

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

Journal 21



June 1999

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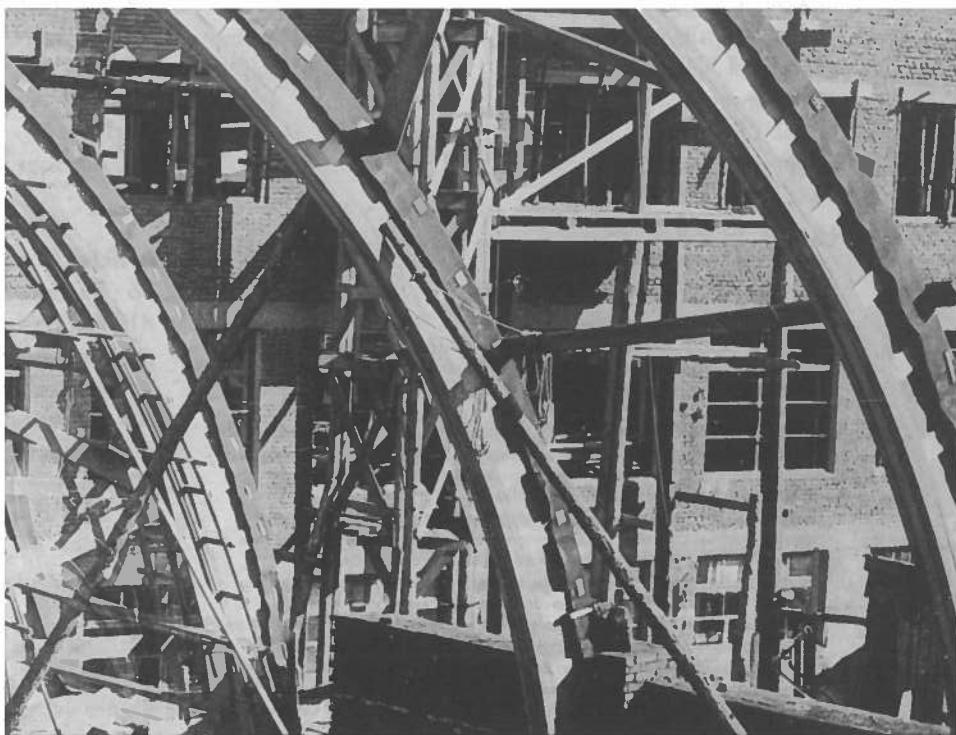
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modern movement

Hubert-J. Kutsch

Journal 21



Top: Timber frame construction of the Dynamo Sports Club in Novosibirsk (see pp. 41-43).

On the cover: Bauhaus architecture in Tel Aviv (see pp.60-64).

Colophon

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In the 20th Century Architecture, Urban Planning and Landscape during a brief, exhilarating, unique period were transformed in parallel with the Theory of Relativity, Cubism, Twelve Tone Music, Scientific Method, Rational Philosophy, Economic and Social Theory, Medical Science and Industrialisation. Modern architecture was, consequently, a cultural imperative, which expressed innovative ideas, the early buildings retaining their potency to this day, and it is as much the spirit which generated these forms as the forms themselves which represent a crucial part of our intellectual heritage.

The built inheritance, which glorifies the dynamic spirit of this century, employed advanced technology which has not always endured long term stresses, and the functions which the buildings originally met have changed substantially.

The preservation of significant buildings, as works of art, presents a demanding economic and physical problem. The continued life of both the icon and the ordinary as elements in an economically driven world depends first, upon a shared recognition of their cultural and social value and second, upon their continuing economic viability. The reconciliation of these two key factors lies at the core of an international crusade launched in Eindhoven in 1988 which initiated the founding of DOCOMOMO, an acronym standing for the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement.

The aim is to evolve and sustain a network for exchange of experience, public attention to this rich period of 20th Century cultural history, and create a register of the most important Modern Movement buildings.

This initiative is directed towards:

- those who are involved in policy-making, legislation, financing and management;
- those who are professionally interested in the protection of Modern Movement buildings, sites and neighbourhoods including architects, urban and landscape designers, art-historians and critics;
- researchers, technical specialists and consultants who are actively engaged on restoration projects;
- teachers and students studying the Modern Movement.

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Jan Brouwer Associates

Foster and Partners architects and designers

Benthem Crouwel Architecten BV bna

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Jo Coenen & Co Architecten

DOCOMOMO is doing well

After celebrating our Anniversary last autumn, spring has arrived and now the time has come to bring in the harvest of ten years of hard work. Assessing the yield of our labour is not only important to satisfy ourselves – many of us deserve a pat on the back – but primarily to prove the impact of our activities to the outside world. New branches in Australia, Venezuela, New Zealand and Ural-Siberia will assist in spreading the results around the globe.

Our advisory report on the Modern Movement and the World Heritage List has invited a first response from UNESCO's World Heritage Centre, proposing a seminar to discuss how to enter modern architecture in the arena of the World Heritage Convention.

At the time of writing this, over a hundred international specialists are attending the DOCOMOMO Modern Wood Seminar in Helsinki. The proceedings of last year's Windows and Glass Seminar in Copenhagen are scheduled for publication later this summer, and a seminar on Colour and the Modern Movement is planned for next year to take place in Belgium.

We still relish the experience of our last International Conference in Stockholm while the next one is already announced in this edition of the Journal. The Call for Papers for Brasília 2000 presents a number of challenges, inviting your views on the future of the planned city. DOCOMOMO will also be involved in planning the program of Preserving the Recent Past II in Philadelphia, October 2000, to follow-up the successful first edition in Chicago in 1995.

One of our main goals for the coming year will be the publication of the DOCOMOMO Registers, a project now involving already 25 member countries, that will provide a forum to present the international heritage of the Modern Movement to a world wide audience. A group of specialists charged with this project met last month to prepare for this major reference work to be ready by Brasília 2000. It will be the concrete result of many years of our members' intellectual labour. We are doing well indeed!

Wessel de Jonge, editor in chief

Contributing to Journal 22

DOCOMOMO Journal 22 is scheduled for November 1999. The editors intend to publish in this edition about 'The Modern House' and/or 'Modern Interiors'. Authors who consider a contribution to this edition on a related issue in their country are kindly invited to contact the editors on short notice.

Contributors to Journal 22 are kindly requested to observe the following:

- Main articles, with a maximum length of 2500 words, are only accepted on diskette, or by e-mail at docomomo@bk.tudelft.nl.
- News items must be short and informative, and preferably submitted on diskette or by e-mail as well.
- All texts must be in English; if translated, the same text in the original language must be enclosed as well.
- A short resume of the author(s), in connection to the contribution, must always be included.
- Articles must be in by September 15, 1999; news items before October 1, preferably submitted by e-mail or diskette.
- **Illustrations for articles must be in by September**

15,1999; for news items October 1, 1999.

- Illustrations with copyright clearance are preferably high-contrast black & white photographs, submitted as prints, scanned on diskette (jpg or tif-file) or send by e-mail; photocopies are not accepted; black & white line drawings (plans, details) will be appreciated. Please notify the International Secretariat before sending illustrations.
- For all illustrations the photographer and/or owner must be credited.

The editors look forward to receive your contribution to Journal 22.

Next Journals

The DOCOMOMO Journals are published twice a year by the DOCOMOMO International Secretariat. Future thematic editions are considered on Adaptive Re-use, MoMo in Asia, MoMo Engineering, Theory and Criticism, MoMo in Africa, and Colour in MoMo architecture. Authors are herewith invited.

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Maya Dean – Hambly 1927 - 1999

Maya's international perspective on life seemed only natural for her, being born in Guatemala City in 1927 from English and German parents. As for many other girls living in Britain, World War II provided a unique first opportunity to start a study in architecture. Aged 16, she enrolled at the Kingston School of Architecture where she met such teachers as Peter Chamberlain and Walter Segal. The post-war period was an exciting and significant time entailing the rebuilding of the country and the birth in the UK of modernist ideas on a large scale. In the early fifties she attended the Venice CIAM summer-school, Le Corbusier's workshop and earned a reputation for modern shop facades in London, working for Fry, Drew, Drake and Lasdun. Maya



first met Christopher Dean in 1955, when she was interviewing Allison and Peter Smithson for a Swedish magazine in Umberston Street. Christopher lived in the basement and popped up to say hello. They got married in 1957 and established the architectural practice Dean and Hambly in 1959. Although Christopher and Maya got three children she managed to bring them up and to continue her work on conversions at the same time.

Maya's many travels took her in 1968 to Prague where she was at the time of the uprising, oblivious to external events in the city with her scientific Instruments

society friends, ensconced in a museum.

I met Maya first in 1970 when I started as a recently qualified architect to work for Castle Park Dean Hook in London. Maya's beautiful voice, her balanced performance and dress and her wide erudition struck one right from the first encounter. Both in her thoughts and in her way of living she was a true modernist: Sober in her needs, humanist in her approach, innovative in her decisions. In the seventies she joined the Royal Institute of British Architects drawings collection team, where she initiated an exhibition on Drawing Instruments in 1982. Six years later she published her book 'Drawing Instruments 1580 - 1980' following, a fantastic recovery from a treatment for a brain tumour.

For five years she served as a chair of the Camden Civic Society during which period, among others she devised a competition for school children to encourage awareness of architecture. Her last research topic was 'the squares of London' which was to become a book with great interest to a wide audience. She was very much devoted to the cause of DOCOMOMO, backing up Christopher in his activities and being actively present at the Eindhoven, Bauhaus and Sliac conferences. Within a year after Christopher's death she passed away. In everything she was totally dedicated to civilisation. Maya, we will miss you dearly.

Hubert-Jan Henket

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Aldo van Eyck 1918 - 1999

'Oh you're the modernist' he chided me because I had previously enquired what light he could throw on Theo van Doesburg, of whom it was claimed he wrote a manifesto each night before retiring. 'All I know is that Nelly van Doesburg had an affair with Thelonius Monk' had been Aldo's offering on the topic! He thus enriched my regard for these worthies in entirely unpredictable terms. I was similarly rewarded by his buildings, which synthesised clarity and perversity. In ESTEC I became completely disorientated even though I had analysed its overlapping thresholds and colour system for the benefit of students; the wood-clad office building looked seriously compromised when rain-soaked 'but that is how raincoats look' was Aldo's response. The Orphanage remains a masterpiece and the spatial subtleties and visual penetrations of his Mother's House predicated on the 'twin phenomena' of privacy and control were for me a memorable, and unique, experience.

In preparation for receiving the RIBA Royal Gold Medal Aldo van Eyck discovered what colours appeared on the ribbon from which the gong would be dangled, and duly appeared sporting complementary hues of suit, shirt, tie, socks and shoes. He had been 'heavily advised' by his daughter and son-in-law (both architects) to cut the length of his peroration, an opportunity which presents the recipient with the excuse to appraise his, or her, oeuvre in the best light and offer polite observations on his predecessors in front of a captive audience assembled in the somewhat pompous hall in Portland Place. This colour-cacophony-clad figure, floating above the sea of grey suits, duly delivered an extended speech which took the immediate medalists, seated among the glitterati, to task as 'mods', 'posts' and 'pests'. The gathering duly smiled and nodded approval while gritting teeth - we are like that over here - at once complemented by the honesty he felt at liberty to display, and realisation of the impossibility for reciprocal candour.

In common with great artists he followed an agenda which did not deviate for the sake of propriety, living proof that creativity cannot be institutionalised. Aldo van Eyck's disposition was a living version of the twin phenomena he evolved as principle motivator of the Forum Group. The founders of 'movements' are the ones who search for origins and in espousing new urban forms generated by a concern for communal activity and personal choice, his references, far from regurgitating Athens and Rome or succumbing to the modernist zeitgeist, looked to the social systems generating the seeming chaos of Dogon villages, the communitarian Pueblo

Bonito, the seething Casbah and countless other non-western agglomerations.

'Western civilisation habitually identifies itself with civilisation as such, on the pontifical assumption that what is not like it is a deviation, less advanced, primitive or at best exotically interesting... at a safe distance.' His triumph was to reconcile such traditional references, the search for a precise relation between physical form and socio-psychological need with modernism, as a humanising force. He considered buildings as active partners, the architecture allowing activities to merge, introducing filters as complex overlapping thresholds, which cement spaces together. His distaste for 'isms', typologies and architecture as 'discipline' was legendary, his 'labyrinthine clarity' being the equivalent of constrained anarchy.

'The age-old battle between imagination and reason has tragically come to an end. But modern architecture knows that the disastrous tyranny of reason has reached its last stages... Imagination is and will remain the only criterion capable of registering the characteristics of a changing world... past, present and future must be active in the mind's interior as a continuum. If they are not, the artefacts we make will be without temporal depth or associative perspective... Man after all has been accommodating himself physically in this world for thousands of years. His natural genius has neither increased or decreased during this time.' Aldo van Eyck's natural genius evolved as constrained anarchy celebrated in his buildings and writings - his humanising stamp on modernism tempered its heroic imagery and graduated it into a subsequent, enriched phase which constitutes a significant contribution to 20th Century history. He endowed it with 'temporal depth'. We like to massage our insular pride in nurturing the belief that his English schooling contributed not nothing to a philosophical inclination and singular, eccentric output from which the world can derive significant benefit.

Allen Cunningham

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The Modern City Facing the Future

**6th International DOCOMOMO
Conference Brasília, Brazil,
September 19-22, 2000**

The 6th DOCOMOMO International Conference 'The Modern City Facing the Future' will be the first DOCOMOMO meeting in the New World. It will take place in one of the most ambitious urban achievements of the Modern Movement, then celebrating its 40th Anniversary. The following is an integral publication of the Call for Papers.

1. Introduction

This comes as invitation from the Brazilian DOCOMOMO Working Party, the Brazil Graduate Programme in Architecture and Urbanism of the Federal University of Bahia and the Graduate Program in Architecture and Urbanism of the

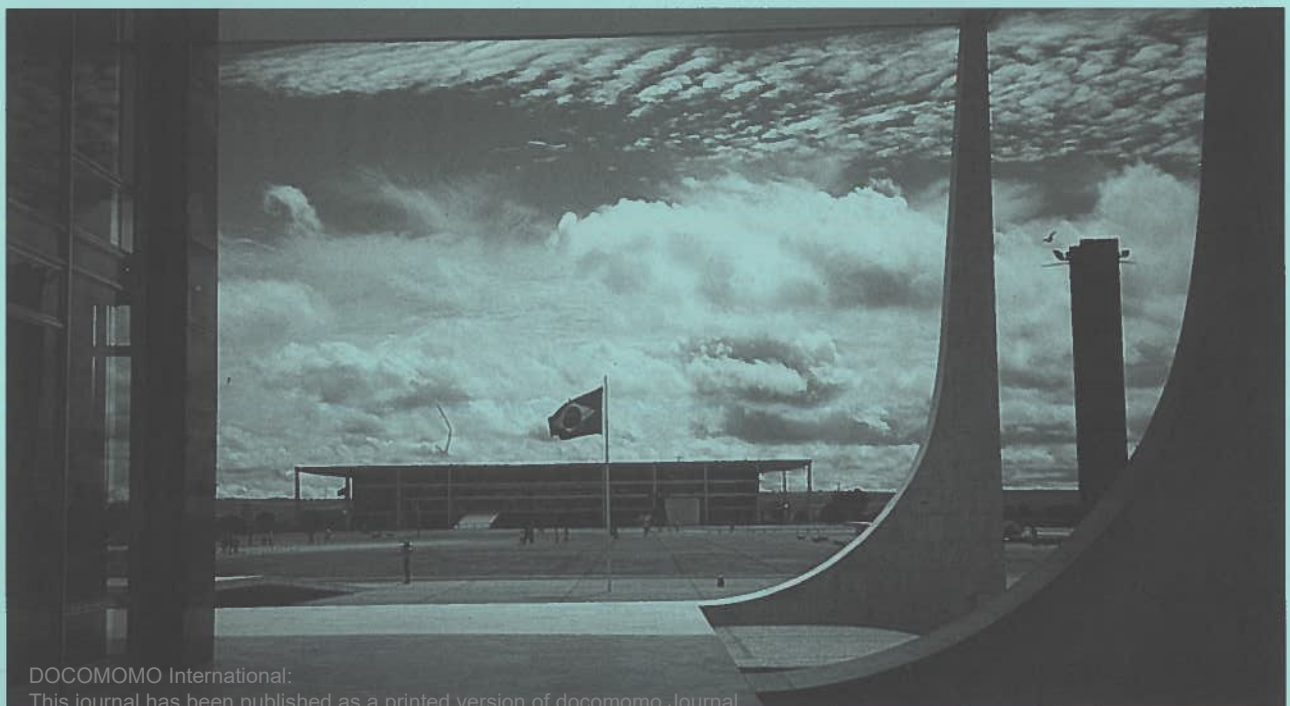
The square of the three
powers in Brasília.
All photos: W. de Jonge.

University of Brasilia to participate in the 6th International DOCOMOMO Conference to be held in Brasília on September 19 - 22, 2000. The theme of the Conference is 'The Modern City, Facing the Future'. A Pre Conference tour on Tuesday, September 19 and a Post Conference Tour on Saturday, September 23 will be offered in Brasília and Post Conference tours will be offered in Belo Horizonte, Ouro Preto, Rio de Janeiro, Salvador and São Paulo [see Section 7 for details].

DOCOMOMO Brazil

The Working party, which has been active since 1992, was established with the support of the Graduate Program on Architecture and Urbanism of the Federal University of Bahia. The group has worked towards organising a Brazilian network on modern architecture and urbanism, encouraging a wide debate concerning its ideals, documentation and conservation. Two national conferences (Salvador 1995, 1997) have been organised with the participation of the most pre-eminent Brazilian researchers. Books were published with contributions from the Conference. Regional groups are active in the States of São Paulo, Rio de Janeiro, Minas Gerais, Pernambuco, Rio Grande do Sul and Pará. A national list of significant buildings and 'ensembles' has been prepared, as well as regional register publications. The Brazilian DOCOMOMO Bulletin is published biannually.

The Graduate Program on Architecture and Urbanism of the Federal University of Bahia is the academic



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institution responsible for the Conference organisation. It was created in 1983 and is regarded as one of the best graduate programmes in Brazil on architectural and urban history, urban planning and architectural conservation technology and theory. It synchronises the DOCOMOMO activities in Brazil including integrating Brazilian researchers into the international network, as well as co-ordinating the activities of the International Specialist Committee on Urbanism.

2. Conference theme

The Modern City Facing the Future

The construction of Brasília, which was developed from 1956 onwards, relied upon the essential contribution of two of the most prominent Brazilian architects, Lúcio Costa, author of the city's Master Plan (Pilot Plan), and Oscar Niemeyer, responsible for the design and its public buildings. This ensemble, inaugurated in 1960, is the most important Modern achievement in Brazil and one of the most relevant urban and architectural accomplishments of the 20th century, recognized as one of the UNESCO's World Heritage cities.

Brasília as venue of the 6th International Conference raises questions concerning both general Modern Movement urban propositions and the actual achievements in urbanism and architecture which followed. It should therefore be the reference for debate, urban studies and designs all over the world at different scales - towns, districts, neighbourhoods, housing complexes, administrative centers, university campuses - and with varying degrees of intervention, taking into account topics ranging from urban statutes (specifically zoning) to aesthetic, technological and economic matters. The modern city is presenting new challenges which call into question certain urban principles therefore requiring their reevaluation and potential for the future.

The unity or dissonance between architectural and urban form is another fertile topic for discussion. To debate the city is also to debate the buildings that compose it. In this sense, Modern Movement urbanism is historically unique in so far as it perceives the city as a designed unity or a summation of single buildings, according to a design mode that has already been described as *na* architectural urbanism. The purism of universal solutions needs to be questioned given the diversified reality of sites and places. This leads to the examination of how the implied universalism of modern urbanism tolerates other urban models such as low density garden cities.

The chasm between projected cities and reality, as well as the 'tensions' between urban form and political meaning. Social and economic issues were of paramount relevance to the Modern Movement and

there is special relevance in exploring the relationship between them and political control. In the case of Brasília, a period characterised by a highly democratic discourse sustaining its early existence, was followed by a military dictatorship which imposed political controls over its development for more than twenty years.

As modern architecture and urbanism is reality, issues concerning preservation need to be addressed, with emphasis on the permanence of modern structures. Consideration must be directed to the way these elements survive and how they should be treated to resist deterioration, and their possible destruction, in the years to come and guarantee their integrity. When dealing with cities, it is important to acknowledge complex relationship between the objective of preservation and its object, the dynamic and mutable urban whole. Similarly, the question of its 'original condition' to which preservationist actions are oriented, should be addressed, linking many



The opening reception will be on September 19, 2000, on the terrace of Niemeyer's Itamaraty Palace.

theoretical and practical topics, among others, authenticity, authorship and collective life. Considering the complexity of the Modern Movement, the debate can be furthered to include other pertinent aspects, such as its relevance or outmode, its imagistic and aesthetic dimension or the contemporary counterpoint between Modernism and Modernity.

3 Invited speakers

The Scientific Committee will make a selection of keynote speakers to include the authors of selected Abstracts on the Main Theme, and figures of international significance by invitation. The definitive list will be included in the final programme.

4 Invitation to contribute

Main Theme

Contributors to the Conference may present examples and descriptions of Modern Movement architecture and planning, related to the themes proposed for both the Main and Parallel Sessions.

- Proposals which offer a thesis, antithesis and analysis, will be given priority over uncritical, show-and-tell description.
- The presentation of Papers will be strictly limited to twenty minutes and each session will be concluded with an open discussion.
- Case studies will be welcome and should be presented in the form of display panels (for details see Section 5).
- The Main Theme will cover the first day, Wednesday 20, and continue in Parallel Sessions during the second day of the Conference.
- In the evening of the second day, Thursday 21, a concluding debate will be conducted on the main theme of the Conference, The Modern City Facing the Future.

Proposals for Papers on the Main Theme

We welcome submissions that further discuss questions such as:

- Is it possible to find the means to reconcile, canonic, normative ideology with regional, economic, technical and social variations, to assimilate idiosyncrasy, to plan for diversity?
- Will it be possible in the next century to match political ambition with the long-term ideals which are a prerequisite for successful urbanism?
- What is the applicability, or irrelevance, of Modern Movement urban principles given the drastically altered aspirations of modern cities?
- How may 20th Century urban models be adjusted to accommodate a wide diversity of requirements given the different cultural dynamics, scales, levels of prosperity, relation to existing structures and traditional continuity of urban programmes?
- Is the search for normative models an anachronism?
- What is the relevance of conservation given the dynamic nature of modern cities and the transience of buildings contributing to their economic and social prosperity?
- How can the limits of urban management be extended to recognise and maintain original urban design intentions given constantly shifting user requirements and short-term political programmes?
- What are the qualitative paradigms for future urban visions?

Proposals for papers on ISC Parallel Sessions

In addition to the Main Theme presentations, Parallel Sessions will be held on September 21 (Thursday)

and 22 (Friday). You are, consequently, invited to contribute Papers related to the issues defined by the International Specialist Committees (ISCs), as specified below. Priority will be afforded to proposals which offer a critical analysis, relevant historiographical contributions or significant experiences relating to the Modern Movement heritage.

- Presentation of Papers will be strictly limited to twenty minutes.
- Each session will be concluded with an open discussion.
- Participants will receive their session colleagues manuscripts to help the debate.
- At the end of each session the chairperson will present a brief agenda of the main topics presented to summarise the concluding discussion.
- The Session Chairpersons will prepare a report on his/her session to be published in the Conference Proceedings.

A Registers

As a step forward, in Brasília, the session aims to reconsider the discipline of urbanism per se. Facing the new millennium the ISC on Registers seeks to establish the cultural, political and institutional meaning of the city of the future, looking at the past as a veritable repertory of sources introducing new categories for reading contemporary urban phenomena. In this session we ask speakers to address urban strategies related to issues of documentation and conservation.

Potential topics include:

- The development of new towns and new cities before and after 1945 (capitalist, fascist and communist cities, developing countries embracing

The houses of parliament as seen from the Itamaraty Palace terrace, where the Conference will be opened.



a modernist approach).

- Protection and conservation of the urban environment (restoration, revitalisation, gentrification, etc.).
- Criteria of evaluation of urban dynamics in relation to socio-political modifications.
- Contemporary city and new typologies (the university campus, cultural centres, leisure areas, etc.) in relation to the urban dimension as a whole.
- A primer in modern city terminology - neighbourhood, district, community, voisinage, Unité d'Habitation, etc.

These topics are not intended to be exhaustive, but to suggest the diverse range of proposals that will be welcome. We seek papers that will deal with the evaluation of these topics in relation to potential developments in the future and, in addition, the eventual role of the Register in these matters. The session will also encourage the Working parties which have just recently begun their national/regional Register to report on the results so far achieved.

B Urbanism + Landscape

Urbanism

The papers proposed for the Parallel Session on Urbanism should have a critical and / or historical approach. They can refer to urbanistic projects and achievements, as well as case studies on urban preservation.

Contributions should focus on one or more of the following specific issues, selected for their relevance to the Modern Movement heritage and the challenges of the future:

- Utopian social idealism: an ethos specific to the 20th Century?
- Land policy and planning: zoning and polarisation of centre and periphery.
- Density and building height: the high-rise issue (free-standing buildings vs. the street).
- The urban new and the urban old: tabula rasa versus contextual interventions.
- Open and/or public spaces, and the outer limits of the modern city.
- Housing experiences in different cultural, social and economic systems.
- The urban aesthetic dimension: monumental scale and symbolism.
- Urban technical systems and their costs: private and public networks, transportation, communication, etc.

Landscape

Since the objects of the modern landscape are subject to change by their very nature, it is important to analyse their original intentions and context. Only in this way can we extract the essence for preservation

and development. What is the role of the Modern Movement heritage for the landscape of the future city? To examine the possibilities for urban landscape applying modern ideals to present and future conditions, contributions are invited that explore:

- The reconciliation of conservation and urban dynamics.
- The relation between original forms and objectives in the present situation and future developments.
- The reaction to functional changes and the life cycle of urban plantings.
- The changing role of the modern landscape in relation to identification and extension of the city.
- Reflections on modern, urban landscape principles and the meaning and significance for the future of the city, exploring this theme in the context of both revitalising and extending existing cities.

