was doing—as the design of his own house built during the same years shows. Characteristics seen at commercial scale in Centre Point are visible here at a home-made personal scale. Under the shelter of two hyperbolic paraboloid timber roofs in an old orchard are floors of rough marble flags set in terrazzo, walls of irregularly-laid blue bricks, windows of colored glass, and plaster surfaces applied by hand without trowel. The bathroom sits on a balcony above the double-height kitchen, beneath the soaring roof. Marsh's interest in the work of Gaudi, Le Corbusier, and Niemeyer finds a very personal synthesis which explains much of the architecture attributed to Seifert.



Photos © James Dunnett

Royal Theatre

York

1967

PATRICK GWYNNE (1913–2003)

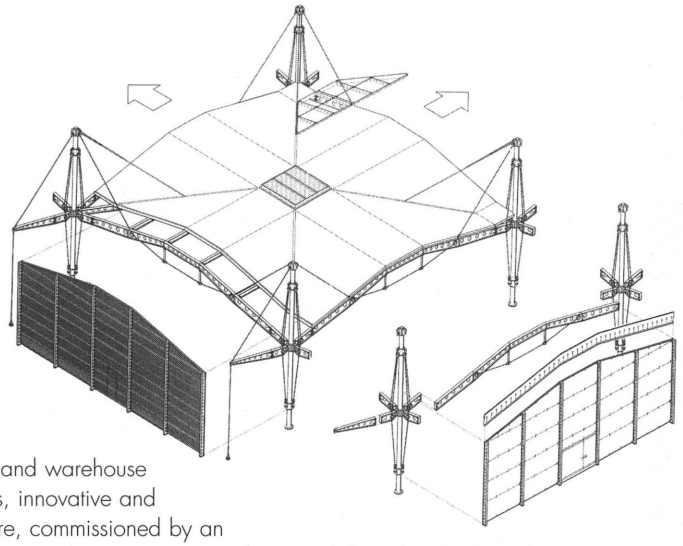
Patrick Gwynne was one of the last surviving members of that generation of architects which introduced modern architecture into Britain in the 1930s; he worked alongside Denys Lasdun for Wells Coates before setting out on his own. His extension to the Theatre Royal in York, built in ten months in 1967, consists of an exhilaratingly elegant confection in glass and concrete tacked on to the rather grim Victorian Gothic of the existing theater. It incorporates a series of large concrete hexagonal "mushrooms"—a subtle evocation of Gothic vaulting—supporting floors and roof and enveloped almost entirely in glass. Two double-height columns, unglazed, advertise the theater to the street. Seven more, in two tiers, are set behind black framed glazing that rises sheer to the roof. Spherical rooflights ensure that people can see inside during the day; at night the building shines invitingly like a lantern. Best of all is the sweeping staircase, cantilevered from a single freestanding post.

Former Renault Distribution Centre (now 'Spectrum')

Swindon, Wiltshire

1982

NORMAN FOSTER (b. 1935) & PARTNERS



The Renault factory and warehouse was an adventurous, innovative and experimental structure, commissioned by an image-conscious client, seeking to reposition the Renault brand in the United Kingdom. To this end a number of uses (warehousing, marketing, offices) were brought together to provide the critical mass for this iconic modern building. The design follows on from the earlier structural ideas introduced in the Reliance Factory (now demolished) designed when Norman Foster and Richard Rogers were in partnership together. Although regarded as an 'exemplar' of the 'Hi-Tech' phase of British architecture, the building has had no obvious progeny and thus remains unique. The unusual commission allowed the architect to play aesthetic considerations off against the economic drivers that underpin the commercial brief. The building has lain empty since Renault vacated it in 2001. It is now being completely renovated by Dennis Sharp Architects who were appointed as architects in 2005 for the developers who have treated it—in the planning application—as if it were already a fully listed Grade II* building, despite the British government's rule that a building cannot be listed until it is thirty years old.

Photos © JBurford & Dennis Sharp Architects

UNITED STATES

OUTSIDE THE BOX: **THE DESIGN OF AND FOR 'OTHERS' IN POSTWAR AMERICA**

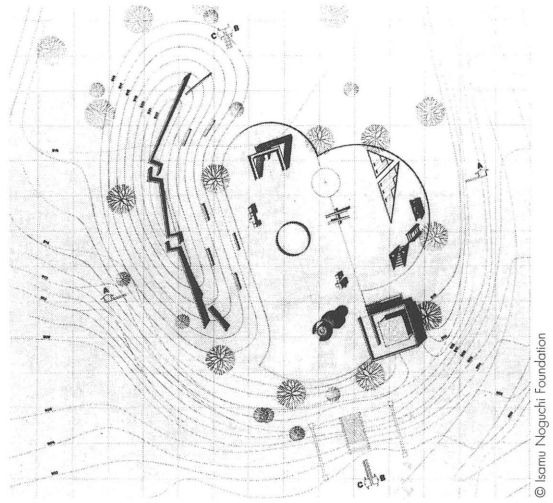
The US chapter's five entries to the International Register on the theme of "Other Modernisms" includes an art museum, two hotels, a playground, and an urban 'neighborhood.' Their architectural 'otherness' resides either in their reinterpretation or adaptation of the interwar high modern project of the canonical international style or in the departure from the Miesian modernism that prevailed in the US in the 1950s and early 1960. They also promoted social otherness: by opening up landscapes and places previously reserved for the elite (Miami, Cape Cod) or by reinventing older types previously sponsored by elites for the lower classes according with the former's notion of culture (the museum, the playground, the urban development) or by fostering do-it-yourself architecture (the Nautilus Dome), they participated in the postwar development of possibilities for groups considered as 'other' by those elites.

The fact that the principal designers of the five selected projects do not fall neatly into the category of "first" and "second generation" American modernists represents another form of otherness. Moreover, with the exception of Stone, they did not build the typologies associated with firms like Skidmore Owings and Merrill. Each was considered an outsider professional in his time: neither Buckminster Fuller, who had no architectural training, nor Isamu Noguchi, who was a sculptor, were licensed; Bertrand Goldberg limited his practice to work for institutions with social projects; Edward D. Stone was among the modernists whom Reyner Banham relegated to the disparagingly dubbed "Ballet School" of modernism, and Morris Lapidus received an abusive critical reception from the American Institute of Architects when they met in one of his hotels. With the exception of Fuller, they remain outside the canon as defined by the scholarship of Kenneth Frampton (*Modern architecture: a critical history*) and others.

