

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

2003
A YEAR

OF DOCOMOMO
ACTIVITIES

March 2004 N° 30

DOCOMOMO International:
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Cover: "Staircase from the ground floor"
published in page 242 of *Light and Form:*
Modern Architecture and Photography
(*Fény és Forma: Modern Építészet és Fotó*) 1927-1950.
Budapest, Kulturális Örökségvédelmi Hivatal,
Architect, **György Rumszauer** 2003.
Photography: **Zoltán Seidner**

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A year after the publication of the first *Docomomo* journal edited in France, we worked with great expectations on this issue that aimed to be a tribute to all the 2003 actions led by the *Docomomo* working parties throughout the world. After two issues dedicated to specific geographic areas, we wished to focus again on *Docomomo*'s network by offering the working parties an open tribune to express their opinion on conservation issues and their concern with the fate of many threatened buildings.

But the pleasure of discovering the tangible product of our collective work is today immensely veiled by the tragic death of our dear friend and colleague Catherine Cooke.

Catherine was a particularly important figure for the history of *Docomomo*. She was one of the first to join the organization in the late 1980s. Not only the best international expert in Russian constructivism and a prolific author, she was also a fantastic educator who trained generations of enthusiastic students. Her unique personality, all at once tender and shy, abrasive, and outspoken, funny and witty, was intimately intertwined with the shaping of *Docomomo*'s identity during the last two decades.

Many of you have paid homage to the scholar, prolific, smart, generous, and to the educator in this journal. May this issue be dedicated to you, Catherine, who will be greatly missed by all of us.

MARISTELLA CASCIATO

*Un an après la première publication en France de la revue *Docomomo*, c'est avec impatience que nous attendions de pouvoir livrer cette édition spéciale dédiée à l'ensemble des travaux accomplis en 2003 par toutes les commissions de *Docomomo* à travers le monde. Il semblait essentiel, après avoir étudié le mouvement moderne en Afrique et en Asie-Pacifique, de se recentrer sur le réseau *Docomomo* en offrant une tribune ouverte à tous ses membres pour qu'ils puissent rendre compte de leurs activités de documentation, de conservation et de sauvegarde du patrimoine.*

Mais, le plaisir de découvrir le résultat de ce travail collectif est aujourd'hui assombri par la disparition brutale de notre amie et collègue Catherine Cooke.

*Catherine est un personnage clef de l'histoire de *Docomomo*. Internationalement reconnue et respectée comme la meilleure spécialiste du constructivisme russe, c'était également une brillante enseignante qui a su enthousiasmer des générations d'étudiants. Sa personnalité complexe, à la fois tendre, timide, franche, caustique et spirituelle est également indissociable de la formation de l'identité de *Docomomo* qu'elle a été l'une des premières à rejoindre à la fin des années 80.*

Nombreux sont ceux d'entre vous qui ont rendu hommage dans ce numéro à la brillante et généreuse universitaire, à laquelle nous dédions ce journal.

MARISTELLA CASCIATO

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DR. CATHERINE COOKE (1942-2004)



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The untimely death in a car accident of Dr. Catherine Cooke has brought immense sadness to her many friends and colleagues throughout the world. Dennis Sharp, co-chair Docomomo UK and a friend of Catherine for over thirty years, pays tribute to her in the following obituary.

Catherine Cooke was tragically killed in a traffic accident in Cambridge in 2004. She was as many members will recall an active member of Docomomo. Her death has put an end to the career of one of world's leading experts on Soviet socialist urban planning and avant-garde constructivist architecture.

Catherine led an immensely busy life working out from her home in the side streets of her beloved Cambridge. From there she managed to combine her work as a Lecturer in Design in the Faculty of Technology at the Open University with that of an international peripatetic teacher, writer, editor and examiner, as well as personal tutor to generations of students.

Her life was fully focussed on her subject area.

She had immense reserves of energy which, combined with her accumulated knowledge, expertise and outgoing personality made her friends everywhere she went. A new friend said at this week's opening of an exhibition in London of part of her unique collection of Soviet and Russian memorabilia "she brightened every room she entered". She had a formidable presence. She could be friendly, feisty, effusive, informative and profound in equal measure and was immensely generous with her time, money and ideas both towards her colleagues and her students.

Currently she was at the height of a research and writing career that began nearly thirty years ago. In 1975 she left Cambridge University having gained a Ph.D. for a thesis on 'The Town of Socialism: the origins and development of Soviet Town Planning'. She became confidently fluent in Russian. Earlier she had studied architecture at Cambridge between 1961-67 before commencing work as an architect and gaining experience in the office of Alvar Aalto in Finland and with Casson Conder and Partners in London.

But it was her doctorate that was to provide the springboard for the growth of her interest in all aspects of Soviet architecture and town planning.

Her external examiner was Anatole Kopp, the Paris based architect and scholar, and he gave her great support in the early years of her work. Her interests also included art and design as well as the theatre designs, furniture and graphics of the constructivists.

In the 1980s when many of the modernist Soviet buildings – particularly in Moscow – were threatened with demolition, she began to record and list them drawing attention of her colleagues to their state of disrepair.

This passion I think led to her joining Docomomo, for which she served on the International Education Committee and for a time was the lively and hard working chair of Docomomo UK.

The daughter of an army General, who was also in charge of 'The Royal Yacht Squadron', Catherine shared her father's passion for sailing. It was reflected in many aspects of her life and many of us who were privileged to visit her house were convinced that she had designed it (or 'them' as it was really two connected cottages) like a boat with a minimal sleeping space and the rest laid out as her unique archival working library, art collection and private gallery, or perhaps it was her English version of a Dacha?

After receiving her doctorate she was reluctant to go back to architectural practice and began to work as an editor engaged in a raft of publishing

Dear Catherine, sweet heart,
affectionate friend and woman,
colleague, counselor, tireless advocate,
I'll miss you.

If I close my eyes, I can hear your voice,
rough as if coming from a very depth,
imperative, with the acoustic tone
of child's song.

I recall the two of us walking arm-in-arm
through the halls of the architectural
museum in Stockholm, talking quickly
and close like old, dear friends. I can
still feel the warmth of the embrace.
Many will give homage to the scholar,
prolific, smart, generous, and to
the educator.

Let me tell you that it has been a great
honor to have experienced your friendship.
Maristella Casciato, chair of Docomomo
International

Dear Friends and Colleagues,
All members of the Austrian wp are shocked
by the sudden death of Catherine.
Although we were able to meet Catherine
Cooke only once in Paris in 2002 we were
impressed by her expert knowledge and
her open mind. For all of us this is a terrible
loss. We are in mourning with the colleagues
of the Docomomo working party of UK.
Friedmund Hueber, chair, Ute Georgeacopol,
secretary on behalf of the Austrian Docomomo
working party

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projects. She became an editorial consultant for Academy Books and their *Architectural Design* magazine, a post that gave her the freedom to publish lavishly illustrated book about Russian artists and architects, including the English version of Iakov Chernikhov's (1881-1963) works and her now definitive Russian avant-garde: *Theories of Art, Architecture and the City* of 1995. Together we worked on a special issue of the Architectural Association Quarterly in 1979 on Russian and Soviet architecture for which she brought in a formidable array of distinguished scholars including Oleg Schvidkovskii, S. Frederick Starr and Eveniia Kirichenko as well her own students as contributors. In 2000 we again worked together on the Docomomo book *The Modern Movement in Architecture* (OIO, Rotterdam, 2000), which was a survey of momo buildings in 32 countries based on the selections of local and national Docomomo groups.

In 2002 Catherine resigned from her position as chair of Docomomo-UK in order to concentrate again on her academic work and to pursue her newer interests in the Russia after Perestroika. This included the new kinds of planning that were introduced into the post-Socialist market place. Her recent audits of the Russian scene after Socialist planning led to a series of lectures in London recently the last of which was presented at the Architectural Association in London a week before she died.

Her interest took her back many times to the Soviet Union and more recently to countries within the Russian Federation. Her main goal was simple: to get the Russian people to acknowledge the enormous contribution their architects and architectural teachers had made to their own cultural life and built environment. She spread this message abroad and contributed much to a country that has seen and experienced the most fundamental changes in her own lifetime. Her untimely death will be mourned there and by her numerous friends and colleagues in other countries throughout the world. She had no extant family and her archive will go to the University of Cambridge Library.

DENNIS SHARP

02/25/04

This obituary is an edited and expanded version of one published in London by *The Independent* newspaper and is reproduced by permission of the editor.

Catherine Cooke's death caused great sorrow in the French working party. We admired her pioneering work in Russia and felt that she had a unique style in combining research and commitment to a cause. We had a special relationship with her as she was a great moral and intellectual support for the French working party after the Docomomo Council meeting held in Brasilia in 2000. Like us, she thought that more cultural diversity was needed in Docomomo. She was the one who convinced us to bring a new proposal to have the Docomomo secretariat in Paris. We will remember her cheerful attitude. She was always positive. She had a bright mind. Her spirit will stay with us.

Fabienne Chevallier, chair of Docomomo France

Dear Friends,

We are terribly shocked by the sudden death of Catherine Cooke. It is difficult to realize that she is not with us any more... With her study of Russian architecture she brought the highest standard to the research in this field.

Her personality and intellectual contribution to the activities of the Russian Docomomo working party make it impossible to think or to talk about Docomomo RU without the remembrance of Catherine.

On behalf of the Russian Docomomo working

party, Ivan V. Nevzgodin, and

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Catherine Cooke has passed away and Docomomo has lost a true and devoted modern person, who was one of the key members of the creation of Docomomo's identity.

Her field of research, Russian constructivism, and her knowledge of Finnish modern architecture greatly encouraged the restoration of Viipuri Library. I have lost a good friend.

With me, Docomomo Finland will miss Catherine Cooke for long.

Docomomo Finland and Maija Kairamo, chair

Catherine was a great authority in the field of MoMo theory, critique and preservation.

Catherine was a woman of outstanding

personality. Catherine's

warm heart and active

support to Docomomo

Bulgaria will stay

for long in our memory.

Miriana Iordanova,

vice chair, on behalf

of Docomomo Bulgaria

Dear Friends,

We are very sorry to hear that Catherine Cooke passed away suddenly. We hope Docomomo International and Docomomo UK will accept our sincere condolences. With leadership and high ideals, Catherine has

great contributed to publishing, The Modern

Movement in Architecture, Selections from

the Docomomo Register and also architectural

education through researching modern

movement of Russian architecture. She helped

us set up Docomomo Japan with kind advice.

We will not forget her great contribution

to Docomomo activities and miss her frank

and energetic character.

Hiroyasu Fujioka, secretary of Docomomo Japan

Dear All,

In my name and in the name of Iberian Docomomo Foundation and the Foundation Mies van der Rohe, we would like to express our condolences for the terrible and sudden death of our colleague Catherine Cooke.

Lluís Hortet i Previ, chair

of Docomomo Iberico

Docomomo Turkey is shocked to hear of Catherine's death. Although we had the chance to meet Catherine only once in Paris at the 2002 Conference,

we knew and admired her work concerning the MoMo heritage as well as the history of 20th century architecture.

We regret the loss, which will certainly leave a great void in MoMo research, and send our condolences to her family and all of her friends.

Nilufer Batayoglu and Yildiz Salman on behalf of Docomomo Turkey

Dear Friends,

We are all very much shocked by the sudden death of Catherine!

She was definitely to all of us in

the Docomomo community a constant

stimulus to define again and again

our attitudes towards the modern

movement heritage, the survival of which

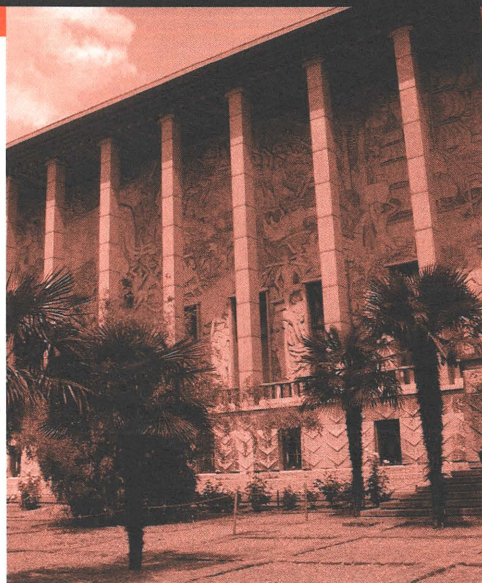
she so convincingly defended.

This is a sad loss for all of us.

Luc Verpoest, chair of Docomomo Belgium

Report of activities 2003

6



© Cité de l'architecture et du patrimoine, 2003

Albert Laprade, Albert Bazin, Léon Jaussely, Palais de la Porte Dorée, Paris, built for the Colonial exhibition of 1931

The Secretariat's activities

1. Coordination and Diffusion of Docomomo's Network

In 2003, the Secretariat dealt with more than 2000 inquiries (E-mails, faxes and letters). Approximately one-third of this correspondence concerned general queries about

the missions and activities of

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Docomomo. Another third consisted of members asking for contact information or about activities led by International Specialist Committees. The remaining letters concerned the publication of Docomomo Journals (articles, galley proofs and photographs). The Secretariat did its best to answer all letters and to promote and sustain the international network. All the letters were printed, dated and filed in the correspondence folders at Docomomo's office.

Nota: The relocation of the Institut français d'architecture from the rue de Tournon to the palais de la Porte Dorée in July and August limited our ability to handle our summer correspondence and activities.

2. New Working Parties and Candidacies for the 2006 International Conference

Thirteen countries/regions inquired about the procedures to follow to create new working parties. The secretariat sent them all the relevant documents and fully supported their endeavors. In 2003, the following countries expressed their wish to join Docomomo's network: Algeria, Chile, Colombia, the Dominican Republic (still provisional in 2003), India, Indonesia, Korea, Malta, Morocco, Mexico, Mozambic, Puerto Rico and Zimbabwe. Three countries also sought information on the organization, both on the material and financial levels, of the 2006 International Conference. Their candidatures will be presented during the Council meeting in New York in September 2004.

3. Management and accounting

The Secretariat administered all the individual, institutional, corporate and global (paid by countries/regions) memberships, accounted for and up-dated each request in Docomomo's database and mailed the requested journals. All assets and expenses were posted with their account numbers, their description and exact heading in an Excel file. In addition, the Secretariat administered the financial organization of the VIth Preservation Technology Seminar, which took place on September 18 and 19, 2003 in Vyborg, Russia, in Alvar Aalto's public library.

The Secretariat also administered the J.M. Kaplan fund of New York on behalf of Docomomo Cuba.

4. Coordination and Diffusion of Docomomo's Publications

In November 2003, in addition to the biannual publication of the Docomomo Journal, the Secretariat produced a booklet in French entitled *Béton armé: creation, experimentation and rehabilitation*. This publication highlights different aspects of the fundamental research of three Docomomo members: Claudio Greco (Docomomo Italy), Juan Maria Cardoni (Docomomo Argentina) and Bruno Reichlin (Docomomo Switzerland). The guests invited to a party organized on November 6, 2003, at the Palais d'Iéna, in partnership with Bétocib and the Institut français d'architecture were all presented with the booklet. The publication aims at developing a wider recognition in France of Docomomo International's history and missions

5. Stock list of Docomomo Archives

The Institut français d'architecture, our host institution, was relocated during the month of July from the rue de Tournon to the Palais de la Porte Dorée. The Palais de la Porte Dorée now houses the staffs of the Cité de l'architecture et du Patrimoine: the Institut français d'architecture (IFA), the Musée des monuments français (MMF), the Centre des Hautes Etudes de Chaillot (CEDHEC), the Observatoire de la Chine contemporaine and Docomomo International.

The Secretariat took advantage of this move to list and reorganize all 5 tons of Docomomo archives, inherited from the former Secretariat in Delft. The inventory allowed us to survey the exact content of the stock and to create 30 "packs" of the complete Docomomo publications collection (29 journals, 6 Technology Preservation Dossiers, 4 proceedings of International Conferences and a copy of *The Modern Movement in Architecture*). A precise stock list of the archives is available from the Secretariat, upon request.

6. Campaign for New Institutional Memberships and Diffusion of Docomomo's Publications

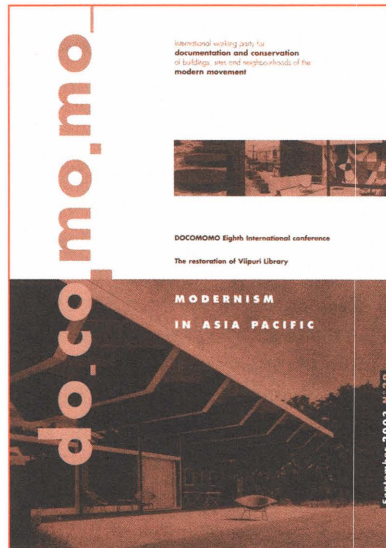
In November 2003, an ambitious campaign for new institutional memberships was launched in France among all the architecture schools and architecture research centers. The goal is to broadcast the Journal more widely, to develop new collaborations with professionals and students and to increase the number of institutional memberships. As a result, the Docomomo Journal will be available in most French architecture schools in 2004. This campaign will be extended in 2004 to all the countries/regions where Docomomo members are present.

Concurrently, the Secretariat spread information regarding the complete collection of Docomomo publications "packs" among all the wps. Six institutions have already acquired them (2-Japan, 2-Italy, 1-France, 1-USA).

7. New Member at the Secretariat of Docomomo International

As the management, organization and publication of the journal is too heavy a workload for just one person, Docomomo International recruited in June 2003 a new part-time collaborator for a 12-month contract. Anne-Laure Guillet, whose application was supported by Fabienne Chevallier, chair of Docomomo France, received a MBA in History and Management of Cultural Heritage at the Université de Paris 1-Sorbonne. Since her recruitment, she has been working on the inventory of all the Docomomo publications, on membership procedures and has organized the national campaign for new memberships. In 2004, in addition to daily tasks in the office, she will be in charge of the international campaign for new institutional memberships and of the circulation of Docomomo publications.

She can be reached at: alguillet@archaillon.org



Publication of Docomomo International Journals

In 2003, in accordance to its commitment, the Docomomo International Secretariat published two issues of its biannual periodical (March and September) that were mailed throughout the world to all the working parties for their archives. The Docomomo Journal, comprising around 100 pages, currently represents the only international periodical that regularly summarizes recent research concerning the sites and the buildings of the modern movement. Each issue presents articles, short contributions and research papers, alerts its readers on the state of endangered buildings and informs them about the conferences, exhibitions and research programs concerning the rehabilitation and conservation of twentieth-century heritage. A complete and up-dated directory of all our collaborators who work worldwide in universities, architecture schools, museums, and public offices for an improved awareness and preservation of the heritage of the modern movement is also published in the last section of each journal. In 2003, the two issues were dedicated respectively to the modern movement in Africa and in the Pacific-Asian region. The issue on Africa allowed researchers to build new contacts, especially with the University of Johannesburg, and to support the creation of new working parties in Morocco, Algeria and

Tunisia. The Pacific-Asian region issue answered an urgent call from the main international organizations such as the UNESCO, Icomos and mAAN (modern Asian Architecture Network) by publishing the first comprehensive study on the present state of modern heritage in Asia.

National Partnerships

Docomomo International and the Institut français d'architecture, our host institution, have worked in close collaboration during 2003. Docomomo's international network is a unique interface for the Ifa's commitment to the international recognition and staging of French architecture abroad.

Docomomo International and the Ifa, together with Bétocib, a French non-profit organization devoted to the history and the promotion of white cement concrete, organized a festive event on November 6, 2003 in the Palais d'Iéna, the outstanding building designed by Auguste Perret in the 1930s. 600 architects and professionals, most of whom were representatives of concrete firms, attended this venue, organized for the thirtieth anniversary of Bétocib. Maristella Casciato, chair of Docomomo, gave a talk on the history and missions of Docomomo. All the invited guests were presented with *Béton armé: creation, experimentation and rehabilitation*, the book published by the Docomomo International Secretariat. We intend to develop partnerships with concrete firms, so as to have Docomomo International more widely known in France and to strengthen the collaboration with the Institut français d'architecture. The publication of *Béton armé* is also available at the Institut français d'architecture bookstore during the exhibition "Perret, the Poetic of Concrete, 1900-1954". On November 8 and 9, 2003, Docomomo International also took part in the Salon du Patrimoine, at the CEDHEC stand (Centre des Hautes Etudes de Chaillot), where all our publications were displayed.

International Development

In Spring 2003, Docomomo International submitted a grant proposal to the J.M. Kaplan Fund of New York. A 30 000 USD subsidy was granted to support the missions and activities of Docomomo Cuba. This fund, administered by Docomomo International, will be used by our Cuban colleagues to set up a program to re-evaluate (through publications, educational programs and guided tours) and restore (technical control) Cuba's most important modern buildings. A trilingual issue of the Journal (English-Spanish-French) devoted to modern heritage in Cuba, which will include the modern buildings register prepared by Docomomo Cuba, is planned for 2006.

Research Activities

Throughout 2003, Docomomo International worked in close collaboration with the International

this type of modern building. The proceedings of the conference will be published in 2004. The secretariat spread among all the wps the information and program of the second seminar, "Sport, Body and Modern Architecture", organized in Athens, Greece, on October 23 and 24, 2003 by the International Specialist Committee. Sixteen speakers of all nationalities explored the documentation and conservation of the particularly experimental and avant-garde architecture that modern sports venues display.

Creation and Launching of Docomomo Website

Docomomo International commissioned Emmanuelle Gallo, a member of the International Specialist Committee on Technology, to produce for the organization a new website that was first tested thanks to the French network archi.fr. The new website is composed



Photograph of the ISC/T Seminar on the roof of the Alvar Aalto library in Vyborg, Russia

Specialist Committees for the management and circulation of information related to the two 2003 seminars organized respectively by the International Specialist Committees on Technology and on Registers.

The Secretariat administered the finances of the first seminar, organized in Vyborg, Russia, on September 18 and 19, 2003 in Alvar Aalto's public library, built between 1927 and 1935.

For two days, fifteen speakers discussed techniques of restoration of the acoustics and light fixtures of

of 10 sections, each offering detailed information on the history, the missions, the publications, the activities, the membership procedures, the International Specialist Committees, the Journal and of a section on all the activities organized by the Docomomo working parties and members including conferences, seminars, exhibitions, and publications. It will be translated into French in the course of 2004.

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

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Rapport d'activités 2003

Fonctionnement du secrétariat

1. Coordination et diffusion du réseau

En 2003, le secrétariat de Docomomo International a traité plus de 2000 courriers (e-mails, fax et lettres). Environ un tiers concernait des demandes de renseignements sur les missions et les activités de Docomomo. Un tiers émanait de membres de Docomomo qui désiraient avoir les coordonnées de correspondants ou des renseignements sur les activités des comités internationaux de spécialistes. Le tiers restant était lié à la production des différentes publications (envoi de textes, épreuves successives et photographies). Le secrétariat s'est efforcé de répondre de manière individualisée à tous les courriers et de faire fonctionner le réseau Docomomo le plus efficacement possible. L'ensemble de cette correspondance a été daté et classé avec les réponses correspondantes dans des classeurs afin qu'une trace écrite soit conservée.

Nota : Le déménagement de l'Institut français d'architecture dans de nouveaux locaux aux mois de juillet et d'août 2003 (mise en caisse suivie d'une entière réorganisation du matériel informatique et du secrétariat) a entraîné un ralentissement du traitement des courriers et des affaires courantes de Docomomo durant l'été.

2. Nouveaux groupes de travail et candidatures pour la conférence 2006

Le secrétariat a répondu aux demandes de treize pays/régions qui ont émis le désir de créer de nouveaux groupes de travail Docomomo en envoyant les documents nécessaires et en suivant l'avancement des dossiers.

En 2003, les pays suivants ont

demandé les formulaires de création de nouveaux chapitres de Docomomo : Algérie, Chili, Colombie, Corée, Inde, Indonésie, Malte, Maroc, Mexique, Mozambique, Porto Rico, République dominicaine, Zimbabwe.

Trois pays ont également sollicité des renseignements pratiques et comptables en vue de l'organisation de la conférence internationale de 2006. Les candidatures seront présentées lors de l'assemblée générale de Docomomo à l'occasion de la conférence de septembre 2004 à New York.

3. Gestion des abonnements et comptabilité

Le secrétariat a assuré la gestion de l'ensemble des abonnements individuels, institutionnels, corporatifs et groupés par pays/région. Chaque demande a fait l'objet d'un reçu comptable, a été actualisée dans la base de données Docomomo et a donné lieu à un envoi d'une ou plusieurs revues correspondant à l'abonnement. Toutes les recettes et les dépenses de Docomomo ont été comptabilisées avec leur numéro de compte, leur justificatif et leur libellé exact dans un tableau Excel. En 2003, Le secrétariat de Docomomo International a aussi assuré la gestion du 6e Séminaire organisé par le comité international de spécialistes/Technologie à Vyborg, Russie, dans la bibliothèque d'Alvar Aalto ainsi que la gestion du fonds Kaplan de New York pour le compte de Docomomo Cuba.

4. Coordination et production des publications

Outre la publication des deux numéros de la revue bi-annuelle de Docomomo, le secrétariat a également publié un ouvrage intitulé Béton armé : création, expérimentation, réhabilitation en novembre 2003. Cette publication met en valeur les recherches de trois membres de Docomomo : Claudio Greco de Docomomo Italie, Juan Maria Cardoni de Docomomo Argentine et Bruno Reichlin de Docomomo Suisse. Cet ouvrage, publié en français, a été distribué lors de la soirée du trentième

anniversaire de Bétocib, le 6 novembre 2003, et sert à la visibilité et la reconnaissance des actions de Docomomo en France.

5. Inventaire des archives de Docomomo

Au mois de juillet 2003, l'Institut français d'architecture a déménagé des locaux du 6 rue de Tournon pour le Palais de la Porte Dorée où est dorénavant réuni l'ensemble du personnel de la Cité de l'architecture et du patrimoine : l'Institut français d'architecture, le Musée des monuments français, le Centre des hautes études de Chaillot, l'Observatoire de la Chine contemporaine et Docomomo International.

Le secrétariat a profité de ce déménagement pour effectuer l'inventaire et le classement de toutes les archives et les publications de Docomomo héritées du secrétariat de Delft (cinq tonnes de documents). Ce travail a permis de connaître exactement l'état des fonds et de créer 30 « packs » comprenant la collection entière des publications de Docomomo (29 journaux, 6 dossiers Préservation-Technologie, 4 actes de conférences et The Modern Movement in Architecture de Docomomo). Cet inventaire est disponible sur demande au secrétariat.

6. Campagne d'abonnements et diffusion des publications Docomomo

En novembre 2003, une vaste campagne d'abonnements a été lancée, en France, auprès de toutes les écoles d'architecture et des centres de recherche en architecture afin de diffuser plus largement la revue Docomomo qui sera consultable en 2004 dans la majorité des bibliothèques spécialisées françaises. Cette campagne sera poursuivie à l'ensemble des pays membres en 2004. Conjointement, des publicités pour les publications de Docomomo ont été diffusées à tous nos correspondants. Six collections complètes des publications de Docomomo ont déjà été vendues à des institutions (2-Japon, 2-Italie, 1-France, 1-USA).

7. Nouveau recrutement au secrétariat de Docomomo International

Le travail de gestion, d'organisation et de publication du secrétariat étant trop lourd pour une seule personne, Docomomo International a engagé une nouvelle collaboratrice, à mi-temps à partir de juin 2003 pour une durée de 12 mois. Anne-Laure Guillet, qui a été recommandée par Fabienne Chevallier, présidente de Docomomo France, possède un DESS d'histoire et gestion du patrimoine culturel à l'Université de Paris 1-Sorbonne. Depuis son recrutement, elle s'est occupée au sein du secrétariat de la diffusion, de la visibilité et de la mise en valeur du réseau Docomomo. En outre, elle sera chargée en 2004 de la vaste campagne d'abonnements institutionnels de Docomomo International ainsi que de la diffusion de l'ensemble des publications de Docomomo. Pour plus de renseignements, vous pouvez la contacter à : alguillet@citechailot.org

Publication de la revue internationale de Docomomo

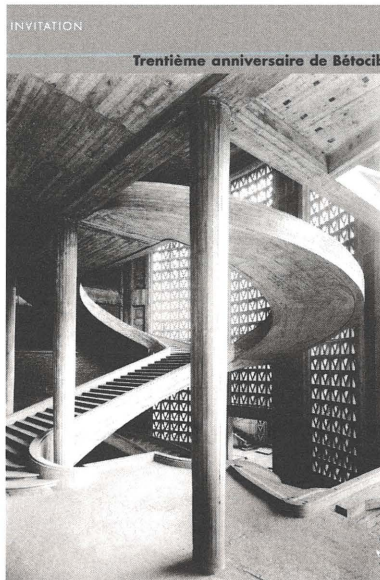
Conformément à ses engagements, le secrétariat de Docomomo International a publié en 2003 les deux numéros de la revue bi-annuelle de Docomomo (mars et septembre) qui ont été diffusés dans 47 pays. Une copie de chaque numéro a été également envoyée à tous les secrétariats de Docomomo pour leurs archives. Cette revue, d'une centaine de pages, constitue aujourd'hui le seul périodique international qui fait régulièrement le point sur l'état des lieux de la recherche sur les sites et les bâtiments du mouvement moderne. Elle propose des articles de fond, alerte les professionnels sur les bâtiments en danger et informe sur les conférences, les expositions et les principaux programmes universitaires de restauration et de conservation du patrimoine bâti du vingtième siècle. Chaque numéro propose également un carnet

d'adresses réactualisé de nos correspondants, qui œuvrent au sein d'universités, d'écoles d'architecture, de musées et d'institutions nationales pour la connaissance et la sauvegarde de l'architecture du mouvement moderne. Les numéros publiés en 2003 ont été dédiés au mouvement moderne en Afrique et dans la région Asie Pacifique. Le numéro Afrique a permis de développer de nombreux contacts, en particulier avec l'université de Johannesburg, et de susciter la création de nouveaux groupes de recherche au Maroc, en Algérie et en Tunisie. Le numéro Asie a répondu à une forte demande de la part des principales organisations internationales telles l'Unesco, l'Icomos et le mAAN (modern Asian Architecture Network) en palliant au manque d'études consacrées au mouvement moderne en Asie.

Actions partenariales nationales

Docomomo et l'Institut français d'architecture, qui héberge son secrétariat, travaillent en constante collaboration : le réseau international de Docomomo constitue une interface unique pour l'Ifa dans ses actions pour la visibilité de l'architecture française à l'étranger.

Docomomo International et l'Ifa se sont associés à la manifestation organisée pour le trentième anniversaire de Bétocib au Palais d'Iéna, le 6 novembre 2003, qui a réuni 600 professionnels du bâtiment. Maristella Casciato y a présenté les missions de notre organisation. Dans le cadre des actions menées pour la visibilité de Docomomo en France, le secrétariat a diffusé à l'ensemble des participants de la soirée l'ouvrage intitulé Béton armé : création, expérimentation et réhabilitation qui diffuse les travaux pionniers de membres de notre organisation pour l'histoire du mouvement moderne. Cet ouvrage est également disponible à la librairie de l'Ifa dans le cadre de l'exposition « Perret, la poétique



du béton 1900-1954 ».

Docomomo International était également présent lors du salon du Patrimoine les 8 et 9 novembre 2003, sur le stand du CEDHEC, où l'ensemble de nos publications a été diffusé.

Développement international

Docomomo International a préparé au printemps 2003 une demande de subvention à la J.M. Kaplan Fund (New York) et obtenu la somme de 30 000 US\$ pour permettre à Docomomo Cuba de développer ses activités.