Only in this way we can bring new life to Modern Movement projects with respect for underlying ideas and using the potentials of the modern tradition for new meanings and uses. The scope of the projects ranges from community gardens and (semi-) public green space in dwelling complexes, to parks and green structure of the city as a whole.

C Technology

From detailing to urban scale, modern technology is a formative aspect of architecture. Expressed in individual oeuvres and as the generative, environmental ingredient of townscape, technology is a crucial component of 20th Century cities and those of the future, even though the concept of the metropolis was either based exclusively on visionary technology or more closely related to the real world. It is suggested, therefore, the papers contributing to the Technology Session should illustrate themes such as:

- The impact of technology applied to the modern city from small scale detailing to general urban planning.
- The function and meaning of technology systems such as installations, transportation and other infrastructures.
- Production technology and new materials relevant to the modern city.
- New research on Modern Movement technology.
- Current developments and techniques to repair and preserve modern structures.

D Education + Theory

Three aspects dominate the European view of the Brazilian urban environment, Bravura, Colour and Landscape. Brazil has demonstrated how successful environments result from uniting the skills of the engineer, the artist and the botanist reflecting their own culture, and so making cities a joy to inhabit. Academics tend, for their own convenience, to separate disciplines whereas our environment benefits from their synthesis. The year 2000 AD requires us to

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consider how the education of those engaged in creating future urban environments may be transformed and united, providing the tools to bridge the gap between ideals and free enterprise. Informed criticism of 20th Century urbanism must form the basis for a new synthesis to create the conditions for humane, egalitarian urban life. Pedagogy provides the means to structure theory and philosophy with practice across the professional boundaries in the service of a vision for the future.

Proposals will be welcomed in terms of history, philosophy, architecture, art, engineering, landscape architecture and urbanism which address these issues as contributions to a vision for the future.

Submitting Abstracts

If you wish to contribute to the Conference, your Abstract should be related either directly to the Main Theme or to the Parallel Sessions specified by the International Specialist Committees.

- Each Abstract should be typewritten in correct English and should not exceed one A4 page;
- Two printed copies of the Abstract, with a copy on 3.5" diskette must reach the Brasilia Conference Office before September 15, 1999.

The following information must be given on a separate sheet:

- Name, profession
- Full postal address, e-mail address, telephone and fax number
- Title of the proposed contribution
- Theme (Main Theme or one of the Parallel Sessions)
- Language of your presentation (English or Portuguese)
- Software used for diskette (e.g. Word 6.1, WordPerfect, etc.)
- Visual means (e.g. slides, video).

The acceptance of Papers and the Final Program will be prepared by the International Scientific Committee of the Conference (its members on the last page of this booklet).

Papers for the Parallel sessions will be short-listed by the International Specialist Committee's chairpersons, who will also act as consultants to the Scientific Committee.

- A** Registers, Maristella Casciato
- B** Technology, Ola Wedeburn
- C** Urbanism + Landscape, Jan Birksted
- D** Education + Theory, Allen Cunningham

Authors will be advised concerning acceptance of their proposed contributions by December 15, 1999. Drafts of complete Papers in English, edited and ready to be reviewed by the Session Chair, must be sent to the Brasilia Conference office by March 31, 2000. The Session Chair will consider the drafts of all Papers selected for his/her session, and might

suggest modifications to the author before 1 June, in order to co-ordinate the contributions. Complete Papers, accompanied by the full text on 3.5" diskette in English, edited and ready for publication, must be sent to the Brasilia Conference Office to arrive before July 31, 2000, to be available for the interpreters and guarantee inclusion in the Conference Proceedings. Illustrations must be sent with the text, be good quality black and white, ready for printing with copyright clearance.

Conference Proceedings

All the Papers presented at the Conference will be incorporated in the Conference Proceedings which will be published following the Conference. The proceedings will be sent to all participants. The cost is included in the Conference Fee.

Conference language

The official Language of the Conference will be English. Contributions can be presented in English or Portuguese for which simultaneous translation will be provided. Abstracts and manuscripts for the proceedings must, however, be presented in English.

5 Exhibition of case studies

Form of Case Studies:

Documented Case Studies will be welcome - e.g. architectural or urban projects related to the Main Theme or to the Parallel Sessions, conservation projects, research studies etc.

- Case Studies should be presented in the form of display panels (maximum two panels 100 x 70 cm, vertical format).
- Participants wishing to contribute with panels are invited to submit a proposal with a title and a short presentation of the panel (max. one page) before September 15, 1999.
- Authors will be informed about acceptance of the proposed contributions by December 15, 1999;
- Accepted panels will be displayed during the Conference and the participants will have the opportunity to focus on them during Case Studies Session.
- The short presentations of the displayed panels will be included in the book of Conference Abstracts.

6 DOCOMOMO future

International Specialist Committee Meetings

The afternoon of Tuesday September 19 is reserved for meetings of the International Specialist Committees on Registers, Technology, Urbanism + Landscape, Education + Theory, and Publications.

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All conference participants are invited to attend and contribute to brief working sessions of the ISCs, led by their respective chairperson, which will be held on September 21.

Council Meeting

On the afternoon of Friday 22 September the Council of DOCOMOMO International will hold its biannual meeting. This meeting is open to all participants in the Conference to attend as observers.

7 Extra-curricular events

Pre and Post Conference Tours in Brasilia

Two optional Conference Tours are planned in Brasília to take place on Tuesday 19 September (from 9:00am to 1:00pm) and on Saturday 23 September (from 9:00am to 6:00pm).

These Tours will give a general view of the Brasília Pilot-Plan and its first settlements (1st day), as well as a Satellite Town, a 'Super quadra' and seminal buildings like the Governmental Palaces, the Cathedral, the Congress and other examples (2nd day).

Additional Post Conference Tours

To provide participants with the maximum opportunity to become acquainted first hand with the Modern Movement architecture and urbanism in Brazil, extra tours to take place following the Conference will be organised in:

- Belo Horizonte (1 day): Sept. 24
- Belo Horizonte and Ouro Preto (4 days): Sept. 24, 25, 26 and 27
- Salvador (3 days): Sept. 25, 26 and 27
- Salvador (3 days): Sept. 28, 29 and 30
- São Paulo (3 days): Sept. 25, 26 and 27
- São Paulo (3 days): Sept. 28, 29 and 30
- Rio de Janeiro (3 days): Sept. 25, 26 and 27
- Rio de Janeiro (3 days): Sept. 28, 29 and 30
- Rio de Janeiro (3 days): Sept. 30 and Oct. 1 and 2

Observations on the Tours

- The 3 to 4 day tours will be offered as a two days architectural tour +1 or 2 days off.
- There will be a local DOCOMOMO organising group for each town.
- Each participant will pay their own air ticket.

In order to plan these extra Tours we need to know about your interest in the various alternatives - please convey your preference by returning the 'Registration of intent' form (see page 13).

Final party 'THE 60's'

The Conference will be concluded on the evening of Friday 22 September with a dancing party

remembering the 60's atmosphere through its hit-parades.

Multimedia room

Arrangements for video and CD-Rom presentations can be made given reasonable prior notice, and depending on the technology available in the Conference Venue.

Book Corner

A book stand will be arranged to provide the opportunity to display publications related to the Conference theme or, more generally, to the aims, intentions and activities of DOCOMOMO locally or internationally.

8 Accommodation

Conference Venue

The Hotel Nacional is one of the first hotels to be built in the city, centrally placed at the South Hotel Sector, an excellent example of Brazilian Modern Architecture of the 1960s, designed by the architect Nauro Esteves. Space for informal social gatherings will be offered near the swimming pool.

The Hotel conveniently provides the possibility for accommodation of participants in the same place as the Conference. Alternative accommodation is of course also available at different price levels in Hotels and Hostels at the South Hotel Sector, within walking distance from the venue of the Conference.

Hotel Accommodation

1. Hotels of good international standard

(Hotel Nacional, Hotel Carlton)

US\$ 99	single / night
US\$ 121	double / night

Possibility of 15% reduction on weekends

2. Hotel of good middle class standard

(Hotel San Marco)

US\$ 80	single / night
US\$ 95	double / night

3. Hotels having modest standards

(Hotel das Américas, Hotel Alvorada)

US\$ 63	single / night
US\$ 82	double / night

4. Lodgings of very modest standard

(Hostal Getúlio Valente, Pensão da Nilza)

US\$ 25	single / night
US\$ 40	double / night

All prices are provisional and include breakfast.

Participants who are travelling alone can be offered the possibility to share a room with other participants

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(see Conference Pre Registration form at the end of this announcement).

9 Conference fees

Basic Fee

The basic fees for the Conference are:

• For DOCOMOMO Members	US\$ 250
• For non-members	US\$ 300
• For undergraduate students	US\$ 100

The deadline for confirmed registration is July 1, 2000; registration after July 1, 2000 will be surcharged US\$ 60.

The Conference Fee includes:

- Abstracts and proceedings
- Coffees and lunches on September 20, 21, 22
- Reception in the Itamaraty Palace (Ministry of Foreign Affairs by Oscar Niemeyer) on September 19
- Dinner party in the Hotel Nacional on September 22

The Post Conference tours are not included in the Conference Fee. Definitive fees will be provided in the Final Program.

Concessions

Speakers making presentations in the Main Theme or Parallel Sessions are exempt from paying Conference Fees.

Special reductions will be given to press representatives and participants from economically weaker countries.

Pre and Post Conference Tours

The fees for the Pre and Post Conference tours in Brasília will be, respectively, US\$ 30 (Sept.19) and US\$ 60 (Sept.22) and will include:

- Bus transport and guides
- Guide book in English
- Refreshments and lunch

Definitive fees will be provided in the Final Program.

10 Registration & Schedule

Conference Registration

It will greatly assist us in organising the Conference if you complete and return to the Conference Office your Preregistration form (at the end of this announcement) before September 15, 1999.

Final Registration for the Conference should be confirmed before July 1, 2000 with the registration forms that will be sent together with the Final Program in March 2000.

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Schedule

A. Further announcements and information will be published according to the following schedule:

- November 1999 DOCOMOMO International Journal Second Announcement
- March 2000 mailing of the Final Program, including Registration forms for the Conference, lodging and Conference Tours
- June 2000 DOCOMOMO International Journal Final Program

B. Deadlines for submitting Papers and for registration are:

- September 15, 1999 Deadline for submitting Abstracts. Preliminary Registration to the Conference and Conference Tours
- March 31, 2000 Drafts of complete Papers in English
- June 1, 2000 Instructions for adjusting text from ISC Chair
- July 1, 2000 Deadline for Registration with regular Fees
- July 31, 2000 Deadline for submitting Final Papers to be available for the interpreters and publication in the Conference Proceedings

C. Preliminary dates:

- September 19, 2000 Pre-Conference Tour in Brasília Meetings of the International Specialities Committees. Official opening session and welcome
- September 20/22, 2000 6th DOCOMOMO Conference: lectures, Main Theme Sessions Parallel Sessions, panels, cultural program / closing party
- September 22, 2000 DOCOMOMO Council Meeting
- September 23, 2000 Post Conference Tour in Brasília
- September 24, 2000 Post-Post Tour in Belo Horizonte
- September 24/27, 2000 Post-Post Tour in Belo Horizonte and Ouro Preto
- September 25/27, 2000 Post-Post Tour I in Salvador
- September 28/30, 2000 Post-Post Tour II in Salvador
- September 25/27, 2000 Post-Post Tour I in São Paulo
- September 28/30 Post-Post Tour II in São Paulo
- September 25/27, 2000 Post-Post Tour-I in Rio de Janeiro
- September 28/30, 2000 Post-Post Tour II in Rio de Janeiro
- September 30 and October 1,2 2000 Post-Post Tour III in Rio de Janeiro

11 Conference Organisation

Organising Committee

Hubert-Jan Henket, DOCOMOMO International
Wessel de Jonge, DOCOMOMO International
Anna Beatriz Galvão, DOCOMOMO International & Brazil
Frederico Holanda, UnB, Brazil
Alejandra Muñoz, UFBA, Brazil
Marco Aurélio A. de F. Gomes, UFBA, Brazil
Angela West Pedrão, UFBA, Brazil
Lúcia Borges, Congress, Brazil

Scientific Committee

Hubert-Jan Henket, DOCOMOMO International
Wessel de Jonge, DOCOMOMO International
Maristella Casciato, DOCOMOMO International & Brazil
Mary Macleod, Columbia University, USA
Sylvia Ficher, UnB, Brazil
Ana Fernandes, UFBA, Brazil
Hugo Segawa, USP-São Carlos, Brazil
Marco Aurélio A. de F. Gomes, UFBA, Brazil
Allen Cunningham, London, UK

Conference addresses

DOCOMOMO Sixth Conference Office:
FAU-UnB, Programa de Pós-Graduação
Frederico Holanda
Campus UnB, Asa Norte
70910-070 Brasília/DF
BRAZIL
tel: + 55 - 61 - 273 0155
fax: + 55 -61 - 273-2070
e mail: conf2000@ufba.br
homepage: www.ufba.br/eventos/conf2000

If you wish to be kept informed about the Conference, please fill out and send this Pre-registration form, before Sept. 15, 1999, to:

DOCOMOMO Sixth Conference Office
FAU-UnB, Programa de Pós-Graduação
Frederico Holanda
Campus UnB, Asa Norte
70910-070 Brasília/DF

12 Registration

Conference Pre-registration form

- I intend to attend the Sixth International DOCOMOMO Conference in Brasília, Brazil September 19-22, 2000
- I intend to attend the Pre Conference Tour in Brasília, September 19
- I intend to attend the Post Conference Tour in Brasília, September 23
- I want to reserve a room in a Hotel, with alternative standard. 1.0 2.0 3.0 4.0
single room / double room to share with
from: _____ to: _____

I intend to contribute to the Conference with:

- the presentation of a Paper
- the presentation of a Case Study panel
- I want to receive the Final Program of the Conference
- I cannot attend the Conference, but I intend to buy the Proceedings of the Conference

name _____

address _____

tel _____

fax _____

e-mail _____

signature _____

To help us better organise the Pre and Post-Post Conference Tours we would appreciate it if you could fill out and send this form, before Sept. 15, 1999, to:

DOCOMOMO Sixth Conference Office
FAU-UnB, Programa de Pós-Graduação
Frederico Holanda
Campus UnB, Asa Nort
70910-070 Brasília/DF

Pre and Post Conference Tours

Registration of intent. I would like to attend :

- Post-Post Conference Tour in Belo Horizonte, on September 24
- Post-Post Conference Tour in Belo Horizonte and Ouro Preto, on September 24/27
- Post-Post Conference Tour I in Salvador, on September 25/27
- Post-Post Conference Tour II in Salvador, on September 28/30
- Post-Post Conference Tour I in São Paulo, on September 25/27
- Post-Post Conference Tour II in São Paulo, on September 28/30
- Post-Post Conference Tour I in Rio de Janeiro, on September 25/27
- Post-Post Conference Tour II in Rio de Janeiro, on September 28/30
- Post-Post Conference Tour III in Rio de Janeiro, on September 30 and October 1,2

name _____

address _____

tel _____

fax _____

e-mail _____

signature _____

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The Modern City Revisited Conference, London, March 27-28, 1999

by Allen Cunningham

Twentieth Century urbanism is distinct from previous periods for philosophical, technical, social, economic and political reasons. This century has replaced concepts of permanence with recognition that the physical and intellectual world is in constant transition, speculation has replaced 'truth' and indeterminate architecture has superseded timeless forms. Scientific method has supplanted the license of subjective judgement in favour of rational procedures, economic forces have subsumed cultural values, with laissez-faire economics being replaced by centrally planned economies. Sociology evolved in this century as a means to measure human behaviour, but remains unreliable in predicting the consequences of design decisions in spite of a wealth of recorded experience not available to the modernist pioneers. In this century the ethically inspired idea that architecture and the city should serve social and economic ends to enhance the quality of life in the belief that there exists a causal link between environment and social behaviour, was a radical departure from historical precedent. Technology, regarded initially as a panacea, which would be harnessed to serve humane ends, has instead evolved, not as a means to an end, but as an end in itself. The modern city is now victim of the paradox wherein the automobile (an anti-democratic apparatus of dispersal) determines the form of the city (an egalitarian device predicated on concentration) with dire, qualitative consequences.

Global village

Our perception of the city has developed from being an evolved, random agglomeration of elements, into a designed instrument destined to improve the quality of life, but the visions of those responsible for its conception have rarely been reconciled with the political reality required for its execution. The Modern Movement in architecture adopted not only scientific method but was also influenced by painting and sculpture which demonstrated transparency, collage, simultaneity and lightness, a partnership of qualitative invention informing architectural and urban visions which tempered the forces of science and technology with the value systems of fine art. Finally, architectural practice and education remain largely indifferent that the city has become a major digit on the minus side of the ecological equation, a moral and ethical element in environmental practice now perceived in terms of the 'global village'

This conference, a joint initiative of the University of East London and DOCOMOMO UK, pursued three strands the first being the modernist agenda. John Gold offered the following perceptive observation: 'The inter war Modern Movement's approaches to the future city are often indicted in sharply critical narratives that link the flaws of reconstructed urban environments to the visionary prototypes. Prominent among the latter are Le Corbusier's Radiant City, the document known as the 'Athens Charter', and the Master Plan for London, produced by the Planning Committee of the Modern Architectural Research (MARS) Group in 1942. Each is commonly read as a statement of dogmatic intent, whereas each can more justifiably be taken as an expression of plurality and experimentation.' He described the initial analytical projects of the MARS plan for London and the 1942 version of the linear city plan, as close to avant-garde urban conceptualisation that was ever reached this side of the channel.

Catherine Cooke illuminated the five years 1928-1932 during which Soviet intellectuals among architects, economists, sociologists, politicians and the public searched for a normative process, to interpret a socialist plan in spatial terms. The Soviet state inherited backward, small cities lacking basic amenities and virtually no planning expertise or theoretical underpinning and yet the debate on the nature of the modern settlement was so radical that it postulated the dissolving of all nodal points into an even, linear network incorporating new definitions of optimum form. The speculations might have been right about the future but were not right given the current state of political consciousness.

In Le Corbusier's text 'The Street' published first in May 1929, he reveals himself very aware of the attractions of the traditional city street of which, as an admirer of Camillo Sitte, he had long been an exponent.

The stimulus of James Dunnett's paper was testing Le Corbusier's vision of the Vertical Garden City to contrast with Leslie Martin and Lionel March's land use and built form geometrical studies. A synthesis of the two offers an image of a very dense, low-rise but green city, which Dunnett offered as a reference model for the current search to solve the UK housing shortage.

The second strand of the conference explored ambition and reality. The 'tragic history' 1948-50 of Peterlee was recounted. John Allan related the events which led Berthold Lubetkin to withdraw as inspirational leader of this project, the most exciting, radical and ambitious post war urban development project in Britain, only two years after its launch. The excruciating paradox was that its doing, and its undoing, was coal. This was to be a centre for the miners, humanising their 'mining camps'.

The paradox lay in Ministerial incompetence. The livelihood of its future inhabitants undermined, literally, the site destined to benefit their lives but no sensible time tabled compromise for land stabilisation

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permitting incremental development could be agreed between the Ministries whose prevarication led to abandonment of the project. The difficulties were summarised at Peterlee as 'an official sabotage we couldn't match'.

Triumph of image

Brasilia, on the other hand, resulted from a combination of political, planning and architectural vision. Within four years of its completion the forces of reaction in the form of a military dictatorship started its decline. Instead of the expected class of politicians and administrators drawn from Rio and São Paulo, people from the poorest regions of Brazil poured into the city, a flood now eight times the original planned population. Thomas Decker recounted the frustration of a clear conception inspired by Le Corbusier's Ville Radieuse now being progressively compromised by urban and architectural mediocrity. He summarised Brasilia as 'the triumph of image over experience'.

The frustration of visionary concepts was further exposed via 1920s Berlin by Bernd Nicole. In the 'roaring twenties' although Berlin became the focus of several avant-garde movements, the ability of Martin Wagner, chief city planner, to evolve and implement policy and planning proposals was restricted for political reasons. His vision of a new Berlin was only published in one volume in 1929 and miscarried because of the opposition of political forces. Wagner's projects for the city centre remained visions which are now forgotten.

Turning to Italy, in 1926-27 the magazine 'Rassegna' published a manifesto by Gruppo 7 in which they proclaimed: 'New architecture, true architecture, must emerge from a strict adherence to logic and rationality'. 'Rationality' was interpreted as 'letting a building meet the needs of the problem as closely as possible' and from this emerged Italian rationalism. Judi Loch set the ideological context for analysis of the Quartiere Triennale 8, Milan, a model district, begun in 1948. Unlike many modernist schemes, it has matured well, becoming a desirable area in which to live and yet is little known today. Complete community services were provided for an eventual 18000 residents, including dwellings in low rise buildings and two eleven storey blocks, schools, clinics, social centre and church, covered market, youth hostel, workshops and a home for unmarried mothers sitting in green landscape. Judi Loach was persuasive in her claim that it deserves a higher profile as a significant, modernist achievement.

The city as 'loft'

Ken Lamba analysed the 1921 housing project Justus van Effenstraat in the Spangen district of Rotterdam. He emphasised that its architect, Michiel Brinkman, while believing that social change could be manifested through architecture was neither deterministic nor utopian. The architecture was

intended to express individual will within a collective community. The gallery access as an abstraction of the street was intended to concentrate human contact and maintain the social importance of the threshold. Justus van Effenstraat contributed to the optimism associated with modernism as a new residential form with streets in the air, housing as integrated elements within the city and as 'social statement'.

The third ingredient of the conference, the future, was Michael Sorkin's brief. 'There are', he observed, 'many urbansims, but what are the references, what are the sources for the genius locii?' He listed his agenda: post-Cartesian, post-universalism, post-zoning which he also termed 'tolerance', post-automobile, post-clarity, post-quantification, post-adjacency and so on. His revisionist message re-examined the values and procedures informing modernist interpretations. The modernist solution to transportation has been 'vertical lamination' but he observed it is possible to mix cows, elephants, cars and people in a de-laminated slow, diverse system, as in India. We have become accustomed to an extravagant expenditure of energy and succumbed to the insane need to quantify; we must, he insisted, reconfigure what is quantified. Sorkin advocated the city as 'loft', incorporating a radical mixed use, an aggregation, not elements of major aggregation. He demonstrated his futures with graphic images of cities, or parts of cities, he had 'planned' across most part of the world. As the final presentation of the conference Sorkin posed questions and defined issues as criticism of much that previous papers advocated.

Two questions which this conference raises are first, how to reconcile ideology with regional, economic, technical and social variations, how to plan for diversity? Secondly, will it be possible in the next century to match political ambition with long term, social ideals which are a prerequisite for successful urbanism?

Allen Cunningham is the co-ordinator of DOCOMOMO-UK. The papers presented at the conference 'The Modern City Revisited' are to be published next year by Spon/Routledge under the DOCOMOMO banner.

Destruction in Yugoslavia

The conflict in Yugoslavia with two diametrically opposing points of view, faces us with the hard reality of loss of human life and cultural heritage. The destruction of important buildings of the Modern Movement in Yugoslavia demonstrates the paradox in the approach on either side of the conflict. Weren't the ideals of the Modern Movement amongst others humanism, internationalisation and respect for individual and communal potency and dignity? In this conflict these universal values are exchanged for rationality. Yet, it is proved several times before in the 20th Century that rationality as a goal rather than as a means will only lead to tragedy. It is for this reason that the Executive Committee decided to publish the integral letter of the Conservators of Novi Sad of April 19, 1999, and the letter of Marina Djurdjevic and Ljiljana Blagojevic of May 9, 1999, in the DOCOMOMO International Journal.

Hubert-Jan Henket, Chairman DOCOMOMO International

*Novi Sad, 19 April 1999.
Dear colleagues,*

Unfortunately we have to inform you about the destruction of two very important monuments of modern architecture in Serbia. Several days ago, NATO missiles completely destroyed the Airforce Headquarters in Zemun. The destroyed building was a work of Dragisa Brasovan, one of the most important architects of the Modern Movement in Serbia. It was completed in 1935 and to the moment it was destroyed it served the same original purpose. It was not destroyed by the Germans in 1941 or 1945, nor by the allies in 1944. That building was considered a masterpiece for its clear geometrical forms combined with the symbolic features of a ground plan that combined the forms of two airplanes.

The author, Brasovan, was known for the combination of modern geometrical forms and clear symbols in shapes, masses and forms. He was educated in Budapest, where he graduated in 1912 at the Technical Faculty. Brasovan was a member of a Group of Architects of the Modern Movement, and the author of several buildings that represent the best qualities of modern architecture. In 1953, the Royal Institute of British Architects elected him as a honorary member.

One of his masterpieces is the Ban's Palace, now the building of the Executive Council of Vojvodina, built 1936-39 in Novi Sad. Before the building was completed it was published in several European architectural publications as a masterpiece of the Modern Movement. A horizontal main structure in the shape of a ship with a commanding bridge and a chimney-like tower reminds of a habit in Vojvodina, where almost all towns used to have a café called 'white boat' in the very centre.

This building became a symbol of Novi Sad and Vojvodina. Early in the morning of April 19th, it was hit by a NATO missile and seriously damaged. We are afraid that it will be targeted again, and destroyed completely like the Airforce Headquarters before. We send you two photographs of the Ban's Palace, one before the damage and one after, hoping that you will try to stop the bombs, by protesting against the intentional destruction of cultural and historical heritage.

We highly appreciate your efforts in documenting and protecting the heritage of the Modern Movement. As you know, our Institute willingly took part in your projects, knowing that a heritage of an international movement, as the Modern Movement was, could be saved only by gathered efforts of experts from various countries. So, we expect no less than a loud public protest from you and experts gathered in your organisation.