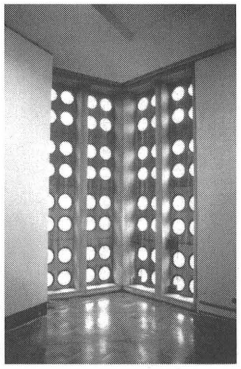
BY
JON BUONO
AND HÉLÈNE LIPSTADT

Playscapes

Atlanta, Georgia
1975-1976
ISAMU NOGUCHI (1904–1988)



Isamu Noguchi's prominent positions within the context of modern sculpture may be undisputed. In the context of the built environment, however, his designs for gardens and playgrounds employed a formal language that challenged many of the precepts of modern architecture. Such contrast was balanced, for example, in his collaborations with Gordon Bunshaft and Marcel Breuer, where the surrealist aspects of his landscapes served as a foil to the logic of their adjacent architectural programs. Beginning in the 1930s, his designs for playgrounds focused on both the physicality and didactic nature of play. None of these were realized in his lifetime until the Playscape Project in Atlanta. As an independent design, unrelated to any architectural commission, the assemblage of play devices was able to achieve a relationship between form and meaning that was unusual for playground design at the time. In its departure from contemporary modern design, it takes its inspiration from ancient ritual landscapes. It thereby realizes Noguchi's long-standing interest in age-old precedents that were 'other' for contemporary modernism.



© John Kriskiewicz

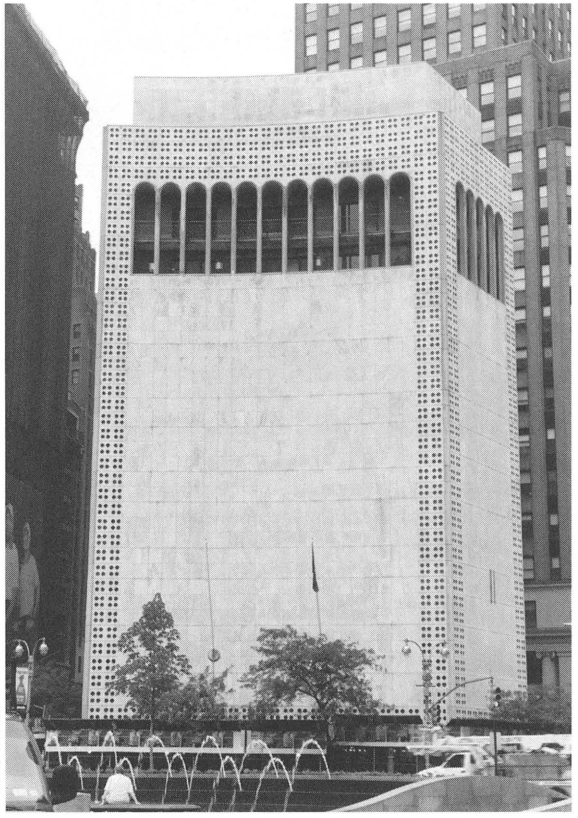
2 Columbus Circle (originally Huntington Hartford Gallery of Modern Art)

New York, New York

1964-1965

EDWARD DURELL STONE (1902–1978)

Stone's expressive personal style, interest in ornament and his self-avowed rejection of the austere abstraction of high modernism found their match in Huntington Hartford's vision of a museum that would neither display crass commercial art nor 'ivory tower' abstraction, but would be dedicated to the then neglected painting of the British pre-Raphaelites. Stone's trademark screens, expressive forms, concern for emotional impact, and historicist references are all present here. They placed him among the modernists who were disparaged for their betrayal of modernist principles. Despite local affection for the building and a spirited public campaign of appreciation for its otherness, the building was denied a landmark hearing. It was recently reduced to its steel structure, which will serve as the frame for a new museum.



© Theodore Prudon

3 Fontainebleau Hotel

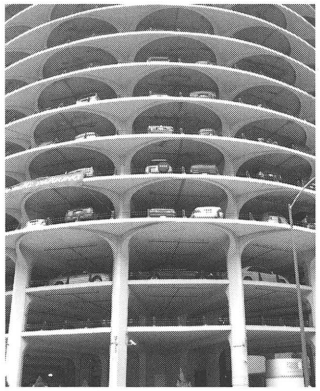
Miami Beach, Florida

1952-1954

MORRIS LAPIDUS (1902–2001)

Photos © © Enrique H. Madia

Lapidus's early experience in retail design inspired the gaudy kitsch of his successful postwar hotel designs. His willingness to create an architecture of glamour estranged him from the architectural profession at large. They found his imaginative and scenographic use of architecture and interior design to be a betrayal of modernist principles. In fact, at the Fontainebleau, Lapidus was using modernist precedent. Its footprint and architectural structure resembled Eric Mendelsohn's well-known Shocken Store in Chemnitz (1928–1929). It also used its sweeping curves and ribbon windows, combining them with more familiar architectural elements of the time, including enormous plate glass windows and sheer concrete walls. He departed from modernism, however, when he lavished the hotel with free-form shapes (lighting, carpet design) and interior planning solutions that drew on his successful experience in the techniques of merchandising, in the historic furnishings, sculpture, and landscape as well as the baroque ornament of his own design. This opulence provided a setting where an emerging middle class could feel it had achieved the luxury once reserved for the upper classes. The entire complex has been modified; very little of the original interior design remains.



Marina City

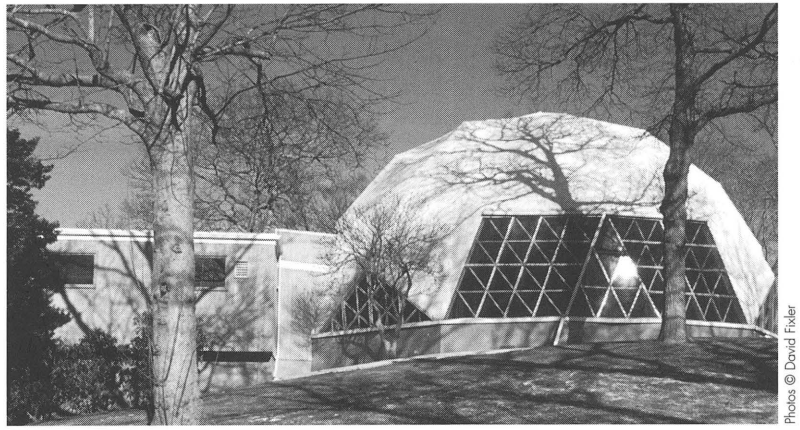
Chicago, Illinois

1959-1964

BERTRAND GOLDBERG (1913–1997)