Ce fonds, administré par Docomomo International à Paris, servira à la mise en valeur (publications, visites guidées) et à la restauration (contrôle technique) des principaux bâtiments modernes de Cuba entre 2004 et 2005.

Une publication trilingue anglais-espagnol-français est prévue pour 2006. Elle présentera le patrimoine architectural moderne de Cuba et les différentes actions de sauvegarde menées par Docomomo Cuba.

Activités de recherche

Docomomo International a assuré en 2003 la gestion et la diffusion d'information de deux colloques

internationaux, en Russie et en Grèce, organisés par les comités de spécialistes.

Le premier, organisé par le comité international sur la technologie, s'est tenu à Vyborg (Russie) les 18 et 19 septembre 2003 dans la bibliothèque construite par Alvar Aalto entre 1927 et 1935 qui fait aujourd'hui l'objet d'un programme de restauration mené conjointement par nos correspondants en Finlande et la municipalité de Vyborg. Une quinzaine d'intervenants de diverses nationalités ont travaillé pendant deux jours sur les différentes techniques de restaurations du bâti moderne. Les actes de ce séminaire seront publiés par Docomomo International en 2004.

Le second, organisé par le comité international chargé de l'inventaire des bâtiments modernes, a eu lieu à l'école polytechnique d'Athènes les 23 et 24 octobre 2003 sur le thème de « Sport, The Body and Modern Architecture ». Seize intervenants de nationalités diverses y ont débattu de la documentation et de la conservation du bâti particulièrement expérimental et avant-gardiste des établissements sportifs du mouvement moderne.

Réalisation et mise en ligne du Site Internet

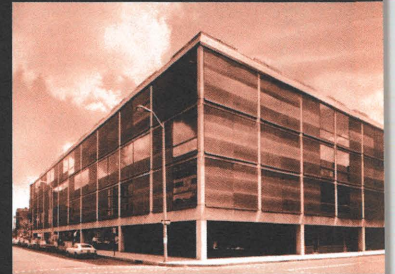
Docomomo International a chargé Emmanuelle Gallo, membre du comité international sur la technologie, de la réalisation d'un site Internet très complet. Dix sections présentent en détail l'historique, les missions, les publications, les activités, les procédures d'adhésion, les comités internationaux de spécialistes, la revue. Une section présente également l'ensemble des activités organisés par les groupes de travail et les membres de l'organisation : séminaires, conférences, expositions, publications... Le site docomomo.com a été mis en ligne le 1er janvier 2004 sur le réseau archi.fr. Il sera traduit en français pendant l'année 2004.

Rapport par **Emilie d'Orgeix**
Secrétaire générale, Docomomo International

Docomomo

Eighth International conference

SEPTEMBER 26-OCTOBER 2, 2004
COLUMBIA UNIVERSITY CAMPUS, **NEW YORK**



Yale Center for British Art,
Louis I. Kahn New Haven, CT

"IMPORT/EXPORT: POSTWAR MODERNISM IN AN EXPANDING WORLD, 1945-1975"

The Program Committee for the VIIIth International Docomomo Conference in New York is very pleased to present the conference program. This program has been assembled in a preliminary form, reflecting the diversity of Docomomo International and the great response to the Call for papers issued in April 2003.

On Sunday, September 26, 2004, the conference will open at Columbia University's Graduate School of Architecture, Planning and Preservation. The two main conference days, organized around three parallel sessions, are Monday and Tuesday, September 27 and 28, at the Columbia campus. Wednesday, the September 29, will be largely dedicated to local tours, and the day will end with the final event in a yet to be confirmed but spectacular location. Fees for the conference itself are in line with the amounts charged at Docomomo 2002. Regional tours organized by the different chapters of Docomomo US will be conducted at the end of the week, October 1 and 2. In addition to the conference, Docomomo US has chosen to organize a series of four separate Technology seminars. These seminars will be held from September 30 through October 2

DOCOMOMO International
at a New York midtown location.

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Docomomo N°30
March 2004

CONFERENCE

The International Program Committee (its membership roster can be consulted on www.docomomo2004.org, the official website dedicated to the conference) met in November 2003 to make a selection from the large number of abstracts submitted. The selection took place in an entirely blind review process that masked both authorship and origin. The abstracts were judged on what was most appropriate for the theme, "Import/Export: Postwar modernism in an Expanding World, 1945-1975." To realize the blind review, the Docomomo US staff transposed all abstracts into the same neutral format.

It is the intention of the theme –this is the first Docomomo International conference devoted to the postwar period and the first to consider not just the impact of preservation on modernism but the impact of modernism on preservation– to examine postwar modernism as an international phenomenon, for it is the appearance of modernism in all parts of the world and

- Resistance and Independence
- Time Zones
- Utopias

The keywords function on multiple levels; they were concepts recognizable to the historical actors under study. They are now pertinent to the contemporary critical work of historical analysis and preservation practice. They also underscore some of the challenges, both philosophical and logistical, attendant on current attitudes towards the preservation of postwar modern movement architecture and city planning. Full descriptions can be found on the Docomomo US website, www.docomomo-us.org, in the Call for papers.

Tentatively, the sessions have been grouped according to these keywords and are to be chaired by the various members of the Program Committee. Titles of the various sessions may evolve as the dialogue between the authors/presenters and the chairs of the different sessions proceeds.

POSTER PRESENTATIONS

The Program Committee selected a number of the abstracts submitted

all posters will be published on the Docomomo website.

TOURS

Local and regional tours will be offered as part of the conference. All local tours in New York City and its immediate vicinity are scheduled for Wednesday, September 29.

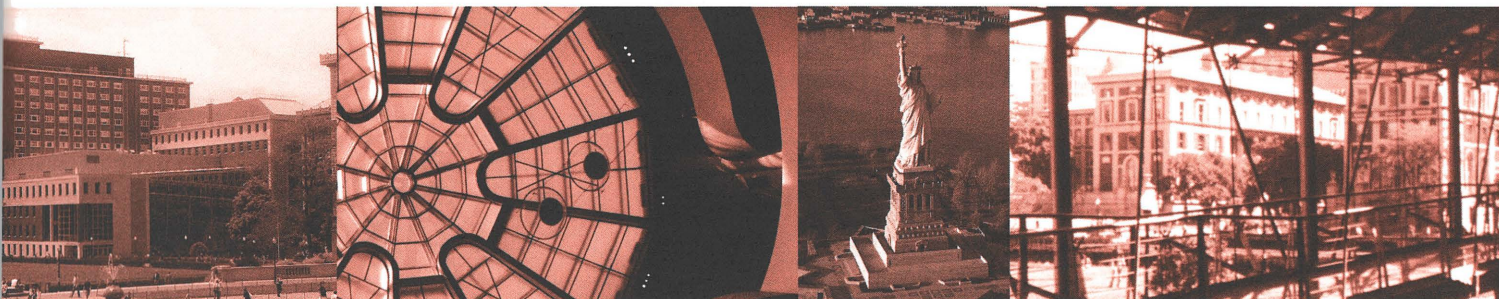
Regional tours to such localities as New Haven, Connecticut, and Boston, Massachusetts, will be prepared by local working parties and are scheduled for Saturday, October 1 and Sunday, October 2. More information will be available on the conference website.

HOTELS AND TRAVEL

Docomomo US will, wherever possible, make available information about hotels and travel in and around the conference area. Updated information will be available on the conference website.

REGISTRATION

Detailed information about registration and fees are found on the conference website.



Left to right: Alfred Lerner Hall, Columbia University, **Bernard Tschumi**, New York - Solomon R. Guggenheim Museum, **Frank Lloyd Wright**, New York - Statue of Liberty, **Frederic Bartholdi**, New York - Looking out from inside Lerner Hall, Columbia University, **Bernard Tschumi**, New York

the quantity and scale of that manifestation that distinguish modernism of the postwar from that of the interwar period. In their submittals, authors of the abstracts self-categorized their submissions in one of six keywords that capture the trends that emerged from the import and export of postwar modernism.

The six keywords identified in the original call for papers were:

- Internationalization
- Polarization

Reconstruction and Rebuilding

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for Poster presentations. Instructions for format and content have been distributed. Posters will not only be displayed prominently in a location accessible to all conference participants as well as Columbia University faculty, staff and students but will also be published as an integral part of the conference. In addition, during the conference, specific periods of time will be identified in the program as Poster sessions. Poster presenters will be asked to make formal presentations of their work at these sessions.

Following the conference procedures,

INFORMATION

Please check the conference website at www.docomomo2004.org for further information and regular updates. For questions regarding the conference, please write to info@docomomo2004.org

Docomomo US thanks Docomomo International and all Docomomo working parties from around the world for their support and help in planning and publicizing the call for papers and the conference itself. We look forward to welcoming all of you to New York in September.

PRELIMINARY CONFERENCE PROGRAM

SUNDAY, SEPTEMBER 26, 2004

- 10:00-2:00 pm International Scientific Committees (ISCs) meetings
 12:00-1:00 pm Lunch
 1:00-3:00 pm Roundtable US Register Committee
 3:00-5:00 pm Opening Session
 5:00 pm Reception

09/26

MONDAY, SEPTEMBER 27, 2004

- 8:30-9:00 am Registration
 9:00-10:30 am Parallel Sessions

Internationalization 1 Moderator: Sara Topelson de Gringberg

1. "Study on Collaborative Projects by Modern Architects, Urban Design Projects from 1945 to 1970," by YASUNORI KITAO
2. "August H. Alvarez: Pioneer and Innovator of Mexican Modernity," by MARÍA DE LOURDES CRUZ GONZÁLEZ FRANCO
3. "Contextual modernity: Luigi Piccinato in Turkey (1956-69)," by PAOLO GIRARDELLI

Polarization 1 Moderator: Barry Bergdoll

1. "The Stalinstadt Experiment," by LARS SCHARNHOLZ
2. "Fading Architecture of Progress: 'modernizing' Hong Kong and 'liberated' China, 1945-1966," by JEFFREY W. CODY
3. "Another Kind of Modernism – Trends in Postwar Architectural Ideology in Socialist Bulgaria, 1944-1989," by MILENA METALKOVA-MARKOVA

Utopia 1 Moderator: Marc Treib

1. "The preserving vocation of the modern: could the 'urban' save the 'rural'? The concept of 'city-landscape' by Rudolf Schwarz," by PANOS MANTZIARAS
2. "Kenzo Tange and the Skopje City Center Reconstruction Plan," by GEORGE KUNIHRO
3. "City of the Future: Modernizing Baghdad, 1958," by PANAYIOTA PYLA

10:30-11:00 am Coffee Break

- 11:00-12:30 pm Parallel Sessions

Internationalization 2 Moderator: Theodore Prudon

1. "The Attempt and Meaning of Modern Architecture in Japan by Kunio Maekawa, Methodology as Technical Approach," by HIROSHI MATSUKUMA
2. "Jacqueline Tyrwhitt, Sandy Van Ginkel and the Internationalization of CIAM," by KELLY CROSSMAN
3. "Restore or Rethink: The United Nations Headquarters in the 21st Century," by DAVID N. FIXLER

Polarization 2 Moderator: Nnamdi Elleh

1. "Deconstructing Formalism: Socialist Realism versus Modernist Architecture," by CARMEN POPESCU
2. "Postwar low-cost housing in South Africa – ideal and reality," by ALTA STEENKAMP
3. "Ideology and Aesthetics in Brazilian-US Relations, 1945-1960," by SONIA MARQUES and GUILAH NASLAVSKY

Utopias 2 Moderator: Ken Oshima

1. "There's No Place Like Work: Connecticut General's Paradise of Maids," by ALEXANDRA LANGE
2. "Nomadic, Dismountable and Multi-purpose Churches: Urban Religious Architecture faced with the Social Transformations taking place in France between 1950 and 1960," by PIERRE LEBRUN
3. "Modernity's Grand Gesture: Vision, Benevolent Statism and the Promise of Simon Fraser University in 1963," by MICHAEL PROKOPOW

12:30-1:30 pm Lunch

- 1:30-3:00 pm Parallel Sessions Moderator: Theodore Prudon

1. "Influence And Transformation: The Saskatchewan Power Building," by BERNARD FLAMAN
2. "The Role of Architectural Pre-cast Concrete Technology in the Internationalization of Postwar Modernism," by JACK PYBURN
3. "Is Modernism Un-American? Rethinking Richard Neutra's Monumental 'Failure' at Gettysburg," by CHRISTINE MADRID FRENCH

Time Zones 1 Moderator: Paul Byard

1. "Modernity and Tradition in Post-1950 Katmandu Valley Architecture," by BIRESH SHAH
2. "Conference Theme: Bubbles/Postwar American bases in Spain," by RAMÓN PICO VALIMAÑA
3. "The Isbank Skyscraper: The Modern Office Block in Turkey," by T. ELVAN ALTAN ERGUT

Utopias 3 Moderator: Marc Treib

1. "A Colonial Vision of the Postwar World: The Architecture of Austen St. Barbe Harrison 1940-1960," by RON FUCHS
2. "Ephemerality or Permanence: Cedric Price's Anti-Preservation Discourse," by MARY LOUISE LOBSINGER
3. "Utopia above Utopia: Oscar Niemeyer's Vertical Proposals for 1960s Israel," by ZVI ELHYANI

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Docomomo N°30
 March 2004

3:00-3:30 pm

3:30-5:00 pm

09/27

6:00 pm

All day

Break**Parallel Sessions****Internationalization 4** Moderator: *Maristella Casciato*

1. "Rethinking Ordinary Architecture in Postwar Turkey," by ELA KACEL
2. "From International to National and return: the Dichotomy between Work Procedures and Political Policies in the Construction of the New Socialist Town of Nowa Huta," by ROBERTA CHIONNE
3. "Negotiating Diversities: Managing Modern Heritage in Post-Independence India," by KIRAN JOSHI and LT. COL. I.J.S. BAKSHI

Time Zones 2 Moderator: *Alona Nitzan-Shifan*

1. "Case Study North: The 'Trend House' Program's contribution to post-war Canadian domestic culture," by BARBARA B. WARREN
2. "Unspoken Modernism: Architecture in Socialist Romania, 1950-1970," by JULIANA MAXIM
3. "Communal Housing Blocks in Mexico: Between Revolution and Modernity, 1947-1963," by ENRIQUE X. DE ANDA ALANIS

Icons Moderator: *Barry Bergdoll*

1. "What time is this place? Lawrence Halprin's Skyline Park," by ANN KOMARA
2. "Complexities in Conservation of a Temporary Postwar Structure: The Case of Philip Johnson's New York State Pavilion at the 1964 World's Fair," by SUSAN SINGH
3. "The Brussels Atomium and the Popular Appeal of Nuclear Science," by RIKA DEVOS, CHARLOTTE NYS, and MICHEL PROVOST

Presentation of 2006 Conference Proposals

Poster Display

TUESDAY, SEPTEMBER 28, 2004

8:30-9:00 am Registration

9:00-10:30 am Parallel Sessions Moderator: *TBD*

1. "Brazilian New York: Connecting Le Corbusier to the Postwar City," by PAUL BYARD
2. "How SOM and Wallace Harrison became Prominent," by CAROL KRINSKY
3. "Real Estate Developers' Corporate Modernism: The Discreet Ubiquity of the Uris Brothers (1947-1973)," by VICTORIA SANGER

Reconstruction and Rebuilding 2 Moderator: *Jorge Otero-Pailos*

1. "The Postwar productions of Public Works Department," by WONG YUNN CHII
2. "Architectural Ideals in Rebuilding and Rehabilitation of Modern Housing," by SONJA VIDEN
3. "The Future has a Dubious Past: The Ambiguous Role of the "Old" in the Plan for the "New Warsaw" — 1949-55," by DAVID SNYDER

Resistance and Independence 1 Moderator: *Sara Topelson de Gringberg*

1. "Eladio Dieste's Latin American Modernity," by PABLO CASTRO
2. "Preservation as Confrontation: Struggles in the Brazilian Modernism of Lina Bo Bardi," by ZEULER R. LIMA
3. "The Hidden Face of the Sun: European Travelers in American Counter-culture," by CAROLINE MANIAQUE

10:30-11:00 am Coffee Break

11:00-12:30 pm Parallel Sessions

Internationalization 5 Moderator: *Andrew Wolfram*

1. "Brazilian Modernism in the European Campus: The Casa do Brazil in Paris and Madrid," by MARTINA MILLÀ BERNAD
2. "Sunset or Sunrise? Modernist Embassy Architecture and the Twilight of British Empire," by MILES GLENDINNING
3. "Socialist Realism vs. Socialist Realism: History and Meanings of the Tower of the Central Committee of the League of Communists of Yugoslavia," by VLADIMIR KULI

Reconstruction and Rebuilding 1 Moderator: *Alice Thomine*

1. "The Reconstruction of Le Havre (1954-59): Perret in the Face of Industrialized or the Demise of the Frame," by YVAN DELEMONTEY
2. "Disciplining the Past: Destruction as Preservation in the Postwar Rebuilding of Marseille," by SHEILA CRANE
3. "Something Old, Something New: Postwar Planning and Preservation in Paris," by TAMI HAUSMAN

Resistance and Independence 2 Moderator: *Alona Nitzan-Shifan*

1. "Postwar Modernism in India: Ethic or Aesthetic?" by JAGAN SHAH
2. "Alternative visions for a Modern Singapore," by DINESH NAIDU, HO WENG-HIIN, and TAN KAR-LIN
3. "The International and The Regional in Bosnia and Herzegovina," by ERIKA TAPP

Manufacturer's Trust Company,
Gordon Bunshaft/SOM, New York



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12:30-1:30 pm

Lunch

1:30-3:00 pm

Parallel Sessions

Internationalization 6 Moderator: *John Hertz*

1. "(Inter)nationalizing Modernism, Case: Finnish Architecture," by PETRA CEFERIN
2. "Art and Architecture as Conflicting Interpretations of Postwar Internationalization," by YOSSI (JOSEPH) KLEIN
3. "1945-1975: How the Media Built Brazilian Architecture," by BEATRIZ SANTOS DE OLIVEIRA

Reconstruction and Rebuilding 3 Moderator: *Ken Oshima*

1. "Groothandelsgebouw Rotterdam: return to Utopia," by HIELKJE ZIJLSTRA
2. "The Reconstruction of the Mostra d'Oltremare of Naples," by PAOLA ASCIONE and MARISA ZUCCARO
3. "Rationalize, Functionalize, and Internationalize Japan: The Role of the Architects in the Ministry of Posts and Telecommunications, Bureaucracy Architecture as après-garde," by KENJI WATANABE and YOSHIYUKI YAMANA

Resistance and Independence 3 Moderator: *Paul Byard*

1. "Modernism in the Quite Revolution: The Frenchification of Montreal," by ANNIE GÉRIN
2. "Postwar Modernity in Brussels," by IWAN STRAUVEN
3. "Late Modern Buildings in a Historical Town Centre: A Case Study," by GRAZYNA HRYNCEWICZLAMBER

3:00-3:30 pm

Break

3:30-5:00 pm

Parallel Sessions

Internationalization 7 Moderators: *Alice Thomine and Nnamdi Elleh*

1. "Internationalization and De-colonization at the New York World's Fair of 1964-65," by JULIE NICOLETTA
2. "Claude Laurens and a Modern Architecture for 'Le Nouveau Congo': Assessing Postwar Tropical Modernism in a Colonial/Postcolonial context," by JOHAN LAGAE
3. "The Demonstration of Everyday Modernism: Documenting the architecture of the VIIth British Empire and Commonwealth Games in Western Australia of 1962," by HANNAH LEWI

Reconstruction and Rebuilding 4 Moderator: *Jorge Otero-Pailos*

1. "Subject: Vällingby Center," by BRITT WISTH
2. "Irredentist Urbanism: Border Politics and Modernism along the French-German Border, 1945-1958," by CHARISSA N. TERRANOVA
3. "The Reconstruction of Dunkirk," by PHILIPPE LOUGUET

Resistance and Independence 4 Moderator: *Andrew Wolfram*

1. "Justifying the Ornamental in Postwar Modernism: Rudolph's Arts Center at Wellesley," by JOHN RHODES
2. "Australian Resistance, Subsequent Fall: Modernism and the National Gallery of Victoria (1968)," by PHILIP GOAD
3. "The São Paulo Museum of Art," by MARCOS JOSÉ CARRILHO

6:30-10:00 pm

Council Meeting

All day

Poster Display

WEDNESDAY, SEPTEMBER 29, 2004

Morning

Registration

Day

Local tours

Evening

Final Party

09 / 29

Lincoln Center, **Philip Johnson**, New YorkView of **Midtown** Manhattan

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Docomomo N°30
March 2004

In addition to –but separate from– the VIIIth International Docomomo Conference, a series of two-day technology seminars are planned. These will be open to the conference participants and other professionals in the New York area. The intention is that these technology seminars reflect the unique character of Docomomo and not only address American projects and developments but also draw upon experience from professionals in other countries.

Depending on space and interest, the technology seminars listed below are planned. Speakers have been invited for all parts of the seminars and will be announced on the conference website as soon as they are confirmed.

THE 20TH CENTURY METAL AND GLASS CURTAIN WALL (A)

While the curtain wall is considered a quintessential element of the post World War II high-rise, its use was not limited to the US. The investigation, assessment and repair/restoration of these walls present special technological and philosophical issues and may be resolved in different ways in different projects and different countries.

CONCRETE RESTORATION IN MODERN BUILDINGS (B)

Concrete found wide application as both poured-in-place as well as pre-cast panels. Use of special finish techniques and exposed aggregates was common to give the material a unique appearance. The preservation, conservation and often replication of both material and finish are one of the most problematic areas in the conservation of modern buildings. Both the assessment and the repair of the material structurally and visually are to be addressed.

STONE AND TECHNOLOGY IN THE MODERN MOVEMENT (C)

The technology in manufacturing and building with stone changed

significantly after World War II. A number of buildings over the last decades have seen radical renovations in order to deal with the failure or deterioration of the stone and stone cladding.

CHROMA: COLOR AND CONSERVATION IN MODERN BUILDINGS (C)

The use of color in modern architecture is one of the most misunderstood areas of study, the primary assumption being that these buildings did not have any color. The investigation, study and reproduction of original color schemes and patterns will be one of the major subjects of the seminar.

For participants and architects, it is intended that continuing education credits (CEUs) will be obtainable for both the conference and the technology seminars. More details for registration, schedule, content and CEUs are available on the conference website:

www.docomomo2004.org

PRELIMINARY TECHNOLOGY SEMINARS PROGRAM

THURSDAY, SEPTEMBER 30, 2004

Day	Technology Seminar Registrations
Day	Opening Plenary
5:30 pm	Reception for Technology Seminar Participants

09/30

FRIDAY, OCTOBER 1, 2004

8:00-9:00 am	Technology Seminar Registration
9:00-10:00 am	Technology Seminar
	A. Curtain Wall: "History of the Metal and Glass Curtain Wall"
	B. Concrete: "History and Development of Concrete Technology in the US"
	C. Stone: "History and Use of Dimension Stone Cladding in Modern and Postwar Buildings"
	D. Chroma: "The Developmental Uses of Chroma in the Modern Movement"
10:00-10:15 am	Break
10:15-11:00 am	Technology Seminar
	A. Curtain Wall: "Investigation of the Modern Glass Curtain Wall: Identification of Glass Typology in Modern Curtain Wall Systems"
	B. Concrete: "Investigative and Conservation Techniques of Historic Concrete Structures"
	C. Stone: "The Use of Dimension Stone Cladding at the AMOCO Building and the Kennedy Center for the Performing Arts: Conservation and Stabilization Strategies"
	D. Chroma: "Color Research of the Alvar Aalto Library in Vyborg"
11:00-12:00 pm	Technology Seminar
	A. Curtain Wall: "The United Nations Headquarters: Conservation and Evaluation Procedures for Modern Curtain Wall Systems"
	B. Concrete: "The Einstein Tower in Potsdam, Germany: Conservation and Stabilization techniques"
	C. Stone: "Finlandia Hall by Alvar Aalto in Helsinki"
	D. Chroma: "Keim Colour Research and Analysis in Switzerland: Color Conservation case studies in Basel"

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12:00-1:00 pm Lunch

- 1:00-2:00 pm Technology Seminar
- A. Curtain Wall: "The Use of Corton Metal in Modern Buildings: Investigative Case Study"
 - B. Concrete: "Pier Luigi Nervi's Architectural Works and Load Bearing Structures in Italy: Problems of Degradation and Conservation"
 - C. Stone: "Beinicke Library at Yale University"
 - D. Chroma: "The History and Use of the Munsell Color System: Comparative color Systems in Europe, Scandinavia and the United States"

- 2:00-3:00 pm Technology Seminar
- A. Curtain Wall: "Jean Prouvé and the building of the Maison Prouvé and the Maison Gauthier: Building and Conservation Techniques"
 - B. Concrete: "Concrete Technology and the Le Corbusier Houses: Techniques in Conservation"
 - C. Stone: "The Empire State Plaza in Albany, New York: Stabilization of Marble and Llenroc Stone Cladding"
 - D. Chroma: "The Fracilis Colour Collection: Current Developments in Color Collections"

3:00-3:15 pm Break

- 3:15-5:45 pm Technology Seminar
- A. Curtain Wall: "The Lever House Restoration"
 - B. Concrete: "Concrete Repair Material Typologies: Protection Systems for Concrete"
 - C. Stone: "Lincoln Center for the Performing Arts: Stabilization Techniques of Travertine Stone Cladding"
 - D. Chroma: "Color in Mexican Modernism: Color analysis of works by Luis Barragan and Ricardo Legorretta."

SATURDAY, OCTOBER 2, 2004

- 9:00-9:45 am Technology Seminar
- A. Curtain Wall: "The Pirelli Building"
 - B. Concrete: "The Role of Pre-cast Concrete Panel Technology in Postwar Building Construction"
 - C. Stone: "Natural Polychromy and Materiality: Conservation of Stone Surfaces"
 - D. Chroma: "Color Research in Dutch Modern Movement Buildings: Works"

9:45-10:00 am Break

- 10:00-12:00 pm Technology Seminar
- A. Curtain Wall: "The Casa del Fascio in Como by Giuseppe Terragni: Restoration of Transparency"
 - B. Concrete: "Emil Fahrenkamp's Shell House in Berlin"
 - C. Stone: "Palazzo della Civiltà del Lavoro: Conservation of Marble Works by La Padula, Guerrini and Romano"
 - D. Chroma: "Case Study Analysis and Color Research Methodologies"

12:00-1:00 pm Lunch

- 1:00-2:15 pm Technology Seminar
- A. Curtain Wall: "ASTM and AAMA Diagnostics for Window and Curtain Wall Testing: Field and Laboratory Testing Techniques"
 - B. Concrete: "Laboratory B - Part I: Historic Concrete, Petrographic Examination Studies"
 - C. Stone: "Dimension Stone Cladding: Diagnostic and Design Evaluation of Anchor System and Stone Panel Systems"
 - D. Chroma: "Techniques in Color Analysis - Part I: Stratigraphy and Finishes"

- 2:15-3:00 pm Technology Seminar
- A. Curtain Wall: "Intervention Techniques for Protection of Modern Curtain Wall Systems"
 - B. Concrete: "Laboratory - Part II: Historic Concrete, Petrographic Examination Studies"
 - C. Stone: "Laboratory C: Dimension Stone Cladding, Performance and Diagnostics Laboratory"

3:00-3:15 pm Break

- 3:15-4:30 pm Technology Seminar
- A. Curtain Wall: "Case Study Analysis of Current Restoration Projects in New York City"
 - B. Concrete: "Laboratory B - continued: Repair of Historic Concrete, Matching and Finishing Techniques"
 - C. Stone: "Case Study Analysis of Current Restoration Projects in New York City"
 - D. Chroma: "Case Study Analysis of Current Restoration Projects in New York City"

- 4:30-5:30 pm Closing Plenary
Panel Discussion
Questions

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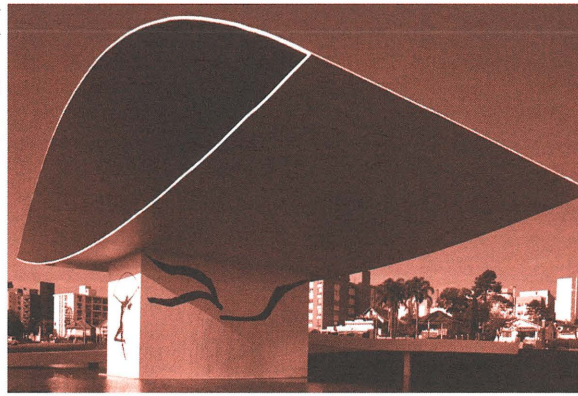
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March 2004

Museu Oscar Niemeyer in Curitiba, Brazil, 2002



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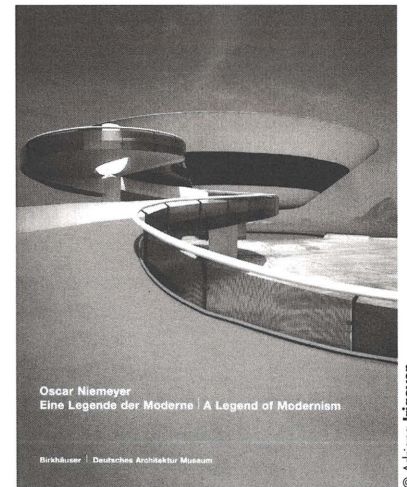
OSCAR NIEMEYER, THE OLD BOY FROM BRAZIL

The last MoMo hero in activity (who celebrated his birthday on December 7, 2003), 96-year-old Oscar Niemeyer still has many projects in progress in Brazil and outside his country. On June 20, 2003, the Serpentine Gallery Pavilion in London's Kensington Gardens, the first built work of the Brazilian master in the United Kingdom, was inaugurated. This pavilion was the fourth architectural commission by the Serpentine Gallery, a contemporary art gallery that, in previous years, invited Zaha Hadid (2000), Daniel Libeskind (2001) and Toyo Ito (2002) to design these temporary buildings. In an article in *The Observer*, headed "The old boy from Brazil: for its annual pavilion, the Serpentine has forgone youth for a past", the journalist Deyan Sudjic observed that "in spite of his impeccable modern movement credentials, there was always a certain degree of suspicion about Niemeyer's work when he was a young man", and welcomed the building: "but once inside, Niemeyer's magic works. His building frames views of the trees, of the park and the gallery beautifully".

Jonathan Glancey, from *The Guardian*, commented: "At 96, Niemeyer remains determinedly unafraid, and, remarkably, his enormous output—more than 500 buildings—continues to bloom".

After São Paulo, Lisbon, Paris and Brussels, the Deutsches Architektur Museum in Frankfurt am Main opened from March to May 2003 the one-man show exhibition "Oscar Niemeyer a Legend of Modernism". The German museum, in association with Birkhäuser, published a beautiful 114-page catalog containing seven brand-new essays analyzing the work of the Brazilian architect, with five contributions by German authors. This retrospective exhibition was also presented from September 2003 to January 2004 at the Arken Museum for Moderne Kunst in Copenhagen, Denmark, and is scheduled to be presented in Oslo, Madrid, Arc-et-Senans (France), La Coruña and London.