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It is a test for DOCOMOMO as a professional and scientific project. We are sure that it is going to show that DOCOMOMO is a serious and useful project. If it does not, our quitting wouldn't bother you more than the destruction of the real masterpieces of modern architecture.

Expecting your support, sincerely,

The Conservators of Novi Sad

*The Provincial Institute,
for the Protection of Cultural Monuments
of the Autonomous Province Vojvodina,
21000 Novi Sad,
Trosmajerova ulica br. 22
YUGOSLAVIA
fax: + 381 - 21 - 431 198*



Dragisa Brasovan's 1936-39 Ban's Palace in Novi Sad, home of the Vojvodina Executive Council, before war damage, and after being hit by a NATO missile on April 19, 1999. Photos by courtesy of the Vojvodina Institute for Cultural Monuments.



*Belgrade, 9 May 1999
Dear colleagues*

*Save the architecture of Serbia
Listing the most significant modern buildings in Serbia damaged in the NATO bombardment.
This is an appeal to save the architectural heritage of Serbia from the ultimate destruction by the NATO bombardment. We are attempting here to present to the professions and to the public at large, the most important 20th Century buildings in Serbia that have been seriously damaged by NATO airstrikes, this period being our particular field of research. We appeal to architects of the world and to all the*

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organisations and pressure groups who protect and document modern architecture, to support our belief that modern architecture in Serbia, built in the true international and progressive spirit, belongs to the common cultural heritage of Europe. After 45 days of NATO bombardments, Serbian architecture has suffered irredeemable losses.

For the first time in the 20th Century some of the most important monuments of modern architecture have been seriously damaged and ruined. Bombs hit seminal examples of Serbian modern architecture, among which are the works of the three most prominent modern architects of this century: Dragisa Brasovan (1887-1965), Nikola Dobrovic (1897-1967), and Ivan Antic (1923). The bombed buildings of these three architects mark the highest points of the development of European modernism in Serbia, the most important one being the Ministry of Defence in Belgrade (1954-63) by Nikola Dobrovic.

Developing as an architect from his first modern achievements in Prague and Dubrovnik in the 1930s, Dobrovic created this true architectural masterpiece at the end of his career in Belgrade. This masterpiece has now, at the very end of the millennium, being bombed and destroyed. The Ministry of Defence is the only building by the greatest Serbian modernist in Belgrade, and it is conceived as a unique architectural composition of powerful organic and plastic definition, which represents the pinnacle of Serbian architecture of the 20th Century.

Severely damaged in the NATO air-strikes are also two monumental public buildings by architect Dragisa Brasovan, which architecturally dominate the urban milieu of the historical city centres of Zemun and Novi Sad. The Airforces Headquarters in Zemun (1935), is an authentic modernist classic, characterised by elements and symbolic of expressionist and romanticist predilection. The Palace of the Danube Banovina in Novi Sad (1937-40), is a grand architectural composition of juxtaposed horizontal and vertical volumes in which a veritable modernist unity of function, construction and artistic form has been successfully achieved. The curved form ending the composition follows an expressionist tendency, which places this building in the context of European modernism developed by architects such as Erich Mendelsohn and De Stijl's J.J.P.Oud. Both Dragisa Brasovan and Nikola Dobrovic have been internationally acclaimed modernists. They were the only Serbian architects elected Honourary Members of the Royal Institute of British Architects; Brasovan in 1953 (the same year Le Corbusier was awarded Gold Medal by the RIBA), and Dobrovic in 1959.

Major works of the famous architect Ivan Antic, member of the Serbian Academy of Sciences and Arts, have also suffered. The Ministry of Internal Affairs in Belgrade (1979-83), literally halved by missiles, represents the finest example of contemporary Serbian architecture of international late modernist functionalism. The building's structure harmoniously follows the landscape and thus forms an attractive architectural gateway to the city centre, as entering from the main highway.

Irreparably damaged in the NATO attacks was the Socio-political Organisations Headquarters, presently the Business Centre 'Usce' in New Belgrade (1961-65), designed by architect Mihailo Jankovic, a building which symbolises the rise of the postwar contemporary architecture of Yugoslavia. Another masterpiece of Serbian postwar architecture, the Museum of Contemporary Arts in Belgrade (1960-65), by architects Ivan Antic and Ivanka Raspopovic, was damaged in the attack on the Business Centre, which is located in the Museum's immediate vicinity. The Museum is unanimously considered the best contemporary building in Belgrade - its functional organisation of free flowing open plan gallery space and the beauty of its crystalline forms perfectly set in the park by the rivers Sava and Danube.

Another damaged building by architect Ivan Antic is the Pioneers Club in Belgrade, that accommodates a children's cultural centre and the 'Dusko Radovic' Theatre (1962-67), which was affected by the bombardment of the adjacent building of the Radio Television Serbia. Antic's building masterly connects various surrounding volumes in a modern urban ensemble at the edge of the city's central park 'Tasmajdan'. Clad in natural stone in a warm colouring, the building harmoniously fits in the dramatic natural relief of the terrain.

One of the most tragic consequences of the NATO bombardment regarding civilian casualties in Belgrade, is the destruction of the Radio Television Serbia - RTS building. Built as a school canteen in 1939-40, it was a legacy of the Serbian princess Marija Karadjordjevic (the widow of King Aleksandar Karadjordjevic). This important architectural monument of the late 1930s, built in the spirit of a modernised Serbian Byzantine style, marked the high-point in the career of its architect, Rajko Tatic, who had also been the author of a number of private and public buildings in Belgrade. Damaged during the bombardment of the RTS building were also two nearby churches: the Russian Orthodox church of the Holy Trinity (1924), by Russian architect Valerij Stasevski, and St. Mark's Church (1930-39), by eminent Serbian architects Petar and Branko Krstic, which was inspired by the medieval Serbian monastery Gracanica.

In addition to the above listed buildings, many other important examples of the 20th Century architecture in

Serbia have been devastated in the NATO attacks, to list here but a few most prominent ones:

- The Ministry of Finances building, presently the Government Offices of the Republic of Serbia in Belgrade (1925-28; 1938), designed by Nikolai Krasnov who was the most distinguished Russian practising in Serbia between the World Wars - a representative monumental building which is one of the most important examples of Krasnov's specific academic style;
- The Ministry of Construction in Nemanjina Street No. 9 in Belgrade (1938-42), previously used as military administration headquarters, designed by architect Gojko Todić - which represents a rare example of neo-classicism in the architecture of Belgrade of the period, greatly influenced by the then prevailing European monumentalism;
- The Federal Ministry of Internal Affairs in Belgrade, by Slovenian architect Ludvik Tomori, a monumental public building designed in a specific social-realist style of the period;
- The Radio Television Communication Tower on Avala mountain, near Belgrade (1965), by architects Ugljesa Bogunović, Slobodan Janjić and Milan Krstić - the symbol of Belgrade inscribed in the minds and memory of many post-war generations;
- Hotel 'Yugoslavia' in New Belgrade (1947-61), by Croatian architect Lavoslav Horvat - an International Style classic with public interior spaces of great architectural value by architects Ivan Antić and Mirko Jovanović;
- The Chinese Embassy in Belgrade (1992);
- The three bridges over the Danube in Novi Sad, which represented the height of the Yugoslav postwar construction engineering;
- and many other damaged buildings all over Serbia that are not listed here.

Tragically, the list of buildings which are being destroyed in the NATO bombardment of Serbia cannot be exhaustive, since the end of the attacks is still not in sight. Any public building is primarily a cultural artefact. Destroying the buildings in Serbia, notwithstanding their possible present use, equals destroying the urban geography and historical memory of this nation. Buildings' functions may vary, but their meaning for the nation's identity stays constant.

Erasing the nation's historical identity equals the abolishment of the nation's right to exist.

Marina Djurdjević, MPhil, Art Historian (Museum of Science and Technology, Department of Architecture, Belgrade)

Ljiljana Blagojević, Architect (Faculty of Architecture, University of Belgrade)

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Friends of E-1027

Statement of Purpose

The continuing campaign for the safeguarding of Eileen Gray's famous Villa E-1027 in Roquebrune Cap Martin entered a new phase with the establishment of an international committee to assist in the purchase and much needed renovation of the house. Meanwhile, the French conservation authorities and the Local Government of Roquebrune continue their efforts to find a durable solution for this remarkable house at the Mediterranean coast.

announcement

We are pleased to announce the formation of 'Friends of E-1027', a committee created specifically to refurbish and maintain the vacation house which was designed and built by Eileen Gray (1878-1976) in association with Jean Badovici in Roquebrune, Cap Martin. The goal of this committee is to assist in the purchase and much needed renovation of the house, its grounds, and the famous Le Corbusier murals that are an integral part of its interior. After the renovation, the committee aims to maintain the house as a public museum, including an exhibition space created specifically to showcase other work by Eileen Gray as well as that of contemporary architects working in her spirit.

Eileen Gray

As Caroline Constant and Wilfried Wang note in 'Eileen Gray: An Architecture For All Senses', Eileen Gray came to architecture via painting and the decorative arts. Her spatial sensibilities, developed on the basis of her experience with lacquer techniques and furniture design, gradually led her to engage in the design of interiors and buildings. The breadth of her skills permitted Gray to make fundamental contributions toward modern architecture by absorbing the ingenious luxuries of past centuries within her own conception of particular architectural elements as well as general spatial notions. Gray's buildings and furniture engage both the user and their surrounding space. She designed her houses with the sun in mind: offering selective light and variable protection, for example, by means of mobile shutters, screens and window panes.'

Pilgrimage

E-1027, as the house is formally known, was built between 1926 and 1929 by Gray as a vacation residence for Jean Badovici in the south of France on the western side of Cap Martin, facing Monaco across a small bay of the Mediterranean. She chose this site for the beauty of its view and built the house directly into the terrain. The view is further enhanced by balconies and a large open terrace on one side of the house, creating an open facade. A circular staircase connects the two levels, and extends to the roof. The main level consists of a large open living room, a study/bedroom, kitchen and bath. The lower level consists of a large covered sitting area, guest bedroom, maid's quarters and WC. The design of the house is a maison minimum; simple and efficient, with areas of built-in furniture and no wasted space. Its movable walls and windows, as well as the extensive terrace, create a harmony between the outside and the interior. The house will also feature many pieces of furniture and textiles originally designed by Gray, as well as many other surfaces and finishes. There is also a garden which includes an outside kitchen connected to the interior kitchen, and a small area for sunbathing. A particular focus for this villa was to create an open and flexible design while maintaining a feeling of intimacy and privacy. E-1027 is a beautiful example of Eileen Gray's architectural and design skills, as well as a clear example of her importance as a world-renowned figure in architecture. For many architects the house is a pilgrimage, and it will soon be a destination for anyone interested in the history of modern architecture.

Update

We are in contact with the Mayor of Roquebrune, who is aware of our efforts and is very grateful for our assistance. E-1027 was given Historic Monument status in late 1998, but considerable funds are now needed for its purchase. We are organising a fund raising event to be held later this spring. Further notification about the event will be sent out as the specifics are determined.

To be placed on the Friends of E-1027 mailing list please contact:

Sandra Gering Gallery, 476 Broome Street, New York, NY 10013, USA, tel: + 1 -212 - 226 8195, fax: + 1 - 212 - 226 7186, e-mail: sandra@geringgallery.com.

The Local Government of Roquebrune can be contacted through Jean-Louis Dedieu, Le Maire-Adjoint chargé du Tourisme et de la Culture, Hotel de Ville, 06190 Roquebrune Cap Martin, France, tel: + 33 - 492 104848, fax: + 33 - 492 104849.

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Reports

New Zealand, provisional working party

With its isolated South Pacific location, New Zealand was somewhat removed from the mainstream development of Modern Movement architecture and it is not until the 1930s that its influence becomes readily apparent. But in the affluent post-World War II period, it flourished, meaning that New Zealand has a wealth of mid-century modern buildings and is an ideal candidate for a DOCOMOMO Working party.

To promote DOCOMOMO in this country, its two New Zealand members – Greg Bowron and Julia Gatley – decided to hold a one-day symposium exploring aspects of modernity. The symposium was held in Wellington last February. It involved the presentation of papers covering not only modern architecture, but also modern art, engineering, town planning, furniture and literature. It combined presentations by individuals who experienced life in the 1940s, '50s and '60s, with those by academics who have undertaken research in that period.

The symposium attracted about 100 people. From these we hope to draw at least another eight DOCOMOMO members, to form a DOCOMOMO New Zealand Working party and to thus bring New Zealand into the international network that is DOCOMOMO. Further, we are in contact with the group of Australians who are interested in promoting DOCOMOMO in their country and we have been keeping them informed of our progress.

*Report by Julia Gatley, initiator
DOCOMOMO New Zealand – provisional*

Initiatives to convene an Australian Working party

In Australia an expanding group of people is interested to convene an Australian working party. A homepage for the yet to be convened DOCOMOMO Working party in Australia, is based in the School of the Built Environment at the Northern Territory University Australia. The address of this homepage is <http://www.ntu.edu.au/faculties/technology/schbe/personal.html>. This homepage is an initiative of Kim Steinle, Course Co-ordinator Lecturer in Architecture and Planning at the School of the Built Environment.

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Update on the Schocken Library Campaign

This is an update on the campaign for the conservation of the 'Schocken Library' in Jerusalem, built by Erich Mendelsohn in 1935-37 for the German-Jewish businessman Salman Schocken (1877-1959). A call for support for this campaign was published in Journal 17, September 1997. This is the latest information about the library: The German Embassy in Tel Aviv helped to obtain substantial funds to be allocated to urgent preservation measures in 1997. Since the present owners of the Schocken Institute, the Jewish Theological Seminary of America, and the former owners, the heirs of the late Salman Schocken are engaged in negotiations about the future of the library the money could not be allocated and was put on hold for two subsequent years (1997-1999). A third party, the Leo Baeck Institute Jerusalem, an institute dedicated to research in German-Jewish history, has expressed interest in using the Schocken Library building in the future and has made its intentions known to all sides (i.e. the Schocken heirs, the Jewish Theological Seminary, the German Embassy). It is to be hoped that the money allocated by the German government can be put on hold for a third year until the ownership question and the future use of the library building can be settled.

Report by Silke Schaeper, Department of Manuscripts and Archives Jewish National and University Library Jerusalem, Israel

Danish DOCOMOMO homepage

The homepage of the Danish DOCOMOMO Working party has been redesigned. This 'new' homepage is located on the web-address: <http://www.docomomo.dk.dk/>. The site is in Danish only as it is meant for the Danish public.

The content of the site is very informative. It gives info about the Danish DOCOMOMO Working party, its organisation, how to become a member, and so on. It also gives interactive possibility for searching in the Danish DOCOMOMO database. One can search by names of buildings, addresses, zip-code, name of town, architect(s), year of construction, name of local authority – or any combination hereof. This means that one can for instance search the oeuvre (registered) by one specific architect in one specific area within limited period of time.

Secondly the database is prepared for search within the International register. The former fiches are already in the database. But we have not got the resources for translating the huge amount of fields and texts into English.

There is a link to other DOCOMOMO links prepares. By this announcement we would like to ask you to send us an e-mail via the homepage, containing the precise URL for pages you might think relevant for us to link to.

There is an active link to send us suggestions for future registrations containing fields for: address, post zip, town, name of building, architect, year, kommune (local authority), technical condition (which we consider being information of great value), listing, descriptors, written sources, and so on. Just send us the information asked and the Danish Board will take into consideration if the suggested building will be entered into the database.

Report by Michael Ottosen, vice-chairman DOCOMOMO and responsible for the construction of the IT and database

Brackenfell for sale

A remarkable example of residential modern architecture in the British Lake District is now for sale.



Brackenfell by Sir Leslie Martin for Alistair Morton, near Carlisle, UK. Photo by courtesy of Neil Ritson.

Brackenfell has been designed by Sir Leslie Martin for Alistair Morton (Edinburgh Weavers), with interiors by Ben Nicholson and Sadie Speight.

The house is located close to Carlisle, Cumbria, in the English Lake District, about 7 miles from the M6 motorway, with two acres of mature gardens and beautiful views of the Pennines

and Cheviot mountains. The house is currently being considered for Listed Building status by English Heritage, with support from DOCOMOMO-UK and the Twentieth Century Society. The house is for sale at £ 250,000.-- (offers based on).

Brackenfell can be seen at www.brampton.co.uk/property, where there are further details, or contact Neil and Cathy Ritson through neil.ritson@unn.ac.uk, or call + 44 - 16977 - 2801.

Technology Expertise Database

Since the end of May the Technology Expertise Database is available on the internet. The database is maintained by the ISC/T International Specialist Committee/Technology and hosted by The Royal Danish Academy of Fine Arts in Kopenhagen, Denmark. The homepage of the Academy has a chapter International cooperation, this chapter has a link to the Technology Expertise Database. The aim of this database is to establish an active and interactive register of technology experience such as case studies, material references and all sorts of technical knowledge that could be a help for the maintaining, conservation, and renewal of Modern Movement buildings, sites and neighbourhoods.

So far the register consists of 42 files, but we hope that it will grow with every visitor to form a useful, beautiful and necessary network for everybody who share our devotion to Modern Movement and technology of architecture. If you have new input to the database, all suggestions, comments, and questions are welcome.

To correspond with this homepage please send e-mail to docomomo@karch.dk and we will answer you and/or edit your information.

In the near future a link to the Internetsite of the International Secretariat of DOCOMOMO will be accomplished.

Report by Ola Wedebrunn, chairman Docomomo ISC/T

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Modern Movement Heritage

Edited by Allen Cunningham

This collection of essays serves as an introduction to modern architectural heritage worldwide and the specific problems related to the conservation of modern buildings. Consisting of nineteen chapters emanating from authors in eleven countries the text is divided into three parts, Conjectures and Refutations, Strategies and Policies - Case Studies. These are illustrated with 160 images. The Preface by Robert Maxwell and introduction by Allen Cunningham provide an overview of the Modern Movement, its intellectual shortcomings, and its cultural significance. This volume celebrates the first 8 years of DOCOMOMO's role and influence in this important aspect of our culture covering conservation of individual modern buildings, building groups and landscape.

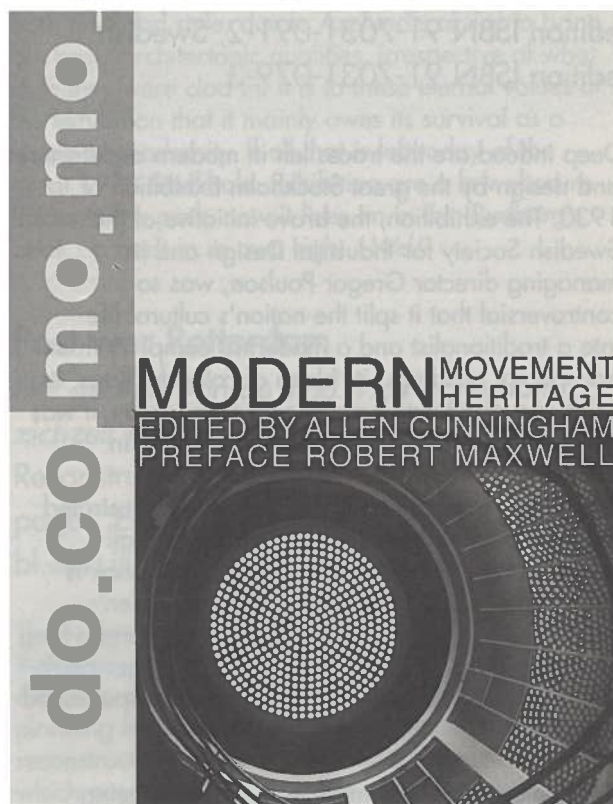
Contents: Preface, Robert Maxwell. Introduction, Allen Cunningham 1. The Icon and the Ordinary - Hubert-Jan Henket 2. MoMo's Second Chance - John Allan 3. Transitoriness of Modern Architecture - Hilde Heynen 4. The Problem of Conservation in Latin America - Hugo Segawa 5. Recording and Preserving the Modern Heritage in Hungary - Andras Ferkai 6. Vancouver's Recent Landmarks - Robert Lemon and Marco D'Agostini 7. Preserving Modern Architecture in America - Nina Rappaport 8. Recording the Modern Heritage in Holland - Marieke Kuipers 9. The Curtain Wall: history and diagnostics - Steven J Kelley 10. Great Expectations - Woolworth Building and Lever House - Theodore Prudon 11. The House of Culture- Helsinki: restoration project - Tapani Mustonen 12. Sant'Elia Infants School, Como (Terragni) - Maristella Casciato and Cristiana Dell'Erba (translated: James Madge) 13. Bellerive-Plage Baths - Patrick Devanthery and Ines Lamunier (translated Alan Cunningham) 14. Villas Noailles and Cavrois - Aline Leroy, Cecile Briolle and Jacques Repiquet (translation of Briolle/Repiquet, Allen Cunningham) 15. De La Warr Pavilion, Bexhill - John McAslan 16. Aluminaire House - Neil Jackson 17. Maison Prouvé- Nancy, Agnes Cailliau 18. Zonnestraal Sanatorium: a concrete challenge - Wessel de Jonge 19. A Virtual Image of Modernity: Eileen Gray's Villa E-1027, digitalised - Stefan Hecker and Christian Muller. Appendices. Index.

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Bookreviews



Stockholm exhibition

The Stockholm Exhibition 1930.

Modernism's breakthrough in Swedish architecture, by Eva Rudberg, Stockholmia Förlag, Stockholm 1999, 238 pages, 180 bl./w. and 80 colour illustrations, English edition ISBN 91-7031-091-2, Swedish edition ISBN 91-7031-079-3.

Deep indeed are the traces left in modern architecture and design by the great Stockholm Exhibition of 1930. The exhibition, the brave initiative of the Swedish Society for Industrial Design and its managing director Gregor Poulson, was so controversial that it split the nation's cultural life into a traditionalist and a modernist camp. With its transparent buildings, its blaze of colourful flags, its boldly novel advertising and new typography, it was the breakthrough of the Modern Movement in Sweden.

Although the exhibition is mentioned and illustrated in a number of earlier publications the overall account of the exhibition presented in this book is unprecedented. Eva Rudberg - one of Sweden's leading experts on the Modern Movement and a long time member of DOCOMOMO - has built her book out of unique and in some cases hitherto unpublished material.

The book shows the sensational exhibition being planned and put together by the great architect Gunnar Asplund and his colleagues Nils Einar Eriksson, Viking Göransson and Hans Quiding.

A number of pavilions featured breathtakingly light structures and cantilevering canopies, many of which

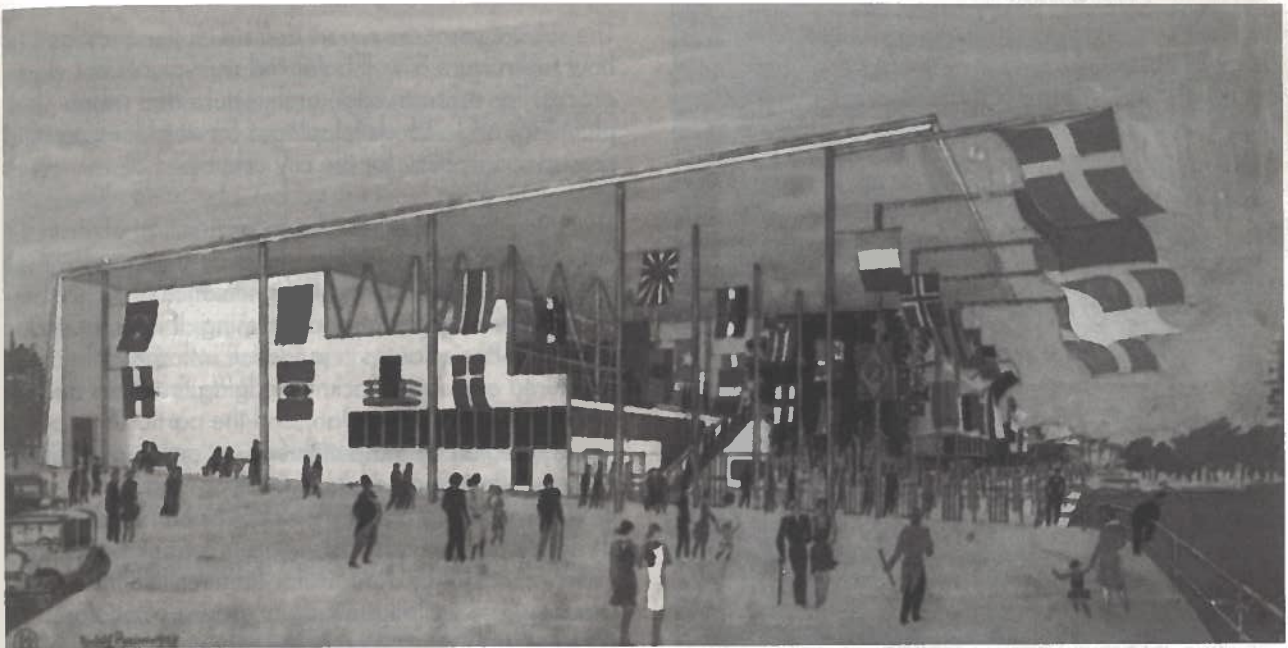
were structurally designed by Henrik Kreüger. So extensive was the work for the exhibition that many more engineers and architects were commissioned with parts of the project, amongst them Sven Markelius, and Sigurd Lewerentz, who contributed some of the colour schemes, the typography, logos and posters, and the illuminated signs and displays. A remarkable show of art concret, the first broad international representation of non-figurative art in Sweden, was staged by the Swedish painter Otto G. Carlsund. Commissioned only in the last resort it opened too late and, despite Carlsund's remarkable success to get 107 works of 31 artists together, the show completely failed in terms of public interest.

Amongst the younger architects involved in the exhibition were Nils Ahrbom and Helge Zimdal, who together won the competition for the Sveaplan School just a few years later. The housing section was arranged by Gunnar Sundbärg and Uno Åhrén, one of the most underestimated architects and theorists of Nordic modernism. This part extended on the show in the Hall for Rental Apartments, and mainly featured detached houses that were experimental in terms of internal arrangements, construction and building materials, like concrete. To explore further solutions for the pressing social housing problems, the exhibition even involved some terrace houses by Almqvist - a rather unusual typology in Sweden.