Marina City was unusual in its being commissioned by a labor union, the International Union of Janitors. At the time of enormous 'white flight' exodus from downtowns across the United States, they recognized the need for inner-city housing for the middle class. They were the first to do so in Chicago. This atypical client found in Goldberg an architect with an exceptionally strong commitment to social programs. Goldberg provided a mixed-use complex that combined commercial, office, theater, marina, and residential functions. The vertical integration of program was realized through the stacking of 40 stories of residential units over 20 stories of helical-ramp parking. His choice of a reinforced concrete core for the towers constituted an intentional rejection of the post and beam architecture of the Chicago School. Michel Ragon has argued that this was "the first mixed-use center city complex in the United States to include housing." In addition to its willful departure from the Chicago tradition, the complex's otherness lies in its realization of the original CIAM intent of increasing density within cities in order to assure their survival at the time when these principles were no longer being followed by American modernists. Although the non-residential components of Marina City have been extensively altered, the towers are essentially unchanged.

Photos © Theodore Prudon



Photos © David Fixler

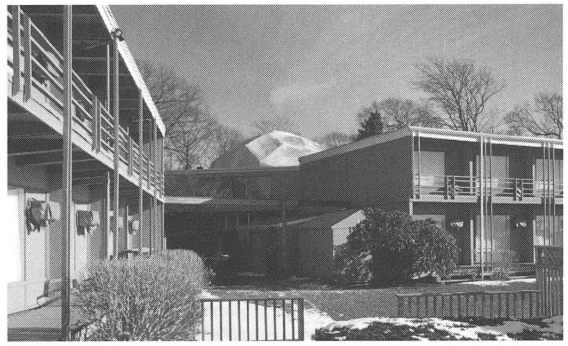
The Dome; Nautilus Motor Inn

Woods Hole, Massachusetts

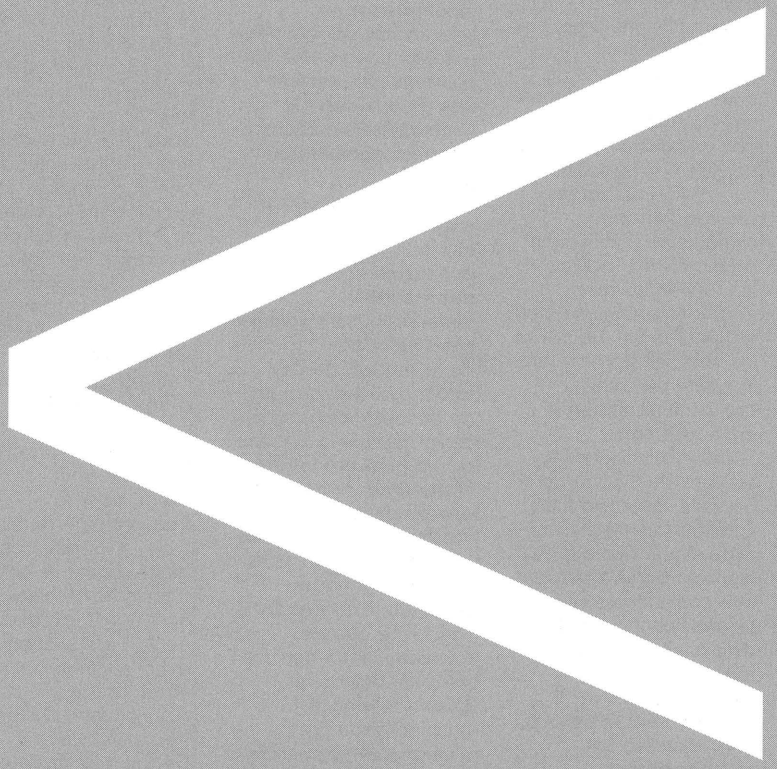
1953-1954

R. BUCKMINSTER FULLER (1895–1983),

E. GUNNAR PETERSON



Built of 1" x 3" and 1" x 8" struts made of Douglas fir that were assembled into 90 diamond-shaped hyperbolic paraboloids and originally covered with a clear sheet of the just introduced Mylar, the dome was conceived as a demonstration of an unconventional and anti-conventional structural design. It used only three and a half tons of building material, while, according to Fuller, a conventional structure would have taken 250 tons of material to cover the 54-foot diameter. The use of conventional lumber in this dome and its construction by amateurs—graduate students with minimal architectural experience—signaled the potential for what might be thought of as a 'low-tech' construction of a sophisticated and highly technical structural concept, making it a model for the low-tech owner-built houses and for the geodesic domes favored by the "counter-culture" movement in the US in the 1960s and 1970s.



RÉSUMÉS FRANÇAIS

ALLEMAGNE

LE LARGE SPECTRE DU MODERNISME

En Allemagne, l'architecture du mouvement moderne s'est développée du début du siècle jusque bien après la Seconde Guerre mondiale, donnant lieu à différents courants représentatifs de changements sociaux, culturels, techniques et politiques majeurs. Ainsi, la salle des machines de l'usine AEG par Peter Behrens est considérée comme le point de départ d'une nouvelle architecture industrielle et de l'introduction de l'objectivité. La fabrique à chapeaux de Luckenwalde est également un bâtiment innovant en termes de technologie et de construction tout en développant une conception expressionniste de l'architecture industrielle. L'église de Bad Dürrenberg s'efforce de concilier les typologies architecturales traditionnelles et modernes. La station balnéaire de Prora témoigne, quant à elle, du développement complexe de l'architecture moderne durant le Troisième Reich. Enfin, l'Institut pour structures légères de Stuttgart est, par sa conception et sa méthode de construction, une réalisation marquante des années soixante.

ARGENTINE

ADAPTATION, REDÉFINITION OU CONTRIBUTIONS ORIGINALES

Des années cinquante à soixante-dix, des architectes argentins travaillant dans différentes régions du pays ont tenté de définir une approche nationale de l'architecture moderne pensée par opposition au « style international ». Les considérations climatiques, l'utilisation de matériaux locaux, les références aux traditions architecturales régionales ont été parmi les voies explorées dans la quête de cette architecture moderne, mais différente. Parmi ces recherches, les œuvres d'Eduardo Sacriste, Eduardo Ellis, Claudio Caveri, Mario Soso, Raul Rivarola ou Horacio Baliero peuvent être considérées comme les meilleurs exemples de ces approches régionalistes. Ces architectes sont représentatifs d'attitudes conceptuelles qui se démarquent des définitions canoniques du modernisme : ils démontrent la variété de formes et de possibilités qui peuvent répondre à une définition unique.