Report by **HUGO SEGAWA**, coordinator of the Brazilian Docomomo working party



© Adriana Irigoyen

Oscar Niemeyer, Serpentine Gallery in London

THE BULGARIAN DOCOMOMO ISSUES ITS ANNUAL REPORT 2003

During the year 2003, Docomomo Bulgaria carried out an intensive and broad activity. Its registration as a non-profit organization was finally completed in compliance with the working legislation. Docomomo Bulgaria has continued its efforts towards active and

effective cooperation with other NGOs for the country's cultural heritage preservation, especially for the 20th century's heritage. The Bulgarian Docomomo working party initiated, together with the Sorros Cultural Policies' Center, the Sofia Art Gallery, the Union

of Bulgarian Architects, the Archeological Institute and Museum, the Bulgarian Academy of Science, the Center for Architectural Studies, the Bulgarian Academy of Science, the National Fine Arts Academy (Department of Conservation and Restoration), the National Center for Regional Development and the national ICOMOS and ICOM committees, organized and held the National Conference "The New Realities Strategy for Cultural and

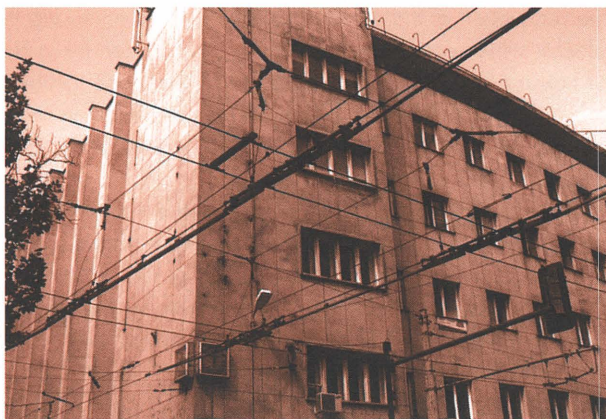
it is of great importance for the community of experts, public organizations, central and local authorities to articulate within the public sphere the problems concerning cultural and natural heritage and to formulate the main orientations of a strategy for preservation.

The discussed themes were drawn together in several groups:
- The Bulgarian and European

in proper time. For the centenary of the distinguished Bulgarian architect Asen Michailovski –a pioneer of modernism in Bulgaria– Docomomo Bulgaria, the Union of Bulgarian Architects and, as supporting co-organizers, the Ministry of Culture and the State Agency for Bulgarian citizens abroad (Cabinet Council) organized a commemoration on November 12, 2003 (moderator and lecturer: Iordan Tangurov). Various creative works by the prolific Asen Michailovski, a 1927 graduate of the Fachhochschule in Darmstadt (Germany), architect, urban specialist, art photographer, researcher, author of architecture design textbook, editor of the Bulgarian magazine *Architecture*, artist in Bulgaria and Brazil (in Rio de Janeiro where he emigrated) were exposed. Among his works emblematic of modernism there are, in Sofia, the Slavjanska beseda (Slavic Lecture Hall and Cinema Center, 1935), the reconstruction and renovation of the Central Post Chamber (1938) in the simple forms of modernism (the impressive character and the unique sounding of forms and details determined this building's listing as a monument of culture, as one of the main achievements of 20th century Bulgarian architecture), State Agency 'Archive' building, etc., and, in Brazil, some fifteen cinema complexes.

Docomomo Bulgaria (in cooperation with the UBA and the Union of the Scientists in Bulgaria) was involved

Asen Michailovski,
Slavjanska beseda,
Slavic lecture hotel
with cinema center,
Sofia, 1935



Natural Heritage Preservation of the Republic of Bulgaria" (January 20, 2003, Sofia Art Gallery, arch. M. Iordanova, coordinator, and J. Bankov, D. Zeleva, V. Vurbanova, K. Boiadjiev, P. Iokimov, participants). Among the members of the Scientific Committee was Prof. arch. Rachel Angelova, honored chairman of the International Committee for Vernacular Architecture, ICOMOS and honored member of the UNESCO.

The conference theme was selected in the context of the challenges facing environmental protection in the new conditions of political, cultural, social and economical transformations of a globalized world, and in Bulgaria in particular. These transformations are meant to provide an effective protection, preservation, presentation and integration of the cultural heritage in the everyday life of people and communities aiming at sustainable socio-economic developments in this competitive environment. It is significant that the theme was selected also in the context of preparing a new legislative frame for the country, during such a period

legislation for cultural and natural heritage preservation, international documents and conventions ratified by the Republic of Bulgaria;
- The types and categories of cultural heritage monuments; the policy and structure of preservation activities, the elaboration of social concern strategies; funding sources;
- Object range of the cultural and natural heritage listings, real actors in the protection, preservation and conservation processes;
- The modern museum; museums and national identity, museums and cultural tourism;
- Sustainable development; trans-border, trans-national and inter-regional cooperation; culture heritage and media, education, science, tourism.

Docomomo Bulgaria continues its scientific work and research on various sites of interest and on authors of the modern movement in Bulgaria. Unfortunately, as we received the information notice and invitation for the International Register Seminar in Athens very late, only a month before its opening, we were not able to submit a poster

Asen Michailovski, Reconstruction and renovation of the Central Post Chamber, 1938



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in the preparatory work for the exhibition "Constructions in danger" (P. Iokimov, L. Stoilova, V. Vurbanova, G. Ivancheva, D. Zheleva), which was held at INTERARCH'2003 and at the headquarters of the UBA. The conference was met with great interest by the media. This campaign was organized during the local elections held in the country, in an attempt at pushing the candidates to include the protection of cultural monuments, including the MoMo sites in danger, on their official program.

Docomomo Bulgaria (D. Zheleva, V. Vurbanova and other members) with the USB, the National Art Gallery, SAG, and Sofia Historical Museum, co-organized the international seminar "The Sofia Images". The Sofia MoMo image is more than ever in danger of demolition and disappearance. Due to the intensive process of urban destruction, many housing complexes (1930s-1970s) are losing their main philosophical

were built on land formerly expropriated for agricultural cooperatives and afterwards made available for urban development) today allows chaotic constructions by private developers on the green, kindergarten and public park areas of the modern urban housing complexes. A large number of kindergartens and hospitals, which lack financial resources, are in a derelict state and will probably be destroyed. It also emerges clearly that one of the main problems is the renovation of the panel housing blocks, which compose over 60% of housing constructions in the city.

Saving the cultural heritage during the transitional period (which our country is experiencing during the process of accession to the European Union) was also a subject of interest for the Bulgarian-French colloquium "Cities and Inequalities" (organized and coordinated by I. Dandalova, member of the Bulgarian Docomomo wp), to which a large number of participants took part. Among them were Bulgaria Docomomo wp members J. Bankov, D. Zeleva and V. Vurbanova.

Docomomo Bulgaria developed its first three projects as a leading project partner or in collaboration with other NGOs and local authorities with the program PHARE for Bulgarian cultural tourism "Jewish Culture Heritage in Bulgaria – Culture Tours, On the Cultural Ways of Bulgarians and Jews" (M. Iordanova), as well as two projects for preservation and specialization of individual buildings, "The Most Precious Monuments of Culture in Sofia and Sofia Municipality" and "Routes for Friends of Architecture" (P. Yokimov, L. Stoilova, V. Varbanova, G. Ivancheva, D. Zheleva).

These experiences have increased our organization's capacities and provided incredibly profitable partnerships with different administrative and expert institutions for cultural heritage preservation and its proper use as one of the main issues of economic development. In competition with over 300 projects, among which only nineteen were approved, our

project applications were rejected on the grounds of the organization's recent registration or of some gaps in the budget. Nevertheless, this experience gave us the firm belief that we could work together with great success with other Docomomo working parties to strengthen Docomomo's institutional structure, to endorse its identity and to develop its information networks and systems.

The listed events have marked a great success for the Bulgarian Docomomo wp in its attempt to broaden the active dialog between the large numbers of partners interested in MoMo heritage preservation, and in parallel have given us an accurate idea of the immense challenge we face to promote, on a large scale among public, the understanding of the intangible values of the modern movement.

Report by arch. **MIRIANA IORDANOVA**, coordinator of the Bulgarian Docomomo working party, with the kind cooperation of arch. Dobrina Zheleva, arch. Iskra Dandalova and arch. Ljubinka Stoilova

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© Miriana Iordanova

Asen Michailovski,
State Agency "Archives" building, 1935

principles – wide sunlit areas, rich greenery, recreation zones and children playgrounds, and developed custom service network, including kindergartens, schools, hospitals. The recently adopted law for the restitution of agricultural grounds (some of the housing complexes

DOCOMOMO CANADA-ONTARIO A CONFERENCE IN THE WORKS: "CONSERVING THE MODERN IN CANADA"

In 2003, Docomomo Canada-Ontario initiated the planning of Canada's first national conference on the conservation of 20th century buildings and landscapes. "Conserving the Modern in Canada: Buildings and Sites, 1945-2005" will be held in May 2005 at Trent University in Peterborough, Ontario.

While the documentation and conservation of the built heritage of the modern era has been the subject of increased activity, there



Ronald J. Thom, Thompson Berwick Pratt Architects,
Rubble concrete wall at *Champlain College,*
Trent University,
Peterborough,
Canada, 2004

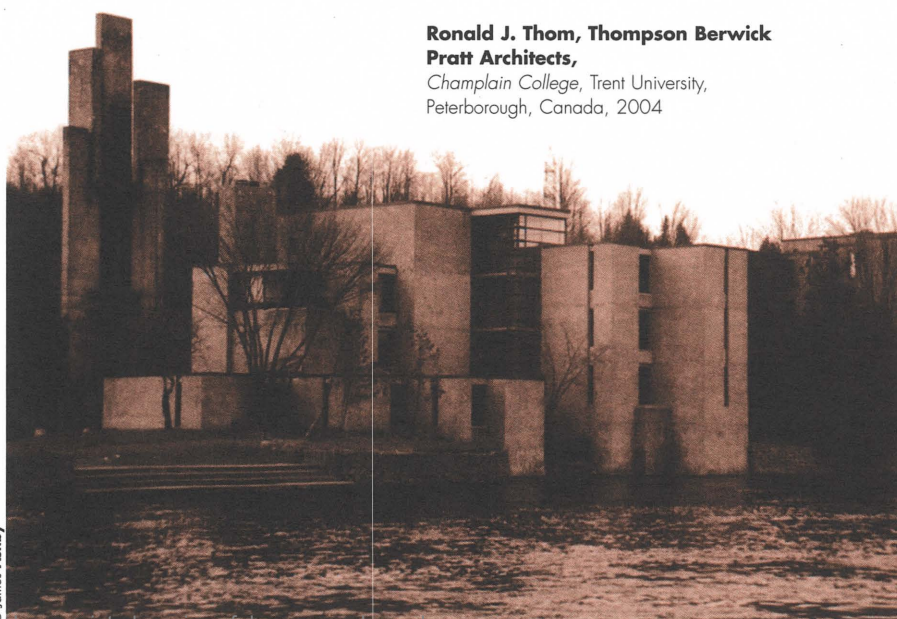
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has yet to be a national meeting that focuses on the subject of the conservation of the built patrimony of the 20th century in Canada. "Conserving the Modern in Canada" will focus on buildings, structures, districts, and landscapes constructed after 1945. In Canada it was the post-war era, characterized by immigration, economic growth, and urban expansion, during which modernism flourished. The buildings and landscapes of this period reflect both international currents and regional explorations in modern architecture and urban design.

The goal of the conference is to bring together enthusiasts (architects, historians, planners, academics, conservators, engineers, landscape architects, and others) in a stimulating forum where they will meet colleagues, present work, and discuss issues. Academics and professionals involved in advocacy, research, documentation, evaluation, commemoration, management, and conservation will be invited to present their work.

The venue for the conference, Trent University, is a modern heritage landmark. The tranquil natural setting and humane architecture will provide an appropriate environment for "Conserving the Modern in Canada". Located just outside the city of Peterborough, Trent University occupies a picturesque setting in a wide valley on either side of the Otonabee River. Noted Canadian

architect Ronald J. Thom of Thompson Berwick Pratt was responsible for the master plan and several of the key buildings (1963-1969). The design of the campus reflects a collegiate approach that was inspired by both English and American precedents that Thom had studied and visited. At Trent University, the individual colleges were designed to foster specific educational relationships between faculty and students. The buildings, some of which feature unusual concrete construction with large rubble aggregate, were widely acclaimed at the time of completion. Since that time there have been additional buildings responding to new approaches in education, and an expanded curriculum.



Ronald J. Thom, Thompson Berwick Pratt Architects,
Champlain College, Trent University,
Peterborough, Canada, 2004

Recent interventions on the campus and the adoption of a new master plan will be of particular interest to conference attendees. Trent University is among the fourteen sites that were submitted by Docomomo Canada-Ontario for inclusion in the Barcelona Register of Docomomo International. In order to develop the conference program, Docomomo Ontario is working with its partners Docomomo.bc, Docomomo Quebec, the Winnipeg Architecture Foundation and other allied organizations in the field of heritage conservation and modern design in Canada. The themes to be explored at the conference will be developed in consultation with an advisory committee of academics and professionals who are active in this field.

The "Conserving the Modern in Canada" conference website will be launched in April 2004. The website will feature further information on the conference as it develops.

For enquiries please contact:
canmodern@hotmail.com

Report by **JAMES ASHBY**, co-director of Docomomo Canada-Ontario, conference co-chair, Senior Conservation Architect with Public Works and Government Services Canada, and **SUSAN ALGIE**, conference co-chair, Heritage Resources Planner with Parks Canada and a founding director of the Winnipeg Architecture Foundation Inc.

CANADA DOCOMOMO BRITISH COLUMBIA LAUNCHES WEBSITE AND CD-ROM

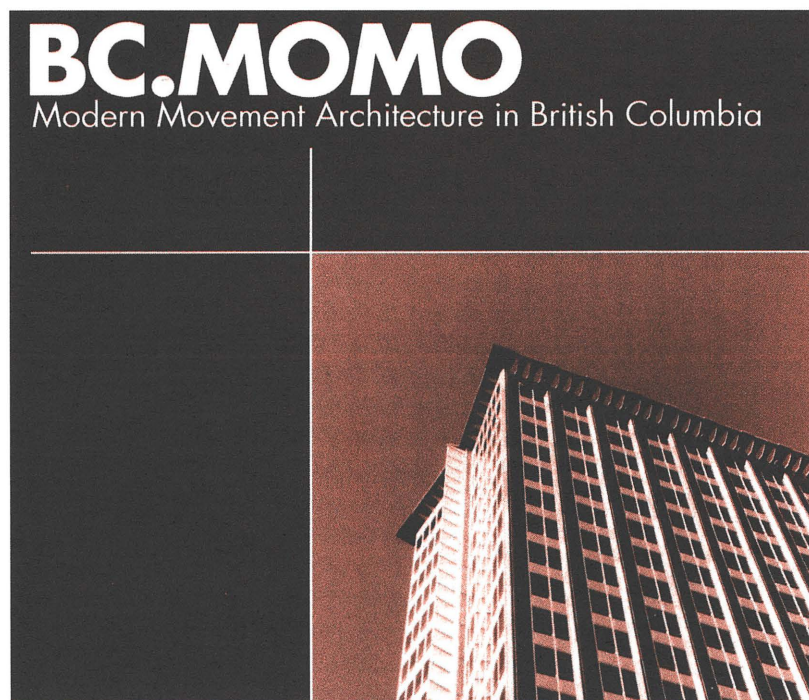
BC.MOMO: Modern Movement Architecture in British Columbia is a recently released CD-ROM produced by the Docomomo.bc. Inspired by the Province of British Columbia's Millennium Program, the CD is the result of three years of applied research, documentation, and a province-wide survey of BC's modern architectural heritage. The CD serves as an introduction to British Columbia's contribution to the modern movement, through its buildings, structures, civil works, landscapes, and planning initiatives. The project's objective was to bring attention to some of the most significant examples of the movement and, in doing so, increase interest in architecture and planning, in general and in our unique West Coast style.

Docomomo.bc was officially recognized as one of three Canadian working parties (along with Ontario and Quebec) in 1997. Many Docomomo.bc members are well-recognized, longtime participants in heritage awareness and architectural reservation in British Columbia. The membership includes a wide range of architects, planners, historians, professors, artists, architectural critics, heritage consultants, and heritage enthusiasts who work closely with other historical and architectural groups, local and provincial government officials, and university students and professors. The group is noted for its enthusiasm towards raising awareness and preservation of many important and widely recognized BC buildings, sites, and landscapes. Docomomo.bc believes that the modern movement is truly 'tomorrow's heritage' for BC, increasingly recognized as central to our shared cultural and historical development patterns.

The CD contents are organized around a typological survey by building type: Religious, Commercial,

Single-Family and Multi-Family Residential, Industrial, Civic Planning, and Institutional projects. It also includes information on key designers instrumental in developing and furthering the West Coast Expression as well as information and links to heritage and modern architecture websites of interest. Intended to be used as an educational and research tool, BC.MOMO is widely cross-referenced and features

of contributors, researchers and the hundreds of volunteer hours resulted in this rich and varied survey of this unique aspect of our architectural heritage. It is the Docomomo.bc Society's hope that this project will spur further interest and enthusiasm for an appreciation of the cultural impact and value these works have had. And not only an appreciation of the past, but a renewed look forward in the search for meaning in and through architecture. After all, it was Ludwig Mies van der Rohe who in 1950 said "Architecture is the real battleground of the spirit. Architecture wrote the history of the epochs and gave



a time line as well as maps. There is a surprising array of projects and designers profiled. Many of the structures are unique and speak to the remarkable vigor, creativity and depth of our architectural heritage. Sadly, many of the projects are also no longer around and, almost daily, many more are threatened with demolition without a thought for their preservation or possibilities for creative re-use.

The wealth of modern architecture in BC is well demonstrated in the BC.MOMO CD as seen in the incredible array of collected photographs, both contemporary and historical. The generosity

of their names. Architecture depends on its time: it is the crystallization of its inner structure the slow unfolding of its form." The CD has been distributed to all public libraries in British Columbia to increase public awareness of the province's rich collection of modern architecture.

For more information on Docomomo.bc and for details on how to obtain your BC.MOMO CD, visit www.docomomobc.org or contact us at info@docomomobc.org

Report by **MARCO D'AGOSTINI**, coordinator of Docomomo British Columbia

DOCOMOMO FRANCE

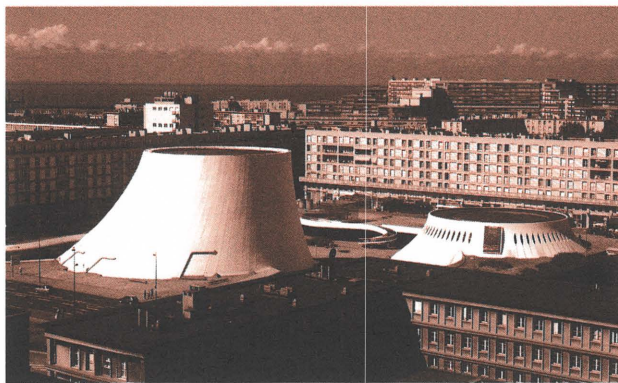
Docomomo France a eu une activité très soutenue en 2003. Nous avons élu un nouveau conseil d'administration. Il est composé de Fabienne Chevallier, présidente, Jean-Yves Andrieux et Frédéric Seitz, vice-présidents, Claude Loupiac, secrétaire, et Philippe Saunier, trésorier. De nouveaux membres ont rejoint la section et, parmi eux, Hélène et Bernard Bauchet, architectes. Bernard Bauchet a été l'auteur, notamment, de la restauration du Pavillon du Brésil de Le Corbusier à la Cité Internationale.

2003 a été l'année suivant la conférence de Paris. Nous avons réalisé le travail préparatoire à l'édition des actes de la septième conférence de Docomomo, pour laquelle nous attendons une subvention de la cité de l'architecture et du patrimoine. Nous avons construit de nouveaux partenariats dans plusieurs régions. Cela nous a permis de réaliser de nouvelles actions. En Lorraine, nous avons ainsi réalisé une action d'inventaire du patrimoine construit entre 1945 et 1975, grâce à un partenariat avec le service de l'inventaire régional, les Archives modernes d'architecture lorraine et l'école d'architecture de Nancy. Cette action a permis de créer des outils afin de sensibiliser les élus à ce patrimoine peu reconnu. En région Rhône-Alpes, nous signons une convention avec l'université de Saint-Etienne (Institut d'études régionales et des patrimoines) et l'école d'architecture. C'est grâce à cette action que nous avons pu réaliser une fiche sur le stade de la ville de Firminy. D'autres actions en partenariat avec ce réseau régional vont suivre dans le domaine de la formation. Enfin l'école d'architecture de Lille était intéressée à un partenariat qui lui permette de nourrir le fichier Docomomo dans la région Nord. Nous avons aussi continué à préparer la valorisation du fichier existant, que nous avons maintenant informatisé.

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L'ensemble construit par Oscar Niemeyer au Havre

© Cyril Jamet / ville du Havre

Nous avons également démarré une action importante en partenariat avec la ville du Havre, Docomomo agit en tant que conseil pour le suivi et la préservation du site remarquable conçu et réalisé par l'atelier Auguste Perret dans cette ville reconstruite après la seconde guerre mondiale. Un certain nombre d'actions novatrices sont prévues, notamment pour faire évoluer les usages urbains sur le site dit du « Volcan », construit par Oscar Niemeyer (1972-78), qui abrite la Maison de la culture du Havre. Cet ensemble architectural se compose de deux bâtiments – l'un haut et massif, l'autre plus discret et plus ouvert. Leurs formes dynamiques – celle d'un hyperboloïde pour le « petit volcan », qui abrite l'administration et la salle polyvalente, et celle d'un paraboloïde hyperbolique pour le « grand volcan », qui abrite le théâtre et un cinéma – surgissent du sol en formant un contrepoint avec la grille orthogonale de la reconstruction du Havre, établie par l'atelier Auguste Perret. Le fonctionnement de la place en contrebas, considérée au moment de sa conception comme un véritable nœud urbain et commercial, doit être amélioré. Le fichier du patrimoine moderne havrais est poursuivi dans le cadre de cette convention.

Nous attachons une grande importance au projet Education. L'enjeu est celui de la diversité culturelle. Il est important que les travaux scientifiques effectués par des chercheurs puissent connaître une bonne diffusion, notamment par internet. Le volet principal de ce projet consiste à établir des fiches bibliographiques sur les travaux de recherche menés sur le patrimoine national. Nous avons déjà, avec l'aide

de stagiaires, établi une centaine de fiches relatives à des ouvrages concernant le mouvement moderne français.

A Dunkerque, une œuvre témoin de l'architecture portuaire, le bureau central de la main-d'œuvre, a été détruite, victime de la reconfiguration portuaire en cours. Afin d'éviter la démolition de logements sociaux réalisés par Jean Renaudie à Villetaneuse, nous avons agi en direction des ministres concernés, notamment en invitant chaque membre de Docomomo France à envoyer au ministre de la Culture une pétition lancée à l'initiative de Serge Renaudie.

Nous avons abandonné en été dernier la publication papier de notre bulletin. Nous annonçons la publication prochaine sur notre site internet (<http://www.archi.fr/DOCOMOMO-FR/>) d'un ensemble de dossiers consacrés à notre action; un dossier régulièrement mis à jour sera consacré au patrimoine moderne au Havre.

Plusieurs dossiers présenteront notre action récente en Lorraine, les visites que nous avons effectuées lors des Journées du Patrimoine sur les édifices spirituels et les travaux que nous avons réalisés sur le patrimoine moderne des édifices sportifs à Paris. Le site comportera un volet d'actualités de l'association. Nous annonçons aussi la publication d'un article de Fabienne Chevallier intitulé « Préserver le patrimoine moderne : Renouveler les approches » dans la revue italienne *ARKOS, scienza e restauro dell'architettura* en avril-mai-juin 2004 (contact : nardini.editore@email.it).

Compte-rendu par **FABIENNE CHEVALLIER**, présidente de Docomomo France

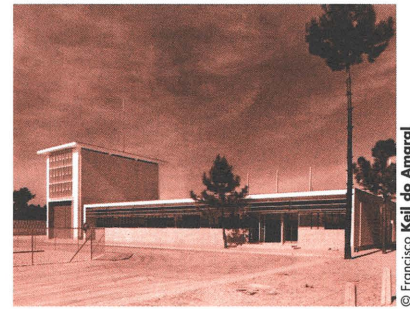
DOCOMOMO IBÉRICO - WORKS IN PROGRESS

Last year, after ten years of intense work, Docomomo Ibérico was set up as a foundation, thereby consolidating its objectives based on the architecture of the modern movement. Since then, the Iberian working party has centered its efforts on two fields of research vital to the architecture of the modern movement in Spain and Portugal: the architecture of industry and the architecture of tourism.

Docomomo Ibérico has for several years been developing an ambitious project based on the architecture of industry. In 1999, it held its biannual seminar under the title "Modern architecture and industry: breaks and continuities, 1925-65". The theme aroused enormous interest and led to the decision of carrying out the research and documentation bringing to light the major works in these areas in Spain and Portugal. With the fundamental support of Docomomo Ibérico member institutions and thanks to the valuable work of a large group of experts all over the Iberian peninsula, important field work and research has been carried out, and over 300 works of interest were detected. After fascinating debates, a collection

of 165 works was selected and is now documented with the Docomomo International fiches as a basis. The culmination of this work is a comprehensive publication that is currently being put together. The core of the publication is a body of essays that deal with various issues in order to categorize the subject, to set the works both in their historical and economic context and in their geographical reality, to analyze the influence of the architecture of industry on the development of the modern movement, to study the implantation of industry in the territory and the urban environment, and, finally, to examine the evolution of industry and strategies to preserve industrial heritage. Then, in a more detailed approach, the selected works are documented according to geographical location and in chronological order, highlighting the works that are considered to be of most interest (fig. 1).

Alongside its project of the architecture of industry, Docomomo Ibérico has directed its attention towards a field of particular interest in Spain and Portugal: the architecture of tourism. Docomomo therefore organized "Modern architecture and tourism:



© Francisco Keil de Amaral

Fig. 1. UEP Coina, União Elétrica Portuguesa substation, 1948-1965

1925-65", a congress held last November in Valencia. The congress, headed by Nuno Portas, Carmen Jordá and Jose Antonio Sosa, was divided into four sessions and introduced by an address by Paolo Mendes da Rocha. Each session dealt with a different theme: "Architecture for tourism: early modernity and leisure spaces", "Architecture for tourism: interferences", "Architecture for tourism: colonization of the territory" and "Architecture for tourism: the landscape and its transformation" (fig. 2). The first section, centered on the early formative years of the modern movement, included presentations dealing with the ideals of life according to modernity, in which leisure and movement occupied

DOCOMOMO ITALY TWO NEW ISSUES OF ITS JOURNAL

In the course of 2003 Docomomo Italia published two issues of the *Docomomo Italia giornale*. The journals received large appreciation from both professionals and institutions. With a circulation of 1500 copies, the journal is distributed to Docomomo members, architecture schools, libraries, the architects' national board, and the State agencies in charge of

and modern heritage. The unique quality of the journal, which is the only periodical in Italy focusing on issues related to the conservation and safeguard of modern heritage, is now fully recognized. The *Docomomo Italia giornale* has reached the status of prime tool in the field. Both 2003 issues address the current debate on modern heritage seen from the perspective of a regional approach.

Issue n°13, July 2003, focuses on the transformation of the industrial area of Bagnoli, in the vicinity of Naples. The issue also illustrates the renovation of the fair's district, inaugurated in May 1940.

DOCOMOMO Italia Conservation of the historical This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.



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Fig. 2. Poster for the **Fourth Docomomo Ibérico Congress**

a major part, opening the way to new ideas such as towns devoted to recreation or portable architectures. The second section examined the 1950s architecture of tourism, when, after political breaks in Spain and Portugal and the conflicts in Europe, economy had sufficiently recovered to allow people to actually consider recreation and holidays. The presentations reflected how architecture picked up on the themes of early modernity, concurrently connecting with the European scene, while it continued to take popular architecture into account. The third section focused on a period that

saw the institutionalization of free time and the beginning of what was to become mass tourism. During this period the architecture of tourism bore witness to the consolidation of the modern language, and a proliferation of events and programs

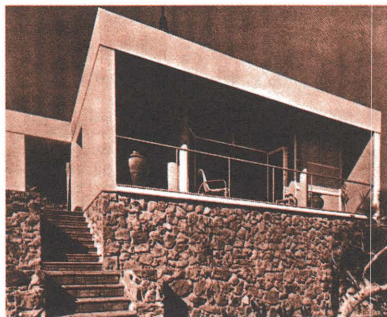


Fig. 3. Weekend house in Garraf, 1935

brought with it new ways of making use of the territory. Finally, a fourth section centered on landscape, tourism's main set-up as the pole of attraction for holiday resorts – and often its main victim (fig. 3). A total of eight lectures and twelve communications addressed the various sections and generated fascinating discussions with a public of 300. The lectures and the communications will be gathered in a publication scheduled to appear in the course of this year.

In addition to these projects, Docomomo Ibérico is involved in a variety of activities.

They include the creation of a register devoted to housing, one of the main themes of the modern movement. This topic, which provided the subject for a seminar, was one of modern architecture's most productive fields of research, not merely for the development and application of new technologies but also in terms of architectural viewpoints and of architecture's social role, themes that are especially relevant today (fig. 4).

Report by **SUSANA LANDROVE**, technical secretary of Docomomo Ibérico

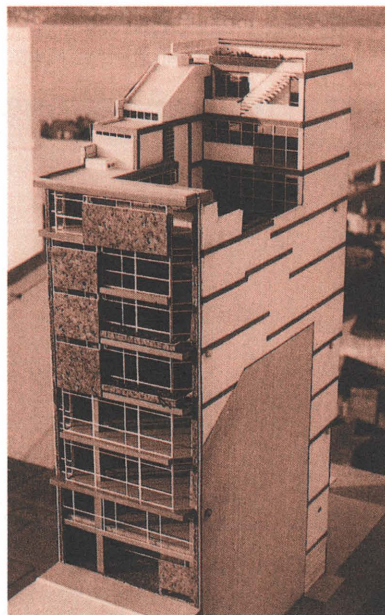


Fig. 4. Bar Boo building, Vigo, 1957

The editorial is a tribute to Eduardo Vittoria, a prominent protagonist of the Neapolitan 'renaissance' during the second half of the 20th century.

Issue n°14, December 2003, deals with modern buildings in Sicily and their current conservation. Under particular scrutiny is the town of Gibellina, largely destroyed by the earthquake in December 1968. The reconstruction of the city center, undertaken under the supervision of some of the best names of modern Italian architecture (Quaroni, Samonà, Venezia, Purini), with the collaboration of famous artists, proves to be an important test of Italian modernism's vitality. Fulvio Irace wrote the editorial:



dedicated to the nearly unknown history of Sicilian modern architects. In offprint are the contents of fifteen issues of the *Docomomo Italia giornale*, whose publication started in July 1996.

The editorial committee is currently working on a special issue dedicated to Genoa, European cultural capital in 2004. The main theme will be devoted to Franco Albini and the restoration of the museums he designed inside two historical palaces, Palazzo Rosso and Palazzo Bianco, in the early 1950s. An offprint in English will be included.

Report by **CRISTIANA MARCOSANO DELL'ERBA**, member of Docomomo Italy

THE NETHERLANDS

ROYAL HONORS FOR THE FOUNDERS OF DOCOMOMO

On November 26, 2003, the Dutch founders of Docomomo, Hubert-Jan Henket and Wessel de Jonge, received a knighthood from Her Majesty the Queen. The ceremony took place upon completion of the restoration of the main building of Duiker's Zonnestraal in Hilversum, a former sanatorium. The knighthoods were awarded in acknowledgment of both architects' great merit for architecture in general and young monuments in particular.