For Asplund, the exhibition marked his transition towards modern architecture, that found a highly personal interpretation in his works during the early 1930s, to accumulate in his design for the Woodland Cemetery with Sigurd Lewerentz in 1935. Rudberg's intermezzo on the parallels between these two key works in terms of landscaping is striking. In both cases she identifies Asplund's use of a central axis with structures placed on one side, and an open space exposing the landscape on the other. Though such asymmetry can also be found in earlier architecture, the arrangement of elements reflects the architect's dedication to modern ideas. Despite the many differences between the fair and the graveyard, the kinship between both plans lies fundamentally in Asplund's ability to acknowledge the landscape's potency, and to arrange for an experience of structures and landscape to collaborate and mutually reinforce each other in what may be regarded as a typical Nordic way.

After the royal inauguration of the event, the reader is taken on a guided tour around the fair grounds in Djurgården and to the many colourful pavilions and halls. The exhibition featured everyday, boldly designed artefacts. Its challenging housing prototypes and apartments attempted to tackle some of the most pressing social problems. At the same time, a large part of the exhibition was dedicated to much more traditional arts and crafts.

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The Halls at the entrance, proposal, gouache.

The publication is very comprehensive in presenting a stunning amount of references on the spirit of the place and the time, the various designers that were involved, the planning and proceedings of the exhibition, a description of the type of exhibits, national and international press reviews, and the early and unique colour photos by Cronquist, and featuring extensive appendices including a reprint of the exhibition catalogue, a list of the experimental housing prototypes, a bibliography and an index of names.

It is Eva Rudberg's merit that she has been so successful in presenting all this material in an accessible and appealing way, very much in line with the joyful atmosphere of the event itself. The book therefore is a real pleasure to read and to look through, and it is impossible not to be struck by the optimistic - at times even naive - atmosphere that characterised the inter war period also in many other European countries. The fantastic section of watercolours and gouaches in this book - depicting a.o. the glorious Entrance Hall, the Corso esplanade, and the constructivist Advertising Mast at Festival Square - contribute enormously to this experience. The expert translation into English by Paul Britten Austin and Frances Lucas is a great help in getting this spirit across to an international audience.

The exhibition itself has vanished, but perhaps its gospel stuck all the more clearly in people's minds than if it had been left standing. The ideas of this inspired team, materialised at the right moment, later developed into the functionalist manifesto *acceptera* that provided strong references for architects to create 'adaptable tools for living'. In her final words, Eva Rudberg reflects on the post war development when

such means of creation became goals in themselves, opposing 'the inherent tendency to simplify ideas and impoverish them in a way that forgot the complexity of human being and his environment'.

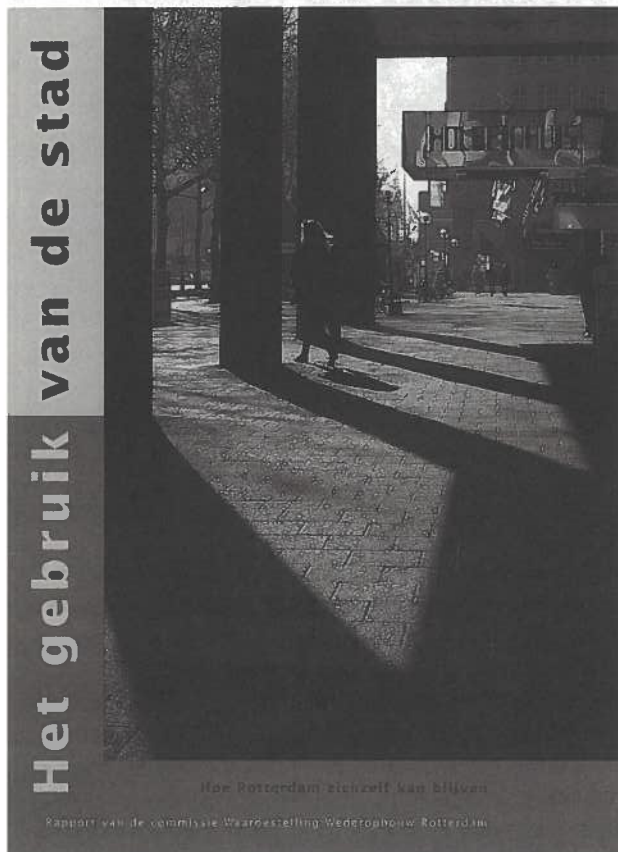
Despite its transience and its many untested ideas the exhibition was fraught with a value that transcends both time and style, due to Asplund's ability to bring out basic architectonic qualities, irrespective of what style they were clad in. It is to these eternal values of the exhibition that it mainly owes its survival as a vision on modernity. If all that is left today of the great 1930 Stockholm Exhibition are a few obscure traces in the park, now it lives on in Eva Rudberg's book - a feast in its own right. -WdJ

Post war Rotterdam

Het gebruik van de stad. Hoe Rotterdam zichzelf kan blijven, by Postwar Reconstruction Valuation Committee, 80 pages, English summary, 112 colour and bl.&w. ill.

The image presented by Rotterdam's inner city, after the centre was bombed out in May 1940, is today determined largely by architecture and urban planning from the period of post World War Two reconstruction. This era provided a unique city centre, which appears as fresh and inexorable today as it did when new. Uncurbed and continuous renovation, however, has been putting an increasing amount of pressure on the survival of the post war reconstruction city centre, a situation that threatens to destroy Rotterdam's characteristic appeal.

For most Rotterdammers, the inner city is a confirmation of a collective identity, of the bond that unites city, port, and sea. This widely felt but unexpressed emotion - a scarce item in a city remarkably lacking in sentimentality - forms the key



to re-evaluating the inner city and, with it, the architecture found here. At the same time, it forms the motivation and the conditions needed to develop a policy aimed at reuniting everything that has a natural tendency to fan out across the region and, once there, to lead to self-contained life.

In 1997 the local government, represented by the municipal department for architectural heritage, remarkably commissioned a three-member committee to define particularities of Rotterdam's post war heritage, to assess its cultural value and to develop feasible strategies for preservation. This was a timely decision indeed, as many cities in the Netherlands are now in a process of large scale renovation to respond to the ever increasing demand for housing, and Rotterdam itself is presently undergoing another construction boom.

The committee, consisting of Jeroen Schilt, Harm Tilman and Wessel de Jonge, produced a report that is now reworked into this publication. The committee took as a starting point that the inner city is entitled to good stewardship, and deserves to be used well - hence the title 'The Use of the City'. After an introduction their report provides a set of notions and references in order to come to terms with the subject.

The substance of the report deals with the question how to structure a well balanced re-evaluation process for reconstruction architecture and urban planning, and with developing a forward looking preservation policy for the city centre.

The 1946 'Basisplan' for the reconstruction of Rotterdam's inner city is presented as a general reference in establishing the significance of its post war architecture and urban planning. It is suggested to use the Basisplan as a guideline in formulating a structured evaluation, acknowledging the 'lines and sections' of this Masterplan, and the particular urban spaces created by these elements. In order to facilitate further definition of valuable buildings the report provides a number of key concepts, and names a range of architectural elements in terms of style, material, colour and particular features like 'television windows', all well illustrated with series of photos. A remarkable conclusion of the report is that, apart from such noted buildings as the Bijenkorf department store (Breuer and Elzas, 1955-57), the value of Rotterdam's postwar reconstruction architecture lies primarily in the quality of 'ensembles' and areas, and in how well they are related to the city structure as a whole, rather than the architectural merit of buildings in their own right.

As an implication of the above observation, any preservation policy must be primarily directed towards the scale of 'ensembles' or areas.

The committee therefore recommends to designate particular 'cityscapes' as conservation areas.

This should also mean that the socio-cultural arguments defined in the listing documents must be integrated in the development plans for such an area, granting this plan a structural voice in the decision-making process. The committee is pertinent, however,

The 1954-58 St. Lucia school and garage in Rotterdam, by the architect Leo de Jonge, has recently been officially nominated for listing. Photo by courtesy of Leo de Jonge architects.



in its recommendation that the same strategy must apply to other inner-city areas as well, regardless of their status, by including a weighty section on historical value in the 'outline of specifications' of every development plan - a recommendation that has meanwhile been adopted by the local government. By granting a special status to the centre as a whole - for instance by the use of a differentiated 'regime' for each sector, a method practiced in France - one may support this process, but such a strategy is hard to establish within the field of economic forces of the world's largest port.

At the same time, the committee proposes to select a limited number of buildings - the icons that exemplify the reconstruction architecture of the city centre - for listing. Indeed, last month, the local government issued a short list of about ten buildings that are now officially nominated for designation as historic buildings.

The most important thing needed for safeguarding the essence of the post war reconstruction legacy, however, is a powerful and creative vision, especially at the administrative and urban-planning level. Good use is identified as an essential element in the conservation of historically valuable areas and buildings. The municipality is challenged to make serious efforts to endorse an efficient policy aimed at an appropriate use or reuse of the reconstruction heritage. A municipal incentive policy is suggested, as well as a 'property bank' to match building owners and potential users.

In Rotterdam, a tradition of focusing firmly on the future and on renovation can mean, adversely, that little interest remains for the city's past and present. The legacy of the post war reconstruction threatens to perish in the transformation of the city. The inner city needs a form of protection, therefore; an integral strategy that creates a balance between retention and conversion on all levels of scale. Such a policy would herald Rotterdam's move to cultural adulthood. Above all else, Rotterdam deserves a chance to be itself, now and in the future. -Wd/.

The report can be ordered through:
the Rotterdam Bureau Monumentenzorg, P.O. Box 6699, 3002 AR Rotterdam, the Netherlands,
fax: + 31 - 10 - 489 56 10 or by e-mail through
FJH.Altenburg@dsv.rotterdam.nl.

Lightness

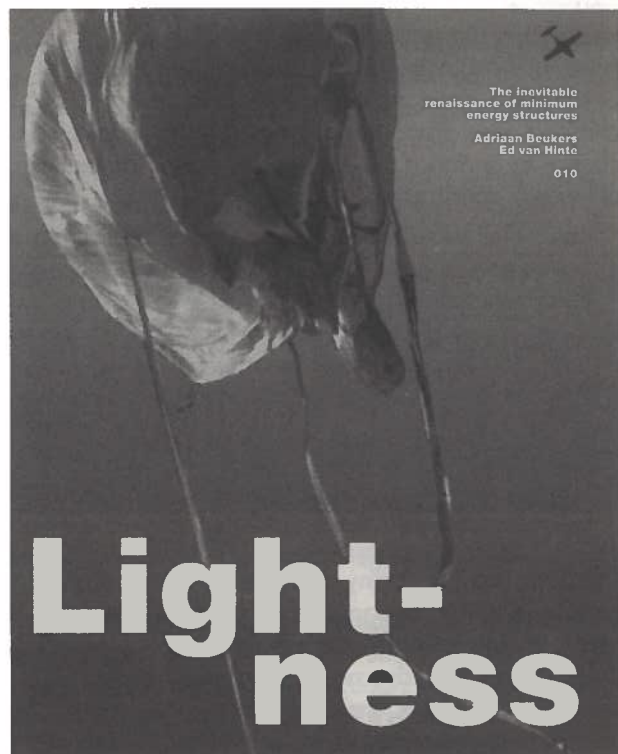
Lightness. The Inevitable Renaissance of Minimum Energy Structures, by Adriaan Beukers and Ed van Hinte, 010 Publishers, Rotterdam, 1998, 191 pages in English, paperback ISBN 90-6450-334-6, Dfl. 39,50

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Isn't it strange that the enormous potential for reducing energy consumption through lightness is hardly acknowledged? Its innovative potential is

enormous and there is a lot to be gained. 'Lightness' looks at ways to make things lighter. Focusing on lightweight structures and fibre-reinforced materials, the authors explore the physical structure of a range of objects, either made or grown. The idea of recreating lightness within a synergy of different materials is a central theme. Smart combinations of fibres and plastics, creating efficient shapes and freezing textiles while always emphasising the supremacy of tension stress and the minimum energy examples that nature provides. Even one-celled organisms already seem to know what mankind is still trying to invent.

The authors of this fascinating book are with the Structures and Materials Laboratory of the Faculty of Aerospace Technology at the Delft University of Technology, the Netherlands.

This institute runs various research programs on composite technology, the implications of which for product design and architecture may reach far into the future of our world, and can inspire innovative design in many ways. The book is published in co-operation with the Netherlands Design Institute on the occasion of the Theo Limperg Award, granted to Adriaan Beukers, one of the book's authors. The authors present a model that defines function from the trinity of material, shape and the process of making. The lighter constructions have to be, the more critical the balance between these three parameters becomes and the more important the

application of composite materials will be. Fortunately, a lot can be learned from the products of ancient cultures, when lightness was crucial for carrying ones properties around. The bow and the chariot for instance are early examples of laminated composite constructions.



The book provides many examples, both good and bad, in industrial design, architecture, engineering, sports equipment and vehicle technology. Development case descriptions include a small aeroplane, a cooling trailer, a bicycle and even a flexible beer container. At the same time, 'Lightness' reaches far beyond the actual scope of these case studies and the scientific research performed at the Delft laboratories.

'Sooner or later improvement comes to an end.' The lifecycle of a technological development shows increase in performance in any type of property: the maximum age of the dinosaur, the effectiveness of antibiotics, the maximum height for polevaulting, the strength of riveted joints. After a period of steady innovative progress, the rate of improvement diminishes and finally suffocates, because competition is taking over. The wise thing to do before suffocation is to start something new, jump to the beginning of a different concept.' The book is studded with similar observations and citations, which are particularly thought provoking when understood in the context of modernity in architecture.

If for Zeppelins one reads Modern Movement architecture, 'the fact that politicians of all convictions throughout the hierarchy are interested in Zeppelins should arouse suspicio' is a particularly interesting remark. The observation that 'if labour costs become too high the product is turned into a do-it-yourself kit' is becoming true in architecture at an increasing rate. Many architects and engineers will underscore the conclusion that 'a great deal of money is spent on economic feasibility studies while technical feasibility is taken for granted.'

Though essentially a book on technology, it will invite you to look at structures more intensively and to see them in a different perspective. Desert tents, giraffes, and stealth bombers, all can contribute to our appreciation of a truly innovative technology. Full of illustrations and diagrams, 'Lightnes' is an engaging explanatory mix of new concepts and provocative examples, that will give the reader an

insight into the way structures work, and that reflects a true spirit of modernity. It will be difficult not to be inspired by what you will read and see. -WdJ

Otto Eisler

Otto Eisler, 1893-1968, edited by Petr Pelcak, Jindrich Skrabal and Ivan Wahla, Spolek Obecní dum Brno, 1998, 77 pages in Czech and English, paperback

Before the Second World War, Brno was a multi-cultural town. Influences from architects with different background and educated in different schools over Europe provided a rich architectural climate. Otto Eisler is an important figure in the line of Brno's Jewish architects. Due to the Nazi holocaust, followed by a communist intolerance towards anything different, few is published about Eisler and his cultural surroundings. This monograph of Otto Eisler sheds a light on this underexposed part of Brno's cultural context.

Several authors have contributed in this monograph. The first part of the book provides an insight of the ideas of Eisler based on an overview of his work. The style of Eisler is expressed by the term 'rational purist': A modernist approach combined with the use

Apartment house, Otto Eisler, 1936. Photo from present book.



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of high-grade construction material on the façade and a touch for architectural detail. Rational purism is then related to the International Style. The other part of the book illustrates this with the works of Eisler: his buildings and designs.

The book provides an overview of the works of an architect, dedicated to implement the ideas in modern housing in residential buildings for the middle class. His cultivated architecture is exemplary in finding an aesthetic expression using the accomplishments of standardisation in the building industry. -EF

Architecture 1900

Architecture 1900. Papers presented at the international conference, The University of York 1997, edited by Peter Burman, Donhead Publishing Ltd., 1998, 366 pages in English, hardback, ISBN 1-873394-32-2, £37,00

The period around 1900 was a defining point in the history of architecture and it offers a fascinating insight into the whole development of the modern architectural movement. The intellectual database was intense with a desire to produce innovative architecture which honoured the past and local traditions whilst using a combination of traditional and new materials.

This international collection of papers examines the buildings and architects of this period and presents many fine examples of both domestic and public architecture, reflecting the diversity of ideas and influences of time. The dialogue between tradition and modernity finds expression in the creative design and craftsmanship of the Arts and Crafts Movement and also reveals a desire to experiment with newer materials such as steel and reinforced concrete which then became more widely used after the First World War.

This book will be of substantial interest to architects, architectural historians, conservation professionals and anyone studying or working with early 20th Century buildings.

Architecture in Brazil

Arquiteturas no Brasil, 1900-1990, by Hugo Segawa, Edusp, São Paulo, 1998, in Portuguese, 224 pages

The importance of Brasília and the work of architects like Costa, Niemeyer and Reidy is recognized worldwide. Leaving out Niemeyer, only a few books

in English on Brazilian architecture exist. The main publications date back from before the construction of Brasília: 'Brazil Builds' (Goodwin 1943) and 'Modern Architecture in Brazil' (Mindlin 1956). Apparently, the Brazilians were so busy constructing that they had no time to study their architectonic production. Besides, modern architecture held such a dominant position in education and practice that a critical reflection was not made. However, for some years now, the debate on Brazilian architecture is fully alive. Architectural magazines flourish, academic research boomed and new books were published: monographs on Artigas, Bo Bardi, Bratke, Burle Marx, Costa, Dubugras and Niemeyer, a beautiful study on social housing by Nabil Bunduki and the recently published book 'Arquiteturas no Brasil', 1900-1990 by Hugo Segawa.

Segawa set himself to an ambitious task: to search the processes that constituted modern architecture in Brazil. As the 20th Century brought about many different branches, schools and individual careers, Segawa speaks of the 'architectures' in Brazil. More than previous books on the subject, he manages to put the development of modern architecture in a wide, deep and varied context. Segawa makes note of the urban context and the efforts to deal with social housing issues. He also draws a picture of the regional developments, for instance in the south of Brazil, with strong influences from Germany, or in the north, where architecture is fully determined by the hot and humid climate of the Amazon. A fascinating part of the book is the story of the precursors of the famous generation of Brazilian architects. Innovative ideas were introduced simultaneously in different states. German architects migrated for instance to the south of Brazil. English investors created neighborhoods in São Paulo; Barry Parker, assistant of Howard, even worked here from 1917 to 1919. And many Brazilian architects and planners imported European publications or made study trips to Europe. The engineer Roberto Simonson, owner of the 'Companhia Construtora de Santos', was inspired by the Deutscher Werkbund and the ideas of Le Corbusier. He invited the Russian architect Gregori Warchavchik and the Italian-trained architect Rino Levi to come and work for his construction firm.

At the beginning of the 20th Century, Brazilian architects searched a regional identity and explored adequate architectonic expressions for the use of reinforced concrete. Segawa distinguishes in this period a neocolonial style, programmatic modernism, pragmatic modernity and current modernity. The state effort to modernize Brazil led to a school of modernism that would culminate into Brasília (1960) and determined the architecture up to the late 1970s. Today, modernism has lost its ideological program,

although its principles continue to prevail. Again, architects search a regional identity, but now in a decentralized way. They explore expressions that fit the local circumstances, set up by climate, context and cultural tradition of each individual region of this vast country. To Segawa, the modernist inheritance can still be a vital source of inspiration to coop with this quest for new Brazilian architectures. The fact that his book was sold out in just a few months proves that his reflection on the modern architectures in Brazil has found a solid ground. The book is also significant for foreigners with an interest in Brazil. It deserves a translation into English, and hopefully this can be realized prior to the DOCOMOMO Conference in Brasilia 2000.

Paul Meurs is an architect and researcher in Utrecht, The Netherlands.

Modern Movement Scandinavia

Modern Movement Scandinavia, vision and reality, edited by Ola Wedebrunn for DOCOMOMO Scandinavia, Fonden til udgivelse af Arkitekturtidsskrift B, 1998, 215 pages in English and chapters in the residential language, hardback, ISBN 87-985670-9-8.

As a member of an international organisation working on a lot of projects at a time, one rarely gets a full overview of the work that is going on outside ones direct scope. DOCOMOMO Scandinavia, which is the working parties of the Nordic states: Denmark, Finland, Iceland, Norway and Sweden, demonstrates the accomplishments of the Modern Movement in Scandinavia. Their combined efforts led to a tangible result: a beautiful book that gives a broad insight of Scandinavian modernism.

In his short introduction, Nils-Ole Lund shows that the new thoughts of the Modern Movement came to the Nordic countries as import. 'It is the way in which this import was absorbed and used in the transformation of the local societies which is interesting'. This explains the approach of the book in short respect. In the next chapters the five DOCOMOMO working parties draw up an inventory of the architectural heritage of the Modern Movement for each of the five countries.

The meeting of land and water, typical for Danish modernism, results in a development of residential architecture, shown in several houses by Arne Jacobsen. In the cities both the housing conditions and the housing shortage needed attention. Social

engagement is specific for Finnish modernism. Finnish ideology, starting with the relation to Russia, results among others in using technical innovations to improve housing conditions. In Iceland, the aesthetics of the Modern Movement were relatively less important, but special efforts were made in the field of town planning. Apart from the social housing problem, both private detached houses and public buildings were developed in Norway. The Swedish situation can best be described as applying technical innovations to improve everyday life within the concept of 'the Swedish welfare state'. The vision of 'good' housing for everyone and within everyone's financial reach was aimed at, through reduction of building costs, standardisation of materials and also through a special interest for industrial design.

Relevant projects show both the development of the architecture in the specific country. A short description, a floorplan and pictures accurately document each project. A list of selected examples of Modern Movement buildings is included for each country, with full address. This makes the book a 'must have' both the interested reader as for someone who seeks the real-life architectural experience.

On the one hand, the various architectural interpretations of modern architecture in the Nordic countries are closely related. There are several connections between the architects of the different countries. But, as the book shows, the local conditions caused the creation of an enthralling rich and bouquet of differences that can be read as an investigation of the local flavours of modernism. The fantastic illustration, including a large number of original photographs from that period, greatly assist in enjoying this kaleidoscopic presentation, as does the outstanding graphic design. This book is available through the Danish DOCOMOMO Working party. -EF

Woodland Cemetery by Gunnar Asplund (1916-1940), placed on World Heritage List. Photo by C.G. Rosenberg. By courtesy of the Archive of the Swedish Museum of Architecture.



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The return of modernism

The architecture of post-war modernism in Bulgaria

In Bulgaria, the Modern Movement went through a brief and exhilarating revival immediately ensuing World War II, which is not sufficiently investigated yet. The rather short historical distance as well as an architectural historiography that remained greatly influenced by censorship and full of ideological clichés - a number of such studies were still being published until the mid-1990s - are the main reasons for the lack of a realistic assessment of this architecture, causing a considerably nihilistic attitude towards it. Even some of the most prominent architectural monuments of this period have been demolished or reconstructed without taking into consideration the original work. The inevitable loss of architectural plans, the virtual absence of archives, and the lack of an appropriate status as monuments of culture - unlike the pre-war architectural monuments which are officially designated - pose enormous problems to architectural historians, heritage officers and the legislature regarding the protection of the recent architectural heritage of Bulgaria.

by *Miriana Iordanova*

On the eve of World War II, a lively discussion took place among the professions in Bulgaria about the topicality and advantages of rationalism, inspired mainly by the ideas of Soviet constructivists and the Bauhaus philosophy. However, this tendency died down rather soon due to the turnabout that occurred with the compulsory imposition of 'decorative eclectics' in the countries of the 'Soviet bloc', immediately after the War. The line of modern development was thereby interrupted totally and even condemned in the

period 1950-55. Instead of the progressive vision of modern architecture came ideological clichés, advocating an architecture that would be 'socialist in content and national in form', as well as 'ordered', 'neo-classical, socialist-realist and humanist'.

Spirit of the place

The end of the 1950s marked the beginning of post-war modernism in Bulgaria. In contrast with the other arts, modernist architecture was never called

Bulgarian News Agency (BTA) in Sofia (1957-58), architects Eugeni Zidarov and Georgi Apostolov. All photos: Centre for Architectural Studies Archive, except where stated otherwise.



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The Yantra Hotel in Veliko Turnovo (1956-57) heralded the end of the post-war eclectic epoch.

by its proper name in public, but officially accepted by the ruling totalitarian regimes only as being part of technological progress.

The Iron Curtain meant censorship on the entire flow of information and real contacts with or travelling to the West were virtually impossible. Although this put Bulgarian architects in an isolated position, many of them never stopped yearning for truly modern architecture of all colours and descriptions. Besides their deep respect for the grand masters like Frank Lloyd Wright, Le Corbusier and Mies van der Rohe they developed a great interest for the then young Oscar Niemeyer and Kenzo Tange, both of whom attuned their architectural creations to national particularities. This young tendency made itself manifest in a number of works by leading architects evoking a much deeper philosophical doctrine and involving the specific spirit of the place, lending an unprecedented richness to modern architecture. It is precisely in such works that one discovers the specific contribution of Bulgarian culture to the modern visions in architecture.

Frank Lloyd Wright

Towards the end of the 1950s several buildings set an example as main pillars of this philosophical interpretation of the modern architectural form.