AUSTRALIE

LA DIVERSITÉ AUX ANTIPODES

Les « autres modernismes » sélectionnés par l'Australie reflètent une variété de courants qui peuvent être caractérisés de « modernisme européen », « formes géométriques pures », « modernisme progressif », « géométrie sacrée » et « bâtiments-villes » que les édifices choisis représentent : l'intérêt pour les volumes géométriques de la maison de Roy Grounds, l'exploration du déconstructivisme et de la géométrie fractale par le plan urbain de Melbourne, la modernité conceptuelle de l'école Preshil et l'adoption des logarithmes de la suite de Fibonacci dans le bâtiment du Reader's Digest. Le dernier exemple est un peu différent des autres, faisant référence à un nouveau type d'urbanisme-mégastructure : l'immeuble de bureaux de Belconnen est l'un des seuls bâtiments de John Andrews conservés en Australie.

BELGIQUE

ARCHITECTURE RELIGIEUSE

En Belgique, seul un petit nombre d'églises sont considérées comme appartenant à l'architecture du mouvement moderne – celles dont le langage architectural moderniste est frappant ou dont la structure est en béton armé. Depuis quelque temps, il est enfin admis que la distinction entre architecture « moderne » et « autre » n'est pas univoque. Par leurs plans, leurs matériaux et leurs techniques, ces églises modernes ont été redevables à l'architecture moderniste. D'un côté l'Église catholique croyait au potentiel de l'architecture moderne pour encourager la fréquentation du culte mais, d'un point de vue idéologique, le langage architectural international était rejeté en raison de son association avec la vision anarchiste et réformiste des communistes et des socialistes. De fait, ces discours divergents ont suscité des débats entravant à la fois l'étude et la reconnaissance de cette architecture pourtant totalement novatrice et contemporaine.

BRÉSIL

COURANT PRINCIPAL ET MODERNITÉS PARALLÈLES

L'adoption précoce de l'architecture MoMo au Brésil a permis la mise en place des critères d'identification qui facilitèrent la reconnaissance du patrimoine moderne. Cependant, les valeurs modernes ne sont toujours pas populaires et de nombreux ouvrages modernes sont aujourd'hui en danger. Ce répertoire est circonscrit par une manifestation distinctive de la modernité, basée sur le travail des architectes du groupe de Rio de Janeiro, mené par Lucio Costa : cette architecture « carioca » est considérée comme le principal courant moderne au Brésil, mais il n'est pas unique. Dans ce pays-continent, la modernité doit être appréhendée sous ses différents aspects, à l'échelle nationale, mais aussi régionale et locale : toutes les villes ne possèdent pas des chefs-d'œuvre de Niemeyer, mais partout des structures et des bâtiments modernes témoignent des changements du pays tout au long du siècle dernier.

BULGARIE

INTERPRÉTATIONS URBAINES

À la fin du XIX[e] siècle, la Bulgarie indépendante connaît une phase urbaine pré-moderne durant laquelle les premiers plans de régulation urbaine sont édictés. L'étape suivante, au début du XX[e] siècle, est associée au premier concours d'urbanisme, dont les participants sont particulièrement influencés par les choix esthétiques de Camillo Sitte. Au cours des années vingt, la troisième phase se caractérise par l'adoption du concept des « cités-jardins » d'Ebenezer Howard. L'étape suivante est marquée par la réalisation de programmes de logements et de plans d'urbanisme modernes. La dernière étape d'après-guerre prolonge les concepts modernistes de la période précédente.

CANADA-QUÉBEC

DES CATHÉDRALES SOUTERRAINES

Dans les années soixante, alors que la province de Québec est en train de vivre sa « révolution tranquille », le mouvement moderne devient le courant dominant de l'architecture québécoise.
Le gouvernement libéral amorce de profondes réformes, générant une série de projets architecturaux favorables au développement du modernisme.
À Montréal, la scène municipale, secouée par la nomination du maire Jean Drapeau et de son équipe, participe de ce mouvement par la décision de construire un réseau de transport souterrain.
La construction du métro, inauguré en 1966, est supervisée par une équipe de jeunes professionnels qui laisse une grande liberté créatrice aux différents acteurs du projet.
L'ensemble se caractérise par de vastes espaces souterrains, souvent illuminés par des puits de lumière naturelle, et où les œuvres d'art et les fresques murales occupent une place importante.

CHILI

EXERCICES GÉOGRAPHIQUES

Au Chili, l'altérité se révèle au travers des approches diverses par les architectes modernes de contextes géographiques variés – climats, paysages, séismes, littoraux, vallées ou chaînes montagneuses.
Les formes de l'architecture sont aussi diverses que les sites sur lesquels elles sont construites : c'est le « pacte » entre les architectes et le territoire. Les formes de l'architecture moderne, comme émergence d'une discipline et d'une pratique, ont pris en compte ces conditions en proposant une relation nouvelle entre les formes construites et la nature.
La même « altérité » se retrouve dans le processus d'urbanisation : le contexte urbain a nécessité l'établissement d'un nouveau lien entre les modes de vie traditionnels et la modernité comme valeur esthétique.
L'émergence d'éléments architecturaux de la première avant-garde ou les approches plus subtiles de l'art moderne sont les biais par lesquels le pacte entre architecture et nature est renouvelé sur le vaste territoire chilien.

CHYPRE

L'ÎLE DES AILLEURS

Les cinq bâtiments sélectionnés par Docomomo Chypre ont été édifiés entre 1930 et 1970. Cette période de forte modernisation commence avec l'introduction d'idées modernistes pendant la période coloniale de l'entre-deux-guerres et atteint son apogée après l'indépendance en 1960. Les projets sont conçus par des architectes locaux formés à l'étranger, principalement en Grèce et au Royaume-Uni.
Malgré la longueur de la période étudiée, tous ces bâtiments partagent des traits communs par l'utilisation de certains matériaux (béton et verre), de détails constructifs sophistiqués et de plans libres et ouverts. Chacun d'entre eux représente également l'interaction entre le modernisme et la culture locale et tous participent de l'intégration du modernisme au contexte particulier de l'île.