The Docomomo International foundation was established in 1988

by Hubert-Jan Henket and Wessel de Jonge to protect and obtain recognition for the architecture of the modern movement, both in the Netherlands and abroad. Since then, Docomomo has become an international organization, with project groups in over 47 countries. Furthermore, both architects have, each with their own architectural firm, accomplished a considerable number of prominent projects.

Hubert-Jan Henket realized, for example, the extension of the Teylers Museum in Haarlem, the Boymans-Vriese pavilion in Rotterdam, the renovation of the Hogeschool voor de Kunsten in Arnhem (Arts College) and the court of justice in Haarlem. Wessel de Jonge was responsible for the restorations of the Van Nelle

Factory in Rotterdam, the old control tower at Schiphol airport, the HTS-buildings in Groningen and the Dutch pavilion at the Biennale in Venice.

It is certainly not a coincidence that the ceremony took place at Zonnestraal, which is one of the most spectacular monuments of the modern movement in the Netherlands. In the 1980s, due to the worrying condition of the Zonnestraal buildings, both architects became involved in exploring the opportunities for reusing these buildings.

It has taken more than twenty years to conduct this research and to complete the restoration of the main building, which was done according to the design of both architectural firms.

It is crystal clear that without the efforts of Hubert-Jan Henket and Wessel de Jonge, the restoration would never have been as successful.

Zonnestraal will, upon completion of the restoration of the other buildings, be nominated for the UNESCO World Heritage List.

Report by **AIMÉE DE BACK**,
secretary general of Docomomo NL



Hubert-Jan Henket and **Wessel de Jonge** after they received their Dutch knighthood, also awarded due to the foundation of Docomomo International

26

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DOCOMOMO NEW ZEALAND A STEP FORWARD

For the New Zealand working party, 2004 will be a decisive year. Since its formal establishment in 1999, the community of researchers, academics and professionals working on issues of 20th century architectural and urban history and heritage has grown sizeably. This development has, unfortunately, gone hand in hand with a series of 'lessons'

that have seen some interesting and some nationally significant buildings and sites irreversibly compromised.

A place for modern movement heritage concerns is increasingly argued and accounted for by city, regional and national cultural agencies. However, the NZWP will need to become more organized and effective in order to have a say in the long-term future of modern movement heritage sites. Addressing the wps structure and activity, a national conversation is underway to ensure that the New Zealand working party leaves behind its provisional status at

September's Council Meeting. A national workshop meeting will take place in April to establish more concrete goals and strategies.

Developing the New Zealand register is a priority for the coming months. This has been prompted by a number of close calls and some significant failures in preserving key 20th century buildings and sites. Among our disappointments is the drastically undermined Futuna Chapel by John Scott (1959), once the center of a Marist retreat complex, but now the publicly inaccessible feature of a property development. The long-term fate of Lew Piper's

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DOCOMOMO SLOVAKIA - BOOKS, EXHIBITIONS, REGISTERS, SEMINARS, AND A BATTLE WON

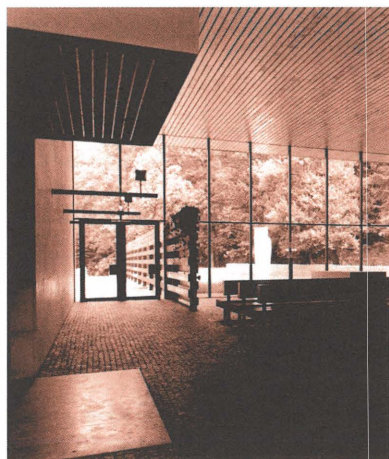
Auckland Electric Power Board Building (1951) remains uncertain, but attention from local architects and historians has significantly improved its future prospects. There have been other good news. Alistair Luke of Jasmx Architects has sensitively and intelligently restored one of the most important houses of New Zealand's modern movement: Plischke's Sutch House (1956). Hampered by old age, the owner had let the house incur serious water damage over many years. Luke's faithful restoration of house and interior drew on an unlikely archive of records fastidiously preserved from the original building work and stored in the house.

The register will also serve to educate New Zealanders about their modern movement heritage, building on the subject's growing bibliography. Any future work in this field will be indebted to Justine Clark and Paul Walker's *Looking for the Local: Architecture and the New Zealand Modern* (VUP, 2000), as well as to such lists as those compiled by Douglas Lloyd-Jenkins and Bill McKay's ("Top 50 Homes", *NZ Home and Entertaining*, 2000) and Julia Gatley ("New Zealand", in Dennis Sharp and Catherine Cooke, *The Modern Movement in Architecture*, 010, 2000).

The NZWP has garnered substantial moral support from the professional and academic communities. Already, the path is prepared for strong working relationships with the NZ Historic Places Trust and Ministry for Culture and Heritage. The coming months will see that transformed into a working national organization more effectively able to bridge the present gap separating historical research from heritage action and capable of being the principal vehicle for educating our New Zealand publics, as well as friends overseas, of the rich modern movement heritage requiring our diligent protection.

Report by **ANDREW LEACH**, coordinator of Docomomo New Zealand (provisional)

Until recently, the Slovak Docomomo working party counted only ten people – mostly architects and architectural historians active in research and education. But, over the last year, some new young collaborators have enabled the working party to cover quite a diverse range of activities in the field of modern movement research and documentation. After several years of individual and collective efforts, the great battle for the Crematorium in Bratislava was won for architecture. The Crematorium, built in 1968 by the architect Ferdinand Milucky, is one of the most important works



Ferdinand Milucky, *Crematorium* in Bratislava, 1968, above: main entrance, right: exterior view

of the modern movement in Slovakia. The fact that it is still operating made the pressure for rebuilding it extraordinarily strong. At the end of 2003, the whole Crematorium area was finally proclaimed a national monument. This is the serious background for the emergence of a reconstruction project for the Crematorium. In December 2002, the Slovalt publishing house issued the monograph *20th Century Architecture in Slovakia* by Matus Dulla and Henrieta Moravcikova. This extensive publication is a unique and complex work introducing for the first time

the Slovak architectural culture of the 20th century in all of its variety and richness of forms. It presents convincing images of the architecture that arose from the complicated stratifications of central influences and local ideas. The monograph also reflects the permanent polemics between innovative and traditional trends, and the repeated efforts to mark the universal architecture of the 20th century with regional and national character. The first part of the book offers an analysis of the history of domestic architecture from the end of the 19th century until the contemporary times. The second part provides basic information on more than a thousand architectural works throughout Slovakia. Within the international MOMONECO project (Modern Movement Neighborhood Cooperation) the building principles of industrial cities during the first half



of the 20th century were investigated. The history, organization of work and life, town planning and architecture of the industrial cities of Sunila, Ivrea and Bat'ovany were for the first time presented in their mutual relations in a synthetic work. The project offered a comparison of the four included localities (Finnish Sunila, Slovak Bat'ovany, Italian Ivrea and Danish Bellevue) and enabled both the identification of parallel trajectories and related concepts as well as local differences

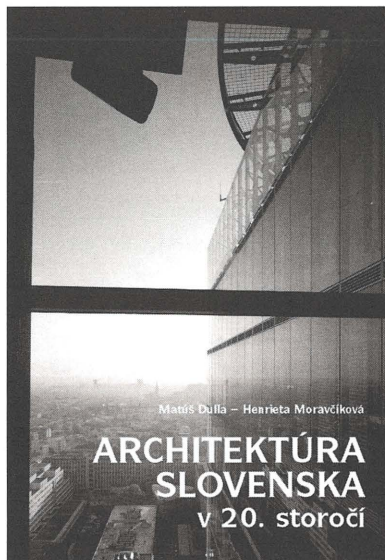
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and specialties in the process of proposing and building the modern city in north, central and south Europe during the first half of the 20th century. Four seminars and four exhibitions held in Sunila, Partizánske, Ivrea and Copenhagen brought the MOMONECO project to a close. The main results of the project are available on the website <http://momoneco.kotka.fi>

A significant amount of work has been achieved in the field of registers, in particular for the national registers. Thanks to the Docomomo members from the Institute of Construction and Architecture of the Slovak Academy of Sciences in Bratislava, the working party now disposes of a 20th century architectural database,



Monograph on 20th century architecture in Slovakia

with 3000 entries at its disposal. Coordinated by these same people,

the working party members prepared a special series on 20th century architecture for the Slovak scientific journal of Architecture and Town planning. The series started in 1996, ended in 2002 and included 380 MoMo works. The Slovak Docomomo working party also prepared the Slovak entries for the UIA database of 20th Century Architecture Heritage available on the website www.archi.fr/UIA. Finally, last year, five new entries from Slovakia enlarged the international MoMo register. A small but significant step was also taken in the field of education: the Bratislava Faculty of Architecture officially accepted the special postgraduate program on Docomomo.

Report by **HENRIETA MORAVČIKOVÁ**, chair of the Slovak Docomomo working party

DOCOMOMO NORWAY ANNUAL REPORT 2003

Publication

In 2003, the Norwegian Docomomo working party gave priority to the 20th Century Documentation Project. Thanks to a grant from the Norwegian Cultural Fund, a publication presenting fifty buildings from the 1945-1969 period will be published in Spring 2004.

In connection with this work, the board –consisting of Nina Berre, Ingvar Strom Torjuul, Bente Solbakken and Perann Stokke– carried out

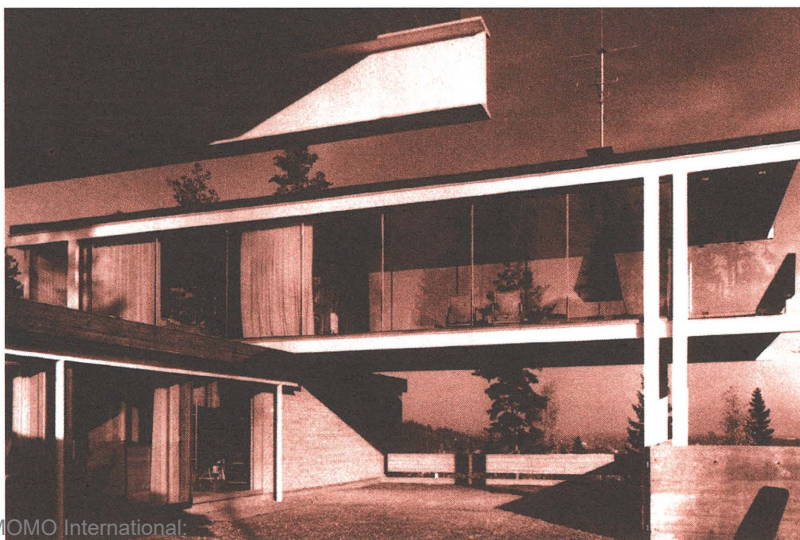
several surveys of buildings of current interest in the Oslo area.

Website

In February 2003, we launched our new website, www.docomomo.no (at present unfortunately only in Norwegian).

Seminar on glass blocks

In collaboration with Norsk Form, Docomomo Norway is planning to organize a seminar devoted to glass blocks, in April-May 2004.



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Arne Korsmo, Villa Stenersen, 1939

The seminar location will be Villa Stenersen, the former villa of the art collector and stockbroker Rolf Stenersen, designed by the architect Arne Korsmo in 1939. The southern facade mainly consisting of glass blocks has recently been restored and rebuilt with new glass blocks, copies of the original and produced at the renowned Norwegian glasswork Hadeland. One of the speakers will be Ola Wedebrunn, chair of the International Specialist Committee on Technology. For more information about the seminar, contact:

docomomo@docomomo.no

Report by **PERANN SYLVIA STOKKE**, treasurer of Docomomo Norway

Own house, Jongsollen.
Architect **Geir Grung**, 1963

A PLAN OF ACTION FOR THE INTERNATIONAL SCIENTIFIC COMMITTEE ON EDUCATION + THEORY

The following document was designed to outline a common platform between the Docomomo working parties, which is why it has been essential to conceive it in a manner that is both flexible and open. It was set up by the board of the International Scientific Committee on Education + Theory under the direction of Jean-Yves Andrieux and approved by all the members of the Committee.

The ISC/Education + Theory counts on structural and financial aids from Docomomo International to implement its program.

The Committee has decided its interpretation of the word 'Education' will be flexible and broad. Modern heritage education implies passing on knowledge, but also spreading information and validation of modern heritage. It has a varied audience (general public, students, architectural specialists, historians and political representatives). In a global environment, the educational function favors international exchanges and a balanced knowledge of scientific material and works that come from the different countries that contribute to Docomomo. It must bear in mind UNESCO's logic regarding world heritage, in order to win a measure of recognition for modern heritage by this organization. Finally, the educational function should act in synergy with the ISC/Registers' inventory function. The project also takes into account the implementation of Docomomo in France.

The Committee's proposed initiatives aim at being precisely targeted actions, but with a flexible structure in order to meet the needs of each working party. These actions are as follows:

1. Editing a guide that explores published material on modern architecture

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2. Inviting professors to participate to the Docomomo network
3. Launching Docomomo 'Heritage Days'

1. Editing a guide that explores published material on modern architecture

This concerns the support of scientific research on the history of modern architecture. In each country, the Docomomo working party will establish:

- A scientific research database on architectural publications in the individual country, or on general themes in modern architecture. Of course, this database is not strictly restricted to 'national' works, but its purpose is to provide a well-balanced vision of research produced on the subject. The database will include books, articles and university publications, all presented with a common format. This should allow to present a critical overview of recent projects.

- A parallel database will contain a collection of bibliographies published on the modern architects of all the concerned countries. These bibliographies should comprise all national and international works and should be established in relation to the bibliographies on the scientific database.

The databases will gradually expand knowledge on modern architecture. They should be precious tools for researchers and architects and should increase the visibility of modern architectural works in each country.

2. Inviting professors into the Docomomo network

The Docomomo network gathers specialists in modern architecture. The Education Committee will encourage, in the first place, invitations into the Docomomo network. Thanks to Docomomo

International's database of addresses, a member of the Committee will be in charge of the management of a directory of the academic members of Docomomo.

This directory will list the exact specialty of each member. Members of the Committee, who wish to do so, could set up small scientific sub-committees along precise thematic lines (history and techniques of restoration, industrial heritage, etc.) and make the most of Docomomo academic members' international dimension.

This approach should favor the broadest exchange of view.

3. Launching Docomomo 'Heritage Days'

'Heritage Days', which take place every year in most European countries on a specific theme, have already achieved widespread recognition and are greatly appreciated by the general public. The Committee proposes that, in the near future, 'Modern Heritage Days' be launched at the initiative of Docomomo. All the Docomomo working parties that would like to be associated to this event will be able to place their program on Docomomo's website.

ISC/Education + Theory Board:

Jean-Yves Andrieux (chairman),

Arie Sivan (co-chairman),

Jean-Marc Basyn (secretary),

Kaisa Broner-Bauer (co-secretary).

Members: Hubert Beringer, Daniel

Bernstein, Fabienne Chevallier,

Réjean Legault, Judi Loach, Claude

Loupiac, Sonia Marques, Henrietta

Moravchikova, Nina Rapaport,

Mabel Scarone, Yoshi Yamana.

Associated partners:

Vassiliki Petridou, Jan Birksted,

Catherine Dumont d'Ayot, Panayotis

Tournikiotis.

An E-mail contact will be provided later.

Report by **JEAN-MARC BASYN**,
secretary of ISC/E + T

THE ASIAN ACADEMY FOR HERITAGE MANAGEMENT: A NETWORK FOR ASIA'S CULTURAL RICHNESS

The UNESCO-ICCROM Asian Academy for Heritage Management has successfully completed its opening year as a regional network promoting professional training to enhance the management of the Asia-Pacific cultural heritage. At the Asian Academy's inaugural Field School, which took place from November 22 to December 6, 2003. Graduate students, practicing professionals and university lecturers gathered in Macao (China) to tackle real-life problems in heritage conservation.

In response to the increasing demand for improved professional management of the cultural heritage resources of the Asia-Pacific region, the UNESCO (the United Nations Educational Scientific and Cultural Organization) and ICCROM (the International Center for the Study of the Preservation and Restoration of Cultural Property) have established a consortium of the region's first-rate university departments of heritage conservation, the Asian Academy for Heritage Management. This consortium connects institutes of higher learning throughout the Asia-Pacific region, which are engaged in the investigation and teaching of heritage conservation and cultural institution management.

"The Asian Academy meets the urgent need for capacity building among professionals in the region", says Dr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and in the Pacific area. "It aims at training the trainers and targets both advanced students and in-service professionals as well as other important actors in the conservation and management of heritage resources, who then carry the message in their work and train others in specific national and local settings."

From November 22 to December 6, 2003, the first annual Field School of the Asian Academy was organized in Macao (China) by the Architectural Conservation Program of the University of Hong Kong, in cooperation with

the Macao Institute for Tourism Studies and the Macao Cultural Institute. The title of the two-week course was "Conserving Asia's built heritage: An integrated management approach". The Field School offered 25 staff and advanced students from member institutions of the Asian Academy the opportunity to study heritage conservation in real-life situations, with the guidance of leading experts in this field.

Interdisciplinary action was the keynote at the Field School. Besides lectures on topics ranging from conservation legislation to community involvement, case studies and field trips to heritage sites in Macao and Hong Kong were part of the program. Within the scope of a group project the participants could not only apply theories in practice, but also complement each other's competences, in fields such as architecture, archaeology, management and history. The purpose of the group project was to develop a conservation plan for Rua da Felicidade (Happiness Street), in a former Macao red-light district that is now a respectable commercial-cum-residential area. The exchange of experiences and ideas beyond disciplinary and cultural borders at the Field School was deemed enriching by the participants and the lecturers likewise.

Next year's field school, organized by New Delhi's School of Planning and Architecture, will focus on the management of large archaeological sites and take place in India. Besides the annual Field Schools, the Asian Academy's activities include seminars and workshops, joint research and publication of their achievements as well as web-based diploma courses. To expand the capacities of its members, the Asian Academy promotes the cross-registration of students and the exchange of faculty members within the network as well as a shared web portal.

For further information, please visit the Asian Academy for Heritage Management online at www.unescobkk.org/culture/asian-academy

Report by **RICHARD ENGELHARDT**, UNESCO regional advisor for culture for Asia and the Pacific, based in Bangkok

INTERNATIONAL REGISTER A NEW FICHE FOR MONKTONHALL COLLIERY, SCOTLAND

Monktonhall was the most fully realized example of the National Coal Board's daring program of deep colliery development in Scotland during the 1950s and 1960s, internationally renowned at that time and well represented in the technical literature. Unusually, the subject of this selection from the Docomomo Registers no longer exists, having been demolished in 1997-1998.

Development

Sinking of the two shafts at Monktonhall began in late 1953. Production was planned to be more than 1,000,000 tons per year, initially to provide sized and washed coal for the market, but proposals to build a new electricity generating station at Cockenzie provided an opportunity to simplify production to provide coal primarily to suit the power station. Surface facilities were to be capable of expansion to permit future extension of underground working to exploit coal reserves to the north, under the Firth of Forth by the later, abandoned, Musselburgh project. A perspective sketch of the proposed colliery displayed at the sinking ceremony showed a design and layout significantly different from



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Fig. 1. Monktonhall Colliery. 1989 view from n°2 winding tower towards up-cast shaft, showing boiler house in foreground, conveyors to coal preparation plant and rapid loading bunker

that which was built.

Principle differences were ground-mounted winding engines and ventilation by extract fans on the up-cast shaft, a more usual, and more economic system than forcing air under pressure down the men-winding shaft. Detailed building history is not known, but exigencies of mining frequently demand constructional changes, often late in the contract. Unforeseen problems were certainly encountered at Monktonhall and it is likely that important design changes were consequent upon the wet and dirty conditions that were encountered in underground development of the colliery.

The buildings

The colliery complex was centered on two shafts, each served by a concrete winding tower carrying the electric winding engines. Surface buildings were arranged around the two shafts; number one shaft for winding coal and for up-cast air, number two for winding men and materials and for downcast air from the neighboring fan house. Number one winding tower consisted of two concrete piers and four slender columns flared outwards near the top to accommodate the winding engines. The engine chamber was enclosed by industrial patent glazing on the two open sides. Cables, cages and guides could all be seen, and the engines and maintenance gantries were visible through the glazing. Coal was wound in skips, tipped into a plain rectangular hopper tower on the east side and carried to the preparation plant by an enclosed conveyor.

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Number two winding tower, for men and equipment, was of similar size but completely enclosed, and jettied out slightly on one side. An adjoining assembly building was connected by an enclosed walkway, raised on concrete pillars, from the pit-head baths and canteen by way of the lamp-room, where men going underground checked in and out. The lamp-room, and workshops below, were flat-roofed blocks with strip windows along their full length, the walkway passing through a clerestory to the pit-head baths and canteen, again a simple, unadorned block with internal lighting wells and a tank tower at the south end. Three other adjacent buildings, two equipment assembly blocks and the fan house were unadorned concrete blocks.

The coal handling buildings, linked to the up-cast tower by conveyor, were simple blocks with small windows below shallow pitched roofs. From the four-story cleaning and crushing plant, further conveyors led to loading hoppers above the adjoining railway sidings. Most remote was a rapid loading bunker, a long, tall building containing multiple hoppers.

Technical, social, artistic and aesthetic appraisals

Monktonhall colliery presented the full array of 1960s coal mining surface technology in a sequence of functional, modern structures with imaginative use of reinforced concrete and large areas of glazing. Postwar expansion of Scottish coal mining transformed a rejected and exploitative industry to one that mining communities were proud to own and work in. The planning of Monktonhall, separating workers facilities from production and coal processing, typified the application of functionalist ideology in modern coal mining.

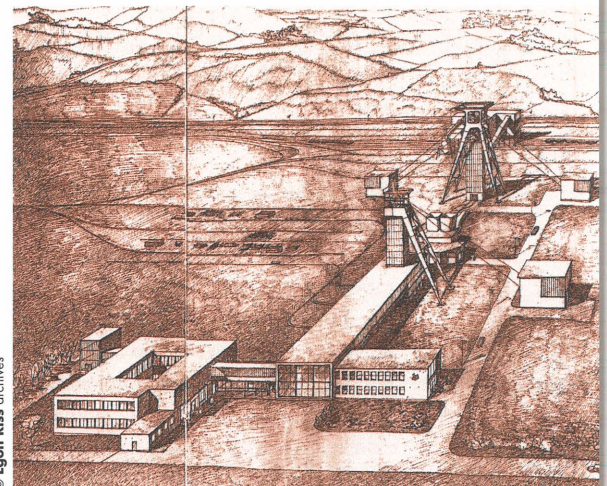
Severely functionalist forms, in buildings such as the winding towers and the rapid loading bunker, gave an elegant and distinct style to the later projects by the NCB's Scottish Division. Functional separation and expression of the buildings enable the process to be 'read', while at the same time

the whole complex presents a single strong visual image.

Historical evaluation

All British antecedents of Monktonhall have been demolished, as have its successors, which were few. Monktonhall represented the full development of Egon Riss's work in Scotland which sought functional expression in industrial architecture: the processes carried out on the surface were followed in the arrangement and forms of the buildings. Contrast this with the 'classical' formality of Rothes, which, though the first of the NCB's big Scottish pits, was inherited from the Fife Coal Company along with their pioneering prewar colliery at Comrie, where again all functions were packed into a symmetrical layout fronted by fountains and rose gardens. Riss's contrasting up-cast and downcast pit-head towers, expressing their differing functions, his delight in overhead walkways (men entered the cages at high level) and sloping conveyors can perhaps be compared with Aalto's Sunila factory, or closer to home with RA Cordingley's coal-cleaning plant at Rising Sun on Tyneside. NCB's English and Welsh regions never went Riss's way; for example at Parkside, a late 1950s colliery in Lancashire, also demolished, great trouble was taken to design matching winding towers. A parallel could be seen in electricity generating stations where Robert Matthew's Kincardine-on-Forth design of 1955 broke

Fig. 2. Perspective sketch of colliery layout by Egon Riss, 1947, hardly recognizable as Monktonhall
Note steel winding towers and ground-based engine houses



© Egon Riss archives

the classical 'cathedrals of power' mold (see *Docomomo Journal* 25, p. 20). The heroic ambitions of Monktonhall ended in tragedy. In a competing energy market, the coal became too costly for its single user and despite further adaptation of the coal handling plant, driving new underground drifts to reach new seams, and proposals to link Monktonhall to the nearby Bilston Glen colliery, all work ceased in 1989 and the pit put on care and maintenance by the then owner, British Coal. In 1991 a company formed by redundant miners, Monktonhall Mineworkers Ltd, took over the colliery but the enterprise

Fig. 3 (left). Monktonhall colliery, view from the east, 1966. From the rapid loading bunker on the right coal was transported, by 'merry-go-round' trains, to Cockenzie power station

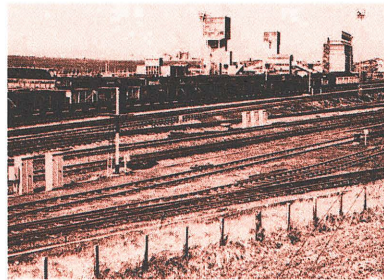
Fig. 4 (right). Monktonhall colliery, view from the south-west, 1970

failed. After further argument about its future the buildings were demolished in 1997-1998 and the site cleared for industrial development.

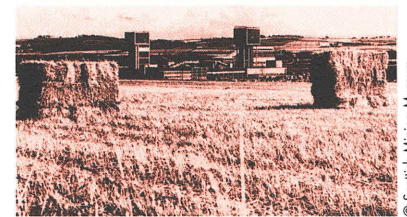
Report by **DAVID EVE**, edited by **MILES GLENDINNING & DAVID WHITHAM**, members of *Docomomo Scotland*

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A record from the archives

Location: Millerhill, Midlothian
 Building type: Colliery surface buildings
 Designer: Egon Riss
 Architect: National Coal Board
 Scottish Region: FA MacDonald & Partners, Engineers
 Client/brie: Surface buildings for a new coal mine based around two shafts, including winding towers, fan house, coal preparation plant and loading facilities, workshops, offices, pit-head baths and canteen on newly developed green-field site
 Designed/built: 1947-1967
 Present condition: Demolished

THE REGISTER OF DOCOMOMO MEXICO

The architectural creations of what we can now call 'the past century' are constantly disregarded because they do have not yet achieved historical status. These buildings have not only suffered neglect and destruction, but, in some cases, they have even been denied the right to be located in the historical centers. As an illustration of this trend, it is noteworthy that the UNESCO World Monument List, with 577 total inscriptions as of 2002, registers 272 monuments in Latin America, out of which 48 are Historic Cities and only three represent the modern heritage. It has to be said that, on the one hand, Mexico does have a tradition of studying the works of the modern movement, but on the other very little has been done to inform the general public and to protect the actual works; the existing legislation on the subject, the Ley Federal sobre Monumentos y Zonas Arqueológicas, Artísticas e



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Fig. 1. **Docomex's team** from left to right, standing: Alejandro Aguilera, Louise Noelle, Alejandro Ochoa and Iván San Martín; sitting: Peter Krieger, Sara Topelson and Lourdes Cruz

and Architectural, Artistic and Historical Zones, 1972), provides very little legal power to protect the buildings of this period, leaving its safekeeping mostly to the inhabitants and a few advocates. The government office in charge of protecting 20th century architecture, the Instituto Nacional de Bellas Artes, with the Comisión Nacional de Zonas y Monumentos Artísticos, prepare catalogues and exhibits, and draft the regulations for proper preservation. In addition, ICOMOS México is also involved in this endeavor and has formed a working group for the 20th century, and the Instituto de Investigaciones

Estéticas, of the National University, has set up an interdisciplinary seminar to study the various problems related to the safeguarding of our cultural patrimony. At an international level, México participated to the website established by the UIA, for the inscription of modern buildings in danger. Recently the amount of publications on this subject matter has grown noticeably, and some catalogues have been edited, but the general public has not been properly targeted and the protection provided by the existing law has not been strengthened. In my particular case, the research on Mexican modern architecture has been associated with a preoccupation for its defense and proper conservation; but there is still very much to do, particularly in the matter of systematic studies and publications that will reach dwellers and owners of modern buildings. As a consequence, Sara Topelson, former president of UIA, along with some colleagues, tried to gather a group of researchers whose intention was to start with a methodic inventory of the modern movement in México and to foster the comprehension

and study of its buildings, thus contributing to their protection. At the end of 2002, a working group was formed in Mexico City and, by April 2003, Docomomo México was listed as a provisional Docomomo working party. The founding members, Alejandro Aguilera, Lourdes Cruz González Franco, Raquel Franklin, Alberto González Pozo, Peter Krieger, Alejandro Ochoa, Louise Noelle, Iván San Martín, Rodolfo Santamaría, under the presidency of Sara Topelson, all well-known architectural historians based in Mexico City, have long worked in the study and protection of 20th century architecture. Some correspondents were also selected in order to carry out the work in other parts of the country: Imelda Ortiz in San Luis Potosí, Enrique Urzaiz Lares in Yucatán, and Fernando Winfield in Veracruz. The group is committed to the first phase of the catalogue, and has published two bulletins, Autumn 2003 and Winter 2004.

Report by **LOUISE NOELLE**, member of Docomex (provisionnal)

NOTES

- 1 The first comprehensive histories belong to Carlos Obregón Santacilia, *50 años de arquitectura mexicana 1900-1950*, Editorial Patria, México, 1952, and I.E. Meyer, *Arquitectura moderna mexicana*, Architectural Book Publishing Co., Nueva York, 1952; followed by Max L. Cetto, *Modern architecture in Mexico*, F. Praeger, Nueva York, 1961, and Israel Katzman, *La arquitectura contemporánea mexicana*, INAH-SEP, México, 1963. It is also important to note that the magazine *Arquitectura/México*, published from 1938 to 1978, has documented in its 119 numbers most of the architectural work of the Mexican modern movement.
- 2 Among many specific monographs, one can single out for its wider purpose *La arquitectura mexicana del siglo XX*, coordinated by Fernando González Gortázar, CNCA, México, 1994; followed by a paperback edition in 1997. Of a more general interest is Enrique X. de Anda, *Evolución de la arquitectura en México*, Panorama Editorial, México, 1987.
- 3 Manuel Sánchez de Carmona, *Catálogo de Arquitectura mexicana, 1895-1991*, UAM, México, 1993.
- 4 I have contributed to a comprehensive study of sixty-five architects, published in *Arquitectos Contemporáneos de México*, Trillas, México, 1989; and with Carlos Tejada to a guide of modern architecture in Mexico City in *Guía de Arquitectura Contemporánea de la Ciudad de México*, Banamex, México, 1993.

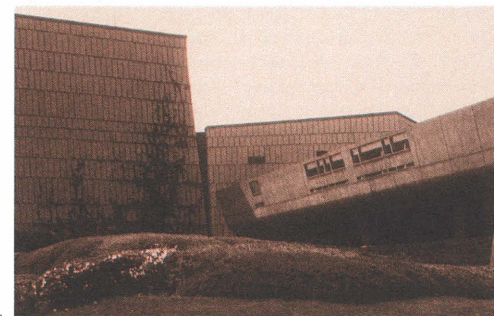
INTERNATIONAL REGISTER OF DOCOMOMO JAPAN

Understanding that it is one of the key roles of a Docomomo working group to add new items and information to the list of the extant masterpieces of the modern movement, Docomomo Japan selected and announced "Docomomo Japan Selection 100" in September, 2003. It is a list of 100 extant buildings and sites built in the process of the modern movement in Japan. It covers a wide range of architectural types, from a district like the Senri New Town (planned and built by the Osaka Prefecture, 1961-1970), one of the first new towns developed in Japan, to a small wooden house like the Dr. Mori House (designed by Kiyoshi Seike, 1951), or from a big public building by a big name like the Tokyo Bunka Kaikan (designed by Kunio Maekawa, 1961) (fig. 1) to the prefabricated housing system called 'the Sekisui Heim M1' (designed by Katsuhiko Ohno + Sekisui Kagaku co., 1970). And it includes the 20 that were selected for *The Modern Movement in Architecture. Selections from the Docomomo Registers* (D. Sharp & C. Cooke editors, 010 Publishers, 2000); 80 buildings and sites were recently added.