The building of the Bulgarian News Agency (BTA) in Sofia by the architects Eugeni Zidarov and Georgi Apostolov dates to 1957-58. The modernist character of this building stems from a marked asymmetry and the expressive roof over the main entrance that was the first of its kind to be seen in Bulgaria. The winding stairs in the lobby provoked a number of discussions

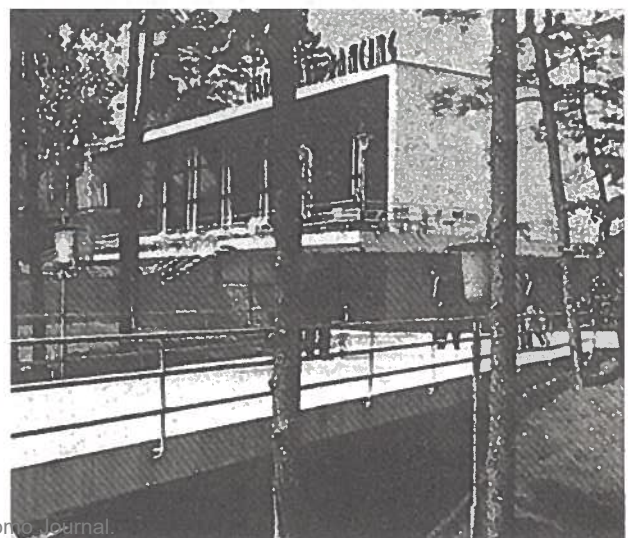
but were also considered as a masterpiece that was true to the new contemporary spirit. The windows were proportioned as vertical elements, according to the 'socialist' doctrines, but arranged in horizontal rows, which again referred to pre-war modernism. The 1956-57 Yantra Hotel in Veliko Turnovo by Emil Dimchev, Hristo Pavlov and Tzvetan Kolandjiev was considered a revolution in architectural thinking that ended an epoch of copying historic details. The 1959-60 Lebeda restaurant near Sofia, by Georgi Hadjiivanov and Vasil Petrov was considered by critics as a forerunner of the hey day of contemporary Bulgarian architecture. The architecture of both the Lebeda restaurant and Yantra hotel was strongly influenced by the principles of Wright: organic integrity with nature, creation of the form 'from within outwards', simple and clear-cut forms and a continuity between interior and exterior space. With the Universiada Hall in Sofia, Alexander Barov, Doncho Vladishki, Ivan Tatarov, Ivan Ivanchev, and Haskija Nisimov designed the first polyfunctional hall in Bulgaria.

Seaside resorts

The end of the 1950s was marked by a breakthrough of the ideas of modernism in Bulgaria, that became more established in the 1960s. Lies, falsehood and the pre-conceived notions of a doctrinaire architecture were denounced. Architects worked with an enthusiasm similar to that of the pioneers of the Modern Movement, trying to create a new way of thinking. In this period architects experimented with all kind of trends, which found expression in nearly all types of construction and buildings.

The cultural climate was favourable for young architects who left their marks on this period that was

Lebeda Restaurant near Sofia (1959-60), by Georgi Hadjiivanov and Vasil Petrov.





Universiada Hall in Sofia,
the first polyfunctional hall in
the country.

called the most visionary and innovative era of post-war modern architecture in Bulgaria. However, these talented representatives of their generation were doomed to remain under the surveillance of the regime at all times. They either had to work on the brink of what was permitted, or emigrate.

Of those who remained in Bulgaria many took their chance with the construction of the Black Sea resorts like Drujba, Zlatni Pjasuci and Slunchev Brjag. Nikola Nikolov is the author of the urban plan for Slunchev Brjag as well as the main architect of the resort buildings. During fifteen years he created several masterpieces such as the 1958-69 Glarus Hotel, one of his earlier projects.

Other architects of the new generation got involved

in the extensions of larger towns, the reconstruction of historic centres, the construction of government residences, recreational facilities and, occasionally, memorial sites.

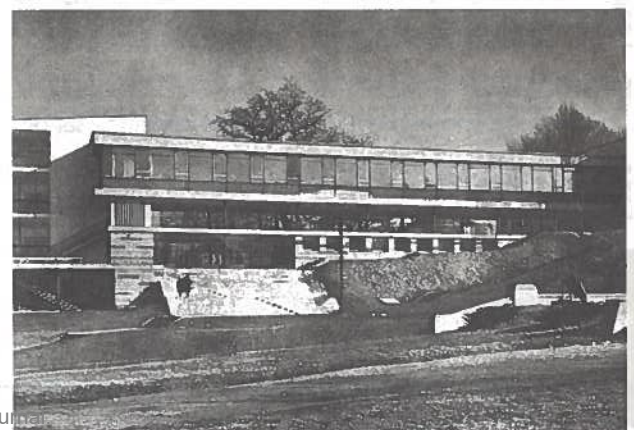
Isolationism

New spaces seemed to open up by this architecture of a new generation. The ideas of modernism infiltrated naturally and seemingly unnoticed by the keepers of the law, who guarded over the creation of art to involve a purely socialist content and take a national form. The new architects to some extent remained recluses against the grim backdrop of Bulgaria's extensive pre-fabricated concrete-block residential areas.



The Duni Restaurant (1958)
is one of the several hotels
and restaurants that were
designed by Stefka

Georgieva for the seaside
resort Slunchev Brjag.



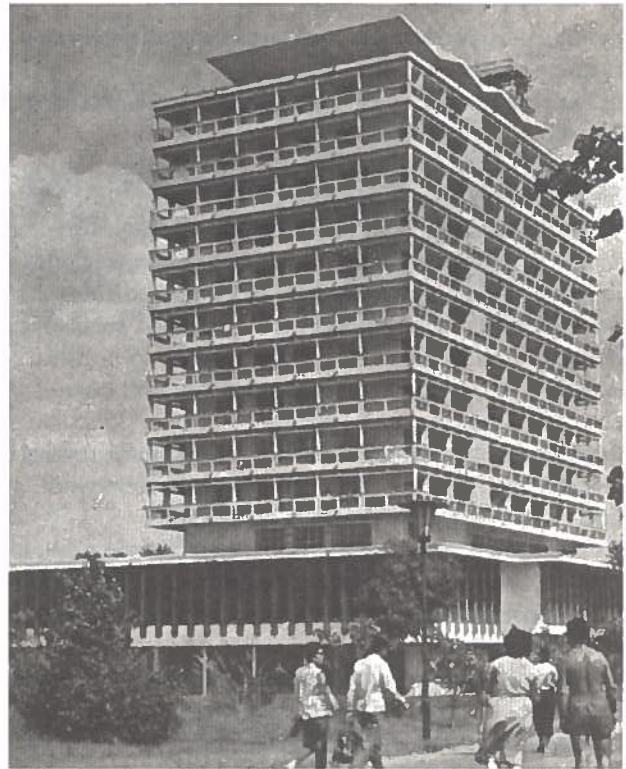
The Secondary School N
122 in Sofia (Julia
Pantaleeva, 1961-63)
demonstrates a perfect
relationship between
architecture and
environment.

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The 1960 Venera Hotel by
A. Damjanov and P. Rajkov.
Photo: Centre for
Architectural Studies Archive.

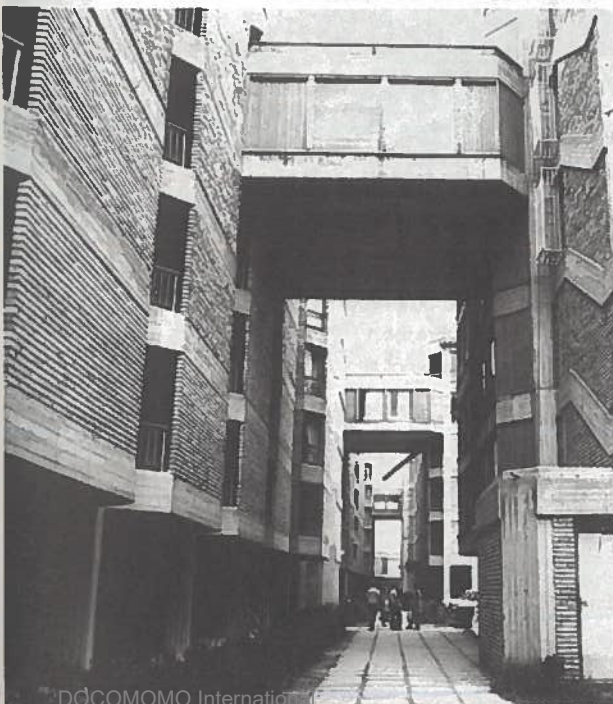


The Glarus Hotel (1958-60)
in Slunchev Brjag is one of
Nikola Nikolov's early
masterpieces.

Their work inevitably witnesses a sense of isolationism in dissociating from the ideology of communist dictatorship. Among the most vital figures of that generation were Nikola Nikolov, Stefka Georgieva, Georgi Ganev, Ivan Kassurov, Alexander Barov, Ivan Tatarov, Dimitr Krustev, Boris Kamilarov, Tzanko

Hadjistojchev, Michail Sokolovski, and Bogdan Tomalevski.

The general character of the resort complexes and the first hotels and restaurants that were designed by such architects was in fact essentially modern. The structure of the buildings was pure and exquisite, light, and unadorned, without much detail. They expressed a frank dialogue between the horizontal and the vertical. The modernist understanding of space as 'less is more', in all its appearances, was combined with an interpretation of the traditional architecture of the place.



Come back

The 1960-70s were characterised by a further enrichment of the modern architectural language with the interpretation of a traditional embodiment of form, as found in the principles of monastery architecture and the old fishermen's villages along

With the Sosopol Hotel in
Slunchev Brjag (1963-64)
Nikola Nikolov enriched the
language of modern
architecture with the
interpretation of a traditional
embodiment of form, as
found in the principles of
monastery architecture.

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the Black Sea coast. The main architectural feature became contextualism. In the same period urban plans were developed for Nessebar, an ancient town on the coast which is inscribed in the UNESCO World Heritage List, for the medieval capital Turnovo, the present capital of Sofia, Plovdiv and many other ancient historic cities. As a result, and despite the numerous brutal interventions in the existing historic structure of towns and cities and the construction of huge pre-fabricated satellite housing estates, the overall leading tendency was to preserve the unique structural plans that had been created in the course of centuries. A careful look into the historical texture of the towns, made up of several cultural layers, made the architects sensitive to what had been created by previous generations. As a universal style and a symbol of technical progress, modernism made a come back to Bulgaria in the post-Stalinist period. Very soon it evolved into a bearer of those conceptions which have always spawned innovative architectural creations - the influence of climate, cultural traditions, social characteristics, technical potencies, and materials. Somewhere in between these two extremes - the ideology of universality and the ideology of the

original national particularities - lays the fruitful breeding ground for those architectural creations which are inspired by 'the spirit of the site' or architecture as a spatial and cultural identification of its time.

Miriana Iordanova is architectural historian at the Centre for Architectural Studies at the Bulgarian Academy of Sciences in Sofia, Bulgaria..

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Detail of the Bojana National Residence (1972) by Stefka Georgieva in coll.



Veliko Turnovo Hotel (1971-73) was designed by Nikola Nikolov with great respect for the historic context of the former Bulgarian capital. Photo: Miriana Iordanova.

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Progressive architecture in Siberia

Three Modern Movement buildings in Novosibirsk

In Novosibirsk, the capital of Western Siberia, a whole range of buildings was realised in the 1920s and 1930s. Among the architects working in Sibchicago, or 'Siberian Chicago', one group consisting of Boris A. Gordeev, Sergei P. Turgenev and Nikolai V. Nikitin stood out for the quality of their buildings. They contributed largely to Siberian architecture and their works clearly reflect the ideas and principles of the new architecture of constructivism.

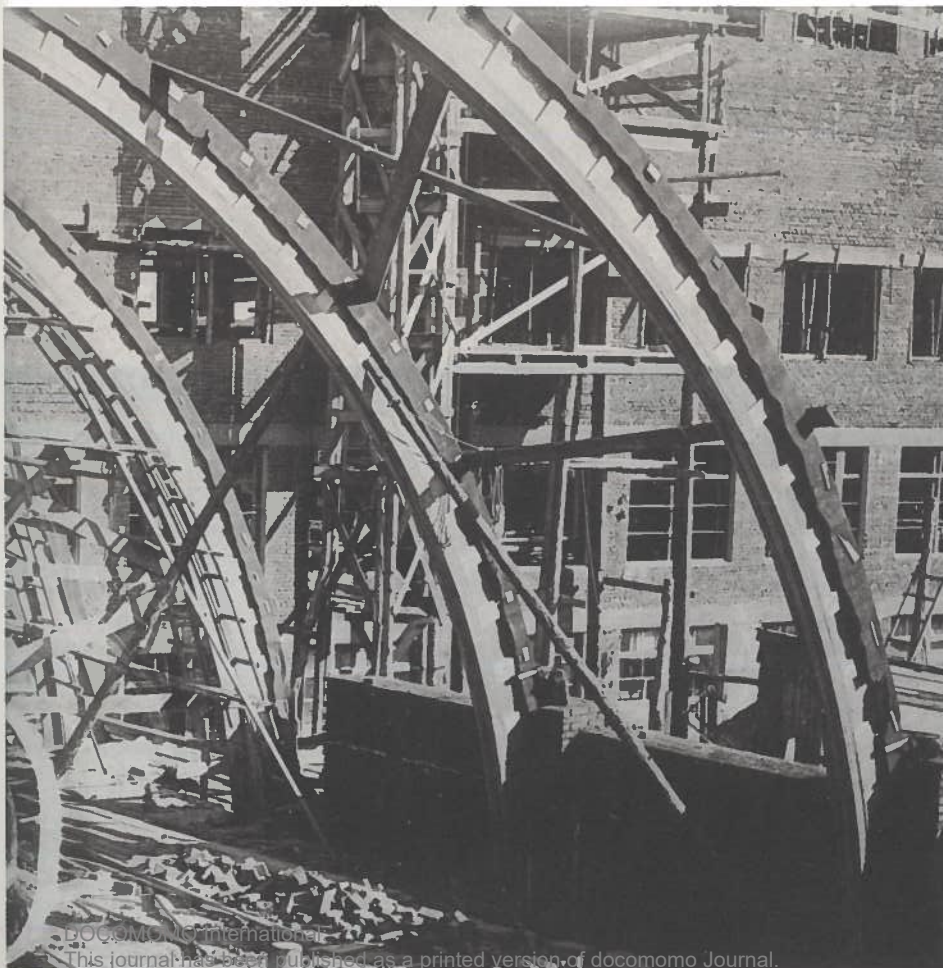
by Ivan V. Nevzgodine

The all-union proletarian sports association Dynamo was founded in Moscow by Felix E. Dzerzhinskiy. It was essentially meant to provide facilities for the improvement of the physical conditions of its members. One of the building complexes that the association had constructed was the Dynamo club in Novosibirsk. According to the original design this complex was to consist in a sports club, a swimming-pool with watertower, a cultural club in honour of Dzerzhinskiy with a hall for 750 persons and dining- and clubrooms, two buildings with 87 apartments and a 'children combine' or

kindergarten. Of the original plans only the sports club and the two apartment buildings were constructed.

Dynamo sports club

In 1930-31, the architects Boris A. Gordeev, Sergei P. Turgenev and the building engineer Nikolai V. Nikitin prepared a project for the sports club in honour of Menzhinskiy. The building was under construction during 1.5 year and completed by the end of 1933. The functional organisation of the plan is clearly presented in the a-symmetrical composition of the



Timber frame construction of the Dynamo Sports Club in Novosibirsk

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facades. The centre of the facade is accentuated by a vertical staircase window, cut through the full height of the building. The left hand staircase shows a different solution. It is elaborated as a projection with narrow horizontal windows. The transition between the different levels is shown in the facade as a concrete protuberance.

The sport hall's nailed wooden trusses spanned 22.5 m at 6 m intervals. Their unique construction was elaborated by Nikitin. The arches had a radius of 11.25 m, the centre point of which was projected at 2 m below floor level, so that the top was 9.25 m high. In cross section the I-shaped trusses were 70 cm high, the body composed of four standard plywood sheets, the top and bottom flanges made of square bars of pine wood, 4x4 cm in section. In the 1980s the sports hall burnt down leaving this part of the building complex in ruins.

Collective house

Another objective of the association Dynamo was to provide so-called housing 'combinates' or collective houses. The Dynamo collective house in Novosibirsk consisted in a large number of apartments, a hotel for 250 persons, a dining hall for 220 persons, a fully mechanised kitchen for 1500 meals and a shop. The apartments had no kitchen, and the architects used the new standards for public kitchens published by the Public Nourishment Union NARPIT on March

10, 1930, in Moscow.

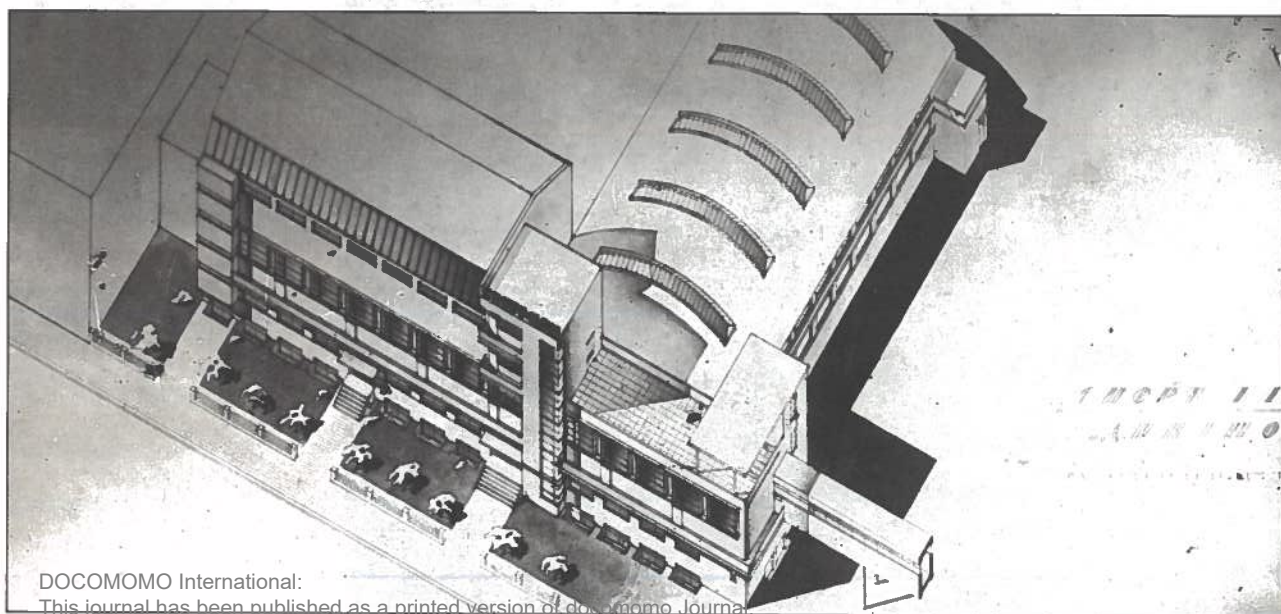
The building was situated at the corner of the main prospect of Novosibirsk, Red Avenue, and Octobre Street. The complex as a whole has an a-symmetrical composition. Originally the building had a beautifully nuance of colours, varying from chocolate through light brown tones to white in the balcony balustrades. The colour scheme clearly demonstrated the tectonic structure of the building.

On the flat roof the architects projected a solarium and a summer restaurant protected by tents.

For the main covered spaces of the shop, the dining hall and the kitchen, the architects proposed a concrete frame. But lack of cement and steel in Novosibirsk made them to use brick columns, with a light cavity wall system as an infill, consisting of two thin parallel walls with an insulation material in between. The other parts of the building were constructed with traditional load bearing walls in 64 cm brick.

The famous Soviet writer Iliya Erenburg described this building after his visit to Novosibirsk. 'The pride of the city is the new hotel. They call it Dynamo. In its rooms they have placed loudspeakers and the best room they call 'narkomovskiy' (for a national commissar). When the commissar suddenly arrived from Moscow to Novosibirsk and stayed in this room, he became completely confused when he saw that there was no mirror, neither a towel in the room. The life in

The full project for the Dynamo Sports Club in honour of Menshinskiy (B. Gordeev, S. Turgenev and N. Nikitin, 1930-33), with the constructed part to the left. The rounded volume of the cultural club to the right was never built. Period drawing by courtesy of I. Nevzgodine.



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'Sibchicago' started from a great thing - from loudspeakers... In the hotel they had a huge hall, were congresses and meetings took place. Delegates from wild Altay villages, southward on the boarder with Mongolia were listening here to the speakers about minerals and the hypocrisy of the League of Nations. The city distributes, orders, and governs. Without interruption for breathing, the city repeats day and night: 'listen-decide'. Also protocols are a dream of the city. In the city are more than 1000 female typists. In the city we find the seats of the Obkom (regional communist party committee) and the Oblispolkon (regional executive committee of the party). The city is growing and growing...

House with the clock

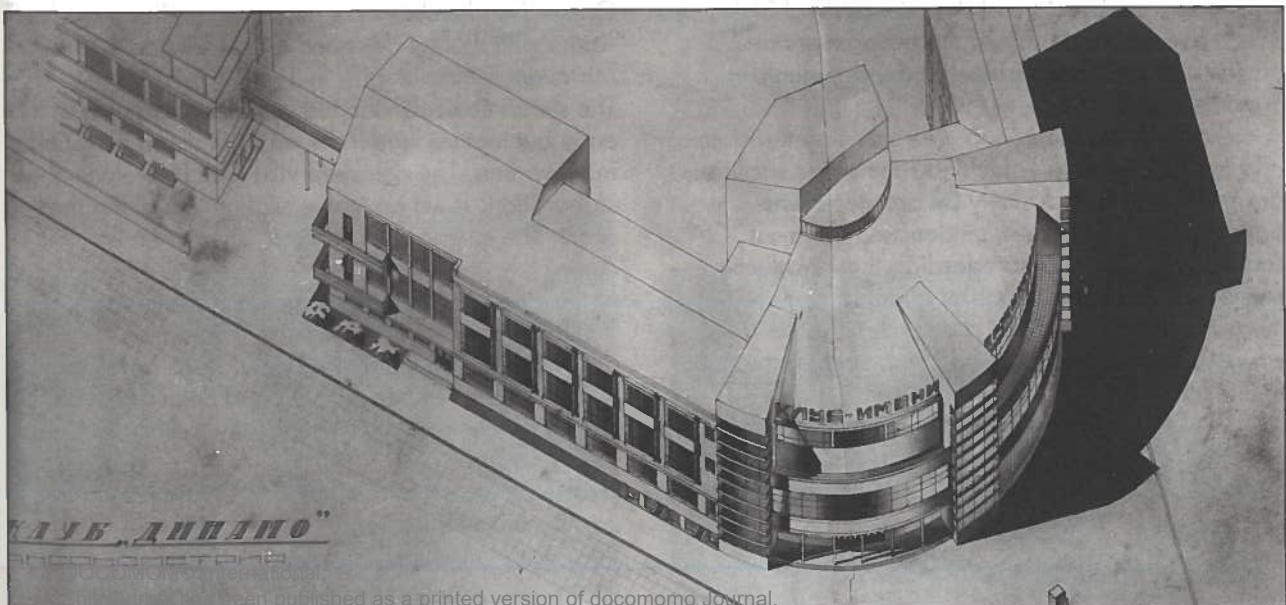
In 1932-35 a six-storey building for the Regional Supply Committee was built in Novosibirsk. This was the last building including public services to be realised in the region before World War II. Boris A. Gordeev, Sergei P. Turgenev and Nikolai V. Nikitin employed a gallery typology for this house, so that all of the 67 apartments are connected by two suspended galleries, with a shared elevator in the centre of the L-shaped block. On the first floor there were projected a food shop, rooms for children and public space, whereas on the second floor offices for the Regional Supply Committee were located. The large shopwindows on the first floor and the run

of windows lining the pedestrian galleries on the higher floors lend this building a scale of the big city and make it look modern even today. Novosibirians like the corner composition of this building, a tower-like volume containing the lift, the stair case and one apartment, with rhythmically placed corner balconies and crowned by a clock and a solarium. The building is very popular and the public refers to it as the 'House with the Clock'. Today, it is a major symbol of the city.

Protection and conservation

The Dynamo Sports Club has recently been designated as a historic monument and is now legally protected, while the two others are declared monuments of regional importance. At present, the main problem is that the flats do not comply with today's comfort requirements, and their performance is regarded unacceptable. The buildings are suffering from the love of the New Russians for plastic window frames, replacing the original wooden ones. Also there is the problem of the urban situation, as the building stands right in the city centre where land prices are soaring. The sports hall of the Dynamo Club burnt down and, because of lack of money, will not be rebuilt. But its unique construction, conceived by the famous engineer Nikolai Nikitin in the beginning of his career, makes this hall a really important goal in the field of restoration.

Ivan V. Nevzgodine is an architect from Novosibirsk, West Siberia, currently on a scholarship at the Faculty of Architecture, TU Delft, The Netherlands.



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Modern life in Yugoslavia

Two villas in Novi Sad, Vojvodina

In the Interbellum modern architecture came to Central and Eastern Europe mainly through young architects that were trained abroad. In some of these young nations the Modern Movement was embraced as an alternative to the cultures of the pre-war states. Although inspired by the ideas of modernity in architecture, many of these works are strongly rooted in local culture and tradition at the same time. A modern understanding of space was combined with a reinterpretation of regional architecture and the specificity of the place.

This presentation on two villas in Vojvodina reflects the phenomenon of universality and heterogeneity in modern architecture, and fills in another blank spot on the MoMo map of Europe.

by *Vladimir Mitrović*

After World War I, and especially during the 1920s, a new style of modern international architecture was spreading through all of Europe. Modern architecture was brought to the Kingdom of Serbs, Croats and Slovenes - which in 1929 became the Kingdom of Yugoslavia - primarily by architects who were trained abroad. Before and immediately after World War I they were educated at university centres of the Austro-Hungarian monarchy, such as Vienna, Budapest and Prague, or at one of the famous German universities like the ones in Berlin, Karlsruhe or Munich.

Favourable choice

The larger cities of Yugoslavia, being Belgrade and Zagreb, had already had a series of works in the architecture of the International Style built by the beginning of the 1930s. But the ideas of the Modern Movement did not arrive in Vojvodina, as a smaller and less developed area, until closer to the end of the decade. During the whole decade of the 1930s, the modern architecture of the International Style was a favourable choice of the government in power as well as for residential developments in Yugoslavia.