CORÉE

TECHNOLOGIE, TRADITION ET ANTI-COMMUNISME

L'expérience de la modernisation en Corée a été très différente de celle des pays occidentaux. Dominée par des dirigeants étrangers puis colonisée en 1910, la Corée a longtemps été tributaire de tendances et de goûts étrangers. L'idée même de modernisme a été assimilée à celle de nation « ennemie » et de « colonisateur ».
De fait, la définition d'un « autre » modernisme, par essence venant de « l'étranger», est fortement ancrée en Corée. Deux périodes doivent cependant être distinguées : avant 1945 durant la domination japonaise et avant la libération du pays ; et après la Seconde Guerre mondiale qui a donné naissance pendant les années soixante et soixante-dix à une architecture où la technologie tient une grande place et représentative des changements politiques et économiques en cours.

CUBA

LA TRADITION COMME RENOUVEAU DE LA MODERNITÉ

Au début du XX[e] siècle, une association de différents facteurs a permis à Cuba de s'ouvrir à la modernité.
Le retrait du gouvernement espagnol et la naissance de la république en 1902 ont rapidement créé un état d'esprit très favorable à l'introduction de changements radicaux.
La naissance d'une architecture novatrice s'est tout d'abord concrétisée par l'adoption de nouvelles formes influencées par l'orthodoxie rationaliste, avant de s'engager dans des voies plus personnelles.
Les années quarante et cinquante en particulier ont été particulièrement fécondes et brillantes pour la création de ce que l'on pourrait considérer comme un « autre modernisme » : une architecture moderne néanmoins adaptée aux contextes culturel et physique de l'île et respectueuse de la mémoire collective et de la tradition locale.

DANEMARK

UNE AUTRE TRADITION DE L'ARCHITECTURE MODERNE

Le mouvement moderne au Danemark peut être compris comme un concept limité dans le temps, fortement enraciné dans les principes du Bauhaus, de De Stijl et de Le Corbusier.
Bien que les influences internationales soient présentes dès le début des années vingt – à travers le travail de l'architecte Edward Heiberg, par exemple –, les véritables débuts de l'architecture moderne peuvent être datés de l'exposition de Stockholm, durant l'été 1930, et s'achèvent en 1945. Néanmoins, illustrer les « autres modernismes » permet de montrer que l'esprit moderne continue de vivre de manière très claire dans des ouvrages qui n'appartiennent ni au mouvement international ni aux autres courants alternatifs du modernisme danois tels que développés par Arne Jacobsen et Vilhelm Lauritzen.
Le choix s'est arrêté sur des édifices moins connus, tel l'abribus de Poul Cadovius, qui, chacun, sont de remarquables expressions de la technologie et du design moderne pensés pour un mode de vie nouveau.

ÉCOSSE

BASIL SPENCE : L'ALTÉRITÉ DE LA TRADITION

Basil Spence (1931-1976) soutenait qu'être moderne était participer à la véritable tradition en architecture.
Figure cosmopolite, il connut une carrière internationale mais ce sont ses œuvres écossaises qui illustrent une diversité de réponses hybrides «modernes/traditionnelles» aux facteurs sociaux, physiques et nationaux et au concept même de modernité.
Les premiers bâtiments sélectionnés, telles les maisons Broughton et Gribloch, illustrent l'éclectisme d'avant-guerre qui prévalait en Écosse à une période durant laquelle aucun bâtiment de style international classique n'a été construit. Le deuxième groupe de bâtiments illustre des interventions contextualisées dans des centres historiques tels le port de Dunbar et le projet d'habitations de Canongate, mêlant chirurgie conservatrice et gestes plus appuyés.
Le troisième et dernier thème est celui de la conservation moderne. La maison Zyw dans la ville d'Édimbourg est un exemple fort de ce type de réhabilitation qui met en valeur le rapport complexe entre pratiques de conservation urbaine et modernisme.

ÉTATS-UNIS

LES « AUTRES » DANS LES ÉTATS-UNIS D'APRÈS-GUERRE

L'« altérité » architecturale des cinq bâtiments sélectionnés (un musée d'art, deux hôtels, un terrain de jeux et un quartier) réside dans leur ré-interprétation ou adaptation du projet d'entre-deux-guerres du style international canonique, ou bien dans leur dissidence avec le modernisme miesien, qui domine aux États-Unis dans les années cinquante et au début des années soixante. Ils manifestent également une « altérité » sociale, en révélant des paysages et lieux jusqu'alors réservés aux élites et en ré-inventant des typologies pour les classes populaires : ils participent au développement d'après-guerre en construisant pour les « autres » citoyens des bâtiments habituellement considérés comme élitistes, tels des musées et terrains de jeux. De plus, le fait qu'aucun de ces cinq concepteurs ne rentre docilement dans la catégorie de la « première » et de la « seconde génération » des architectes américains modernistes constitue une autre forme d'« altérité ».

FINLANDE

EXEMPLES DE L'AUTRE MODERNISME

Pour illustrer les « autres modernismes » la sélection de Docomomo Finlande concerne exclusivement un « fonctionnalisme en planche de bois » et des bâtiments construits par des architectes anonymes ou peu connus. La sélection explore, en particulier, différents types de maisons : une villa modèle pour vétérans destinée à une production de masse, deux villas privées et un prototype de maison individuelle unifamiliale. Chacun de ces exemples met en valeur une architecture simple à échelle humaine, faite de bardeaux de bois, dans un matériau qui fut industrialisé en Finlande dès les années vingt.

FRANCE

DES ÉDIFICES MARGINALISÉS

Les bâtiments sélectionnés par la France se distinguent plus ou moins des canons esthétiques du mouvement moderne international ou sont considérés comme marginaux et, de ce fait, menacés dans leur intégrité architecturale. C'est le cas de la gare routière de Clermont-Ferrand, pourtant un rare exemple de cette typologie architecturale. Le Tri postal de Nancy, en dépit de ses qualités techniques et architecturales, est lui aussi menacé de destruction. Jean Renaudie, l'architecte de l'immeuble collectif Les Étoiles, est représentatif des tenants d'une autre modernité qui, en remettant en cause certains des dogmes du mouvement moderne, l'ont fait évoluer vers d'autres formes. Tantôt qualifié d'art nouveau, tantôt d'art déco, l'immeuble de la rue Belliard relève d'une autre tendance de la modernité issue d'une démarche rationaliste qui ouvre la voie de la modernité canonique par l'épure de son expression architecturale. La Chambre de commerce et d'industrie du Havre, enfin, témoigne de la diversité formelle du mouvement moderne dans cette ville.