To select the 100, Docomomo Japan followed the criteria applied for the selection of the first 20. That is, in selecting examples of the modern movement, it was understood as characterized by ideological rationalism, an aesthetic of pure lines, planes, and volumes, and a commitment to the betterment of society. To cover a wide variety of building types was considered important and the examples were selected from the period between the 1920s and the 1960s (construction year), as both criteria had also been applied for the 20. By selecting the 20, three years before, Docomomo Japan had tried to present what the modern movement was to Japan. Its purpose was to show the extent of the modern

movement in Japan, how Japanese architects considered the movement and what they expressed in their designs by following it. Thus the list of the 20 included examples which were hardly regarded as 'purely' modern. Some pieces of 'traditional architecture' were listed with the understanding that they were not a reproduction of old buildings but a modern reinterpretation of tradition. Even seemingly low-tech wooden buildings were included to emphasize that the wooden structure was the most popular construction technique in modern Japan and that not a few architects tried to improve it by applying rationalistic ideas. The list was actually meant as a sort of proposition to reinterpret the modern movement in a global context. The enlarged list, "Docomomo Japan Selection 100", was based on such thoughts also. But these guidelines tend to make the selection process more complicated. To what extent can the boundary of the modern movement be stretched? We, at Docomomo Japan, have not actually reached a unified view for the issue, despite serious discussions. There may be no definite answer. But to keep the question open is important for us as it should also lead to define Docomomo's identity. In my view, some new developments could blur the identification of the modern movement. Firstly, the boundary of 'modern architecture' has expanded since the 1980s. Spurred by a growing doubt about modern architecture, a rewriting of the history of modern architecture has started. The word 'modern architecture' began to bear a broader meaning. Now it could practically mean all the architecture produced in the modern age as well as modernism.

Fig. 1. Tokyo Bunka Kaikan



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Secondly, a closer relationship between Docomomo and the UNESCO could support this point of view because, in my opinion, what matters to the UNESCO is not 'the modern movement' but rather the architectural heritage of the 19th and 20th centuries. The enlarged list of Docomomo Japan could raise such issues. As more working parties join Docomomo, these problems can hardly be ignored. It is expected that new working parties will be from areas where, when the modern movement was introduced, it frequently generated a hybrid architecture, as is common in Japan. The selection process for the 100 led Docomomo Japan members to broaden their

understanding of each other and of the situations surrounding the heritage of the modern movement throughout Japan. After completion of the list, Docomomo Japan held a meeting in Tokyo to secure our ties and discuss our future. As a joint event of the meeting, we also organized a tour of a building selected for the list: the Sky House, designed by Kiyonori Kikutake as his own house, built in ferroconcrete in 1958 (fig. 2) is a well-known piece of architecture symbolizing the 1950s.

Docomomo Japan will continue its endeavor to promote the significance of the modern movement heritage in Japan, to help preserve it and to raise discussions to enlarge its listing.

As of recently, Docomomo Japan was the only working party in East Asia. But, early in 2003, some South Korean architects and architectural historians started to form a working group and contacted Docomomo Japan to get some information. Welcoming such a development in a neighboring country, Docomomo Japan outlined their experience and sent their chair Hiroyuki Suzuki to Seoul. The founding ceremony took place on November 14, 2003. A video message from Maristella Casciato, chair of Docomomo International, encouraging their action, was on view during the ceremony. Docomomo Korea will submit a proposal to join Docomomo as a new working party at the next conference in New York. Docomomo Japan is ready to keep in contact with Docomomo Korea and hopes for more cooperation and exchanges between the two working parties. Such a cooperation will surely do both of us good.

Report by **HIROYASU FUJIOKA**, secretary of Docomomo Japan, Professor at Tokyo Institute of Technology

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Fig. 2. **Docomomo Japan members** gathering around the architect **Kiyonori Kikutake** in front of his Sky House

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Docomomo Japan Selection 100

- 1-Kyoto Nishijin Telephone Exchange (Roku Iwamoto, 1921), 2-Myonichikan, Jiyu Gakuen (F.L. Wright, 1921), 3-Yamamura House (F.L. Wright, 1924), 4-Motono House (Seigo Motono, 1924), 5-Dojunkai Apartments* (Dojunkai Building Department, 1926-34), 6-Sumitomo Building* (Sumitomo Eizen Design office, 1926), 7-Chochikukyo* (Kohji Fujii, 1928), 8-Kosuge Prison* (Shigeo Kanbara, 1929), 9-Hakushikakan, Tatsuma-Honke Brewery (Jun'ichiro Ishikawa, 1930), 10-Tokyo Central Post Office* (Tetsuro Yoshida, 1931), 11-Morigo Company Tokyo Branch (Togo Murano, 1931), 12-Asahi Building (Jun'ichiro Ishikawa, 1931), 13-Tokyo Women's College (Antonin Raymond, 1931), 14-Daimaru Department Shinsaibashi Store (William M. Vories, 1933), 15-Osaka Municipal Subway Yodoya-bashi Station (Design Section of the Special Railway Construction Department of the City of Osaka, 1933), 16-Kimura Sangyo Laboratory (Kunio Maekawa, 1933), 17-Osaka Gas Building (Takeo Yasui, 1933, extended in 1966), 18-St. Paul Church (Antonin Raymond, 1934), 19-Yotsuya-Daigo Grade School (Design Section of Tokyo Municipal Office, 1934), 20-Tokyo Central Wholesale Market (Design Section of Tokyo Municipal Office, 1934), 21-Tsuchiura House* (Kameki Tsuchiura, 1935), 22-Hyuga Villa (Bruno Taut, 1936), 23-Ube City Public Hall* (Togo Murano, 1937), 24-Keio Gijyuku Grade School* (Yoshiro Taniguchi + Sone Chujo Architects' Office, 1937), 25-Kyoto Electric Company Building (Goichi Takeda, 1937), 26-Hara House (Jin Watanabe, 1938), 27-Kurobe Second Power Plant and Dam (Bunzo Yamaguchi, 1938), 28-Osaka Central Post Office (Tetsuro Yoshida, 1939), 29-Yoshida House (Isoya Yoshida, 1944), 30-Miyuki-no-ma, Hashshokan* (Sutemi Horiguchi, 1950), 31-Dr. Mori House (Kiyoshi Seike, 1951), 32-The Museum of Modern Art, Kamakura* (Junzo Sakakura, 1951), 33-Hiroshima Peace Center* (Kenzo Tange, 1952), 34-Japan Pearl Exporters' Association Building (Yoshimitsu Mitsuyasu, 1952), 35-Nippon Sogo Bank (Kunio Maekawa, 1952), 36-Hara House* (Makoto Masuzawa, 1953), 37-World Peace Memorial Church (Togo Murano, 1953), 38-Kanagawa Prefectural Library and Music Hall* (Kunio Maekawa, 1954), 39-Tosho Printing co. Haramachi Factory (Kenzo Tange, 1954), 40-International House of Japan (Kunio Maekawa, Junzo Sakakura and Junzo Yoshimura, 1955), 41-Kumamoto Teishin Hospital (Mamoru Yamada, 1956), 42-Chichibu Cement Plant* (Yoshiro Taniguchi + Nikken Sekkei, 1956-58) 43-Ura House (Takamasa Yoshizaka, 1956), 44-Fukushima Kyoiku Kaikan Hall (MID, 1956), 45-House no.38 (Kiyoshi Ikebe, 1957), 46-Nagasawa Water Filtering Plant (Mamoru Yamada, 1957), 47-Asahikawa City Hall (Takeo Sato, 1958), 48-Kagawa Prefectural Hall* (Kenzo Tange, 1958), 49-Sky House (Kiyonori Kikutake, 1958), 50-St. Clara Church (Ken Kataoka, 1958), 51-The Nippon Telegraph and Telephone Public Corporation Headquarters Building (Hideo Kunikata, 1958), 52-Hizuchi Grade School* (Masatsune Matsumura, 1958), 53-The Japan Art Academy Hall (Isoya Yoshida, 1958), 54-Hashima City Hall (Junzo Sakakura, 1959), 55-The National Museum of Western Art (Le Corbusier + Kunio Maekawa, Junzo Sakakura & Takamasa Yoshizaka, 1959), 56-Kasuien, Miyoko Hotel (Togo Murano, 1959), 57-The Ministry of Foreign Affairs of Japan Building (Hideo Kosaka, 1960), 58-Kyoto Kaikan (Kunio Maekawa, 1960), 59-Ozaki Memorial Hall (Ichiro Ebihara, 1960), 60-Toyota Hall, Nagoya University (Fumihiko Maki, 1960), 61-Gunma Music Center* (Antonin Raymond, 1961), 62-Senri New Town (Osaka Prefecture, 1961-70), 63-Ohara Museum Annex (Shizutaro Urabe, 1961), 64-Tokyo Bunka Kaikan (Kunio Maekawa, 1961), 65-Izumi Campus Lecture Rooms, Meiji University (Sutemi Horiguchi, 1961), 66-NCR Tokyo Branch Building (Junzo Yoshimura, 1962), 67-Nagasaki Public Hall (Motoo Take, 1962), 68-Villa in the Woods (Junzo Yoshimura, 1962), 69-New Studio in Karuzawa (Antonin Raymond, 1962), 70-Memorial Church to the 26 Christian Martyrs (Kenji Imai, 1962), 71-Kobe Port Tower (Nikken Sekkei, 1963), 72-San'ei Dream Center (Nikken Sekkei, 1963), 73-Izumo Taisha Museum (Kiyonori Kikutake, 1963), 74-National Olympic Stadium* (Kenzo Tange, 1964), 75-Nanzan University (Antonin Raymond, 1964), 76-Hotel Tokoen (Kiyonori Kikutake, 1964), 77-St. Mary's Tokyo Cathedral (Kenzo Tange, 1964), 78-Inter-University Seminar House* (Takamasa Yoshizaka, 1965), 79-Hyakujushi Bank Headquarters building (Nikken Sekkei, 1966), 80-Maritime Gallery (Masako Hayashi, 1966), 81-Oita Prefectural Oita Library (Arata Isozaki, 1966), 82-National Theater (Hiroyuki Iwamoto, 1966), 83-White House (Kazuo Shinohara, 1966), 84-Sony Ginza Building (Yoshinobu Ashihara, 1966), 85-Tower House (Takamitsu Azuma, 1966), 86-Palaceside Building* (Nikken Sekkei, 1966), 87-Kyoto Kokusai Kaikan (Sachio Ohtani, 1966), 88-Yamanashi Press and Broadcasting Center (Kenzo Tange, 1966), 89-Sagae City Hall (Kisho Kurokawa, 1967), 90-Kadono House (Toru Kadono, 1967), 91-Shinjuku Station West-gate Plaza (Junzo Sakakura, 1967), 92-Shinwa Bank Headquarters Building (Seichi Shirai, 1967), 93-Sakaide Deck (Masato Otaka, 1968), 94-Kasumigaseki Building (Mitsui Real Estate + Toshiro Yamashita Architects' Office, 1968), 95-Furendo Gakuen School (Hiroshi Oe, 1968), 96-Chiba Prefectural Central Library (Masato Otaka, 1968), 97-Saga Prefectural Museum (Daichi Kobo + Yoshichika Uchida, 1969), 98-Nishinomiya Trappist Monastery (Togo Murano, 1969), 99-Daikan'yama Collective Housing (first Stage) (Fumihiko Maki, 1969), 100-Osaka International Center (Shuhiko Ono + Sekisui Chemical co., 1970)

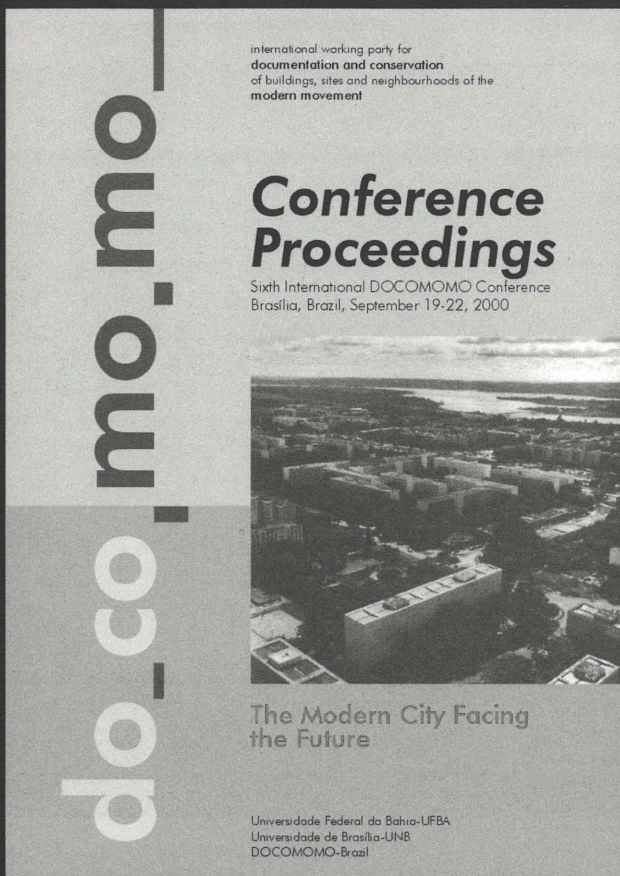
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* The asterisk marks the constructions listed on the Docomomo Japan Selection 20. The buildings are listed with the names adopted at their completion.

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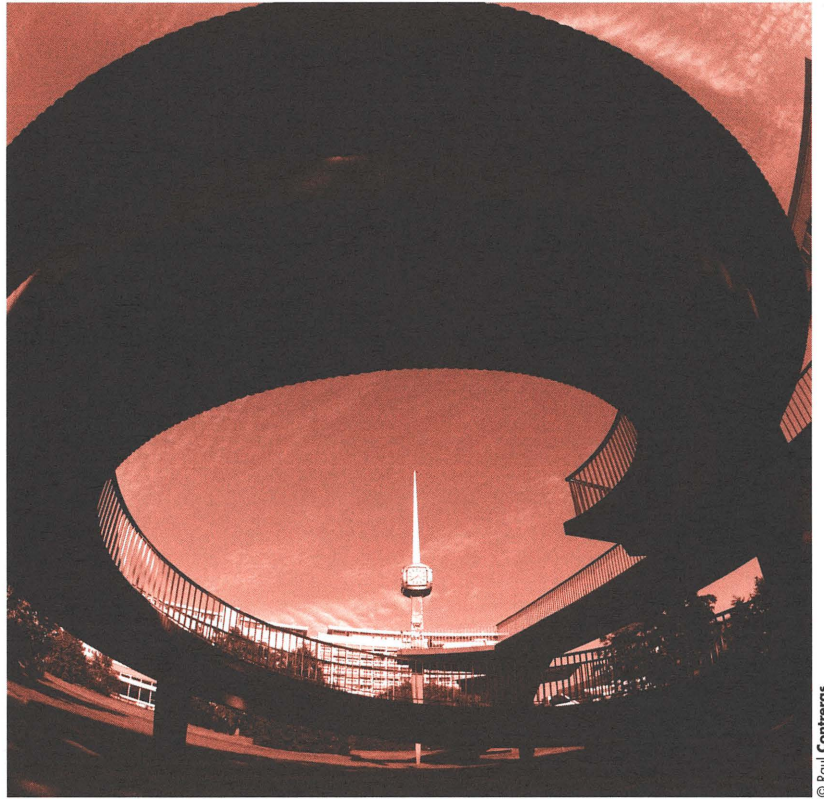
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CONFERENCE ON POSTWAR MODERNISM IN CENTRAL EASTERN EUROPE



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Cottbus 1960s
city center



© Heyo Schönwälder

Berthold
Burkhardt,
Marieke **Kuipers**
and Lars
Scharnholtz

Europe's only recently rediscovered postwar modernism is now under considerable pressure to change. As a result of large-scale demolition, decay and change of use, the buildings of an earlier modernism are undergoing a transformation process that brings to light the question of their cultural value. Because of continuing social and economic changes and their consequences, this question is especially pertinent in Europe's post-socialist countries. This is the background against which experts from Poland, the Czech Republic, Slovakia, the Netherlands and Germany discussed the topic during the conference "Treatment of the built heritage of Postwar Modernism in the Post-Socialist Countries of Europe 1965", held in Cottbus at the end of January 2004. The particular goal of the conference was to present the experiences of participants with buildings from central Eastern Europe and to debate suitable processes for documentation, preservation and change of use

of the buildings, bearing in mind their specific economic conditions. Among others, the speakers were Prof. Marieke Kuipers, secretary of Docomomo's International Specialist Committee on Registers, Prof. Berthold Burkhardt of Docomomo Germany, Prof. Maria Cychowska, of Docomomo Poland and Prof. Vladimir Iapeta, of Docomomo Czech Republic. The Cottbus conference was led by the German-Polish Institute of New Industrial Culture (INIK) in cooperation with the Lausitz University of Applied Sciences in Cottbus, Germany, the Deutsche Werkbund Sachsen and Docomomo Germany.

The conference proceedings will be published in the late summer of 2004. Further information regarding the conference can be found at:

info@inik.info and **www.inik.info**

Report by **LARS SCHARNHOLTZ**, member of Docomomo Germany

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THE MAN-MADE FUTURE PLANNING, EDUCATION AND DESIGN IN THE MID-20TH CENTURY

A symposium held at the University of Edinburgh, September 5-7, 2003

The symposium, which was held under the auspices of "Rebuilding the City: the Percy Johnson-Marshall Collection", an AHRB funded project, attracted speakers and delegates from as far afield as Japan and the USA to the Architecture building at Edinburgh. This included several members of Docomomo who had last met at the Paris conference. The introductory lecture, by Jules Lubbock (University of Essex), provided the context for the symposium with a discussion of the impact and importance of the 1947 UK Town and Country Planning Act, which effectively nationalized development rights and provided the legislative basis for postwar reconstruction and opened the door to a general acceptance of the principles of the modern movement. The first session, "Scientific Humanism and Postwar Perceptions of the Boffin", chaired by Dana Arnold (University of Southampton), examined some of the moral and technological imperatives of the period. Miles Glendinning (RCAHMS) and Victoria Perry (the Bartlett School) both discussed keynote British buildings of 1951,

the Royal Festival Hall and the Brynmawr Rubber Works respectively. Ian Boyd Whyte (University of Edinburgh) gave a paper on Otto Neurath's influential visual systems for conveying data while Doug Clelland (Liverpool John Moore's University) described the mania for an ever-accelerating speed of technological progress.

The second session, "Visualising the Planned Future", was chaired by Professor Whyte.

Louise Campbell (University of Warwick) gave a paper on the presentation of Coventry's redevelopment and construction plans, while Keith Lilley (Queen's University Belfast) drew on his oral history project to reveal the public response to the planner's visions. Peter Larkham (University of Central England) demonstrated the type of images used to promote the many reconstruction plans of Britain's towns and cities.

"Educating the Planners: the Creation and Education of a Profession", the third session, was chaired by John McKean (University of Brighton) and dealt with the influences that shaped the mid-century planning profession. David Dunster (University of Liverpool) discussed the significance of Melvin Webber's ideas on planning, while Rhodri Windsor-Liscombe focused on the highly influential Jaqueline Tyrwhitt, tracing her pedagogical ideas and sphere of influence. Raquel Rapaport and Horacio Swartz gave a joint paper that revealed British Mandate Palestine as a training ground for British town-planners. Elizabeth Darling (University of Brighton) and Clive Fenton (University of Edinburgh) examined the foibles and predilections of architecture students in the 1930s

and 1940s respectively. On Sunday, Professor Windsor-Liscombe chaired the fourth session entitled "The Totally Planned Environment: New Towns, New Universities and Reconstruction Areas". Jeffrey Diefendorf (University of New Hampshire) provided a contrast to the mainly British theme with a paper on the methods and precepts behind Germany's reconstruction program. Survey and comprehensive planning were the themes for a talk by Michiel Dehaene (Katholieke Universiteit, Leuven) that concentrated on Max Lock and Patrick Abercrombie. Simon Richards (University of Essex) delved into the philosophy and psychology of total planning. Postwar universities provided themes for papers by Robert Proctor (Glasgow School of Art) and Professor McKean, the final speaker. This was a most successful and interesting event for all concerned, including staff and students at Architecture, and everyone remarked on the pleasant and convivial atmosphere.

Report by **CLIVE FENTON**, coordinator of Docomomo Scottish national group

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LES ARCHITECTES BRUNFAUT UNE ARCHITECTURE ENGAGÉE

Du 21 avril au 10 juin se tient à l'hôtel de ville de Bruxelles une exposition organisée par l'asbl Patrimoine historique de Bruxelles à l'initiative de l'Echevin de l'urbanisme et de la culture de la Ville consacrée aux architectes Brunfaut. Les carrières de Fernand (1886-1972), de son frère Gaston (1894-1974) et de son fils Maxime (1909-2003) permettent d'aborder l'évolution de l'architecture moderne en Belgique d'un point de vue original, celui d'une famille d'architectes politiquement engagés, qui participèrent à la plupart des grands travaux bruxellois du milieu du XX^e siècle. Chacun s'est illustré différemment au sein de

View of the symposium during **Jeffrey Diefendorf's** talk

Aghlab Al-Ahili



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la profession : Fernand en tant que politicien, Gaston en tant que critique et théoricien et Maxime en tant que « praticien » chargé de la réalisation de nombreux grands chantiers. En socialistes convaincus, ils s'intéressent à tous les aspects du métier qui permettent d'améliorer le cadre de vie des travailleurs : au logement, mais aussi aux équipements publics les plus progressistes. La mobilité est un de leurs sujets de prédilection. Fernand mène à terme

le grand projet de relier les gares du Midi et du Nord. Gaston travaille à un projet de jonction Est-Ouest qui ne sera jamais réalisé. Quant à Maxime, il succède à Horta dans le chantier de la Gare Centrale, conçoit le nouvel aéroport national à Zaventem ainsi que l'Air Terminus de la SABENA. Il aménage en outre quantité de stations de métro dans les années 1970 et 1980. L'urbanisme s'impose à eux comme un précédent incontournable pour parvenir à une répartition rationnelle

et équitable des infrastructures. En témoigne un projet de Gaston pour la répartition des bassins de natation pour le Grand Bruxelles, basé sur des critères de densité de population, d'accessibilité, de situation, mais également de rentabilité d'exploitation.

En matière de logement, les Brunfaut se révèlent partisans du mouvement des cités-jardins. Fernand y participe en tant que fondateur et directeur d'une société de logement social, Gaston au travers de nombreux articles. Leurs conceptions évoluent par la suite vers le modèle de la Cité Radieuse : Gaston milite pour l'application des principes des CIAM et réalise plusieurs projets s'en inspirant. Fernand propose une loi créant un fonds destiné à l'aménagement des cités sociales. Il est également l'initiateur du projet de Cité Modèle du Heysel. Maxime conçoit plusieurs projets de cités sociales et réalise la société coopérative Germinal à Evere.

L'engagement politique de Fernand et de Maxime les amène en outre à réaliser quelques bâtiments-phares pour divers organes du Parti Socialiste – sièges de La Prévoyance Sociale, du Peuple et de Vooruit, du syndicat CGSP. Fernand évolue d'un éclectisme sobre à un modernisme parfois teinté d'art déco. Gaston s'affirme comme un ardent défenseur du modernisme. Maxime manie avec virtuosité le style moderniste, puis évolue vers diverses tendances, parfois teintées de régionalisme. La production considérable de ces trois architectes, l'action politique et législative de Fernand ainsi que l'important œuvre écrit de Gaston constituent la matière première de cette exposition qui offre l'occasion de confronter une vision théorique idéale à un important corpus de réalisations.

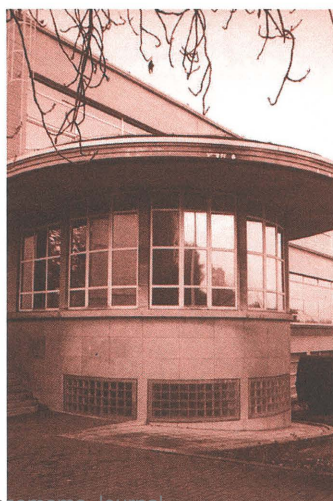
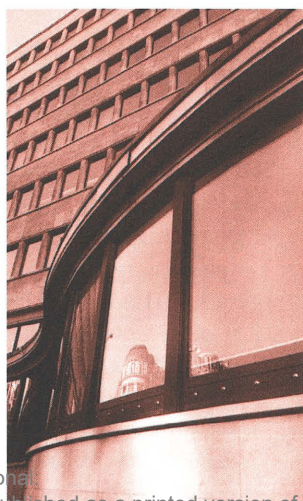
21 avril-10 juin 2004,
du mercredi au lundi,
10h00-17h00
Hôtel de ville – Grand-Place 1
1000 Bruxelles. Belgique

SARAH MOUTURY est membre
de l'ISC/Education + Theory de Docomomo



© Ellen De Pourcq

Above: **Gaston Brunfaut**,
Centrale
électrique de
Watermael-
Boitsfort, 1955
Left: **Fernand Brunfaut**,
Habitation privée
à Anderlecht,
1924
Right: **Maxime Brunfaut**,
Air Terminus
SABENA
à Bruxelles,
1952-54



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CONSIDERATIONS ON ARCHITECTURAL ARCHIVES

1st International Congress of Architectural Archives, Alcalá de Henares (Madrid, Spain), January 29-31, 2004

From January 29 to January 30, 2004, the 1st International Congress on Architectural Archives was organized in Alcalá de Henares. Directed by Professor Manuel Blanco and initiated by the International Council on Archives -Section on Architectural Record (ICA/SAR), it was financed by the 1% Cultural project of the Spanish Ministerio de Fomento y de Educación, Cultura y Deportes. The ICA/SAR, set up in 1998, aims at setting up an international discussion forum to define a common understanding of architectural archives, and of their (research) activities and problems. Roughly speaking, the landscape of architectural archives can be divided in two major fields.

Archives d'Architecture Moderne, established in 1968, can be seen as the international pioneer. Today, in the Brussels Archives' footsteps, the Nederlands Architectuur Instituut (NAI) and the Canadian Centre for Architecture (CCA) have an exemplary function: their focus is on collecting and preserving private architectural archives, dating mostly from the 19th and 20th centuries. Furthermore, they often play an important role in the current architectural debate.

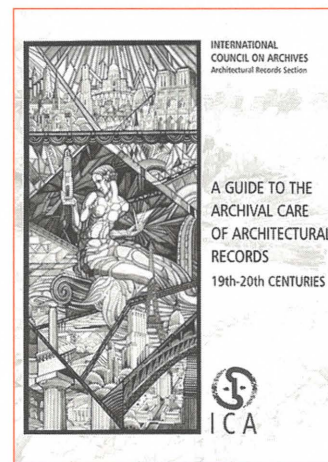
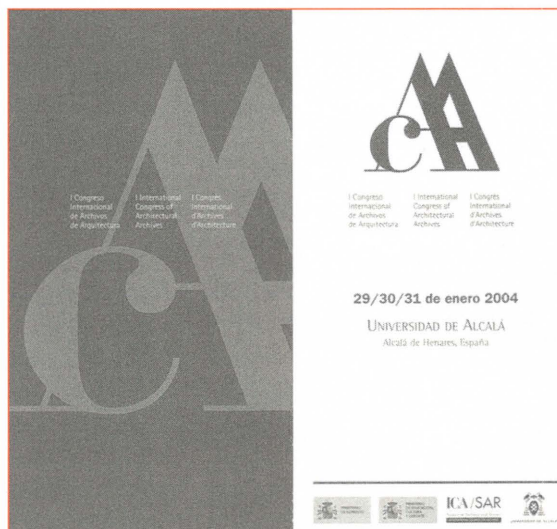
After the architectural buildings themselves, architectural archives are the most important available sources for the documentation of our built environment and lost heritage. They are often consulted by researchers striving at a better architectural or urban understanding, by designers or by private owners trying to document their property. Therefore, the amount of questions concerning

limits of the worldwide web, an accessible media both for users and directors of architectural archives.

One of the many interesting results of the 1st International Congress of Architectural Archives is the initiative to set up a Geographical index of Architectural Archives on the Internet. This index is accessible on <http://caa.uah.es/enlasesen.html> and contains direct links to public and private archives and documentation centers related to architecture. Interested institutes or organizations can add their web address to this international forum by sending the relevant information to the secretary of the Congress of Architectural Archives (caa@uah.es). The first version of this index was published in *Architectural Archives, Documents for Debate* (ISBN 84-8138-599-9). The publication moreover contains

left: Poster of the 1st International Congress of Architectural Archives

right: Front page of the publication, *A guide to the Archival Care of Architectural Records, 19th-20th Centuries*



On the one hand, the coordinating archives, such as public archives and institutions for architectural education, which gather mostly iconography as well as texts from administrative sources.

Most of these archives are based on a long historical archive tradition. Only just recently, on the other hand, a new kind of architectural archives was created, of which the Brussels

guidelines and standards for archiving, documenting and consulting the architectural archives has considerably increased, and still does. In 2000 a first answer was formulated by *A guide to the Archival Care of Architectural Records, 19th-20th Centuries*, an ICA/SAR publication. In Alcalá de Henares, these guidelines were critically reflected upon with the aim of improving them with an additional information on the possibilities and

a series of international contributions reflecting on the experiences, problems and shortcomings of architectural archives.

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INGE BERTELS is a member of *Docomomo* Belgium and of the *ISC/Registers of Docomomo* (for full biography, see the article on the *Urvater House*)

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SYMPOSIUM AT THE YALE SCHOOL OF ARCHITECTURE

The Yale School of Architecture is sponsoring a symposium on October 1-2, 2004 in conjunction with an exhibition on the PSFS building. The symposium

will focus on American architecture in the 1930s, from the scale of the city to that of individual design objects. The exhibition, on the history and design of the PSFS building designed by Howe and Lescaze, is curated by Thomas Mellins and Donald Albrecht and will feature original photographs and original furnishings from the building. The conference will begin with a keynote on Friday

evening October 1 and continue through Saturday afternoon October 2. The details will be announced shortly. The conference is free but you must register to the event by email.

Coordinator:
Jennifer.Castellon@yale.edu

For further detailed information visit: www.architecture.yale.edu

A SYMPOSIUM IN AUSTRIA

"Wert und Unwert der Moderne: Prinzipien und Praxis im Umgang mit Bauten des 20. Jahrhunderts" (Values and Evaluation: Principles and practice in preservation/conservation of works of architecture of the 20th century)

The Austrian Docomomo working party at the Ludwig Boltzmann DAB-Institut für Denkmalpflege und archäologische Bauforschung organized its first Symposium on March 12-13, 2004 at the Vienna University of Technology.

The opening session on Friday evening dealt with German experiences (Dr. Norbert Huse, Munich) and France (Dr. Burkhardt Rukschcio, Vienna-Sté Maxime). Saturday's session was dedicated

to three main subjects:

- 1- Threats upon and conditions of MoMo buildings in Austria
- 2- Technical aspects of maintenance, damage and repair
- 3- Case studies:
 - Adaptive re-use of the Austrian government employment office in Wien-Liesing (designed by Ernst A. Plischke, 1930; re-use design by Hermann Czech, 1994-1996).
 - Threats upon the Nordkettenbahn stations, designed by Franz Baumann in 1927-1928 (these buildings are considered to be outstanding examples of Tyrolean architecture in the post WWI era).
 - The two unfinished churches of Antoni Gaudí in Barcelona.