A considerable contribution was made by the state and military services, which had their new facilities designed almost exclusively by architects who adhered to these modern tendencies. The most radical change, at least regarding the introduction of the new aesthetics if not by quantity, occurred in the architecture of private residencies, where well-educated individuals allowed complete freedom to their architects to choose a style of design. Within the area of Vojvodina and Novi Sad, there were not so many examples of such positive tendencies. The two villas presented here, and their authors, therefore deserve attention.

Lazar Dunjerski

The architect Lazar Dundjerski (1890-1953) was a descendant of a Central European big land-owning family. He had his primary and secondary education in Vojvodina, and graduated in architecture in Vienna in 1925. After graduating, he settled in Novi Sad, where he lived and worked without financial pressure until the end of his career. Dundjerski designed a series of important buildings between 1925-41.

One of his main works in this period is the Novi Sad stock exchange which later became the Gallery of Matica Srpska, a museum housing national works from the 18-20th Centuries. Most of the many private one-family villas designed by Dundjerski in this period have later been converted for public use and are today schools, galleries or hospitals. After World War II, Dundjerski ceased to work. He passed away in 1953 in Opatija, Croatia.

Villa Mirić

One of Dundjerski's most important and best works is the villa that he designed for his friend Dr. Milan Mirić, an ophthalmologist, in 1931.

The stereometrically shaped villa is an example of the early but mature modernist works that can be found in Vojvodina. The detached villa with its sculptural elaborations is set on the regulation line along the street. The exterior architectural disposition is completely appropriate to the functionalist design of the villa's interior. Many emblematically modern features give the villa a distinctly modernist appearance, like the half-rounded parts of facades, the flat roof, the open terrace, and details such as the oculi, the flag pole and the balcony railing.

Danilo Kaćanski

Architect Danilo Kaćanski (1895-1963) was born in Srbobran, Vojvodina, Yugoslavia, to a large peasant family. He obtained his primary and secondary

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education at schools throughout the Monarchy, in the Serbian, German and Hungarian languages. After participating in World War I he studied at the Bohemian Technical School of Architecture in Prague. Kaćanski lived and worked in Novi Sad after obtaining his university degree until the beginning of World War II. He started his career as a partner in an architectural firm, and later became the principal of a firm for engineering, building and architectural design. With his private practice, Kaćanski designed and built a large number of collective apartment houses, villas and public buildings. After World War II, he got involved as an engineer in the new Danube-Tisa-Danube project, and abandoned architecture.

Villa Guttman

In 1936, at the peak of his career as a private architect, Kaćanski designed and built a private villa for the Novi Sad industrial engineer Imre Guttman. The villa was designed and constructed completely according to the spirit of the time. Although the detached villa raises organically from the local ground, at the same time it reflects the focus of Kaćanski's studies in Prague. By introducing a simple basement and reduction of the building's appearance, he succeeded to create a certain kind of 'dwelling machine' prototype. The interior presents

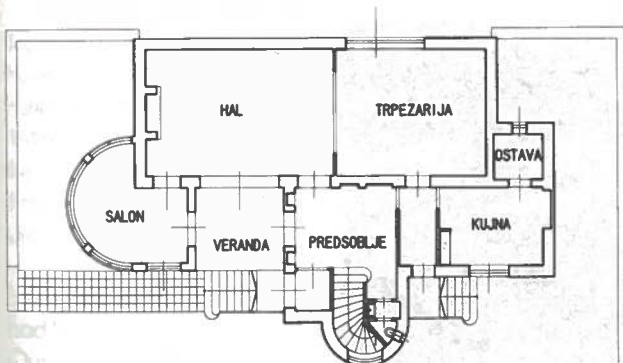
a contemporary interpretation of the traditional spacial disposition of the Panonic civil house from the beginning of this Century.

The spacious interior structure is enriched by the well placed entrance terrace. A garage is located under the central part of the building. The exterior elaboration, with a flat roof, a simple cubic disposition and incised holes for windows, renders a spirit of a totally reduced, unornamented 'hard line' aesthetics.

Turbulent history

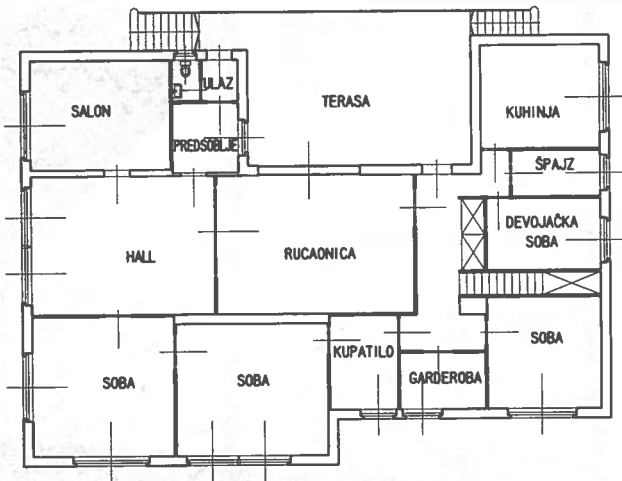
Both houses are located in Novi Sad one across from the other. Originally designed as dwellings featuring private practices - one medical and the other for engineering - their later history is common to many other similar objects that were built in the interwar period. Nationalisation and violent changes in ownership and purpose left their marks and caused many changes to the interiors. Despite their turbulent histories, both villas succeeded to keep their authenticity and maintained the originality of their architectural form from the time they were built.

Vladimir Mitrović is a free-lance art historian and publicist in Novi Sad, Yugoslavia. Translation copy-edited by Philip Wattles.



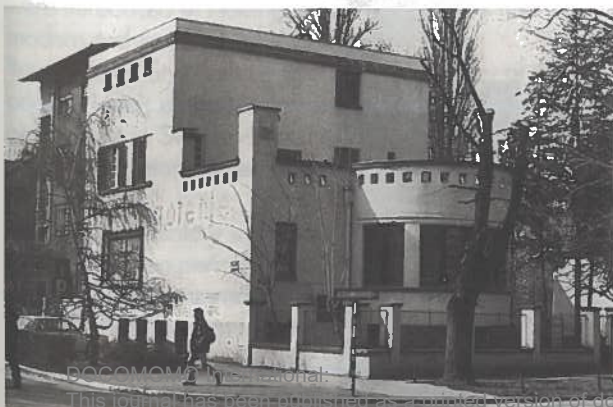
Top: plan of the Villa Mirić, designed by Lazar Dundjerski in 1931. All drawings by Aleksander Dimitrisjevic.

Bottom: the Mirić Villa in Novi Sad today. All photos by courtesy of the Institute for Monuments in the Autonomous Province of Vojvodina.



Top: plan of the Villa Guttman, designed by Danilo Kaćanski in 1936.

Bottom: the Villa Guttman in Novi Sad today.



In the shadow of the Concert Hall...

Modern Movement architecture in Helsingborg, Sweden, 1929-43

As the first modern monumental building in Sweden, the Helsingborg Concert Hall is one of the major Modern Movement buildings in Scandinavia. Under the influence of the international architectural debate of the period, Sven Markelius developed his 1926 classical style competition entry into a modern design before the building was eventually constructed in 1932.

A voluntary research explored the influence that this outstanding building had on modern architecture in Helsingborg, in order to promote a wider professional acknowledgement of Modern Movement architecture in Sweden. The project resulted in a book, guided tours and lectures for the public at large and advanced the debate on the cultural and social value of preserving Modern Movement heritage.

by Mattias Bjellvi and Johan Jacobi

The Concert Hall in Helsingborg, built in 1932, was the first modern building in Sweden with a monumental character. Architect Sven Markelius won a competition for the building in 1926. He developed the proposal from the classical design of his original entry into the

modern building that was actually constructed, influenced by the contemporary international architectural debate. The Helsingborg Concert Hall is now regarded as one of the major Modern Movement buildings in Scandinavia. The building has recently been restored and is now under



The Concert Hall in Helsingborg, designed by Sven Markelius and built in 1931. Photo from Concert Hall brochure, 1932.

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the strongest juridical protection for listed buildings available in Sweden.

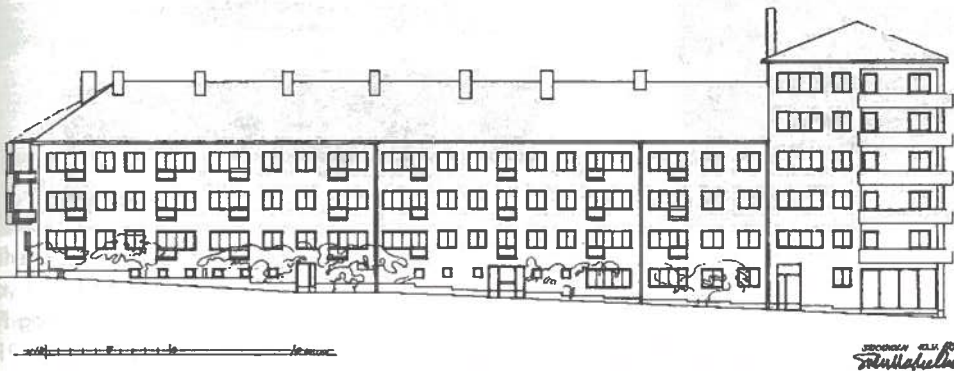
This building has been one of the main reasons to start a research on Modern Movement architecture in Helsingborg, a seaport city in the south of Sweden. We wanted to find out if the architectural ideas of the Concert Hall had influenced other architecture in the city in the 1920s and 1930s. We also wanted to study how its architecture related to that in other cities in Sweden and to the development of the ideas of the Modern Movement in Helsingborg.

The purpose of the project was also to stimulate a greater interest in modern architecture from this period, which is generally referred to as 'functionalism' in Sweden. We had noticed that a great number of interesting buildings were not listed or legally protected. Many buildings had

Helsingborg

At the end of the 19th Century, Helsingborg was one of the fastest growing towns in Sweden. People moved into the town from the countryside. Increasing industrialisation gave new opportunities to get a job. The old medieval seaport of Helsingborg was transformed from a rural village into a modern town with all its qualities and problems.

The southern parts of Helsingborg became the main area for workers to live and work in. In many ways it was not a very good place to live in, involving polluting industries in the centre of the town and accommodation of poor standard, for example. Helsingborg also expanded to the northern parts with upscale residential areas of flats and villas. Also, many public buildings were constructed such as a new Town Hall in 1898,



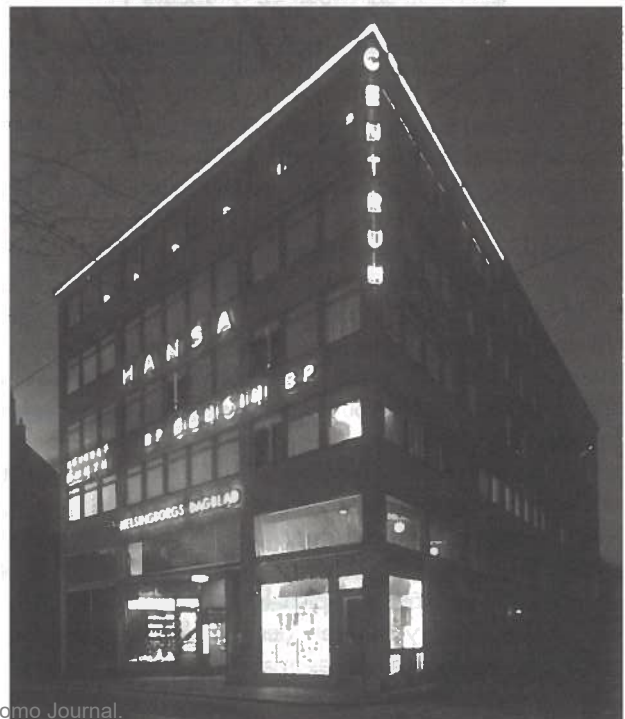
Top: the first 'functionalist' building in Helsingborg, designed by Markelius in 1929. As the drawing shows, the intention was to have three buildings look like one. Drawing by Sven Markelius.

Bottom: the building for Helsingborgs Dagblad was designed in 1929 by Gustaf Wilhelmsson Widmark and constructed in 1929-30. Photo: Helsingborg City Museum.

been renovated and altered beyond recognition, others had been torn down or were in bad technical condition. Our aim was to create a better foundation for decision making regarding the designation and preservation of modern buildings and areas.

In 1994 a case study was started on the architecture from the early period of the Modern Movement in our local town. We choose to concentrate on the period 1929-43, when the ideas of the Modern Movement were introduced in Helsingborg. By the 1940s and 50s modern architecture had transformed into an 'International Style' and had abandoned many of the original ideals of the Modern Movement. In this period architecture in Sweden became increasingly related to regional tradition, for example regarding the building materials.

Making an inventory in Helsingborg of all buildings from the chosen period that were inspired on Modern Movement ideas started the project. This case study research has been an initiative of our own and the project was carried out in our spare time, at first even without financial support.



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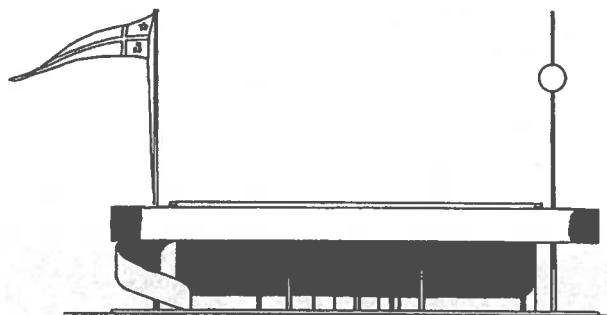
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hospitals, schools and so on. New transport systems, like the railway with its stations and the new harbours, greatly influenced the town's character. In the 1930s architects and city planners came to develop visions of how to transform the town so as to accommodate a modern urban society. They became aware that the late 19th Century solutions were no longer appropriate. Modern architects actively participated in the debate in the local press to make their point clear. Architect Gustav Widmark, for instance, described the process of transformation that took place in Helsingborg



The Palace of St. Jörgen flats by Ture Wennerholm, 1936. Photo: Helsingborg City Museum.



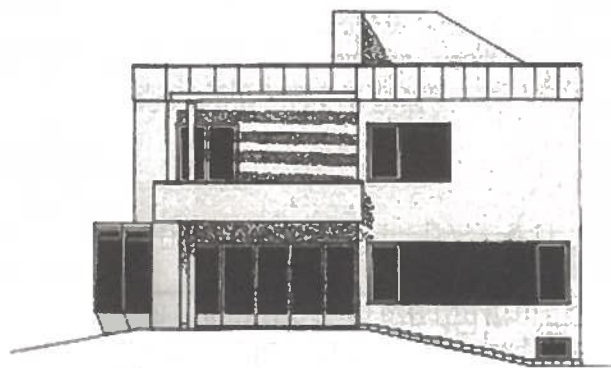
Yacht Club building by Mogens Mogensen, 1936. Drawing by Mogens Mogensen.

during the 1890s in his book 'The Aesthetic Values of Helsingborg, 1937' as follows: 'When Helsingborg, during the 19th Century, lost the charm of its small-town idyll this happened so suddenly and so explosively that you have to overlook a great deal that was done, and which caused incurable damage to certain aesthetic values of Helsingborg, so much more as it also coincided with the current depravity of taste. It was the image of the metropolis, above all, that was on their minds'. He meant for example the typical blocks of flats from the late 19th Century that were designed in an eclectic fashion, borrowing from styles from the previous decades. For such buildings, materials and ornaments

were not chosen by function, but merely by aesthetic value. They might present a beautiful facade to the main street, but the conditions in the inner yard and in the flats themselves were often not quite as good. The amount of penetrating sunlight was often less than needed, and the handling of for example garbage was sometimes unacceptable.

How to create a modern city....

In the 1930s Helsingborg just as well saw extensive construction of buildings, despite the fact that shipping



Fasad mot söder.

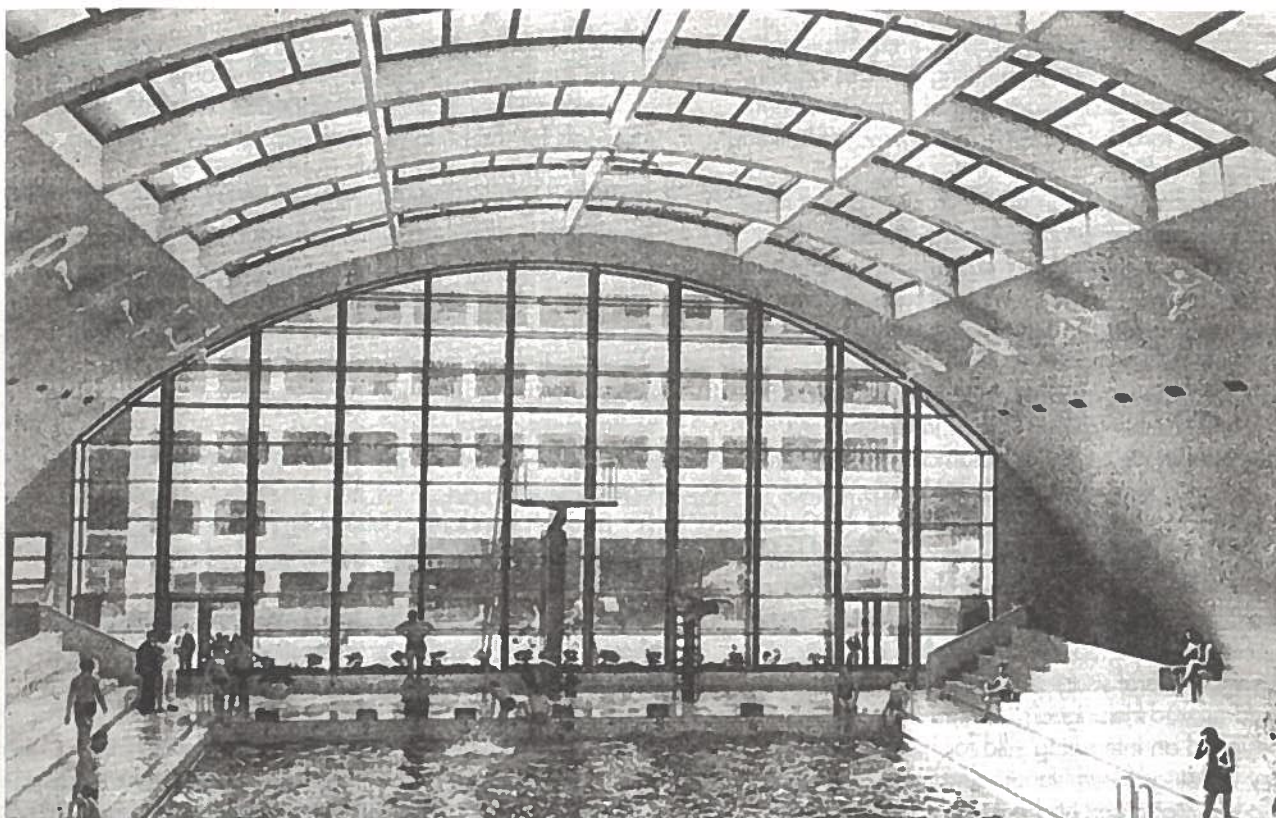
Architect Mogens Mogensen's own house, designed in 1938. Drawing by Mogens Mogensen.

business had become less important. Town planning became an important means of steering the development of the urban society, with local plans and master plans. In 1930-31 Helsingborg got its first master plan to respond to the increase of motorised traffic and the incorporation of rural landscape and places. The master plan demonstrates very typical signs of the ideas on planning of the period. The ideal was to separate functions from each other. For example housing areas, areas for recreation and industrial areas were proposed to be separated. The planners wanted to avoid the problems of environmental character that could have an effect on people's health. The master plan also identified large extension areas for the town. Since the car was seen as the perfect vehicle for the future, a large scale traffic system was proposed to connect the various parts of town. In 1931, a competition was held in Helsingborg for invited architects to make a new town plan for part of the southern quarters that needed urban renewal. The competition program also involved a new public bath building. This part of Helsingborg had started to expand during the 1870s and was completed by the turn of the Century. Its neighbourhoods were physically and socially almost completely separated from the rest of town. The polluting industries had since been torn down and this presented new opportunities to renew this quarter. As in the rest of Sweden, there was a great interest among architects and planners to discuss the social aspects of building and

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The Public Baths designed by Mogensen in 1939-41. Photo from 'Byggmästaren', 1942.

planning.

Many radical proposals were presented in the competition. They showed a new way of building a town. The buildings were not arranged in traditional blocks, but instead show an early example of parallel housing blocks with large green areas in between to bring daylight and sunshine into the flats. The various proposals for the public baths were also inspired by new international developments.

Although these visions of the 1930s have never been realised or were just partly carried out, such characteristic proposals served as examples that had an enormous impact on the architectural debate in that period. Among the projects that were eventually realised were new housing areas for workers, industrial and harbour buildings, and buildings for social welfare. The construction work in Helsingborg during the 1930s as well included exclusive villas, public buildings for amusement and recreation, offices and shops and so on. Some of these structures are today well preserved or restored; some others have been renewed without respect for the original character and beauty of that special kind of architecture.

Modern architecture

Two categories can be distinguished in Helsingborg's early modern architectural heritage. The first category is a limited number of exclusive objects such as the large private villas for wealthy citizens. These were often designed by the best architects in a radical modern style.

Most of them are located in the upscale housing areas by the coast, in the north part of the town, often with a clear view over the sea.

The other category is the large number of housing blocks and small houses for the middle and working classes. They were designed by architects as well as by contractors. The main issue for these buildings was the social aspect of the 'functionalist' ideas.

Of the architects who were active in Helsingborg in the 1930s Sven Markelius from Stockholm was the only one with an international reputation. He had been involved in an architectural competition in Helsingborg as early as 1918 and also designed a villa in the 1920s. But Markelius was the man who introduced the new architecture in Helsingborg in 1929 with his - for Swedish standards - early modern design for two blocks of flats. Another housing block in 1931 and finally the Concert Hall, completed in 1932, followed this project. Even though he only designed four buildings in Helsingborg his influence on the architectural development has been vital.

Architects and buildings

Gustaf Wilhelmsson Widmark, born in Helsingborg and with an international education, was one of the leading architects in the town in the 1920s. He became involved in some of the earliest projects of 'functionalist' architecture in Helsingborg.

His building for the local newspaper Helsingborgs Dagblad was designed in 1929 and constructed in

1929-30. The architect's first sketches were inspired by classical architecture, but the building that was actually constructed is almost an exact copy of a proposal that Markelius put forward in 1929. The newspaper building originally had offices, a restaurant, a photo studio and large print shops on the ground floor. On the roof there was an open-air restaurant with large terraces. The building was inspired by the Modern Movement and it is a rare and very early example of radically new architecture in Sweden. Unfortunately the building stands not very well preserved today.

Mogens Mogensen was another young architect with modern influences who has worked in Helsingborg. He was born in the county of Dalarna and later went to Stockholm to work for Markelius. He was sent to Helsingborg to supervise the construction of the Concert Hall. When the works were completed he stayed behind and started an architect's office of his own. He became the leading 'functionalist' architect in the region, and a very productive one too. He also worked as a city architect for several years in a lot of small towns in the area around Helsingborg.

He designed an interesting villa for his own family, factory buildings for the leading industries, cinemas and so on. Mogensen had a great influence on the architectural climate for several decades in Helsingborg. One of the most interesting buildings from the period is no doubt 'The Palace of St. Jörgen'. Architect Ture Wennerholm from Stockholm designed it in 1936. He was employed by the Swedish National Board of Public Building.

The building is one of the most exclusive blocks of flats in Helsingborg dating to the 1930s, located opposite the Concert Hall. The original idea was to put up the first skyscraper of Helsingborg, but the local building committee rejected such proposals.

The building has no less than two lifts. The flats themselves are spacious and lush, many with balconies and spectacular sea views. The larger flats even have

open fireplaces. The small size of the kitchens was typical for the 1930s, but private bathrooms were quite an extraordinary feature in that period. The choice of materials for the building were accordingly expensive, with various types of marble used extensively. The building has played an important role in the development of public space in the town, due to its function as a landmark. The building corresponds with the Concert Hall as it did with some buildings in the harbour that have been torn down during the last decades. For a long time the building has been in a bad condition but it has been lovingly restored some years ago.

Conclusion

For Swedish standards, Helsingborg has a remarkable heritage of early buildings the design of which has been inspired by the ideas of the Modern Movement.

Our inventory and case study of about 360 buildings shows, among other things, interesting architecture from the period that is well worth preserving for the future.

It also shows that in Helsingborg there is a greater functional variety in period buildings as compared to other cities in Sweden. Sven Markelius and Mogens Mogensen have had a major influence on the development of modern architecture in the town.

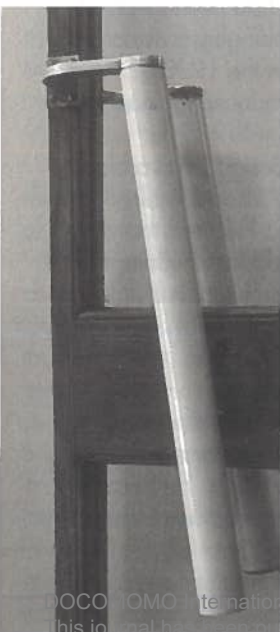
Our case study has resulted in the publication of a book, guided tours and lectures. But learning about modern architecture has its problems as well. For instance, it is sometimes hard to define the qualities of modern buildings even for experts. So explaining them to the general public, without a special interest or education in architecture or related subjects, is even harder.

Still, we met great response from both the public and experts in architecture.

We have assisted in starting an ongoing debate about the importance of preserving the heritage of Modern Movement architecture. Not only because of its aesthetic values, but also because of the social dimension in these buildings and areas. Our article aims at pointing out the importance of local commitment and private initiatives for the preservation of modern architectural heritage.

Architect Mattias Bjellvi (1972) is a town planner at the Department of Building and Town Planning in Landskrona since 1998. He is also an assistant teacher in urban planning at the University of Lund, Sweden.

Johan Jacobi (1963) is a practising architect in Helsingborg and a student in the Masters program at the School of Architecture, University of Lund, Sweden.