GRÈCE

DE LA « GRÉCITUDE »

Après l'apparition de nouvelles interprétations du passé (basculant de l'Antiquité à la préhistoire et à la tradition vernaculaire), de nombreux architectes, des années trente à soixante, ont tenté de fusionner la modernité – théorie et pratique – avec la notion de « grécitude ». La pureté plastique des formes blanches de Photiades et Pikionis est une relecture critique de l'architecture moderne à la recherche d'un autre modernisme, libéré des contraintes techniques et sociales. Djelepy – qui considère que l'architecture moderne était en germe dans l'architecture grecque vernaculaire – et Konstantinidis – qui situe le véritable esprit du modernisme à Mykonos – sont tous deux « modernes », mais à la recherche d'un modernisme grec distinct. Et Xenakis, avec sa petite maison de vacances, réalise un prototype d'architecture trans-moderne où se rencontrent les temps immémoriaux et la quête de la nouveauté en terre du primitivisme moderne.

IBÉRIE (ESPAGNE ET PORTUGAL)

APPROCHER LES LIMITES DU MOUVEMENT MODERNE

Le choix de Docomomo Ibérie repose sur la réflexion qui a mené l'équipe à définir les frontières qui séparent ce qui était moderne de ce qui ne l'était pas. Les deux premiers exemples, la Finca Roja et la Casa de las Flores, loin d'être des exemples canoniques d'architecture moderne, sont les résultats d'une recherche originale sur l'urbanisme. La Casal Sant Jordi illustre une nouvelle approche des immeubles d'appartements, mais son image proto-rationaliste la rend difficile à classer en tant qu'édifice du mouvement moderne. Le quatrième exemple, l'usine électrique de Cavado, constitue un exemple majeur de ce que Frampton appelait le régionalisme critique. Enfin, l'immeuble d'habitation des Torres Blancas à Madrid, lié avec les derniers CIAMs, clôt le débat en s'opposant au mouvement moderne plutôt qu'en l'acceptant.

ITALIE

DE LA CONNAISSANCE À L'ACTION

L'Italie a sélectionné des œuvres liées à la réflexion de Tafuri sur la confrontation avec l'histoire durant les années de la reconstruction, telle qu'il l'a mentionnée dans son *Histoire de l'architecture italienne, 1944-1985*. Selon Tafuri, les architectes italiens, qui ont été obligés de répondre à la nouvelle réalité après la Seconde Guerre mondiale, ont été confrontés à la difficile dialectique entre connaissance et action. Dans leur quête fiévreuse d'identité, ils ont adopté une succession d'idéologies faisant continuellement appel à des disciplines connexes et des thèmes extra-disciplinaires. Les raisons d'un positionnement historique – si ce n'est dogmatique – aussi marqué reposent sur la croyance inébranlable selon laquelle les architectes ne pourraient produire leur propre « autre modernisme » qu'après la fin du fascisme et à la condition d'une véritable liberté intellectuelle. Les quatre œuvres choisies ont été conçues et construites après-guerre et illustrent l'importance de la civilisation italienne comme source d'inspiration.

JAPON

LES ONDES DU MODERNISME

Le concept d'autre modernisme implique deux types de modernismes : l'un original et parfait, l'autre hybride et imparfait influencé par le premier. Une telle vision semble fondée sur le fait que l'histoire du modernisme peut être envisagée comme une succession d'ondes, un cadre théorique pour décrire une action qui se passe à un endroit précis et qui s'étend progressivement, perdant au fur et à mesure en définition et précision. C'est avec ce modèle à l'esprit que la sélection de Docomomo Japon a été préparée. Chacun des cinq bâtiments sélectionnés met en lumière une lecture différente liée aux thèmes de la tradition architecturale, du statut social ou des techniques locales.

LETTONIE

L'« AUTRE » MOUVEMENT MODERNE EN LETTONIE

Le mouvement moderne, qui a fleuri en Lettonie dans les années vingt et trente, est mieux connu sous le nom de fonctionnalisme. Il a laissé un héritage architectural remarquable dont la plupart des exemples ont été construits à Riga entre 1927 et 1929. À partir des années trente, le mouvement moderne s'est développé dans une direction plus traditionnelle, les éléments canoniques fusionnant avec un répertoire classique (corniches moulurées) et l'emploi d'ordres architecturaux ; l'emploi de ce langage classique était considéré comme approprié pour exprimer les idées de l'identité nationale, et a donné lieu à une architecture très monumentale parfois assimilée aux régimes totalitaires de la première moitié du siècle. C'est dans cette fusion entre histoire et modernité que le concept d'un autre modernisme se révèle le mieux en Lettonie.

MEXIQUE

À LA RECHERCHE D'UNE EXPRESSION PARTICULIÈRE

Le thème des autres modernismes a conduit Docomomo Mexique à analyser les œuvres qui mettent en valeur simultanément un caractère mexicain local ou national tout en étant liées au mouvement moderne. Dans les années quarante et cinquante, certains architectes ont adopté un nouveau langage, inspiré du style international d'affiliation corbuséenne, alors que d'autres ont cultivé des approches plus personnelles empreintes de régionalisme. Les réponses apportées peuvent être classifiées en trois courants majeurs. Le premier, appelé « intégration plastique », garde la structure et l'aspect du style international tout en intégrant des œuvres par des artistes locaux. Le deuxième, formaliste, retient l'esprit moderne, mais s'accompagne de toitures originales qui donnent un style particulier aux édifices ; le troisième, œuvre de pionniers de l'architecture régionaliste, tel Luis Barragán, exergue une architecture émotionnelle fortement liée aux valeurs traditionnelles et à l'éthique fondatrice du mouvement moderne.

NORVÈGE

NATURE ET TRADITION

La nature et la reconnaissance de l'architecture rurale traditionnelle ont continuellement exercé leur influence sur les architectes, même après le renouveau national romantique. Cette influence ouverte et récurrente a donné lieu à des approches architecturales diverses. Après la guerre, le besoin pressant de reconstruire des régions dévastées correspond à une période d'urbanisation accrue due à la pénurie de logements dans la plupart des grandes villes. Le modernisme orthodoxe ne semble pas alors répondre aux aspirations d'une nation en quête d'une architecture en contact étroit avec la nature et la tradition. La sélection de Docomomo Norvège met en valeur les courants esthétiques et structurels qui se sont développés en marge des canons du modernisme européen.