Report by **UTE GEORGEACOPOL**, secretary of the Austrian Docomomo working party

ICAM12 CONFERENCE THE INTERNATIONAL CONFEDERATION OF ARCHITECTURAL MUSEUMS

The forthcoming ICAM12 conference in 2004 will be held in Venice, organized by the Archivio Progetti di Università IUAV di Venezia, in the 18th century building Palazzo Badoer located right in the heart of Venice, in front of the Scuola Grande di San Giovanni Evangelista and not far from Frari's church and cloister.

The 2004 conference should play an important role in increasing the knowledge of all ICAM members regarding institutions, collections and initiatives in Italy and in the Mediterranean area, such as, for example, the foundation of the first national architecture museum in Rome, designed by Zaha Hadid. The conference will take place in parallel with two other important events, a further motive to take part in ICAM12: the 9th International Exhibition of Architecture of the Venice Biennale, entitled "Metamorphosis" and directed by Kurt Forster, and the Andrea Palladio exhibition in Vicenza organized by CISA Palladio.

For information on the program: www.icam-web.org

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DOCOMOMO
Documentation and Conservation of buildings,
sites and neighbourhoods of the Modern Movement

DOCOMOMO entstand 1988 mit der Absicht, einen internationalen Erfahrungsaustausch über "Modern Conservation" zwischen Experten zu fördern. 1990 fand in Eschloven die Gründungskonferenz statt. Heute ist DOCOMOMO offizieller Berater der UNESCO, Sonderkomitee der Moderne betreffend.

Die allgemeinen Ziele von DOCOMOMO International sind:

- a. Der interdisziplinäre Austausch von Wissen und Ideen auf dem Gebiet der Architektur der Moderne mit dem Ziel, deren Verständnis, Dokumentation und Erhaltung zu fördern.
- b. Als wichtiger Beobachter aufzutreten, wenn bedeutende Werke von Architektur und gebauter Umwelt dieser Epoche in Gefahr sind.
- c. Die Öffentlichkeit und die zuständigen Behörden über deren Bedeutung zu informieren und sie für deren Werte zu sensibilisieren.
- d. In internationaler Zusammenarbeit ein Inventar bedeutender Bauwerke der Moderne zu erstellen.

Das Ludwig Boltzmann Institut für Denkmalpflege und Archäologische Bauforschung hat 2000 auf Anregung von DOCOMOMO International die Österreichische Working Party konstituiert.

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SYMPOSIUM
"Wert und Unwert der Moderne"
Prinzipien und Praxis im Umgang mit Bauten des 20. Jahrhunderts

Ludwig Boltzmann Institut
für Denkmalpflege u. Archäologische Bauforschung



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ENDANGERED HERITAGE

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This special issue, which meant to be, first and foremost, an optimistic tribute to the activities led by Docomomo members throughout the world, has also called for a special section on endangered heritage. Wanton demolition of many important modern buildings has already taken place. The few remaining examples of the period are often threatened by drastic remodeling and new developments.

The growing number of articles and calls for support we receive should lead us all to reassert our commitment, to increase our level of response on crucial issues and to launch new safeguard campaigns at an international scale. Our contributors need some feedback and support when they shed light on the critical situation of a MoMo building.

Please act and react! It is vital for the survival of modern architecture.

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A Belgian gem at risk...

THE URVATER HOUSE AND ART GALLERY (1959-60)

In n° 27 Docomomo Journal's *History of Docomomo* (2002), the Belgian Docomomo working party launched a call for help to save a major monument of modern architecture in Belgium: the Noordzee Hotel (1922-24) in Knokke, by Huib Hoste (1881-1957). We have lost this battle: the hotel's demolition started the day before the Open Monuments Day 2003! The Flemish minister for Monuments and Sites had refused to sign the protection decree, in spite of the positive recommendation of the Royal Commission of Monuments and Sites.¹ Two years later, we are again confronted with a sad case of evident underestimation of a valuable piece of 20th century architecture, that is, the Urvater house and art gallery at Lequimelaan 59 in Sint-Genesius-Rode (avenue Lequime at Rhode-Saint-Genèse, near Brussels) designed in 1959-60 by architect André Jacqmain (Anderlecht/Brussels, 1921) (figs. 1 and 2).

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LUC VERPOEST

ANDRÉ JACQMAIN

André Jacqmain studied architecture at the Académie des Beaux-Arts in Brussels during World War II, in particular in the atelier of Henry Lacoste (1885-1968).² His earliest architectural work is a house for the painter Carlo de Brouckère (1948-49) in Torhout, both a rather original re-interpretation of a traditional house in a small rural town (a kind of critical regionalism *avant la lettre*), and at the same time a "non conformist work, renouncing any dogmatism of modern architecture", as Geert Bekaert wrote in 1971.³ In his early work as a young architect, André Jacqmain was definitely looking for a powerful and meaningful *formal* alternative for the dullness of contemporary second-rate 'modern' architecture.

IN THE 1950S, Jacqmain worked in cooperation with artists and designers, such as furniture designer Jules Wabbes (1919-1974).⁴ With Wabbes and Victor Mulpas (1928-1984), he built the Foncolin Building (acronym for the 'Fonds Colonial d'Invalidité', 1955-57) in Brussels, a modern office building with a façade of prefabricated elements of vibrated concrete, the first in its genre in

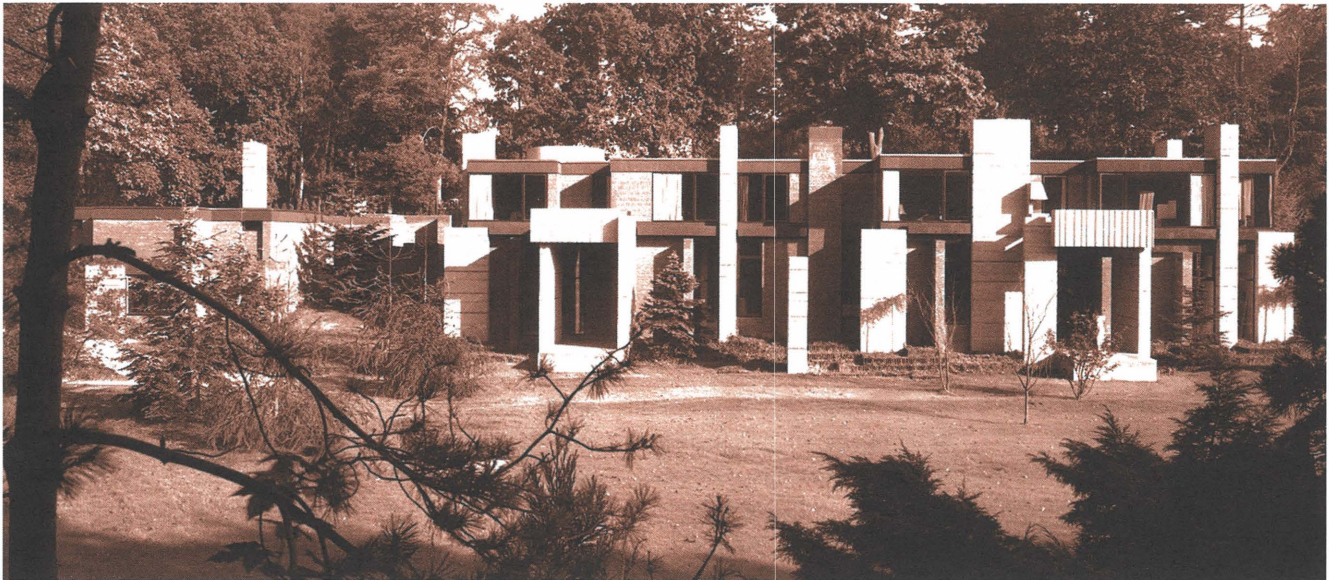
Belgium (shortly before the Banque Lambert, also in Brussels, built in 1959 by Gordon Bunshaft of Skidmore, Owings and Merrill). The Foncolin building was one of only three Belgian works published in G.E. Kidder Smith's *The New Architecture of Europe* (Harmondsworth, 1962). The building was demolished in 2001, with André Jacqmain's consent⁵ and was replaced by a new office building designed again by the same (the Sapphire building, 2003).

IN 1962, JACQMAIN was invited by Claude Strebelle (b. 1917) to cooperate to the Student housing on the master plan of the new Sart Tilman campus of the University of Liège, for which he then designed a student restaurant and student housing (1962-67), in collaboration with Victor Mulpas. With Mulpas, Renaat Braem (1910-2001) and Pierre Guillissen (1920-1989), he built on the outskirts of Brussels, near the Forêt de Soignes, the remarkable Glaverbel headquarters office building (1963-67), featuring a strong circular form (a seventy-meter diameter ring) and its striking combination of shiny industrial glass and rough-hewn natural stone.⁶

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© Anne Hammacher, *Domus* n°401, p. 18, April 1963

Fig. 1. **Front view** from the garden, 1963

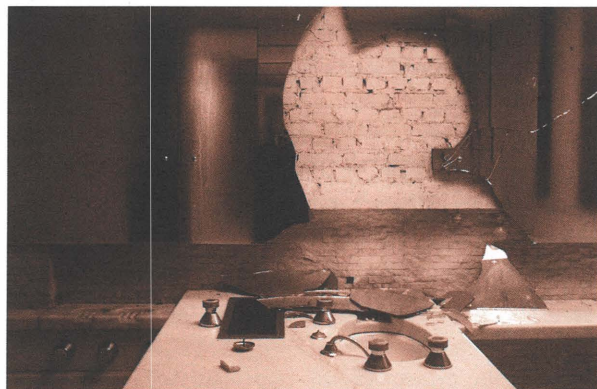
IN 1967, ANDRÉ JACQMAIN FOUNDED the Atelier d'Architecture de Genval, gathering some twenty architects, mainly younger, in a kind of *Mai '68* designers group, an architects' phalanstère.⁷ It eventually became one of the most successful architectural firms in Belgium, and still is today, producing a vast œuvre mainly of office buildings, chiefly in the Brussels area. The Atelier d'Architecture de Genval's recent work –since the early 1980s– exhibits to a great extent a rather profuse eclecticism of forms (if not formalism), superficially expressing trade luxury, business showiness and institutional authority, as the Atelier itself presents its work: the Stéphanie Avenue Louise Area ("Luxury and Trade"), North Area Boulevard du Roi Albert II ("Business and Administration") and the European Parliament Leopold Area ("The European Institutions").⁸ On the other hand, the earlier works of the Atelier do show some formal power and expressive strength –the Sozacom Tower in Kinshasa (Democratic Republic of Congo) with Claude Strebelle (1969-77), or the Science Library and Place des Sciences of the Catholic University of Louvain at Louvain-la-Neuve (1970-75)– which very much characterized the work of the 1950s, for instance the Urvater house and art gallery.

THE URVATER HOUSE AND ART GALLERY

As to Jacqmain's early work, one of his major realizations is unquestionably the house and picture gallery for the art collectors Bertie and Gigi Urvater, in the suburban residential area of Sint-Genesius-Rode, south-west of Brussels, built in 1958-60, in the years after Brussels' groundbreaking Expo 58 world exhibition (figs. 3 and 4). Bertie Urvater passed away some months ago, at the end of 2003. The Urvater collection included about 1000 works (140 of them to be shown in the gallery) by major 20th century artists: Paul Klee (ten works!), Pablo Picasso, Constant Permeke, Fernand Léger, Hans Arp, Man Ray, Wassily Kandinsky,

René Magritte, André Derain, Maurice Utrillo, Max Ernst, Dorothea Tanning, Giorgio De Chirico, Alberto Giacometti, Salvador Dali, Maria Elena Viera da Silva, Yves Tanguy, Paul Delvaux, Karel Appel, Asger Jorn, Antoni Tàpies, Wilfredo Lam, César, Hans Hartung, Ben Nicholson, Sam Francis, Francis Bacon... and also some Dogon sculptures. The collection was shown in 1957 at the Kröller-Müller Museum in Otterloo (the Netherlands) and at the Musée des Beaux-Arts in Liège, with a catalogue by Emile Langui (1903-1980).

THE URVATER HOUSE AND ART GALLERY features in all the main publications on 20th century architectural history in Belgium, more specifically as an indisputable key work of postwar late-modern architecture,⁹ and was also published in Belgian and international magazines



© Luc Verpoest, *Docomomo* Belgium, December 26, 2003

Fig. 2. **The interior** vandalized, 2003

like *La Maison, Domus, a+u* and *Deutsche Bauzeitung*.¹⁰ For Francis Strauven, the Urvater house is "the strongest manifestation of brutalism in Belgium (...), a vast plastic composition of robust wall volumes, which hides a movement of flowing space", in its general bearing greatly influenced by the Pre-Columbian monuments the architect visited in Mexico in 1958.¹¹ Geert Bekaert called the Urvater house the manifesto of a specific

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architectural approach of a younger generation of architects, including Jacqumain, Charles Vandenhove (b. 1927), Lucien Kroll (b. 1927) and Marc Dessauvage (1931-1984), looking for a concept of architectural form that would not express the architect's self, as a sculptor does, but rather as "an objective, scientific research into (...) the semantics of architectural form, (...) into the adequacy of architectural form (...) and space (as internal organism) (...), and its potential power of expression for a human being today."¹²

FOR BEKAERT, the Urvater house is "(...) most ambivalent. One could dismiss it as prohibitive luxury, a downright anomaly of modern civilization, betraying modern architecture. But still it is (...) an authentic architecture, of a rare quality, unbearable but true (...). The building contains a full semantics of contemporary architecture, an appreciation which does not concern its

elements. The choice depends on circumstances and immediate needs, on the present inspiration and on the dialogue between architect and client".¹⁴ As Jacqumain himself wrote: "To have a style? Rather, we have a manner which allows to practice all styles and to produce all kinds of architecture."¹⁵

AN ARCHITECTURAL PROMENADE

The Urvater house and gallery are built on the higher edge of a kind of elongated valley, a gently sloping dell bordered by trees that isolate the lot from the rather banal luxury villas around. The house is built into the slope, the main rooms of the gallery on the ground floor and the housing accommodation on the first floor face south towards the open valley. One enters the site through a gate whose impressive architectural volumes already announce the architecture of the house itself, and then one goes down towards the house through a series of

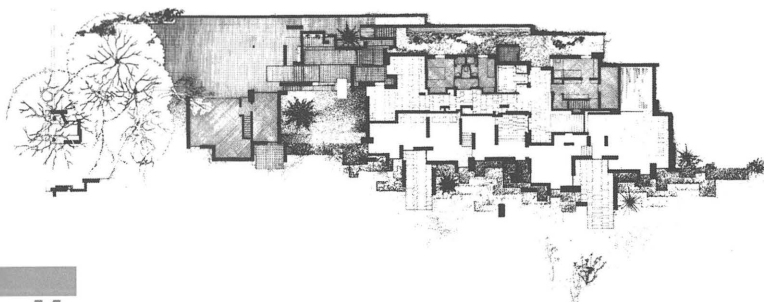


Fig. 3. **Ground floor** plan (entrance, vestibule and art gallery), presentation drawing by André Jacqumain

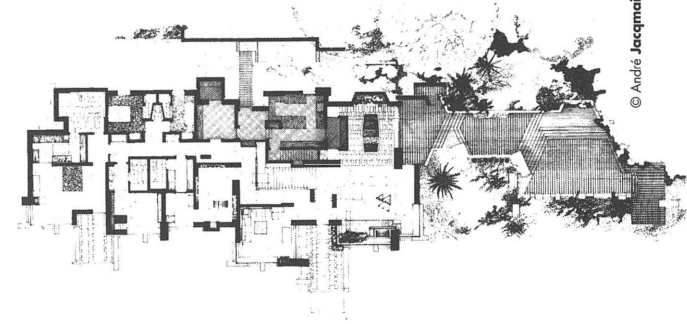


Fig. 4. **First floor** plan (private apartments), presentation drawing by A. Jacqumain

appearance –probably its weakest point– but a manner of architectural reasoning, which the house manifests: a tangible experience of space is a condition of life, an instrument rather than just a décor for a theatrical notion of life, and form always should contain a reference to a concrete purposefulness, which does not mean a definite program."¹³

ALBERT BONTRIDDER'S 1963 characterization of the house and its architect is probably the most adequate: "André Jacqumain is definitely a disconcerting personality. Each of his works reveals an architect with a passion for his art. And none of his works show any apparent link with previous ones. The Urvater private museum really deserves to be called an anachronistic masterpiece. It is a combination of ideas introduced by De Stijl, of concepts propagated by Frank Lloyd Wright and of memories of Mexican architecture. The whole nevertheless reveals a mysterious unity, not lacking an undeniable charm. André Jacqumain can be considered as a representative of American eclecticism, as practiced by a younger generation of architects including Philip Johnson, Minoru Yamasaki, Edward D. Stone, Philip L. Goodwin and Pietro Belluschi. This tendency does not

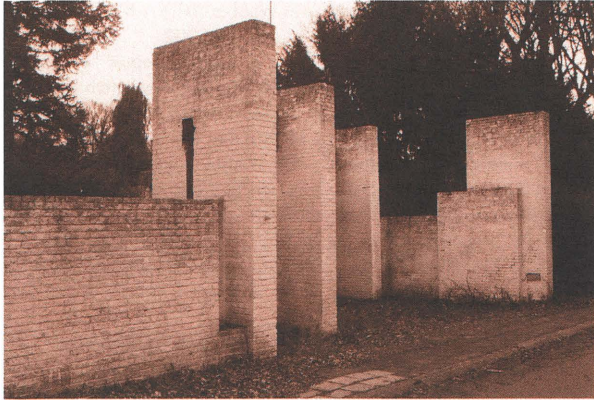
open-air antechambers of brick floors and walls with carefully designed masonry bonds (figs. 5 and 6). Through narrow and larger apertures, one discovers patio gardens on both sides of the entrance path and the open area in front of the house, a kind of cinematic experience, undeniably reminiscent of Alva Aalto's treatment of outer spaces in his summerhouse in Muuratsalo (Finland, 1953) or of the approach to Charles Vandenhove's own house in Liège (1961-63).

THE TALL FRONT DOOR is covered with copper plates, both outside and inside. Inside the house, the architectural promenade continues in a very similar way, but without any views towards the outside. One walks through a long, irregular corridor, rather a sequence of rooms, with white marble floors and light wool carpets, white painted brickwork, masonry walls and dark ceilings, and finally arrives at the real crux of the house: a transverse room linking the corridor, the art gallery's entrance (which shares its front door with the house) and the main staircase to the private apartments on the first floor. One especially inventive feature is a wardrobe whose backside is a floor-to-ceiling window looking out on another patio garden. The staircase area shows a skilful sculptural treatment of brick and concrete volumes,

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Fig. 5. **Entrance gate** from the Avenue Lequime, 2003 (in: *Docomomo Belgium*, December 26, 2003)



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Fig. 6. Approach to the house with **open-air antechambers**, (in: André Jacquain, *Atelier d'Architecture de Genval*, Pierre Loze, *Entretiens sur l'architecture*, Editions Eiffel, Bruxelles, 1988, p.103)

like an early Georges Vantongerloo sculpture, and of intermingling spaces and light, coming from light wells. This is the core of a house that one discovers as a labyrinth, full of mysteries and surprises. As *Domus* quoted in 1963 in the hope of finding a clue: "I'm one of these Latins from the North, born in a nearly Germanic landscape, where the clarity of language cannot define the love of mystery."¹⁶ (André Jacquain, quoted in French: "Je suis un de ces latins du Nord nés dans un paysage presque germanique, où la clarté du langage n'arrive pas à définir l'amour du mystère").

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THE ART GALLERY consists of a sequence of rooms of various dimensions, on three levels, with high ceilings and narrow, floor-to-ceiling windows. The labyrinthine space is defined by freestanding solid walls in brickwork masonry and painted white or plastered over in layers, creating a rather dark ambiance matching the mystery of the mainly surrealist paintings of the collection. The dark ceilings loom over the clear gallery rooms like a night sky. Rectangular and gleaming panels in dark Congolese wood, reflecting outside daylight, hang under the ceiling and in the entrance corridor. The darkness of the ceiling stresses the effectiveness of the freestanding wall volumes by punctuating the continuous, flowing gallery space, almost in a Mies van der Rohe way. Jacquain "wanted the Urvater house to be anti-structure: baroque."¹⁷ This is exceptionally effective with the outside wall of the gallery, which is definitely a three-dimensional link between the rooms inside and the terrace spaces outside, where sculptures are displayed (fig. 7). It really is a piece of sculpture itself, like a group of steles, some of them even raising two floors above the roof of the house. The outside walls of the gallery are made of large concrete blocks of uneven height, with a rough but beautifully weathered texture, joints filled with greenish stone and gold colored glazed strips on the upper part.

FROM THE ART GALLERY ENTRANCE, one can climb up the main staircase to the private apartments: a living room (with an outdoor terrace) composed around an impressive fireplace –again a piece of architectural sculpture– with large floor-to-ceiling windows facing the garden, and a dining room that also gives access to an outdoor space, not a terrace, but a sequence of terraces and steps overflowing into the garden (as when approaching the entrance of the house from the gate). From the living room and behind the main staircase, another corridor leads to some more private rooms and another terrace. From the outside, the first floor has a rather regular shape: a series of equally high and fully glazed volumes, another Miesian quotation.

THE URVATER FAMILY left the house and gallery as early as 1962! The property was sold to the Republic of Congo and until recently was used as the residence of the Congolese ambassador. The house has been sold again. It is now the property of a real estate developer, which clearly intends to demolish the house and to lot out the grounds. A demolition permit has been applied for to the municipality of Sint-Genesius-Rode which refused an authorization. In mid 2003, the Sint-Lukasarchief (Brussels) lodged an appeal against the demolition, stressing the unique architectural and historical value of the Urvater house, as "more than any other, representative of the best contemporary architecture of its generation". At present, the house is terribly vandalized, but still in a rather good condition (fig. 8). A careful restoration is needed. With a

well considered re-use –another museum or an other public function?– the house and its setting could resume their original splendor. At the very same moment, the procedure for listing another early André Jacqmain house in Flanders –the Pierre d'Ieteren house in Knokke (1966-68)– is drawing to an end, with only the final ministerial order still missing but imminent. As to the Urvater house, another signature of the minister is urgently requested to start its listing procedure. A little pressure from all of us could possibly help...

We wish to thank all of those who enabled us to write this article by providing us with essential information: the architects André Jacqmain and Nicole Beeckmans of the Atelier d'Architecture de Genval, the Sint-Lukasarchief (Brussels), the Archives d'Architecture Moderne (Brussels), Stéphane Duquesne and Marcel M. Celis.

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NOTES

1 The Docomomo Belgium working party would nevertheless very much like to refer to some major events as to conservation of modern architecture in Belgium in 2002-03: the successful completion of the restoration of the personal house and atelier (1957) of Belgian modernist architect Renaat Braem (1910-2001) in Deurne (Antwerpen) by Walter Sloock and Willem Hulstaert, architects, and Jo Braeken and Tom Lenaerts (historical research), now open to the public as a museum house (see: www.monument.vlaanderen.be/braem); and of the Flagey-radio house in Brussels (Joseph Diongre, 1935-38) by architect Philippe Samyn; the ongoing restoration of the Casino (1948-51) at Oostende (Léon Stijnen, 1899-1990); the organization of the "Red het Modernisme" (Save Modernism) colloquium in Brussels by the Sint-Lukasarchief, Brussels (see also: www.redhetmodernisme.be and www.sint-lukasarchief.be).

2 A monograph on Henry Lacoste has been announced on the occasion of an exhibition at the Fondation pour l'Architecture (CIVA) and the Musée d'Architecture La Loge (Archives d'Architecture Moderne) in Brussels (December 23, 2003-January 31, 2004).

3 Geert Bekaert & Francis Strauven (eds.), *la Construction en Belgique 1945-1970*, CNC, Brussels, 1971, p. 54.

4 See: Marie Ferran-Wabbes, *Jules Wabbes, 1919-1974 : architecte d'intérieur*, La Renaissance du Livre, Tournai, 2002.

5 See: Anne Van Loo, "l'Architecture en Belgique depuis 1830 à nos jours" (p. 96), in Anne Van Loo & Francis Strauven (eds.), *Dictionnaire de l'architecture en Belgique depuis 1830 à nos jours*, Fonds Mercator, Antwerpen, pp.17-113. One has to stress that the publication (in Dutch and French) of this encyclopedia of 19th and 20th centuries architecture –including 700 lemmas on individual architects and a series of thematic articles– has been one of the major architectural events in Belgium in 2003.

6 In 1993-98 the Glaverbel building has been completely renovated by Jacqmain and the Atelier d'Architecture de Genval and is known now as Hulpe 166.

7 The term was used in an interview by one of the collaborators of the Atelier, Ferdinand Joachim. See: André Jacqmain, *Atelier d'architecture de Genval*, Pierre Loze, *Entretiens sur l'architecture*, Editions Eiffel, Bruxelles, 1988, p. 247.

8 Pierre Loze & Francesco Scullica, *Atelier d'Architecture de Genval*. Designing the City, Arca Edizioni, 2002, pp. 51 et seq. See also: André Jacqmain, *Atelier d'Architecture de Genval*, Pierre Loze (listed in note 8).

9 See: Albert Bontridder, *le Dialogue de la lumière et du silence*, Editions Helios, série Arts et Sciences, Antwerpen, 1963, pp. 59-60; Geert Bekaert & Francis Strauven (eds.), *la Construction en Belgique 1945-1970*, CNC, Brussels, 1971, pp. 71-73; Geert Bekaert & Christine Bastin, *Architecture contemporaine en Belgique*, Racine, Bruxelles, 1996, pp. 109-121; F.S. (Francis Strauven), "Jacqmain, André", in Anne Van Loo & Francis Strauven (eds.) (listed in note 5), pp. 363-364.

10 See: *Aujourd'hui* (Paris), n° 27, June 1960, pp. 30-31; A.S., "Una casa per una collezione", *Domus*, n° 401, April 1963, p. 17; *Bouwkundig Weekblad* (Amsterdam), December 26-27, 1963, pp. 532-540; *db (Deutsche Bauzeitung)* (Stuttgart), n° 11, 1964, pp. 876-880; *The Architect & Building News*, 1965, n° 15, p. 655; Sherban Cantacuzino, *Modern Houses*, London, 1966, p. 111; André Jacqmain, "Volumen intérieurs, en hauteur", in *La Maison*, n° 7-8, July-August, 1969, pp. 287-302.

11 Francis Strauven, "André Jacqmain" (p. 363), in Anne Van Loo & Francis Strauven (eds.) (listed in note 5), pp. 363-364.

12 Geert Bekaert & Francis Strauven (eds.) (listed in note 9), pp. 69 and 71.

13 Geert Bekaert & Francis Strauven (eds.) (listed in note 9), pp. 71 and 73.

14 Albert Bontridder (listed in note 9), pp. 59-60. The most recent work of the Atelier d'Architecture de Genval in Brussels is (in their own words) "a kaleidoscopic mix of styles", quotes Geert Bekaert, adding that "the cynicism of Philip Johnson is not that far away" (Geert Bekaert (listed in note 9), p. 112).

15 André Jacqmain, *Atelier d'Architecture de Genval & Pierre Loze* (listed in note 7), p. 60.

16 A.S., "Una casa per una collezione", in *Domus* (listed in note 10), p. 17.

17 André Jacqmain, *Atelier d'Architecture de Genval*, Pierre Loze (listed in note 7), p. 62.

Fig. 7. Interior view of **the vestibule** (in Pierre Loze and Francesco Scullica, *Atelier d'Architecture de Genval*. *Designing the City*, Arca Edizioni, 2002)



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Fig. 8. Interior of **the Art Gallery** (in Pierre Loze and Francesco Scullica, *Atelier d'Architecture de Genval*. *Designing the City*, Arca Edizioni, 2002)



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Docomomo N°30
March 2004

A modern house bites the dust

THE GREENSIDE CASE (1937)

The European Human Rights Act 1996 was cited by the owner of Greenside (formerly Bracken) as the reason for the demolition of one of England's most famous concrete houses. The house was designed in 1937 by the architects Connell Ward and Lucas. Condemned by the owner as outdated, outmoded and worthless, it bit the dust at the end of last year.

DENNIS SHARP

MODERN ARCHITECTURE was a product of its time. It is not so now. Its adoption in the 1920s in Britain was slow when the modern movement was introduced on the continent of Europe. In England, by the early 1930s, examples of a new kind of architecture were occasionally to be found but mainly in the London area. In 1933 the so-called MARS (Modern Architecture ReSearch) Group was formed and affiliated to the CIAM.

TWO YEARS EARLIER the first truly modern house was completed at Amersham-on-the-Hill by a young architect –hailing originally from New Zealand– who had developed an interest in the 'new architecture' during a residency at the British School in Rome. His design for a new country villa for the then director of the British School was called 'High and Over' and inspired by both the neo-classicism of Italy and the new modernism of Europe.

On the strength of this commission Connell started up a practice, later joined by fellow New Zealander Basil Ward. Later still the triumvirate was completed by a new partner, the Cambridge trained architect Colin Lucas.

Lucas was a concrete specialist intrigued by the potentiality of thin wall concrete construction. It is the house he designed in 1937 at Wentworth Golf Course, Virginia Water, near London that became the subject of a national scandal last year. It continues to be so to this day. The scandal concerns the unlawful demolition of the Lucas house. It is now the subject of a criminal investigation.

THE LUCAS HOUSE

Bracken (later Greenside) was designed for an eminent surgeon who for personal reasons never occupied it. It was one of eight major private detached family houses that Connell Ward & Lucas designed between 1933-39.



Photos: © Book Art Architecture Picture Library / Connell Ward & Lucas
Connell Ward & Lucas, front façade of *Greenside house* (formerly Bracken), built 1933-39

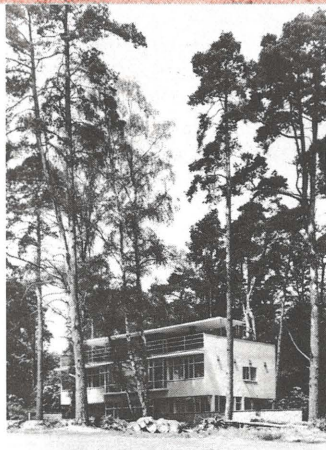
Of these eight houses seven still remain, although most of them have been altered, one beyond recognition.

GREENSIDE WAS ONE OF THE BEST and most original of CWL's houses. It was not in a bad condition although the upper sun terrace open balcony had been blocked up and the garage turned into a sauna. Structurally it was in a reasonable state but like so many other houses of that period (modern or not) it had been badly maintained. Greenside was the second of four houses attributed to Colin Lucas. It has similarities in siting to a contemporary house at Moor Park (1935-37) attributed to Basil Ward, also next to a golf course. Both had elevated reception rooms and roof decks as viewing platforms. They were similar in siting, in construction and in form but quite different as companions. However Greenside is characteristically



and glazing. Both can be understood essentially as rectilinear horizontal forms punctuated by a vertical staircase piece. Both entrance façades are closed, screening the domestic interior only punctuated with flush banded strips of glazing to allow light beyond. Whereas the staircase at Greenside opens glazed to the surrounding woodland, at Frognal its back is turned to the street with a solid concrete wall. At the rear of both projects the raised living rooms open onto the gardens with a wealth of glazing. At Greenside, for the first time, Lucas realizes the integration of exposed brickwork with the reinforced concrete in a band of non-load bearing screening walls at ground level.