A door handle of The Palace of St. Jörgen flats. Photo: Johan Jacobi.

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The Arts and Crafts School in Bratislava

A Slovak alternative to the Bauhaus

The Arts and Crafts School in Bratislava opened its doors in 1928. The character of this school was defined by a desire to raise the level of the local industry by improving the training for craftsmen and artists, but just as well by an effort to embark on the international project of the European avant garde.

The program of the German Bauhaus provided director Josef Vydra with a blueprint for the curriculum and educational structure. The school's staff consisted of Slovakia's most noted artists, while contacts with important Bauhaus figures were frequent.

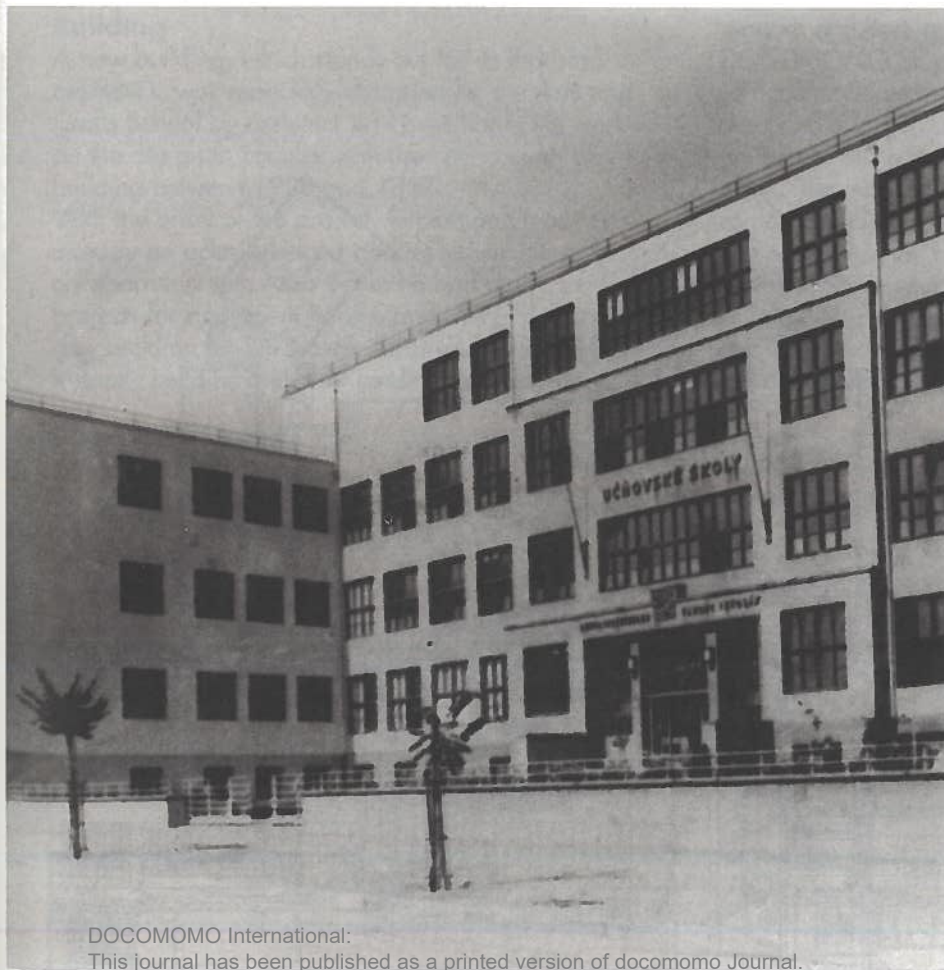
The Bratislava Arts and Crafts School resided in a school building designed by Jirí Grossmann.

by Henrieta H. Moravčíková

In the year 1928 the Slovak Chamber of Commerce and Industry established in Bratislava an evening school for applied and industrial drawing. They invited Josef Vydra, an important figure in the applied and industrial arts, and also an art historian, ethnographer and pedagogue, to become the first director of the school. As a result of his activities,

the school changed into the Arts and Crafts School already in 1930.

The character of this school was defined by two main tracks. First, there was a tendency to raise the level of the local industry by improving the quality of training for craftsmen and draughtsmen. Second, there was an effort to join the progressive European artistic



The Arts and Crafts School in Bratislava, Jirí Grossmann, 1928-37. Original state of the building in 1932. Photo: Archive of the Slovak Institute of Memorial Care.

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tendencies. For Vydra, the educational program of the German Bauhaus provided a blueprint for the curriculum. This can be learned from the school's program, from its structure and from Vydra's contacts with important Bauhaus figures such as Laszlo Moholy-Nagy and Hannes Meyer.¹

Teachers

Despite its vocational character, the Arts and Crafts School in Bratislava became an important avant garde art school. Its aims were to improve the quality of domestic industrial production in Slovakia, but also to stimulate Slovak fine arts and culture as a whole. As Vydra put it himself, the school should be beneficial and useful to the industry. A special feature of the school was the children's course for drawing, painting and modeling.²

The school consisted of nine departments, each entrusted to one of Slovakia's most important modern artists. Head of the Department for Textile Design was the painter Frantisek Maly. The famous modern painter Ludovit Fulla was in charge of the Painting Department. Zdenek Rossmann, a Bauhaus student and one of the most important personalities of Slovak modern typography was the head of the Graphical Department. The Department for Advertising was lead by one of the key personalities of the Slovak Modern Movement, the painter Mikulas Galanda. The Photography Department

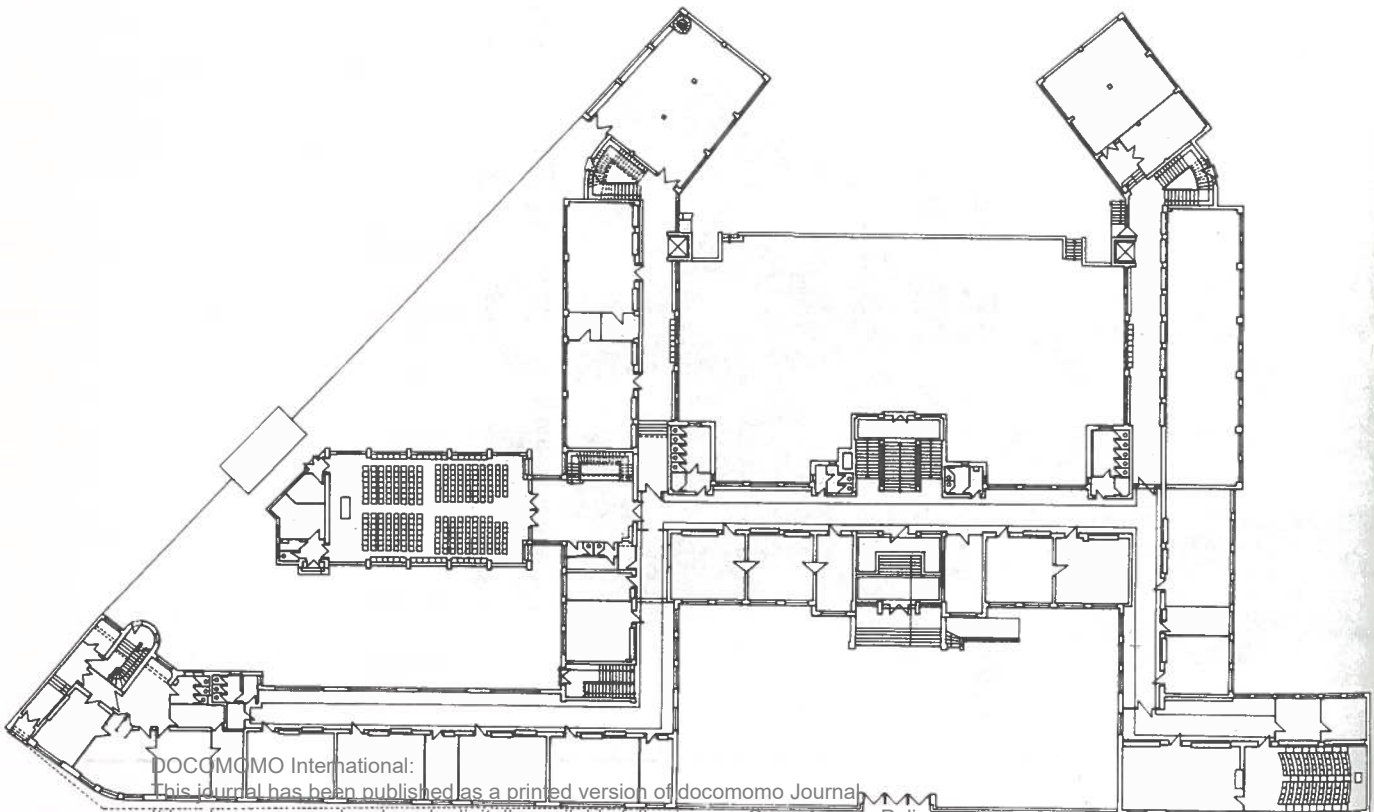
was initially headed by Jaromir Funke and later by Karol Plicka, the magician of the Slovak modern photography. Julia Kovacikova-Horova was in charge of the Ceramics Department. Woodwork was done by Ferdinand Hrozinka, whose department also covered furniture and interior architecture. Only in 1934 a Department for Metalwork was established, that involved as well metal furniture. The head of this department was Frantisek Troster.

Modern spirit

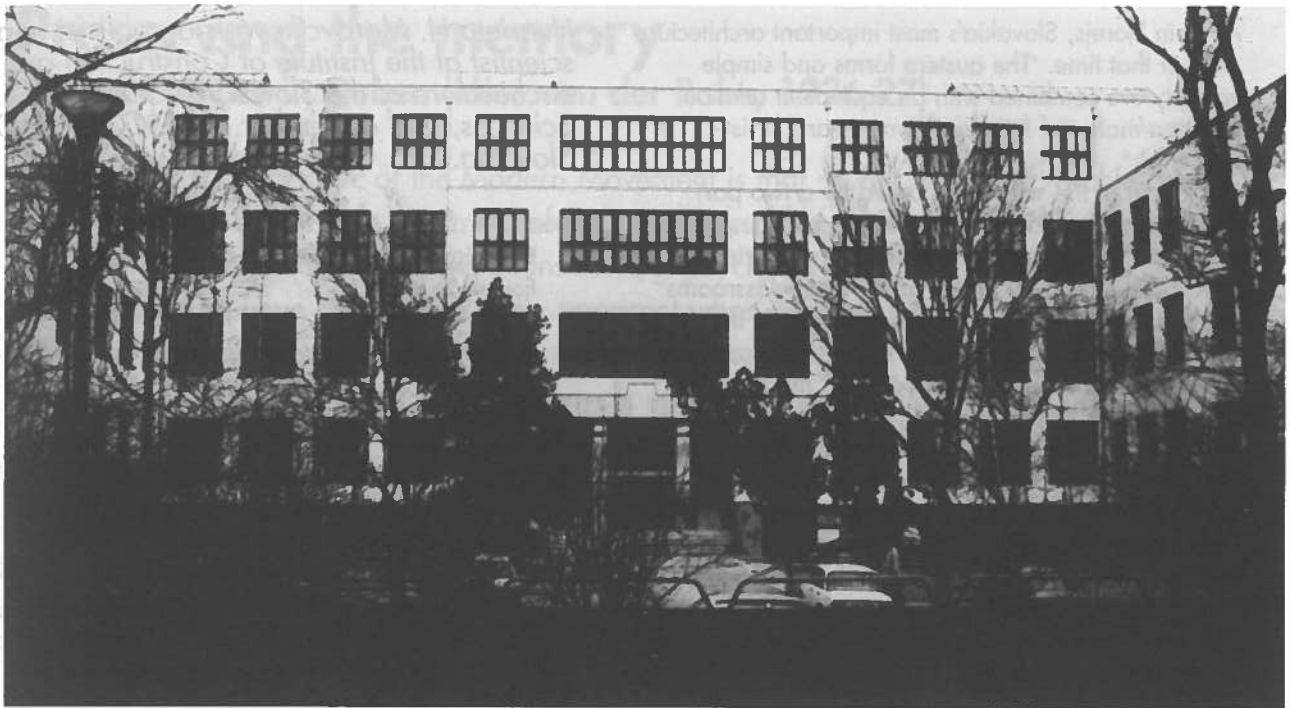
According to the contemporary ideas on architecture as the integration of all the visual arts, the most important Slovak architects were members of the school's board. Dusan Jurkovic was one of the vice-chairmen, while Emil Bellus, Klement Silinger, Friedrich Weinwurm and Juraj Chorvat were all members.³

From the very beginning the school was surrounded by this particular spirit of the Modern Movement. The figures involved in the school's activities initiated also several avant garde exhibitions and lectures. Apart from fine artists and architects also musicians, writers and even industrials and politicians came to enjoy the range of activities. We can consider it significant that this cosmopolitan modern school ceased to exist on the verge of the Second World War.

Ground floor plan. Drawing courtesy DOCOMOMO Slovakia archive.



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The Arts and Crafts School in Bratislava in its present state, photographed in 1995. Photo: DOCOMOMO Slovakia archive.

Building

A new building, which stands out for its industrial aesthetics, was especially designed for the Arts and Crafts School by architect Jirí Grossmann. He worked on the design in parallel with the construction of the building between 1928 and 1937.

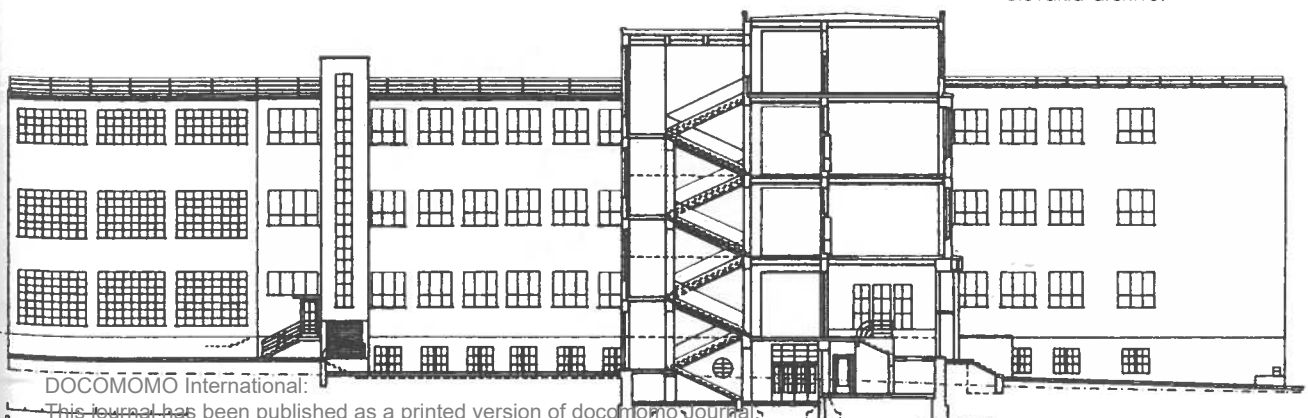
With the onset of the project, Grossmann was already an acknowledged and skilled architect. In collaboration with Alois Balán he had made several projects for apartment houses and office blocks. Their new building for the Slovak Artist Club (1925-1926) instantly became a kind of landmark in Slovak

modern architecture and ranks in the Top 10 of the DOCOMOMO Slovakia National Register.

To accommodate the school's program, Grossmann designed a large building around a courtyard along the street, with wings projecting to the back of the block. The massing and spatial concept of the flat-roofed complex is symmetrical.

The exterior of the building uncompromisingly expresses its inner functionality. The facades are simple and even rigid, its large windows reflecting a particular industrial character. 'The artistic conception of Grossmann's design is well balanced' wrote

Cross section. Drawing courtesy DOCOMOMO Slovakia archive.



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Antonín Horejs, Slovakia's most important architecture critic of that time. 'The austere forms and simple linearity are combined with an equivalent relation between matter-of-fact requirements and artistic elements' ⁴

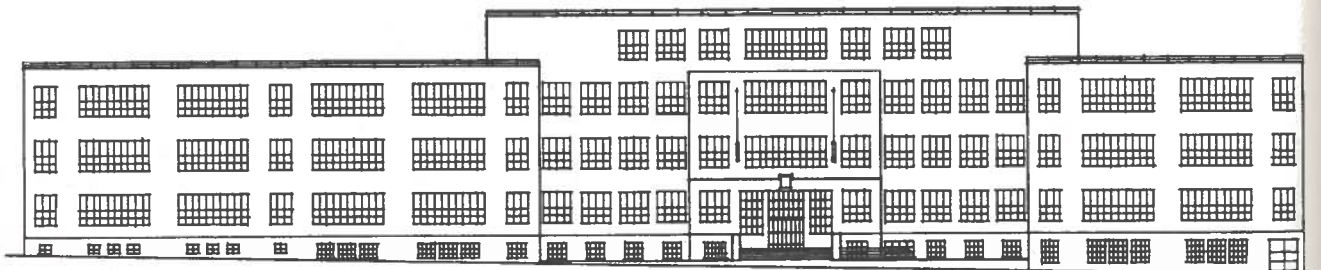
The layout of the school is marked by a two-part disposition. The classroom windows are facing the street to the south, while the corridors are oriented towards the north. Skylights provide the classrooms on the top floor with additional daylight. At the wings' intersection, the lavatories and staircases are located. The load bearing structure of the complex is a concrete frame of pre-cast elements. For the reinforcement the novel Considère method was used. ⁵ The school was built in various stages. The four storeyed central volume was erected already in 1930. It dominates the entire structure and features more functionalist elements than most of the later additions. During the most recent general reconstruction of the complex classrooms were transformed into offices to accommodate the rector's office of the Slovak Technical University.

Henrieta H. Moravčíková is a publicist and a scientist at the Institute of Construction and Architecture of the Slovak Academy of Sciences, and a member of DOCOMOMO Slovakia.

Notes:

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5. Masny, R.: Building of Former Crafts Schools. Architektúra & Urbanizmus, 29, 1995, 1-2, 60-63.

Main elevation. Drawing
courtesy DOCOMOMO
Slovakia archive.



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Preserving the memory

The Wolf House in Guben (Mies van der Rohe, 1926-27)

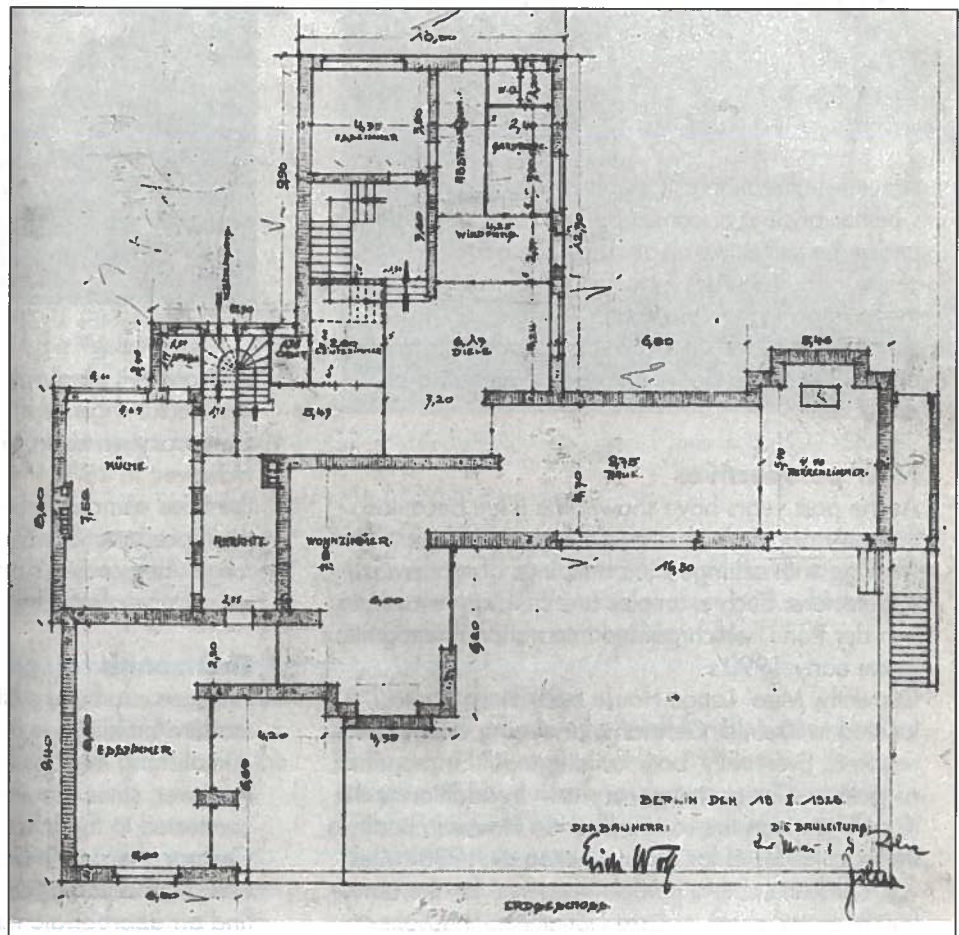
An essential characteristic of the Modern Movement is that saving of historic architectural context and the sustainable treatment of the existing buildings was regarded less important than progression. This phenomenon constitutes great challenges to the preservation professions. The issue became intensely apparent when preservationists began working with distinguished buildings of modern architecture, such as the designs of Mies van der Rohe. This essay explores the number of massive changes and eventual destruction that comprise the history of his 1926-27 Wolf House, in search of what is vital to the memory of the place.

by Lars Scharnholtz

Architects today, challenged with reconstructing or conserving buildings of the Modern Movement, inevitably find themselves on the slippery slope of preservation theory. A look at the year 1960 clearly illustrates this dilemma: the Schocken department store in Stuttgart, one of Erich Mendelsohn's most famous buildings, was slated for demolition. Walter Gropius, who supported the student protest against the demolition, arrived from the United States specifically for this event. While a vast majority

of architects came out in favour of preserving the building, Louise Mendelsohn, widow of the architect, took a contrary stance. She matter-of-factly stated: '(Erich) would have been the last who had cared. Once a building had been completed he was finished with it. His spirit always aimed at things to come.' Even the owner of the department store, Salmann Schocken, who had developed a considerable sensitivity for the architecture of his time, took a critical position, commenting upon the situation in

Groundfloor of the Wolf House in 1926. Source: MoMa, NY.



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Stuttgart, by saying: 'It wouldn't hurt to tear that building down. It might be interesting for the town of Stuttgart, but as a functional building it was never satisfying.' The objective in 1960s Stuttgart was not preservation or conservation but progression. This phenomena, in which the saving of historic architectural context and the sustainable treatment of the existing buildings is less important, constitutes an essential characteristic of the Modern Movement. This is exactly why projects such as Ludwig Hilberseimer's design approach for the center of Berlin and Mies' 1928 conception of the transformation of Alexanderplatz in Berlin were possible. Contemporary preservationists seek to retain the primary buildings of the past and keep them from



Two exteriors in 1927.
Source: MoMa, NY.

structural alteration or demolition. All buildings, whether ancient or contemporary are placed equally under the protective cloak of preservation. In pursuit of this aim, yesterday's buildings will not be subject to the idea of change they once proclaimed. This is extremely difficult since it requires architects today to protect structures that never were intended to be protected.

New perspectives

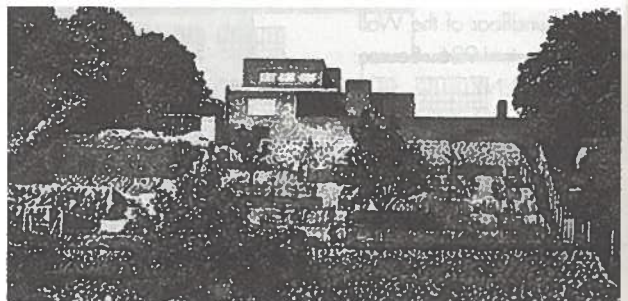
As the past years have shown, the issue becomes intensely apparent once preservationists begin working with distinguished buildings of modern architecture. Such examples are the designs of Mies van der Rohe, which gained international recognition in the early 1990's.

Currently, Mies' Lange House and Esters House, located in Krefeld, Germany, are being expeditiously restored. Eventually, both buildings will be reopened as galleries for contemporary art. In addition to the Krefeld projects the Lemke Country House in Berlin is being considered for reconstruction. In 1933, Mies van der Rohe built a modest residence for the Lemke family on the shore of Lake Hohenschönhausen.

Without respect for the architectural changes of the

past 50 years, the community now plans to rebuild the house according to its 1933 design. A similar trend in the reconstruction of Mies van der Rohe buildings is currently taking place in the United States. In 1997 the Promontory Apartment Building in Chicago's Hyde Park was restored. While the complex technical problems have been thoroughly solved, a discussion about theoretical preservation issues remains absent. The Farnsworth House in Plano, Illinois, the most famous American project by Mies van der Rohe illustrates this trend further. A few years ago it was completely overhauled at considerable cost. The nearby Fox River, which was the source of great concern for the architect in the 1950s, overflowed its banks in 1996. The masses of water not only harmed the building's structure, but also destroyed the custom furniture. After the flood the owner entirely reconstructed the building to its original condition. His architect Dirk Lohan, Mies van der Rohe's grandson, suggested placing the building on hydraulics to lift it to safety in case of another flood. For economic reasons, these excessive steps were never taken.

During the 1986 reconstruction of Mies' Barcelona Pavilion, tempers ran high over the utilisation of conventional preservation methodologies. During the 1929 World Exposition the temporarily built pavilion had exemplified the Bauhaus idea in an international



environment, and opened the way for new architectural concepts. The pavilion intended as a temporary structure was torn down only a year later. However, in 1986 it was reconstructed in detail by the Mies van der Rohe Foundation. Looking to the past, preservationists celebrated the aesthetics and forgot the pavilion's only function; to open new perspectives for future architectural ideas.