PANAMA

L'ISTHME MODERNE

Les formes modernistes apparaissent à Panama dans les années trente, principalement en écho à l'art déco et au style « streamline ». Le vrai modernisme dans son acception idéologique et fonctionnaliste naît réellement au début des années quarante grâce au travail de jeunes architectes tels Ricardo J. Bermúdez, Guillermo de Roux et Octavio Méndez Guardia, tous formés aux États-Unis. Le mouvement moderne à Panama est fortement lié à la réalisation de programmes sociaux, habitats à loyers modérés, écoles et hôpitaux ainsi que, dans une moindre mesure, de quelques résidences et immeubles de bureaux pour les classes sociales élevées. L'ensemble des débats a été centré, dès la création de l'École d'architecture en 1943, sur l'adaptation du modernisme européen aux conditions climatiques tropicales : toitures, ventilation et matériaux. L'inspiration suit dans les années quarante et cinquante les courants brésiliens contemporains avant qu'une nouvelle scène architecturale n'explore des horizons plus libres. Les bâtiments présentés ici reflètent les variations conscientes mises en œuvre par les architectes panaméens pour se libérer des thèmes modernistes européens.

PAYS-BAS

L'HISTOIRE D'UNE AUTRE IDÉE

L'architecture moderne a pris son essor très tôt aux Pays-Bas mais, peu après la Seconde Guerre mondiale, un certain nombre d'architectes, membres du CIAM, commencent à plaider en faveur d'une rénovation des principes du mouvement moderne. Ils fondent une revue dans laquelle Aldo van Eyck publie son article célèbre « Histoire d'une autre idée » en 1959. L'idée centrale de ce nouvel esprit repose sur l'échelle humaine, l'ouverture aux cultures non occidentales et la recherche d'une nouvelle spiritualité. Les cinq bâtiments sélectionnés par Docomomo Pays-Bas illustrent ces « autres modernismes » à travers des œuvres conçues pour le travail, les loisirs et la pratique du culte.

PORTO RICO

L'OBJET MODERNE DANS L'ARCHITECTURE

L'objet moderne a trouvé un terrain fertile à Porto Rico. La transparence et la pureté vont de pair avec un climat idéal et le désir de faire table rase. Plus que d'adapter les paradigmes modernes au contexte tropical, l'architecture moderne à Porto Rico a dû se désengager des modèles américains et européens. La volonté en a été aussi forte et diverse que ses auteurs et clientèles : expatriés européens tels l'Allemand Henry Klumb, jeunes rêveurs tels Osvaldo Toro et Miguel Ferrer, ainsi qu'une seconde génération de modernistes qui ont porté les aspirations de leurs prédécesseurs jusqu'en 1970. L'architecture moderne à Porto Rico symbolise à la fois une échappée – de la réalité à un idéal hyperbolisé – et la résistance manifestée par une culture forcée de renégocier son identité avec des dirigeants étrangers.

RÉPUBLIQUE DOMINICAINE

L'AUTRE PARMI LES AUTRES

Les circonstances politiques particulières en République Dominicaine durant la première moitié du XX[e] siècle ont généré un développement de l'architecture moderne distinct de celui de ses voisins caribéens. Pendant trente ans, le dictateur Rafael Leonidas Trujillo promeut le tourisme en même temps qu'une campagne de construction publique prolifique à travers tout le pays. C'est durant cette période qu'un remarquable catalogue d'œuvres d'avant-garde est réalisé. Ce groupe inclut les projets d'architectes dominicains de la première génération principalement formés en Europe et aux États-Unis dans les années vingt. Parmi les exemples symbolisant les autres modernismes figurent les résidences de montagne inspirées par le modernisme catalan organique de Tomás Auñón et de Joaquín Ortiz ainsi que le Pavillon vénézuelien de l'architecte Alejandro Pietri à Santo Domingo, une œuvre libre et non-conformiste qui ne s'apparente à aucun autre édifice de l'île.

RÉPUBLIQUE TCHÈQUE

PRÉ-MODERNISME ET AL.

Dans un pays qui a fait partie de l'avant-garde du mouvement moderne, définir le concept des « autres modernismes » est particulièrement intéressant. Les bâtiments sélectionnés diffèrent, d'une manière ou d'une autre, du courant dominant tout en déclinant des formes résolument modernes.
La maison Jurkovic, la maison Kovarovic et le crématorium de Pardubice représentent la période pré-moderniste et illustrent le style tchèque « endémique » – cubiste ou rondo-cubiste.
Le crématorium de Brno par Ernest Wiesner est caractéristique d'une tendance se démarquant des stéréotypes de l'époque. Enfin, le monument Tomas Bata constitue un exemple unique d'une approche qui a permis de construire une ville entière en un laps de temps particulièrement court en utilisant un seul système structurel souverainement moderne et bon marché.

ROYAUME-UNI

PRAGMATISMES ET PARTICULARITÉS EN ANGLETERRE

Docomomo UK a choisi de se pencher sur quelques cas saillants du courant prédominant moderne. Ces travaux appartiennent clairement à la sensibilité moderne mais offrent un éventail d'inventions et d'idées nouvelles. Le premier édifice, les « oreilles de béton », une structure massive construite en 1920 sur la côte du Kent est un ouvrage expérimental pour les systèmes d'alerte militaires. Le deuxième est l'ancien centre Renault à Swindon conçu par Norman Foster et associés en 1982.
Le troisième est la maison de l'architecte George Marsh qui présente une approche domestique qui se démarque des maisons modernes plus conventionnelles des années soixante.
Le quatrième est également une maison datant des années soixante par Edward Cullinan avec un étage ouvert sur une galerie donnant directement sur un jardin. Enfin, le dernier exemple est le théâtre royal de Patrick Gwyne construit à York en 1967, l'une des seules œuvres de l'architecte qui soient conservées.

RUSSIE

RÉPRESSION DU MODERNISME, ÉCLOSION DE L'ALTÉRITÉ

Cette sélection des œuvres réalisées en Russie dans l'Oural et en Sibérie met en valeur des exemples d'une architecture moderne qui se démarque de celle adoptée dans les grandes villes telles Saint-Pétersbourg et Moscou.
Alors que les œuvres des architectures constructivistes et rationalistes ont été abondamment publiées et étudiées, celles des régions éloignées des grands centres urbains sont encore peu connues. Ainsi, la ville de Novosibirsk en Sibérie compte plusieurs édifices des années trente, publics et communautaires, qui sont dignes d'intérêt.
Dans l'Oural, l'architecture s'est développée de manière plus intimiste et régionale, créant des structures adaptées au climat et aux matériaux (en particulier le bois) disponibles dans la région. Les édifices communautaires, écoles, club sociaux et gymnases comptent parmi les typologies les plus novatrices de cette architecture d'État.