THESE EIGHT CWL HOUSES bookmark a point in time in the evolution of a modern building technique and are all for that reason important. Connell Ward and Lucas experimented with reinforced concrete design in buildings throughout their careers together and individually, pushing technical advancements in every project. Greenside was a rare example in England of early domestic post and panel reinforced concrete construction, a complete departure from the traditional load bearing wall system of building. This revolutionary system of construction allowed larger, longer areas of glazing and a complete freedom in planning and had emerged on the continent under the hand of architects such as Le Corbusier and Walter Gropius. Other methods of construction had been used in England such as painted brickwork –to mimic these devices– but CWL’s work was



Above and left: **Connell Ward & Lucas**, Greenside house

Right: **Connell Ward & Lucas**, Greenside house, 1991



Lucas's design, boxy, rectilinear in plan as well as section, with wrap around concrete walls and roof planes.

THE DESIGN of Greenside was also co-current with that of the best known of all CWL's houses at 66 Frognal in Hampstead, also attributed to Colin Lucas. The two can be read as a pair of architectural compositions within which Colin Lucas experimented with the expression of abstract forms. Pushing volumes forward and back using different surface treatment, color and areas of solid wall

a 'sincere' modernism borne out of an innovative use of modern materials and science, not a set of stylistic motifs reproduced in traditional construction.

THE WENTWORTH HOUSE attracted high praise from Nikolaus Pevsner who thought it "very good international modern". Given the rarity of 'good' examples of modern architecture in Britain, this statement supports the fact that Greenside was an outstanding and special example of architecture of historic interest. Peter Smithson supported

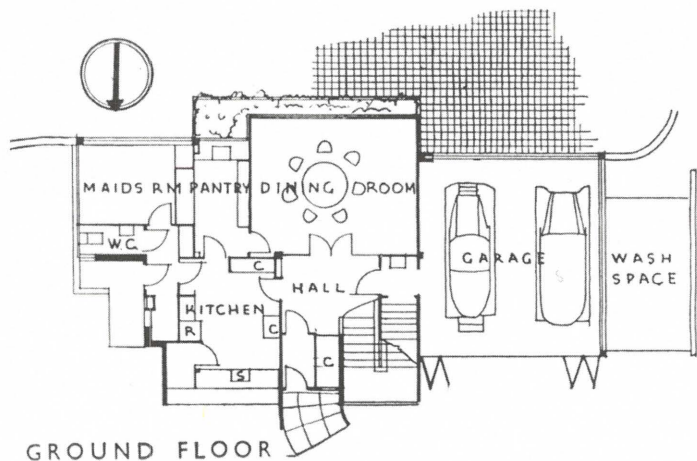
this view in an article in *the Architectural Association Journal* (December 1956) when he wrote: "Connell, Ward and Lucas were the nearest we had in England to first generation modern architects."

THE GREENSIDE SAGA

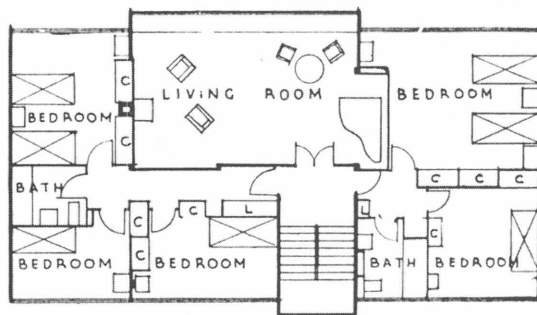
Greenside went through a number of ownerships before it finally came into the hands of its last owner whose intention was to remove it in order to develop the high value site. After marketing the house at a price that reflected local land values rather than that of the restoration of a major modern building, the owner decided to apply to the Local Authority Runnymede DC for its demolition. He succeeded in the first application in 2002 despite objections from the local conservation officer. When challenged the Local Authority revoked the order. Had they not done so it is claimed both planning law and national planning policy (including the listing of historic buildings) would have been totally undermined. Having established that fact they then ignored it!

THE OWNER TRIED AGAIN in re-applying for demolition and this time he cited the EU Human Rights Act, 1996. The Local Authority –again ignoring the advice of its own conservation officer and the pressure from conservation groups such as Docomomo UK and the 20th Century Society– endorsed a demolition order thereby accepting the view that the Human Rights Act overrides both planning and law and national planning policy. Such a decision was like offering a well-stocked china shop to a raging bull and we all wait to see the effect of this decision in the long term. On a more cultural basis this act of vandalism might be compared to someone walking into an art gallery and slashing a Matisse. Why? Because this act of vandalism was deliberate and soundly organized. It was carefully premeditated. It might be described as an act of murder, even to the point of bringing in paid-for assassins, in this case the demolition contractors. The destruction company was employed to remove a fine, iconic building. With demolition commencing only three days after the 'illegal' approval the gang moved onto site at a precise and opportunistic moment and banged this elegant, historic and pioneering concrete modernist house to cement dust.

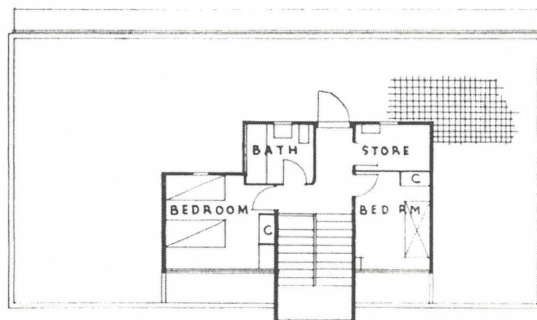
IT SEEMS that a gullible and apparently ignorant, local planning committee had given in to the building owner by providing permission to demolish a Grade 2 Listed Building while the owner had ignored –or was not aware– of the fact that the order was subject to the normal 28 consideration period by the Regional Government Office. Hitting the ground running with his demolition gang and carefully erecting a fence (without planning permission!) the owner tried to conceal his misdeed. But the paparazzi got there first and the national press published pictures of a pile of rubble. The



GROUND FLOOR



FIRST FLOOR



ROOF

Connell Ward & Lucas, original plans of Greenside house

architectural and conservation world were horrified and this act of vandalism continues to receive wide press coverage. The call is for a prosecution of the owner Mr. David Beadle. Should he be found guilty of deliberately contravening the law by the destruction of a listed building then a maximum prison term of two years and/or an unlimited fine could be applied by the courts. The British Government through the Deputy Prime Minister's Office has been asked to act on this matter and to act swiftly. If you want to support Docomomo UK in the action you can fax me on +44 (0)1707 875253.

DENNIS SHARP, co-chair of Docomomo UK, is the author of *Connell Ward Lucas: Architects of the English Modern Movement 1929-39* (Book Art 1996) and a forthcoming monograph on the firm. His practice *Dennis Sharp Architects* has recently restored an early concrete house by Colin Lucas. **SALLY RENDEL** also published additional research.

The difficult modernism of Alejandro Pietri

THE VENEZUELAN PAVILION, DOMINICAN REPUBLIC (1956)

Brief news in the country's most-read newspaper alerted us all: "National Congress intends to pull down Head Office of the Architectural Society of the Dominican Republic to put up new facilities." The soon-to-be-demolished structure is none other than the building designed in 1954 by Venezuelan architect Alejandro Pietri to house the Venezuelan Pavilion on the grounds of the "Fair of Peace and Confraternity of the New World".

 GUSTAVO LUIS MORÉ

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THE INTERNATIONAL EVENT held in the city identified at that time as Ciudad Trujillo –which regained its true, historical name of Santo Domingo in 1964, following the dictator's timely death– was organized by Trujillo to divert public attention from his regime's excess and to create a showcase of the country's material progress reached under his harsh rule. The urban enclave, inspired by EUR 42, among other prototypes of the time, of a scale and quality never seen before in Caribbean architecture, was designed by architect Guillermo González. A graduate of Yale University in 1931, he conceived a scheme with a twofold purpose: to provide the necessary spaces for the Fair's functions and, more importantly for the democratic future of the nation, to develop a grand axial scheme extending towards the brink of the waters of the Caribbean Sea. The lay out includes a Civic Center comprising the country's main public institutions such as Santo Domingo's City Hall, the Supreme Court building and the National Congress, as well as various Ministry buildings.

THE SPACIOUS GROUNDS of the Fair, now completely integrated to the city's urban landscape (which has been re-named Center of the Heroes, *Centro de los Héroes*), have lost many of the former structures of the complex, which once either lodged diplomatic representations that consented to be present at that conclave or housed commercial structures and installations of various types.

Among the constructions built at the time is an enigmatic building, S-shaped and topped by a graceful, truncated conical form. The proximity of the City Hall –one of the main buildings of the complex and a project originally put forward by González in his Yale thesis– combined with Pietri's striking idiosyncratic architecture have, in some way, prevented the pavilion's complete disappearance with the passing of time – although its has gone through some important alterations. It was just recently, in 1995, that it was bequeathed by the Venezuelan Embassy in Santo Domingo (owner of the building erected on state property) to the Society of Architects of the Dominican Republic. Since then, the Society has been actively seeking the proper funding for its complete renovation and new employ, with little success.

PIETRI'S CEUVRE has been recently appraised, yet its difficult categorization will not always allow an easy approach. But an excellent book published in Caracas by Silvia Hernández de Lasala and Alfredo Brillemburg Tamayo, *Alejandro Pietri, Architect*, presents a comprehensive account of his works as well as a dispassionate and well-balanced critical judgment.

PIETRI WAS BORN IN CARACAS on July 20, 1924. The son of a lawyer of Corsican descent and great art collector and of a mother of "refined and great culture", he grew up in well-to-do surroundings where art was highly esteemed. His early years were spent in France

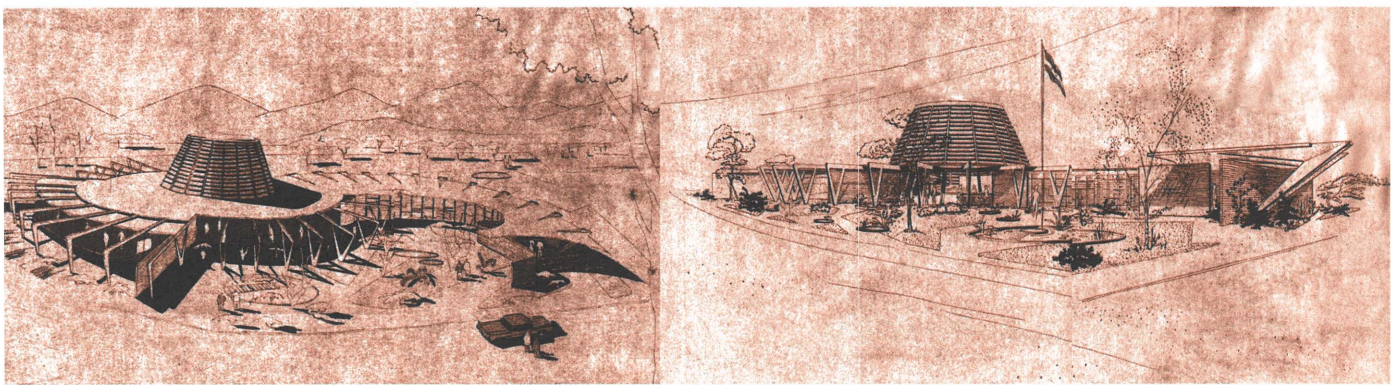
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Alejandro **Pietri**, perspective drawings of the *Venezuelan pavilion*, 1954

and his adolescence in the United States; these circumstances allow for a solid upbringing with a vision of open creativity, which was later on brought to light in his works. In 1947, after World War II, Pietri began his studies, against his father's wishes, in the Architecture Department of Oklahoma University, under the direction of one of the architects who, without formally holding a degree, was still one of the great creative minds of the United States: Bruce Goff. Soon after, between 1950 and 1952, Pietri concluded his studies at the Faculty of Architecture and Urbanism of Venezuela's Central University, where his professors were Villanueva, Galia and Vegas, the three major architects of Venezuelan modernism.

ACCORDING TO William Niño Araque, in his work *Architecture as Art*, a polarization arose during the 1950s between the modernist proposal, headed by Villanueva and looking for an image of identity in Venezuelan architecture, and figurative populism. Pietri clearly aligned himself with the modernists but kept an *esprit libre*, an open and receptive mind that allowed him to experiment with form and space, starting with an organic approach that before long would find itself segregated from the main architectural trends in the country.

THE VENEZUELAN PAVILION in Santo Domingo was designed at the same time as two other pavilions for the international exhibitions at Damascus and Bogotá and in all three projects, the structural cutting dominates. In this building, both the aesthetics and the tetrahedrons are outstanding features of the building's eastern body, referred to by Pietri as "leaves of grass", mainly because its development is based upon the leaves' geometrical pattern and that of the beautiful truncated cone, closed by the prefabricated horizontal louvers. The quality of space can be enjoyed in its elegant fluidity and in the creativity of its enclosed spaces.

PIETRI DIED AT THE AGE OF SIXTY-EIGHT. In his final moments, he would comment: "I don't understand why so many people have come around to see me and show

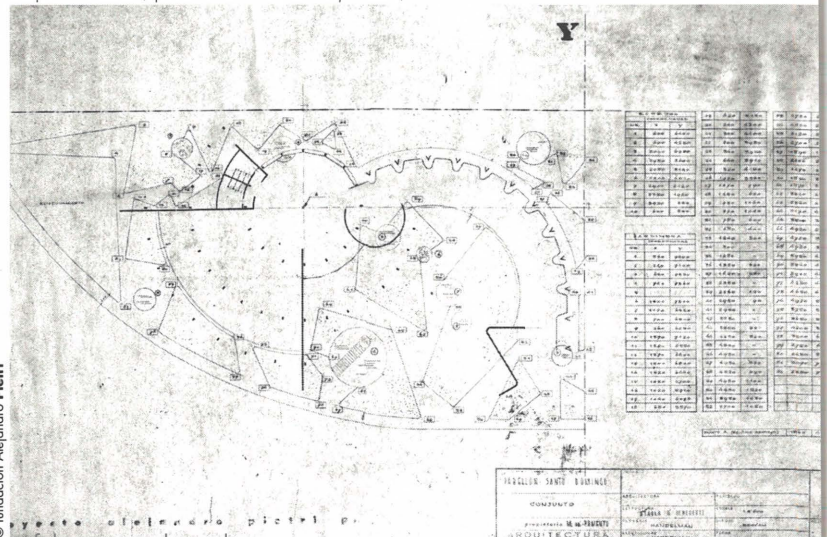
their loyalty, because I'm neither a rich nor famous man and I can only leave to them a memory".

THIS IS WHY, in the current state of affairs, the Dominican Committee of Docomomo, together with the Society of Architects of the Dominican Republic, feels the motivation to put forward an initiative to bring a formal request aimed at the safekeeping and preservation of Pietri's building to the attention of the local municipal and central authorities. This petition was endorsed by outstanding personalities belonging to Ibero-American culture, in particular Venezuelan and Dominican. Until now, it has been possible to check the impulse and bring the proceedings to a halt, giving us time to define the legal status of the property and to provide the National Congress –owner of the plot of land where it stands– with feasible alternatives to meet their needs for expansion within the grounds of the Center of the Heroes complex.

THINKING IT MIGHT BE OF INTEREST, we reproduce (following page) the letter written and properly endorsed for this plea.

Report by **GUSTAVO LUIS MORÉ**, chair of Docomomo Dominican Republic (provisional), is an architect and specialist in the restoration and conservation of historic buildings. He also teaches at UNPHU and UNIBE.

Alejandro **Pietri**, plan of the *Venezuelan pavilion*, 1954



© fundación Alejandro Pietri

Dear Sirs,

May this letter serve the purpose of holding your attention and concern in the preservation and safeguarding of the well-known Venezuelan Pavilion of Santo Domingo's Feria de la Paz, which is currently the Head Office of the Dominican Architects Association – a March 8, 1995 donation of the Venezuelan Government by its Decree No. 103-95, which granted ownership to this institution. Nevertheless, its transfer was never legally implemented and, today, the land where it is situated remains the property of the National Congress. So being, the latter nurtures the project of building offices connected to its premises that are soon to be expanded through an overall plan requiring an area two times the size of its present facilities. This scheme encroaches into the very structures of this significant, celebrated building.

The Pavilion, one of the most outstanding proposals presented at the former Fair, and one of the few still standing from that long-ago event, is a somewhat small but rather beautiful building designed by the Venezuelan architect Alejandro Pietri in 1954. It stands as a symbol of Latin-American Modernism and it remains emblematic of the collective memory of our continent. We have recently learned, through the local media, of the Congress' resolve to tear it down. But it is our unswerving determination to prevent this action ever taking place; therefore, we hereby request your support and solidarity to show disapproval of an act that defies and goes against the cultural heritage and maturity of our country and of culture itself.

The undersigned pledge faith herein, of our staunch opposition and firm decision to defend the right of existence in the future of this symbol of beauty, simplicity and graceful lines of modern design and Antillean character that this edifice truly embodies.

Let us not allow it to perish in our arms without cause. The great responsibility we face before our Venezuelan brothers –who in solidarity have joined this petition– just as the rest of the architectural and cultural community of the Caribbean has done– demands it and, thus, has convinced us to plead our case frankly and to set forth our democratic and professional call to your keen sense of service.

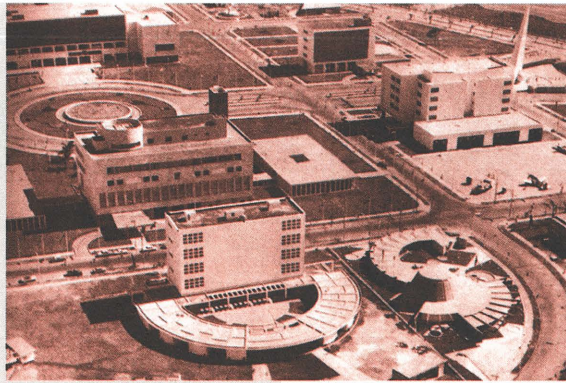
Yours Very Truly,

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Aerial view of the Venezuelan pavilion by Alejandro Pietri

Signed by

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**Santo Domingo: S.D.

The National sports complex in peril, Cambodia (1964)

Cambodia is famous for one of the world's most impressive ancient monuments, the Angkor complex, a 400 km² UNESCO World Heritage Site (1992). Lesser known but nevertheless recognized is its heritage of French colonial buildings and town planning that has been widely studied and admired. But Cambodia's unique and authentic heritage of modern buildings of international high standard, built after independence in 1953, is practically unheard of.

HELEN GRANT ROSS
AND DARRYL COLLINS

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LAUDED in the international architectural press of the 1960s,¹ and inaugurated to great acclaim in 1964, the National Sports Complex was both a technical feat and a work of great beauty. It was designed by Vann Molyvann (b. 1926), architect DPLG, assisted by UN expert engineer Vladimir Bodiensky, UN expert urbanist Gerald Hanning, Cambodian architects Mean Kimly, Um Samouth, and French architects Claude Duchemin and Jean-Claude Morin, who did all the working drawings and Civil Engineer Vladimir Kandaouroff, responsible in particular for the gargantuan earthworks during which over 500,000 m³ were excavated to create water tanks and heaped up to create the elliptic stadium (*figs. 1 and 2*).

AN OUTSTANDING ARCHITECT

When Cambodia obtained independence, it did not have a single architect (it only had nine doctors for a four-million population). Vann Molyvann was the first Cambodian architect. He trained at the Ecole Nationale Supérieure des Beaux-Arts in Paris and, when he returned to his country in 1956, he was given the enormous responsibility of Chief Architect and Head of Public Works. Fortunately he was competent and talented enough to assume this taxing role at a young age. Within a short period of thirteen years, he designed and built

over a hundred works that show increasing inventiveness and self-assuredness as the years went by. He left the country shortly after the military dictator Lon Nol in 1970 deposed Prince Norodom Sihanouk.

THE NATIONAL SPORTS COMPLEX COMMISSION came directly from Prince Norodom Sihanouk himself.² Vann Molyvann's wife relates how the Prince phoned their house early one morning in 1961 to ask him to design the Complex "for next year" and how he suddenly woke up one night with the basic concept.

A TECHNICAL FEAT

Construction began on May 25, 1962 and was completed in some eighteen months (*fig. 3*). On December 12, 1964, Cambodia, a small, non-aligned country, inaugurated a sports complex built to international Olympic standards, which many a "developed" country would be proud to possess.³

THE NATIONAL SPORTS COMPLEX comprised a 60,000-seat stadium with sports ground and athletic tracks; an official external grandstand for 8,000 spectators, an indoor sports hall housing 8,000; changing rooms, restaurants and a reception area, 24 outdoor tennis, volley-ball and basketball courts, an



© Yann Molyvann

Fig. 1. **Aerial view** of the National Sports Complex c.1964

Olympic standard swimming and diving-pool with seating for 8,000 and a podium for medal winners and the Olympic flame.

LOCATED IN THE WESTERN SECTOR of the city, the sports complex was also linked to an Olympic village designed to house 2,000 athletes and built on the Bassac river frontage during the same period (also designed by Yann Molyvann).

Fig. 2. **Aerial view** of the National Sports Complex c.1964



© Royal University of Fine Arts, Phnom Penh

It formed the centerpiece of a number of facilities especially designed for the proposed Southeast Asian Games of 1964.⁴ These games never materialized – instead, the complex played host to the international GANEFO⁵ Games held in 1966 and a flock of international state dignitaries that visited Cambodia during the Sangkum Reastr Niyum period (1953-70). General Charles de Gaulle made his famous address to the Cambodian nation on September 1, 1966 from this stadium: “But the fact is that the monuments of its marvelous civilization neighbor with modern works, without the latter suffering in their function, nor the latter in their majesty. That is, in truth, the success of your nation. Cambodia shows that it is capable of adapting to the demands of our era, its institutions, its economy, its soul, without destroying what it has inherited from its past, that is, experience.”⁶

**A NOTE ON
'NEW KHMER ARCHITECTURE'**

As early as 1962, the monograph *Cambodge* commented on the new style of Khmer architecture that was revolutionizing the ‘look’ of modern Phnom Penh, soon dubbed ‘the belle of Southeast Asia.’⁷ “The extraordinary rise of construction after independence was first translated by the transplantation of the modern Western style, but today young people trained as architects in Europe seek to create an original style, which is to be a true synthesis between modern functional architecture and the great artistic tradition of the past.”⁸

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Fig. 3. The National Sports Complex under construction c. 1963

IN 1964, in *Le Complexe Sportif National*, the expression 'la nouvelle architecture khmère' was coined to describe the National Sports Complex in these terms: "adaptation of architecture and construction techniques to meet the particular conditions of the country, and built with respect to its culture" (fig. 4).

THE 1953-70 period is easily defined politically, but it also marks the emergence of a vibrant style of architecture closely linked to a Khmer 'renaissance of the arts' and to an *effet du Prince*, that is, the Head of State, HRH Prince Norodom Sihanouk's commitment to promote the highest possible standard of architecture, which would also break with the colonial style.

VANN MOLYVANN is without a doubt the most talented of a number of Cambodian architects who contributed to this vibrant creative architecture. Prior to the sports complex, some of his early works included the Pavilions of the 2,500 anniversary of the birth of Buddha (1957), the Naga Monument (1958), the Chaktomuk Conference Hall (1961), and the Council of Ministers (1963). Some of his more mature works are the Ministry of Finance (1968), Chamkar Mon State Palace (1966) and the Teacher Training College (1971).

THE PRESENT: DESTRUCTION OF A NATIONAL MONUMENT

For over thirty years, this sports complex survived surprisingly well despite a total lack of maintenance. There were no major structural problems. Athletes continued to enjoy the tracks, swimmers the pools and the tennis courts were a rare amenity in the country. Water tanks covering over a sixth of the forty-acre site could absorb the 50,000 m³ of rain that can fall in an hour or two in this monsoon tropical climate. The orientation of the tracks was designed with

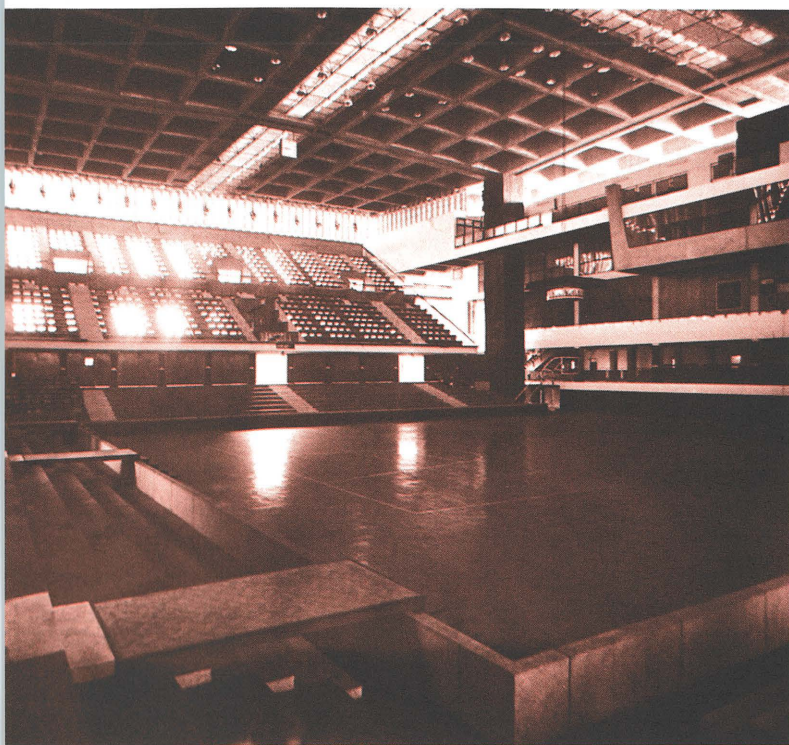
respect to the Olympic guidelines concerning dominant winds. With a hosting capacity of as many as 100,000 people at any given time, the stadium could evacuate crowds via eight exits. How could a country as poor as Cambodia⁹ finance the refurbishment of this valuable asset?

ON MAY 29, 2000,¹⁰ the Minister of Education, Youth and Sport, Tol Lah, signed a contract with a Taiwanese developer, Yuanta, handing over the Sports Complex on a seventy-year lease and allowing the company to develop the idle land of the site,¹¹ in exchange for the promise of renovation work. The development has successfully alienated the Cambodian public from the site, isolated the stadium, and destroyed the visual setting of the complex that houses an Olympic-size track and field facilities with an open stadium, swimming and diving pools, and an indoor sports hall. The National Sports Complex is destined to become a 'white elephant' locked in by mediocre development. The developer has already renamed the National Sports Complex *Shin Tian Dih Plaza*!

THE PRESENT & FUTURE: UNDER THREAT OF OBLITERATION

It was not until works were well underway that the public realized the impact of the Yuanta plan. The so-called idle land, a composition of moats and drainage systems, tennis courts, car parks and other infrastructure that are essential to the design, was used as the foundation for new shopping and leisure centers, hotels and apartments. The water tanks were gradually turned into underground car parks and their walls used as foundations for new buildings. This is totally irresponsible from the technical point of view as flooding of the whole district is inevitable, which should leave the tracks and sports ground impracticable. In exchange for this lucrative property development, Yuanta has given some walls a coat of paint, added lighting and planted a few bougainvilleas.

AS HM KING NORODOM SIHANOUK commented on February 11, 2003, it is nothing less than: "l'assassinat de ce grand chef d'œuvre digne d'Angkor".¹² A public forum was held on December 19, 2002, at the CSD's¹³ initiative, during which a public debate was held. This resulted in a petition of over 3,000 signatures, which calls for the works destroying the National Sports Complex to stop. In January 2003, a FUNCINPEC opposition member of parliament, Sam Ramsek, created a lobby of over thirty representatives requesting of the Prime Minister that he cancel the contract with Yuanta,¹⁴ with the hope that the Minister of Education, with respect to the Constitution, would address the National Assembly and answer questions on the issue. He declined to do so and on March 26, 2003, the Prime Minister Samdech Hun Sen, maintained that the contract is legally binding.¹⁵



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Fig. 4. Interior view of the Sport complex c. 1964

THE CSD has more recently sent the petition to the Prime Minister Hun Sen with a letter evoking the technical, legal and social reasons why the works done by Yuanta should be stopped "even if the Royal Government had to compensate the Yuanta Company". Radio programs broadcasting the debate held on December 19, 2002 could be heard on the local Radio Free Asia every morning for nearly a year.

DEMOCRACY AT STAKE

Where do the responsibilities lie? Economic tradeoffs with foreign developers resulting in short-term, quick-fix solutions that ignore long-term planning; political expediency; biased leasing arrangements that will actually result in once occupied and built on land never being free again; or ministerial trading of national public assets? All of these questions have been raised in public forums, during question time in the National Assembly, by public petitions, and by journalists in newspaper articles, so far to no avail.

THE ISSUE IS TURNING INTO A TEST of Cambodia's democracy and rule of law. Clause 11 of the contract provides for a technical audit to control the quality of work done by Yuanta but the Government has declined to apply this procedure. The situation seems desperate. Even if Yuanta stopped work tomorrow, the cost of restoring the Complex to its initial state would be colossal; far more than if Yuanta had never been allowed on the site. In the 1960s, Cambodia was capable of building this masterpiece. Forty years later it is witnessing its wanton destruction.

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HELEN GRANT ROSS, architect-urbanist, DPLG, D.E.A., was coordinator and lecturer under a UNESCO Program at the Faculty of Architecture and Urbanism for three years. She has been investigating the territorial development and architecture under the Sangkum era (1953-70) with **DARRYL COLLINS**, Australian museologist/art historian with over twenty years professional experience mainly in Australia, Japan and Southeast Asia, master of arts art history, post-graduate subjects at Sophia University, Tokyo, lecturer in art history and museology, Royal University of Fine Arts Faculty of Archaeology.

ARK Research Team began this project four years ago as a result of a discussion between Helen Grant Ross and Darryl Collins. They were assisted by a young Cambodian architect, **HOK SOKOL**. ARK Research was financially supported by the Toyota Foundation from 2000 to 2002.

NOTES

1 G.H. Hanning, "Complexe Olympique de Phnom Penh, Cambodge", *L'Architecture d'Aujourd'hui*, n° 116, Constructions Sportives, November 1964; various contributors, "Forum de la ville de Phnom Penh", *Cahiers du Centre Scientifique et Technique du Bâtiment*, n° 73, April 1964; and various contributors, "Complexe Olimpico de Sud-Est Asiatico foro della Citta di Phnom-Penh - Cambogia", *Rassegna dei lavori pubblici*, n° 4, April 1965, and "Complexe olympique et Forum de Phnom Penh", *Techniques et Architecture*, v. 25, 1965.

2 Interview with Vann Molyvann, "À l'école des maîtres angkoriens", *Nokor Khmer*, n° 1, October-December 1969.

3 That same year, Kenzo Tange realized the famous Tokyo Olympic complex.

4 The Water Sports Complex or Yacht Club and the 'Front du Bassac' or 'Olympic Village' for the accommodation of athletes. The Water Sports Complex was turned into the Phnom Penh Casino in 1969, which was later totally destroyed, while the Olympic Village was leased in 1998 to a foreign developer who encased it in a second wall of reinforced concrete that has completely disfigured the initial building.

5 The acronym GANEFO stands for GAMES of the New Emerging FORces and was first used in November 1963 for the World GANEFO Games held in Jakarta - after the 1966 event held in Phnom Penh, the games were discontinued, although the 'GANEFO du Cambodge' games (national rather than international), were held in Phnom Penh in 1968.