First zenith

All these examples withstanding, the preservation of modern buildings is certainly preferable to demolishing them or letting them simply fall apart. However, since the world we live in today is directly connected to the inherent changes of the 20th Century, the simple protection of modern buildings or even their reconstruction is problematic. In efforts to find an appropriate methodology, which retains the structures of the Modern Movement, it is an

advantage to investigate one of Mies van der Rohe's early works, the Wolf House in Guben. In the early 1920s, the cloth manufacturer Erich Wolf, while recruiting an architect for his building project in the Lower Lausitz area, took a trip to Berlin and visited several newly designed residences. As a result, he discovered the houses of Mies van der Rohe in Neubabelsberg and Wannsee, which at that time were not well known to the public. Wolf was fascinated, and commissioned the architect to design a country house for his family in Guben. Open to modern art, Wolf was an impassioned art collector. Besides an extensive collection of china and Caspar David Friedrich paintings, he owned contemporary works of art by Ernst Barlach and Otto Dix. Erich Wolf was married to Elisabeth Wilke, granddaughter of the hat manufacturer Wilke, who had inherited her grandfather's venerable Berlin-



Interior in 1934, winter garden added by Wolf family. Source: C. Wolf.

Guben Hat Company steeped in tradition. Because of the considerable prestige of both textile businesses the Wolf family was highly respected not only in Berlin and Dresden, but also in Guben which was frequented culturally and politically prominent figures. The 1926-1927 construction of the Wolf House marked the first zenith of Mies van der Rohe's professional career. In 1926, he designed the Karl Liebknecht and Rosa Luxemburg monument in Berlin, a sculpture of bricks that is reminiscent of the cubic De Stijl compositions. In the same year he became vice-president of the Deutscher Werkbund, and due to his architectural achievements, he was nominated as principal designer of the Stuttgart Weissenhof Exhibition, opened in 1927.

The Wolf House at Guben is the starting point for a number of significant building projects and hence the design of the residence holds a special importance. None of Mies' prior work broke off as clearly with the conventional canon of the day.

Nature

The brick building was located next to the old town of Guben, on the ridge of a narrow, 60 foot long sloping site between Grüner Weg (Green Way) and

Teichbornstraße. Similar to a podium, the building sat above the river overlooking the town and countryside. The house's large windows opened on the southern veranda and adjacent stone gardens below, descending to the shore of the Neißé River on a terraced slope.

Although Mies van der Rohe had not yet reached the transparency and openness of his later brick country houses, some of the design components are apparently visible in the Wolf House. Already apparent in Guben was the idea of combining nature, man and architecture; the idea which later became a fundamental design element in Mies' work. The interior's partial dissolution, the structure's openness and visibility, the building's flat roof, and the terrace's grouping with relation to natural surroundings, place the Wolf House in the Modern Movement. It is interesting to compare the 1926 photographs, taken shortly after construction, with the 1935 photographs taken by the Wolf family. Evidently the building's owner preferred to cover the large external brick walls by creeping vines. The 1930s photographic documentation shows the house with foliage on all main facades. Elisabeth Wolf took great pains to create luxurious vegetation in the garden. She supplemented the systematically arranged flowerbeds by adding hollyhocks with seasonal blossoms. Furthermore, she planted opulent



Interior in 1927. Source: MoMa, NY.

ivy plants in front of the basement's immense exterior wall, and provided balconies with flower boxes. This made the building's original mass and cubical expression barely perceptible in the 1930s.

Military position

In a similar manner, the Wolf family subsequently influenced the interior design. While Mies had created an asymmetric and open spatial structure, Erich Wolf used his collected works of art to divide the interior into sections. The organised living room, music room, salon and dining room, provided by Mies' custom furniture, became a unique interior. In this context the entrance area is of special

importance: the space was equipped with precious sculptures and paintings. To the right, a huge washstand marked the lavatory section separated in areas for men and for women. From here, travertine stairs lead to the upper stories. The lady's room, entirely designed in blue, was accessible from the first landing. The stairway, illuminated by an immense window facing north-west, terminated with a painting by Otto Dix on the first floor.

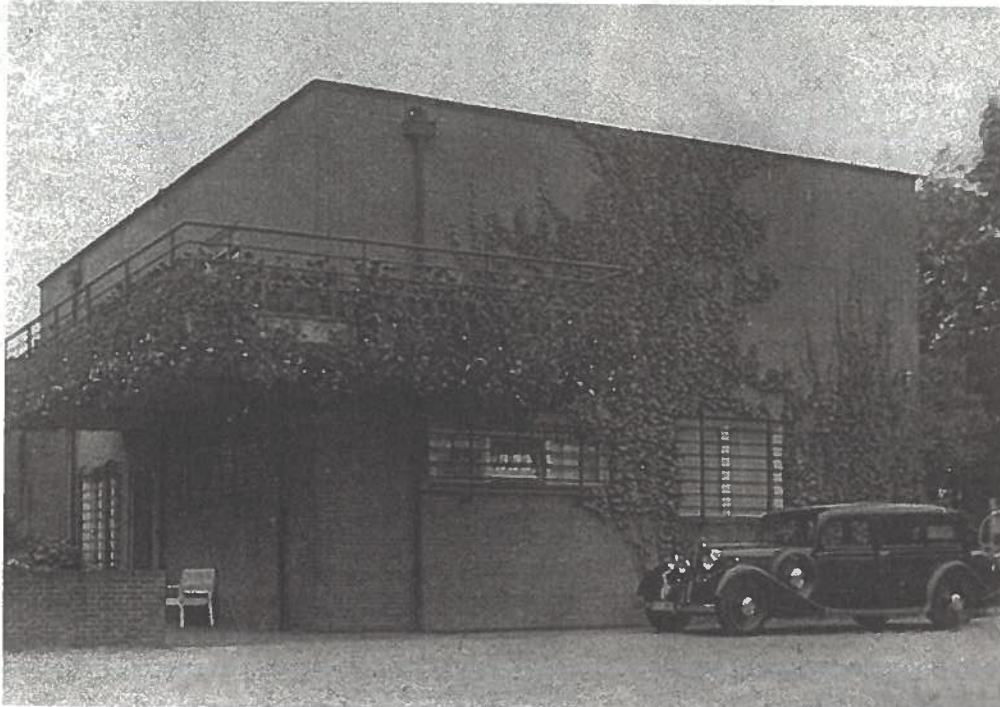
Erich Wolf, in spite of his involvement in local politics and his position as town councilman, was not a Nazi-party member. He categorically rejected the national fanaticism and enjoyed being culturally and politically respected as a liberal businessman.

However, although he had a very critical attitude towards the regime, he completely underestimated the threatening military escalation of the war.

On February 13, 1945, the Wolf family left Guben on the last train. They escaped to Bavaria and left their entire property behind. Parts of the art collection were locked in the building's safe shortly before their departure. Apart from this, there was no time for further precautions. In February, March, and April 1945, battles between the Soviet Army and the German Wehrmacht destroyed the old town of Guben. An SS-unit used the Wolf House's steep slope as a military position, causing the house to burn through.

went to work in Uruguay. The two eldest daughters became nurses. Erich Wolf did not recover from the profound private and professional loss. He died in 1958 at the age of 72, never returning to Guben. As a result of the Potsdam Conference, the town of Guben was divided. The larger part including the historic center has belonged to Poland since 1945. After the War, the remaining building materials of the Wolf House were pulled down and reused for the reconstruction of destroyed buildings. Thus, today the original building plot is difficult to find. Very little information refers to the fact that between 1926 and 1945, a remarkable building of the Modern Movement was located at # 13 Teichbornstraße. In Guben, only a few people remember the Wolf House; historical blueprints or drawings no longer exist in the local archives. Today, after the disappointed hope of Germany's tumultuous reunification in the early 1990s and some nationalistic escalations on both sides of the Neiße River, the history of the Wolf House could present a positive potential for the future of the divided city.

Presently, conditions are favourable for the remembrance of the historic place. Recently, missing interior photographs of the Wolf House have been found. The photographic diary with which Elisabeth



Exterior in 1934 showing the entrance and Horch-automobile. Source: C. Wolf.

Comeback

Trying to re-establish themselves the Wolf family started a new, albeit more humble life, as did many other war refugees. The parents did everything they could to give their children a good education. One of the sons became apprenticed to a hat maker, and

Wolf kept record of the house since 1926, provides a good impression of all the rooms of the house. Furthermore, Mies van der Rohe's architecture is currently celebrating an international comeback. New York's Museum of Modern Art is preparing an extensive exhibition of the architect's buildings in

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Germany. In addition, the Vitra Museum of Design in Weil, Germany, has been displaying a broad collection of Mies' furniture since February 1999. Thus, conditions for discussing preservation issues in regard to the complex history of the Wolf House are favourable. However, as I have suggested it is essential to learn from the mistakes and undifferentiated restoration of modern buildings in the recent past. Neither the complete reconstruction nor the veneration of the historic place as the private last resting ground of modern architecture should be the aim. The entire history of the house must be taken into consideration: the circumstances under which it was erected in 1926, and only twenty years later destroyed, the Wolf family emigration to Bavaria and the appropriation of remaining building materials for the postwar rebuilding operation. These are all issues directly related to the architectural significance of the building.

Opportunities

A number of massive changes comprise the history of the Wolf Country House and it is these changes which need to be remembered. The remembrance cannot take place with an archaeological reconstruction. The object that needs to be preserved exists already - the hidden architectural fragments of the Wolf House, the sloping site currently used as a public park, the view on to the open Lower Lausitz landscape, and finally, the divided city - are altogether vital to the memory of the place. In order to achieve these goals, the remaining documentation should be collected in Guben and made accessible to the public. First, the building's site should be investigated. Architectural remains and traces of past decades will probably be uncovered. Second, a survey of local residents may reveal memories or old photographs of the residence. Finally, the architectural history needs to be researched. In this case, the New York Museum of Modern Art's collection of Mies van der Rohe's drawings could provide essential information. Once the documents are collected, an exhibition at Guben can be prepared. The Polish and German chapter of DOCOMOMO could support the event. For those who are familiar with Guben and Guben, it is clear that the cultural and political problems will not be solved by standardised solutions. Instead of this, past years have shown that it will at least take another generation and a number of new ideas to respond to the existing conflicts. This will only be possible if one tries to deal very open-mindedly with the city's history and the visual remnants of a supposed better time. By doing that, the story of the Wolf House can play a key role. This opportunity needs to be considered.

professor at the University of Washington. New York architect Josef Asteinza and Barry Bergdoll, professor at Columbia University, gave me background information on current research projects dealing with Miesian architecture. My parents, Anita and Theo Scharnholz, visited Christine and Bärbel Wolf for an interview. Susanne and Sven Püschel went to Gubin and visited the site. Kimber Keagle, Julia E. Mentan and Alexander Schultz helped me to translate the German text.)

Lars Scharnholz is a member of DOCOMOMO-US. Coming from Germany as a Fulbright-Scholar, he is currently enrolled in the Master of Architecture Program and Preservation Planning Program at the University of Washington.

(The completion of this essay is based on a paper I wrote in the preservation class of Hermann Pundt

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Bauhaus-boom in Tel Aviv

1994 Conference boosts revival

Yuppies again fancy down town Tel Aviv's 1930s apartments since the large International Style Conference in May 1994. This event put the cultural significance of the White City's so-called Bauhaus inheritance on the map.

Some contemporary architects even started to design new residential blocks in a 1930s fashion. But it is still unclear if this revival will eventually promote a truly respectful redevelopment of Israel's number one MoMo city.

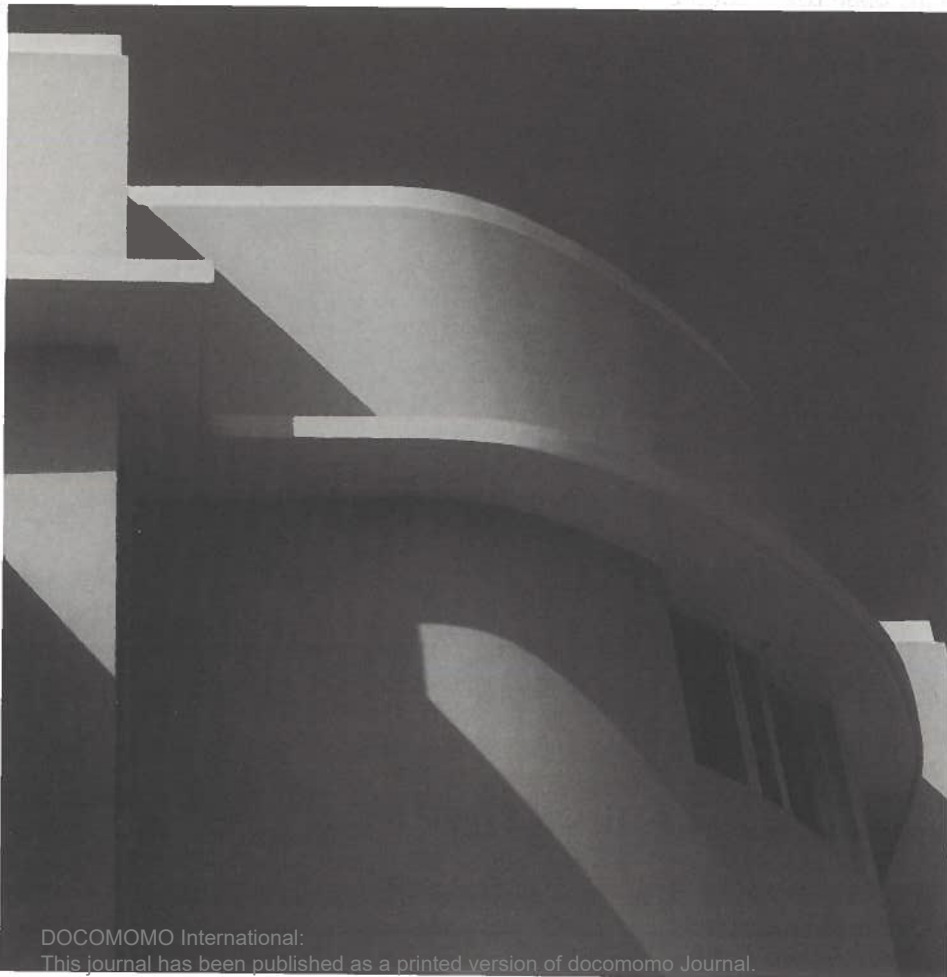
by Frits de Wit

It were mainly Jewish architects from Germany seeking refuge for the Nazis, who brought the Bauhaus philosophy to Palestine. In Tel Aviv they found a city under construction, based on an urban scheme by Scottish planner Patrick Geddes, that had little to do with any classical tradition. The immediate extension of the city's residential quarters to accommodate the thousands of immigrants was of prime importance. Clear cut modern architecture was favourite, featuring flat roofs, pilotis, rounded balconies, canopies and brise-soleils, and plastered walls in soft tones.

Small windows

Erich Mendelsohn arrived in 1934 and exerted a great influence on the construction of the first modern houses in Tel Aviv. He was one of the founders of *Habinyan Bamizrach Hakaron* ('Middle East Building'), a periodical that offered a forum for modern architects in Palestine. They promoted new building materials and construction methods that were more appropriate to the circumstances in the Middle East.

Unlike Europe where large expanses of windows became emblematic for MoMo architecture, Tel Aviv



Detail of the restored Braun House by Jacky Schlüss, 1933. All photos by Frits de Wit.

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Many of Tel Aviv's open balconies are closed off today. The Preservation and Renovation Department of the city advocates to restore them.

modernism is characterised by small windows. The reinforced concrete superstructures typically feature light infills with a plastered surface. In an era without air conditioning, the flat roofs of Tel Aviv served for family gatherings in the evenings rather than Corbusian roof gardens.

According to the City Planning Department there are about 4.000 Bauhaus houses in Tel Aviv, some 1.500 of which are listed as historic buildings. Other sources, like Helen Kaye in *The Jerusalem Post*, estimated over 14.000 Bauhaus buildings, which is a matter of definition. Also after 1940 modernism remained the major school in architecture, though the larger part of what has been built in Tel Aviv after 1950 is rather poor.

Conference

In May 1994 over 1.500 architects came to Israel to attend the 'International Style in Tel Aviv' Conference, that was initiated by UNESCO, the Municipality of Tel Aviv - Yafo and the Tel Aviv Foundation.

DOCOMOMO International was one of the sponsors, mainly contributing to the impressive series of foreign speakers. Driving force behind the event were Israel's best known sculptor Dani Karavan, and Michael Levin who is today the head of the Theory of Arts Department of Jerusalem's Bezalel Academy for the Arts and Design and a member of DOCOMOMO.

At the occasion of the conference a reference book on the architectural heritage of Tel Aviv was published by Nitza Szmuk, a Tel Aviv native who studied architecture in Florence. 'Houses from the Sand'

illustrates 150 buildings in their original state and in their condition in 1994, and includes biographies

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of 20 key architects.

The conference focused on the urgent necessity for restoration of Tel Aviv's outstanding cultural legacy and many speakers stressed the importance of a preservation strategy. The White City's Bauhaus buildings had been left with hardly any maintenance for over fifty years and concrete distress is frequent in the seaside city.



Concrete distress is frequently found in seaside Tel Aviv, causing damage to the plaster finishings.

Spin off

Apart from the large professional involvement in the conference, exhibitions, parades, a street festival on Rothschild Boulevard, and other special events were staged to educate the population at large about the architectural variety and urban quality of Tel Aviv. The Conference triggered an enormous restoration effort that was widely supported by private owners as well, after the market value of restored properties almost doubled. At present, about 50 apartment buildings have been restored, some of them not even

Work in progress. Renovations in Tel Aviv mainly involve repairs to concrete and plaster finishings.





The Reisfeldt House by
Pinhas Bizonsky (1935)
waits for full restoration after
principal concrete repair.

listed as historic buildings.

Some critics regarded the conference 'focus on the architectural aspects too narrow and a smaller colloquium concentrating on the historic and philosophical backgrounds of the Bauhaus' ideas was organised some months later, deepening the understanding of what the Modern Movement was essentially about.

Guidance

At present the restoration program is still running at full speed under the supervision of Nitza Szmuk, today the director of the Preservation and Renovation Department of the City Engineering Office of Tel Aviv. A DOCOMOMO member for many years, she closely monitors the restoration works in detail. Most architects who get involved in restoration projects are not yet experienced with such work. 'They need much guidance' she says, 'and every architect is carefully instructed to develop an understanding of the architectural essence of the building he works on. As an average we have about 50 meetings with the planning team before and during the restoration. Also, the Department requires

the architect's own daily supervision over the works, which is not common practice in Israel.

'It is obligatory to follow our guidelines in detail' she explains, 'but the city also pays half of the costs for the restoration of listed buildings.' The average costs for restoration of a Bauhaus building is about US\$ 45,000.- per apartment.

Protest committee

Many residents have closed off their balconies for additional rooms and often, the open ground floor level between pilotis is walled up to make garages and storage rooms. Szmuk and her team try that such interventions in the basic layout of the architectural plans and elevations are reversed with the restoration.

Permit applications for elevators, frequently requested by elder citizens and subsidised by the municipality, are sometimes rejected when its instalment would too much compromise the architectural integrity of a building. There are stories about contractors who got sued for applying plaster too thinly according to the official guidelines, and complaints from citizens about the disproportionate bills that contractors claim to be

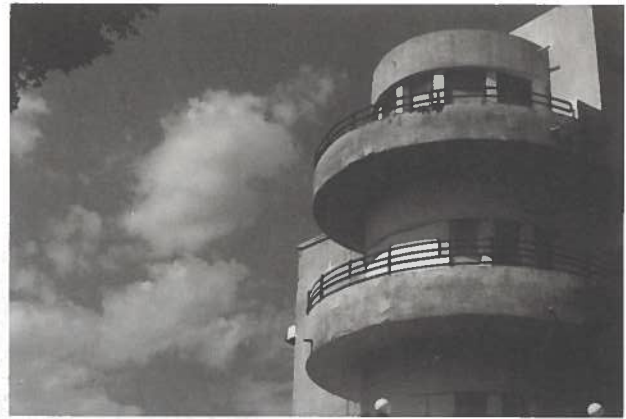
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A vividly blue residential block on Arnon street.



Rounded balconies are a particular feature of Bauhaus buildings in Tel Aviv.

the result of the Department's strict rules. Eventually, angry inhabitants established even a protest committee OVNS ('Organisation Victims of Nitzza Szmuk') and questions were raised in the city council about the supposed lack of objective criteria in the review process. 'She's just in love with every Bauhaus building' argues a council member.

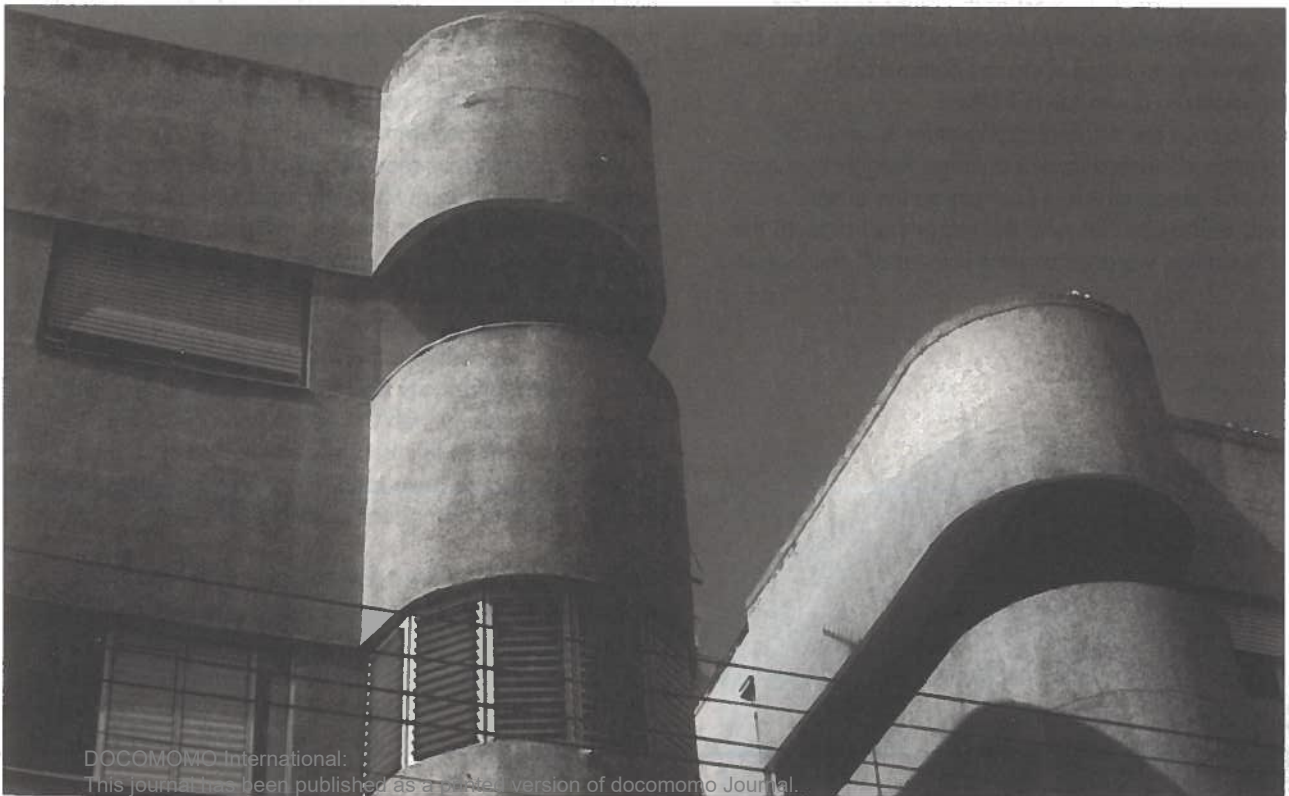
The problem is that our monitoring process is very time consuming' replies Szmuk, 'and that we have to deal with too many projects at once due to this restoration craze. We try to concentrate on the main features but now, many details are being lost. After the listing of Tel Aviv by the World Monument Fund

we applied with them for a grant to produce a practical handbook for the restoration of details, to present our criteria more clear and comprehensible. As the application was turned down we still have to do without such an explanatory reference.'

Evaluation

'It is actually a tragic situation' says Szmuk. 'At first sight it is understandable that people claim that we have reached enough, now that 50 buildings are restored. Up until the Conference in 1994 things went really well. We had a lot of political backing for our restoration campaign, but our mayor between 1994-

Apartment house by A. Berger and Y. Mandelbaum, 1935, at 16-18 George Elliot Street, Tel Aviv.



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98 had other priorities. Despite public enthusiasm, official support largely collapsed.' Also there is the issue of quantity versus quality, with 1500 Bauhaus buildings in Tel Aviv listed, but only 300 designated grade 1. In most of the other cases 'air rights' are allowed to be sold and additional floors can be constructed to come up to the commercial requirements in down town Tel Aviv. In such a case the original architecture is seriously compromised. Also different building heights can occur within one street, which is contrary to the urban concept of the city. 'So with the major part of even the listed buildings we are not very strict at all' she claims.

Rounded balconies are a particular feature of Bauhaus buildings in Tel Aviv.



Facing the future

Nitza Szmuk and her team are aware that the effect of their work is limited and largely depends on political vision and will. 'If you look at the buildings which are not listed, where we cannot exert our influence, most of them are treated awfully' she explains.

'This demonstrates again that it is an urban management problem rather than dealing with the restoration of individual buildings.'

Tel Aviv's new mayor recently announced a plan to close off the city centre for traffic and turn it into a pedestrian area, similar to some historic centres in Europe, with a very strict enforcement of heritage regulations. The director of the City's Preservation and Renovation Department strongly disagrees with this policy: 'It is impossible to consolidate the centre of a 400,000 inhabitant city and freeze the status quo' she argues. 'Particularly with the urban heritage of the Modern Movement this is totally contradictory to the original ideas. We have to be more creative when facing the future of modern cities like Tel Aviv!'

Frits de Wit is a free-lance journalist in Rehovot, Israel. This article has previously been published in Dutch in Bouwwereld (11) 1998, and has been translated and reworked by the editor. The interview with Nitza Szmuk was made on December 18, 1998, and has been inserted by the editor.

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