SLOVAQUIE

LE TRAVERTIN DANS LE MODERNISME SLOVAQUE

L'architecture moderne est plus généralement associée avec le béton et le verre qu'avec la pierre. Pourtant, l'utilisation du travertin (tuf calcaire) est un élément caractéristique de l'architecture moderne slovaque. Intimement liée à la classe moyenne bourgeoise, la modernité architecturale slovaque a longtemps fait preuve de conservatisme en privilégiant des matériaux traditionnels tout en développant des formes architecturales novatrices. Le travertin a ainsi été utilisé d'une multitude de manières différentes. Certains architectes tel F. Weinwurm l'ont employé en fins panneautages intérieurs, d'autres, tel E. Belluš, de manière plus massive et rustique. Le choix récent du granit, plutôt que le travertin, pour le nouvel édifice de la Banque nationale de Slovaquie révèle la volonté actuelle de rupture par rapport au XX[e] siècle, et, de ce fait, que ce travertin « moderne » est aujourd'hui daté.

SLOVÉNIE

À LA RECHERCHE D'UNE IDENTITÉ

Le modernisme d'après-guerre en Slovénie se fonde sur la synthèse critique et les interprétations personnelles des deux grandes figures que sont Plecnik et Ravnikar.
En 1921, au moment de la création de l'École d'architecture, Joze Plecnik lutte pour développer une interprétation régionale et personnelle du langage architectural classique, tout en usant de références marquées au mouvement Arts & Crafts.
Après la Seconde Guerre mondiale, le pays construit pour la première fois sa propre architecture grâce à son industrie naissante, mais comme ni les constructions, ni les matériaux préfabriqués ne sont disponibles, les architectes doivent créer leurs propres modèles.
Sur les pas de Plecnik et dans la continuité architecturale fonctionnelle et traditionnelle en bois, Edvard Ravnikar, l'architecte le plus important de cette période, élabore une théorie basée sur l'expérimentation, les détails de construction, le minimalisme et l'innovation.

SUISSE

LE CAS DE RINO TAMI

L'œuvre de Rino Tami (1908-1994) appartient clairement au genre des « autres modernismes ». Initialement par sa contribution pertinente au développement de l'architecture moderne dans la région du Tessin, de la bibliothèque cantonale de Lugano aux œuvres remarquables d'après-guerre, puis en prenant en compte la spécificité de son modernisme en rapport avec les expressions d'avant-garde, il évoque les œuvres d'Otto Rudolf Salvisberg, mais aussi celles d'Auguste Perret.
Le modernisme de Tami, parcouru par une subtile veine éclectique, n'est pas non plus exempt de propositions organiques, particulièrement dans le cas du bâtiment de la radio suisse-italienne. Mais, comme le démontrent la calamiteuse destruction des entrepôts Usego à Bironico ou la maladresse des changements infligés à la maison Nadig, une réalité au goût amer menace son œuvre.

TURQUIE

L'ALTÉRITÉ DANS DES CONTEXTES ARCHITECTURAUX DIFFÉRENTS

L'histoire de l'architecture du XX[e] siècle en Turquie est caractérisée par de nombreux courants qui ont parfois coïncidé avec les développements en Europe occidentale et centrale tout en restant tributaires de facteurs locaux. Les « autres » modernismes peuvent être définis de différentes façons : à travers le dessin des édifices, la recherche de solutions appropriées à des fonctions spécifiques, l'identité culturelle du concepteur et sa vision du monde en général. La collaboration entre équipes nationales et internationales a également généré des projets parfois décalés par rapport à la production architecturale nationale. Chacun des cinq exemples sélectionnés symbolise une définition différente des « autres modernismes » en Turquie.

THEME FOR THE REGISTERS HOMEWORK **2007** EDUCATION

The Docomomo Registers project is a work in progress aiming at documenting the buildings, neighborhoods and sites of the modern movement which we consider of great value for the development of architecture. Since 2003, in addition to the International Selection, which consists of about 20 fiches on the major objects in each country/region, each national/regional chapter is annually requested to contribute a new series of five 'minimum' fiches (and one 'full') according to a specific theme.

These fiches have greatly enhanced the registers and revealed relatively unknown yet important modern buildings. While thanking all chapters for their increasingly instructive work, the ISC/R would like to continue linking the 'homework' with a theme and to find themes that are narrowly related to modernity and the ideals of the modern movement.

Therefore, the theme for the Registers Homework of 2007 will be Education. Sciences, research and education were vital for modern architects, who strongly believed in social progress and the benefits of modern technology. The ISC/R welcomes all fiches on buildings that have been erected or specifically transformed for educational or scientific purposes—not just school buildings or a university campus, but also research laboratories, teachers' houses, academic auditoriums...

We are especially interested in new models and (sub)typologies that were adopted for the development or transfer of knowledge in a modern and healthy way, such as open air schools, or adjustments that were made to enable new ways of teaching and research.

Each chapter is kindly requested to compose a theme selection of five items along with a short explanatory statement (400 to 500 words) on the position and development of educational buildings in your country/region in relation to the modern movement and on the methods and reasons of your choices.
After examination, next July 2007, all submitted fiches will be added to the special Registers website as PDF files, in order to share all available documentation via the internet.

Please submit a hard copy of all texts and a CD to:

the Netherlands Architecture Institute
(Collection)
Museumpark 25
Rotterdam
Netherlands

Deadline: June 1, 2007.

If you have any questions, please don't hesitate to contact us at:
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1/ A copy on disk or an e-mail version of the text.
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Articles: Julius Posener, "Aspects of the Pre-History of the Bauhaus", *From Schinkel to the Bauhaus*, London, Architectural Association, 1972, 43-48.

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For figure captions, the order of information is: designer, name of building or object, location, date, description, source.
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- Bringing the significance of the architecture of the modern movement to the attention of the public, the public authorities, the professionals and the educational community.
- Identifying and promoting the surveying of the modern movement's works.
- Fostering and disseminating the development of appropriate techniques and methods of conservation.
- Opposing destruction and disfigurement of significant works.
- Gathering funds for documentation and conservation.
- Exploring and developing the knowledge of the modern movement.

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

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Ses objectifs visent à :
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- Identifier et promouvoir l'ensemble des œuvres du mouvement moderne.
- Aider au développement et à la dissémination des techniques et des méthodes de conservation.
- S'opposer à la destruction et à la défiguration des œuvres architecturales importantes.
- Collecter des fonds pour la documentation et la conservation.
- Explorer et développer la connaissance du mouvement moderne.

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

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