6 *Etudes Cambodgiennes*, "La Visite du Général de Gaulle", n° 7, July-Sept 1966, p. 3. "Mais, le fait est que les monuments de sa merveilleuse civilisation voisinent avec ses réalisations modernes, sans que celles-ci en souffrent aucunement dans leur efficacité, ni ceux-là dans leur majesté. C'est cela, en vérité, votre réussite nationale.

Le Cambodge, en effet, se montre capable d'adapter aux exigences de notre époque ses institutions, son économie, son âme, mais se garde de détruire pour autant ce qu'il tient du passé, autrement dit de l'expérience." (translated in the article from French to English by HGR ARK Research)

7 Various contributors, *Cambodge*, Ministère de l'Information du Gouvernement Royal du Cambodge, Phnom Penh, 1962.

8 Translated from French by HGR ARK Research.

9 GDP per inhabitant per annum is only \$US 284, one of the lowest in the world.

10 *Cambodia Daily*, May 30, 2000.

11 Since then, many articles in the Cambodian press and radio broadcasts of the Public Forum held on December 19, 2002 have kept the public informed about the sports complex.

12 "(...) the assassination of this masterpiece comparable to Angkor". Refer to February 6-15, 2003 *Bulletin Mensuel de Documentation du Secrétariat Privé de SM Norodom Sihanouk Roi du Cambodge* hand-written comment by the King on an article about the National Sports Complex in *Cambodge Soir*, February 12, 2003 by Helen Grant Ross.

13 The Center for Social Development is a non-governmental organization aiming to promote empowerment of people and contribute to a truly democratic society.

14 See private correspondence with the author.

15 *Cambodia Daily*, March 26, 2003.

Saving agricultural communes in Israel

The addition of *The White City of Tel Aviv – The Modern Movement* to the World Heritage List was an opportunity for the Israeli Docomomo working party to review MoMo achievements not only in Tel Aviv but in the entire country.

ARIE SIVAN

THANKS TO THEIR PARTICIPATION in the 20th century commission of the Israeli World Heritage Committee, the Israel Docomomo working party members visited Haifa and Jerusalem, but it is probably in the agricultural area where the most exciting developments took place. In fact, they were doubtless a unique worldwide phenomenon.

DURING THE 1920S, young people, opposed to their religious predecessors, emigrated from Europe. Mostly laic and immersed in socialist ideals, they created cooperative communities of different types – moshav, kibbutz, etc. Their social ideals were a fertile ground for the conception of structures with innovative new architectural programs, such as Communal Dining Halls, People's Houses, Children's Houses, etc. The architects that immigrated at the time were either recently educated at the Bauhaus or already possessed practical experience. They easily adopted the modern architectural language, which best fitted their purposes. The modern language, formulated to

solve city problems and create an ideal society, was resorted to in another context, the rural environment.

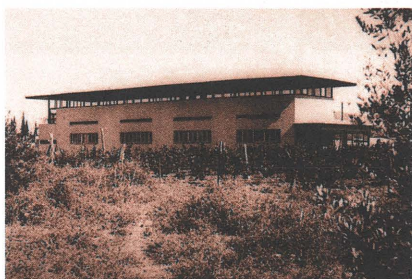
SOME OF THE RESULTS of these experiments, such as the 1921 Settlement Plan for Nahalal and the 1928 Degania School by Richard Kaufman, the 1938 Masterplan for the Kibbutz Ein Hashofet by Arie Sharon and the extraordinary 1933 Dining Hall at the Kibbutz Tel Yosefwere, are already acknowledged in *The Modern Movement in Architecture: Selections from the Docomomo Registers*, edited by Dennis Sharp & Catherine Cook.

POLITICAL CHANGES in the country, which began in 1977 after almost thirty years of labor/socialist party regime, triggered the collapse or alteration of these socialist communities. In the first place, children began to sleep with their parents, and the Children's Houses became obsolete. Then, when transportation enabled people to go to the theater or concerts in the cities, the People's Houses were deserted. Today, families mostly cook at home, and the Dining Halls have become practically useless.

IN ORDER TO preserve this unique phenomenon, the Israeli Docomomo working party and the Israel World Heritage Committee have taken upon themselves to reveal the state of these structures and to try to obtain funding to document, preserve and find alternative uses for some of the buildings. The project is very complicated and wide-ranging. It consists not only of preserving buildings but also of defining land limits: contrary to the cities, there are no land limits in these rural areas. Furthermore, the farms that own the structures lack the money to run them, and institutions that can preserve and run those buildings need to be found.

IT IS OUR HOPE that we will be able to adjoin some of the sites, through a Serial Extension, to *The White City of Tel Aviv – The Modern Movement*, the World Heritage List site that already exists in Israel.

ARIE SIVAN is chair of Docomomo Israel and co-chairman of ISC/Education +Theory; he is a professor in Colman College, department of Interior Design.



Richard Kaufman,
Nahalal Moshav
Aerial View, 1921



Richard Kaufman,
Degania A School,
1928

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March 2004

The garden city of **La Butte Rouge**

CHÂTENAY-MALABRY, FRANCE

When, at the end of the 1930s, the increase in population became so dramatic that Paris could not welcome newcomers anymore, the authorities decided to create garden cities in the capital's suburbs, among which La Butte Rouge (The Red Hill) in Châtenay-Malabry.

NAJATE **ABOULI** AND STÉPHANE **VÉDRENNE**

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All pictures © Stéphane Védrenne



The classrooms and the playground are directly connected to the forest of Verrière-le-Buisson

LA BUTTE ROUGE WAS DESIGNED BY architects J. Bassompierre, P. Sirvin, P. De Rutté, and A. Arfvidson. Its scheme derives from the main principles of the British garden cities, with for instance a sinuous layout, making the most out of the ground's broken relief, and roadways that emphasize the geography's level lines. Streets are generously supplied with vegetation, as a landscape designer assisted the architects from the very outset of the project. The former designed all of the green public spaces, selecting local tree essences, according to their respective color changes during the seasons.

NOWADAYS, la Butte Rouge still functions as a garden city and remains an urban enclave in the town of Châtenay-Malabry. The town and the garden city face

each other, separated physically and psychologically by the Division Leclerc street. Rotundas, with shopping areas on the ground floor, mark the garden city's entrances.

LA BUTTE ROUGE'S ARCHITECTURE is remarkable; its construction lasted from 1931 to 1965, and offers the opportunity to review the developments of 20th century social housing, although the first 1930s constructions, which show more finesse in their aesthetic treatment, are the most interesting. La Butte Rouge was a life-size experiment, in particular of Le Corbusier's idea to make people live in towers, which he had just previously designed in his "Plan Voisin". And in fact, the first eleven-story tower block of housing project in France was built at la Butte Rouge. Entirely involved in the hygienist preoccupations of the time, the architects also designed a system of collection of all waste, in particular combustible

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The **Suzanne-Buisson school** entrance



View of the **public spaces** and **residences** of La Butte Rouge

waste. An astute piping system would take waste to an incineration plant; which then produced heating for the public swimming pool's water – that is to say, sustainable development before its time.

ALL THE DWELLINGS of la Butte Rouge were rehabilitated in order to reach new sanitary, electrical, isolation, and millwork standards. The restoration, fully respectful of the initial architectural design, took more than ten years, and brought the garden city a second life. Unfortunately, the garden city's public facilities, owned by the municipality of Châtenay-Malabry, have not enjoyed the same fate. Today, the public swimming pool, which does not meet current security requirements, is closed and a theater now occupies the building. Inside the adjacent incineration plant, the machinery is out of order, although it is listed as French Industrial Inheritance. A cultural project was launched, according to which the entire building should be destroyed, except for the entrance façade, and for the machinery.

ALSO LOCATED AT la Butte Rouge, the Suzanne-Buisson School should be destroyed too, restoration costs being too high due to a long-term lack of investment. Part of the large public park should make way for a new school, while the former school should be replaced by a gymnasium.



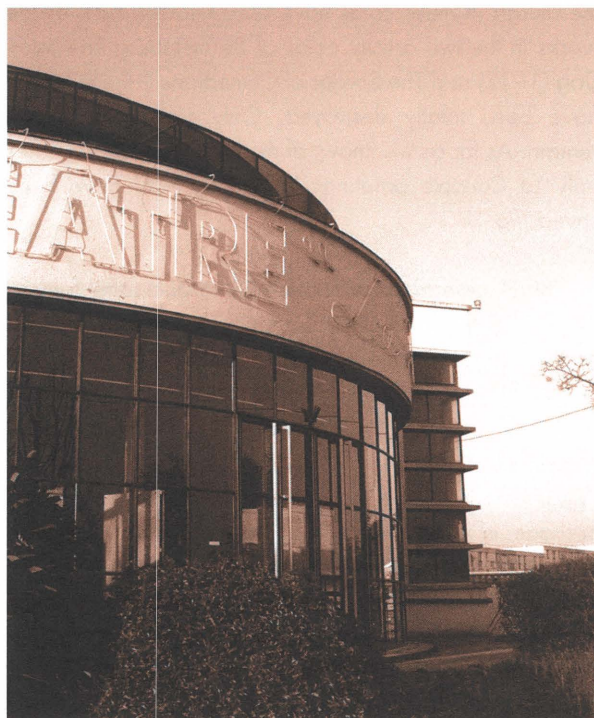
Entrance of the old **incineration plant**: the swimming pool occupied the left part of the building and the incinerator the right-hand side

An alleged will to build with the ethics of sustainable development supposedly guides the entire plan.

IN SHORT, this architectural and urban splendor is now threatened by a municipality that has not hesitated to destroy two of the most emblematic buildings of la Butte Rouge, and refuses to consider listing the garden city as historical heritage. There is a very important risk of seeing la Butte Rouge slowly disaggregate, although it is acknowledged by urbanists and architects as a great success. La Butte Rouge is among the hundred French monuments of the 20th century indexed by Bertrand Lemoine (in *100 monuments du XXe siècle, Paris, 2000*).

NAJATE ABOULI and **STÉPHANE VÉDRENNE**
are both students in architecture.

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Detail of the **incineration plant**

The murals of the Argonaut's Boat in Tbilisi, Georgia

CALL FOR THE RESTORATION

The artistic café Argonaut's Boat opened in Tbilisi (Georgia) in 1918, in the cellar of the building of the Officer's House (built in 1918 by architect D. Chisliev). The famous Georgian modernist artist and statesman, brother of Iliazd, Kirill Zdanevich, painted the café's walls that same year.

TEA TABATADZE
AND NANA KIPIANI

THE MODERNIST artistic café, a specific social, cultural and artistic institution was a significant and widespread occurrence in the geographical and cultural context of early European modernism. It was then popular to have its walls painted by famous modernist artists. Nowadays, the modernist café, as a social and artistic structure, with its multi-layer 'mechanism', hosting multiform social-cultural-artistic relationships and interactions, is already lost to the cultural tradition. It is also a fact that almost all the murals in these cafés have disappeared, such as the works in the two artistic cafés of St-Petersburg The Stray Dog (1912) and The Shelter of Comedians (1915), which have been totally destroyed. Only some old photos remain. As far as we know, of the European artistic cafés only La Coupole paintings in Paris (1928) have been saved (fig. 1).

IN TBILISI, several artistic cafés existed and some famous Georgian, Russian, Polish, Armenian and other modernist artists decorated three of them. Fortunately, and it really is a unique case, the murals of two cafés, the Argonaut's Boat (1918) and the Khimerioni (1919) have been preserved. Therefore, the space and the murals of the Argonaut's Boat, an exceptional monument of cultural heritage, of genuine historical, cultural and artistic worth are extremely important and valuable not only for the local historical and artistic reality but also in the broad context of the modernist discourse as well. As to the murals, they are unique from the artistic point of view as the only mural by Kirill Zdanevich, with the highly artistic



Fig. 1. Golovni avenue (now Rustalevi) in Tbilisi where most artistic cafes were located, 1910-1920

quality and distinctive aesthetics that implies, but also as a historical arte fact both of Georgian and of early European modernism.

DURING SEVENTY YEARS, the mural's environment was a sealed and humid basement –used first for the heating system, then for storing goods; no air could enter as the air conditioning system was blocked (figs. 2 and 3). The walls are damaged as water drips down from the broken pipes and lies in pools on the ground. As a result, the mural is very damaged technically and mechanically: the plaster coating is damp (actually wet in some places) and worn out, fungi and various salts have appeared, electricity wires and a steel armature have been fixed on the wall, in some places the connecting plaster of colors is peeling from the wall, the painting itself is



Fig. 2. **The Argonaut's boat**, state of the murals in 2002

scratched, in some places the color layer simply falls off! Only 10% of the mural (19,8 m²) still exists today.

**THE ARGONAUT'S BOAT ADVENTURE:
A CASE IN POINT
OF GEORGIAN HISTORY**

There are cases in art history of an art event or object, which, thanks to its artistic, aesthetic and historical wholeness, turns into a moral value and shares the historical fate of the country and its society... Tbilisi's modernist artistic cafés and their murals, among which The Argonaut's Boat, are today a case in the history of 20th century Georgian art.

THE ARGONAUT'S BOAT opened in Tbilisi during the 1910s-1920s period, when the joint efforts of Georgian, Russian and other artists of various nationalities (David Kakabadze LadoGudiashvili, Kirill Zdanevich, Iliia Zdanevich, Shalva Kikodze, Ziga Valishevski...) gave birth to an exceptional artistic phenomenon of truly international significance, a merging of the cultural, artistic and aesthetic context, which is presently known as Georgian or Tbilisi modernism (figs. 4 & 5). During the 1910s-1920s, Tbilisi was an important center of modernism in the Caucasus region and in Russia, but unfortunately it has not yet won its well-deserved place as a phenomenon of artistic and historical value in the history of Georgian art and therefore in art history at large, and has failed to become the object of wide cultural research.

THE GEORGIAN MODERNISM of the 1910s-1920s, with its ideology, aesthetic approach and forward-looking artistic form is an unrivaled event in the history of modern and contemporary Georgian visual art, that has formed, in its essence, an adequate event in relationship with the European/Western art. It is the most emancipated movement in the history of Georgian art and the most tragic in its destiny: it disappeared in the 1930s, when it was abolished, declared to be 'bourgeois' and 'formalist' and was the object of relentless state repression.

Fig. 3. **The Argonaut's boat**, state of the murals in 2002



© AIRL

TBILISI'S ARTISTIC CAFÉS ARE THE MOST important component of Georgia's cultural space in the 1910s-1920s. It is a specific artistic structure, a social institution, unifying the creative energy of the period, when the modernist philosophy spreads and establishes, where particularly valuable modernist aesthetics appear on the verbal (poetry), performing (theater) and visual (murals) levels.

TBILISI'S ARTISTIC CAFÉS WERE CREATED thanks to the close collaboration of multi-national representatives of various artistic trends. The product of a free and open consciousness, they were the setting of international and multicultural communication. In a wider context, to a certain point, they were the micro-model of the moral and



Fig. 4. Photograph of Kirill **Zdanevich** in 1910

Fig. 5. House in Tbilissi where Kirill and Iliazd **Zdanevich** lived

A GEORGIAN CHRONICLE

May 26, 1918The independent Republic of Georgia is declared.

November 1917The first artistic-modernist café, the Fantastic Pot-House opens in Tbilisi. Its walls are painted by Lado Gudiashvili, Alexander Petrakovski, Iakob Nikoladze, Iliazd (Ilia Zdanevich), Iuri Degen.

1918The second artistic café, the Argonaut's Boat opens in Tbilisi. Kirill Zdanevich decorates the café.

1919The third modernist-artistic café, the Khimerioni opens in Tbilisi. The café is decorated by David Kakabadze, Lado Gudiashvili, Sergei Sudeikin (former artist of the Russian Imperial Theater).

1921The Independent Republic of Georgia is taken over by Soviet Russia.

End of the 1920sModernism is declared 'bourgeois' and 'formalist' and is subject to repression. The murals of the Argonauts' Boat are repainted. Other murals suffer the same fate...

During Soviet times ..The building which lodges the Argonauts' Boat is occupied by the Soviet Army during decades. Since then, it is called the Officers' House. Since 1921, these unique pieces of modernist art have been blotted out from the memory of society for the forthcoming seventy years.

1983In the Soviet Union, the Perestroika occurs.

1984The murals of the Khimerioni are discovered under the plasters of the Rustaveli Theater's basement (the theater's foyer).

1983-1986The murals of the Khimerioni are restored.

April 9, 1991The new government of the ex-Soviet Republic declares Georgia's independence.

1996The former Argonauts' Boat murals are recovered under the plaster of the Officers' House basement.

philosophical values chosen and set as a priority by the newly liberated country and society.

THE MODERNIST CAFÉS and their murals shared the country's tragic fate. This was both logic as well as natural. With the violation of the country's freedom, the ban on its democratic philosophy, and the forceful establishment of a totalitarian/communist ideology, it was inevitable that the modernist cafés, the liberty and free consciousness, the art and the people it hosted would fall victim to ferocious repressions.

THE REDISCOVERY of the artistic cafés murals in the 1980s cannot be considered a coincidence either. With the onset of the so called Perestroika and Glasnost (still under the Soviet regime), the Georgian society was offered a slim chance to re-emerge, at least partially from its state of amnesia and slumber, to 'remember' or, to be more exact, to 'rediscover' values such as democracy, liberty and justice. The historical and artistic memory was simultaneously set in motion, and the "revived" documentation on the modernist cafés of Tbilisi concurrently emerged from archives.

GEORGIAN MODERNISM THE PAST AND PRESENT CULTURAL POLICY

The Soviet cultural policy succeeded in completely devaluing Tbilisi modernism. Some modernist artists were condemned to oblivion, while the others were granted partial recognition, through the warping of the essence of their art by placing it in a pseudo adequate context or through deliberate misinterpretation. If the name of one or another artist was still mentioned officially, this usually happened by bonding his name, in a sly way, to the so-called 'Soviet Art', making use of the fact that these artists had escaped physical extermination in the 1930s (such rare cases are certainly known). Admittedly, it could be said that they continued their artistic activities, in a passive way.

THE CONTEMPORARY CULTURAL POLICY concerning Georgian modernism, as a historical, social, aesthetic and philosophical unity, has inherited from the Soviet period its level and means of evaluation of the phenomenon and its values.

The works of the modernist artists, from the 1910s through the 1960s, usually subject to the repressions of the Soviet period, are nonetheless still officially considered revolutionary, having eventually developed during the Soviet period.

THE PRESENT DAY cultural policy fails or is unwilling to rehabilitate Georgian modernism as a phenomenon of quality and has not or refuses to recognize it as a powerful artistic trend with its specific cultural, social and

political background. The re-evaluation of the Soviet criteria remains impossible to this day, as well as, unfortunately, an objective and due appraisal of the historical, artistic and aesthetic significance of Georgian modernism. This is unfortunate, as it could have set the grounds for a civic, legal and financial responsibility towards Georgian modernism as an object of cultural heritage.

THE ARGONAUT'S BOAT ILLUSTRATES THIS SITUATION

- The newly uncovered artistic work of The Argonaut's Boat has not been identified as an element of cultural heritage, although it was the only mural realized by the Georgian modernist artist Kiril Zdanevich and is one of his best works.

- The financial resources have not yet been raised to clean the walls and restore the paintings.

- During the renovation of the Officer's House building, as a result either of carelessness or of ignorance, or of both (as none of the official structures has ever acknowledged the murals in the cellar as a monument of cultural significance), the walls were stripped of their plaster, along with the paintings.

ONLY THE WESTERN WALL escaped the catastrophe and 20 m² of the mural were preserved - that is, hardly one tenth of the whole area of the painting.

Thus, although the discovery of the paintings of the Argonaut's Boat in the cellar of the Officer's House, should logically have been an important event, it has never been lent due attention by the appropriate official bodies and stays overlooked by the official cultural policy.

THE UNIQUE MONUMENT of modernism is, technically, in the most severe condition and remains uncared for and neglected in the damp and unstable micro-climate of the cellar. Although the following might sound like an over statement, the fact is that the matchless painting of the artistic café the Argonaut's Boat, famous not only for its unique historical, artistic and aesthetic quality, but also for its moral background, is in danger.

GIVE IT A CHANCE TO SURVIVE!

The scientific study of the paintings of the artistic cafés of Tbilisi, including The Argonaut's Boat, has just begun. Beyond the fact that these paintings are truly high quality samples of Georgian modern art, their study, as aesthetic, cultural and historical arte fact is of enormous significance for the examination of Georgian modernism as a phenomenon.

The consciousness, the moral and philosophical values, which determined the existence of The Argonaut's Boat and its historical destiny, are today still highly relevant to our society, which, just as in the 1910s-1920s, strives for self recognition and self evaluation.

REHABILITATION OF THE CELLAR AND RESTORATION OF THE MURALS

The Arts Interdisciplinary Research Laboratory, Tbilisi, Georgia, began its activities to rescue the Argonaut's Boat murals in October 2002. Funds were raised from the United Georgian Bank Corporation and Open Society Georgia Foundation.

DURING SPRING 2003, THE DAMAGED WATER ducts were repaired; an individual entrance from Rustaveli avenue to the cellar was created and the whole space was cleared of debris and rubbish, and the cellar's structure was strengthened with reinforced pillars and arches. The works were financed by the United Georgian Bank Corporation (for a budget of about 55 000 US\$). Between June and July 2003, the Arts Interdisciplinary Research Laboratory carried out a pre-restoration project, a technical research of the murals of the Argonaut's Boat. The Open Society Georgia Foundation financed the project (fig. 6).

Results of the technical research on the murals

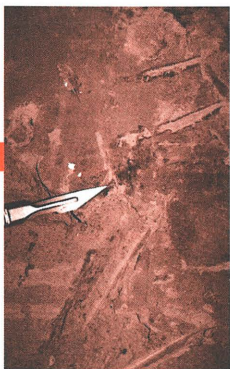


Fig. 6. Test done on the paintings during the first restoration project

1. The total area of the painting is 19.8 m²;
2. The main factors of damage are moisture and mechanical damage;
3. The dampness is caused by locked windows and the damaged water-pipe system;
4. The painting's left portion is in poor condition more specifically because water keeps dripping down straight on it;
5. The humidity level in the cellar varies between 80% and 90%, (with a temperature varying from 8 to 15 degrees);
6. A layer of plaster is the painting's base and due to the permanent moisture, it has become friable and in some places there is a gap between the plaster and the wall;
7. The colors are altered for the same reason;
8. Also due to moisture, salts – chlorides, sulfides and carbonates – and fungi have appeared on the painting's surface (the left portion of the painting is especially damaged);
9. Ascertained pigment consistence of colors, consistence of plaster and ground;
10. The color layer was whitened and then plastered with cement;
11. The whole surface of the painting is damaged mechanically: it is deeply scratched, the electricity wiring's steel frame has injured the painting's surface where the structure was fixed on.

The working plan is divided in two sections:

1. Implementation of an air conditioning system. The total area of the space is 600 m². The air conditioning system is realized by Georgian AIR-Conditioning & Heating Systems Ltd. YORK* International.
2. Conservation and restoration of the murals. The strategy of the restoration of the murals of Argonaut's Boat is based on the results of the technical research.

A total of 38,500 euros is required for the full restoration of the café and its murals.

RESTORATION BUDGET

Section	N	Budget item	Amount (in euros)
1	1	Installation of the air conditioning system	29,500
2	1	Filling and repairing the plaster losses	1000
	2	Removing/collecting various salts, fungi, whitened areas from the surface of painting	1050
	3	Renovating electrical wiring and nailed places	450
	4	Strengthening the painted layer	<1850
	5	Strengthening of incoherent plaster, injection of grouting material	2850
	6	Artistic toning of filled in spots	400
	7	Photo fixation	900
	8	Graphic documentation	500
total budget for the conservation and restoration of the murals			9000
TOTAL			38,500

Amounts comprise all the expenses including materials for the conservation and restoration and fees for three restoring specialists.

TEA TABATADZE is an art historian, board member of Arts Interdisciplinary Research Laboratory; **NANA KIPIANI** is an art historian, head of the board of Arts Interdisciplinary Research Laboratory, senior researcher of Georgian Art History Research Institute.

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CONSERVATION ISSUES

65

Saving a building from dereliction or demolition is only the first, and sometimes huge, step. Then starts the delicate and meticulous conservation work that must always strike the appropriate balance between respect -of the construction's physical qualities and of the architect's intention- and the necessary re-interpretation of the work's place in its context. As our contributors amply demonstrate, no restoration can be successful without many questions raised during the process itself, but the experiences they describe can surely provide guidelines for further explorations and realizations.

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Docomomo N°30
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The Léman Region

CONSERVATION AND RESTORATION OF MODERN AND CONTEMPORARY HERITAGE (1990-2003)¹

In view of the debates unfolding in the press on the subject of the conservation or transformation of a key public building like the CFF railway station at Cornavin, Geneva,² or of the influx of visitors to the Cité du Lignon housing estate during the 'Journées du patrimoine',³ one might say that interest in modern and contemporary heritage has become a social reality.

FRANZ GRAF

THE SUBJECT HAS MOVED OUT OF THE NARROW REALM of the university scholar, interested professional, and occasional enthusiast. The last twenty years of the 20th century have seen the most well-trained and experienced architects getting involved in conservation-restoration projects of buildings regarded as monuments and of everyday urban fabric alike. The university of Geneva offers a special teaching program⁴ and there are numerous conferences and publications that have set out current ideas on the subject.⁵

PERHAPS THE MOST NOTABLE FACT of all is that all the care and attention that are brought to the subject of conservation-restoration today make it a distinctly contemporary undertaking; one that, far from inhibiting contemporary architectural expression, actually suggests new design approaches. Rather than simply devise an object, the architect must make sense of the meanings and potentialities of a work, must re-read it and write out its future. The many possible interpretations are woven into a process of investigation and documentation based on multiple criteria (historical, aesthetic, sociological, economic, environmental), which nurture the conservation-restoration project.

SUCH AN IDEA does not spring from the designer's drawing board but often emerges at an earlier stage, sometimes in the wish to preserve a much-enjoyed tradition, like taking a swim in the waters of Lake Léman in the heart of Geneva's lakeshore area. Upheld by those who identify its heritage value,⁶ the architectural project then has to be developed in all of its complexity. The restoration of the Bains des Pâquis⁷ draws its essential character from the construction itself: rationality, simplicity, and economy of materials used in the design and execution of the project. The concrete – the basic raw



The Bains des Pâquis, Geneva, 1931-32

material of the structure, employed in all its forms – has been cleaned, stabilized, or repaired with care and intelligence. The *savoir-vivre* of those who use the bathing facility and an important feature of the Geneva lakeshore have thus been preserved.

CONSERVED FOLLOWING another battle, the Cinéma Manhattan,⁸ in Geneva, provides an opportunity to savor a work of architecture with all our senses; to understand, beyond what is an exceptional space, something also of the culture that produced it. The restoration of these spaces shows how the architect's traces can be expunged and the conservation project made invisible. It illuminates a past work of architecture shifted into the most immediate present, conferring upon it a simultaneity of existence. This allows the qualities (plastic, static, chromatic, and spatial) of the 1955-1957 interior to reverberate and to contrast with those that obsess us today. The weightlessness of galleries floating in a shadowy interior, the dynamic walkways accentuated

by handrails of fluorescent tubes, and the floor's swelling are as many morphological operations that have re-emerged in the last decade of the 20th century.

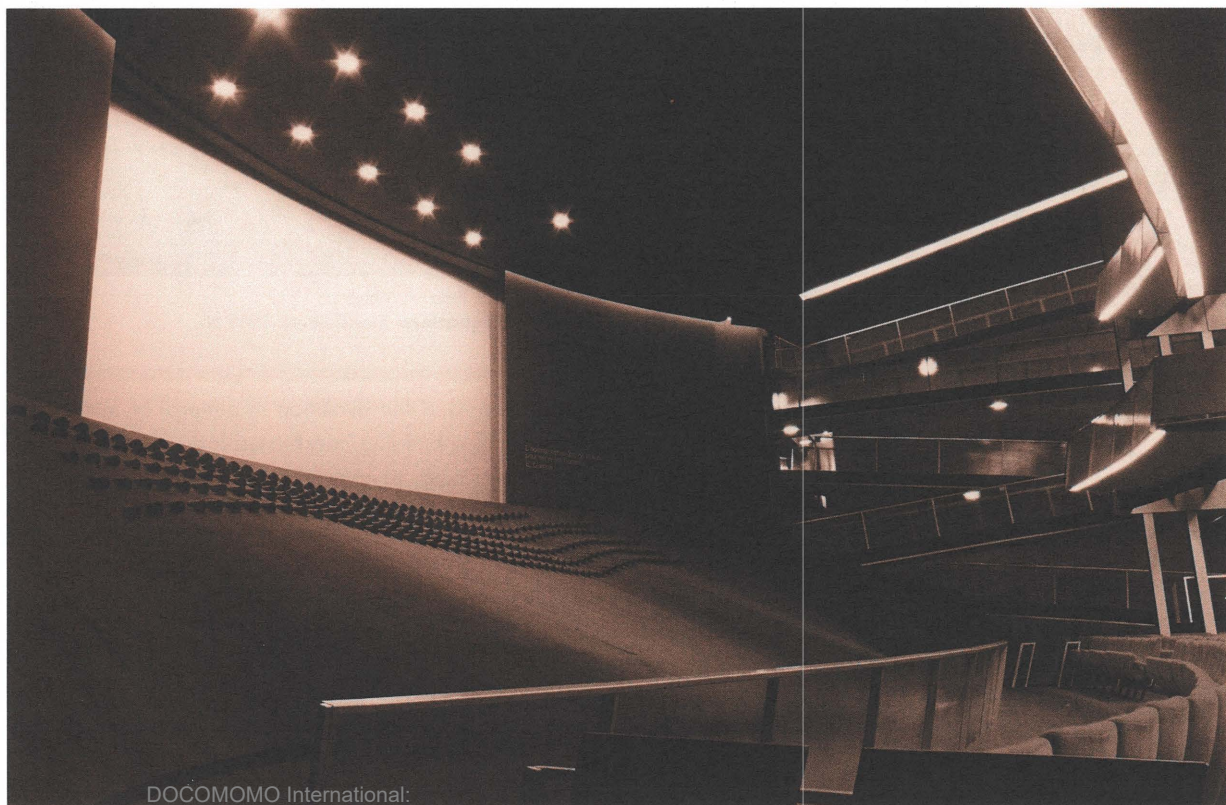
IF IT IS THE EXISTING ARCHITECTURAL WORK that is the project's main actor, and the architect who is its interpreter, the latter is far from passive. The extant building will often need to be rebuilt and its use modified. This has no relationship at all with the widespread technique of camouflage that introduces a poor imitation in exchange for an existing condition. In such cases, the only economy is that of the architect's input; what is invisible is his skill.

IT MUST BE SAID that the complex nature of the heritage project makes rapid assessments difficult, and that the public calls for tender that regulate the commissioning of architects are inappropriate. How does one estimate the cost of a serious study when the project and the analysis of the building evolve together?

THE STARTING POINT for conservation is the material reality of the existing document, namely the building itself. Once and for all, however, material reality is not merely a technical question; it is an underlying stratum, steeped in culture, which can be known in a physical sense but is also the potential object of intellectual speculation. Furthermore, technical issues appear straightforward only to those who do not have to solve them. Traces of a colored limewash found on a Maurice Brailard rendered façade tell us something about the knowledge of color that architects of the 1920s possessed, but also about the

particular way in which he himself made use of color on an urban scale. In essays on conservation one talks of materials, textures, colors, execution and technique. For example, the static behaviour of the screen of the Aula of the EPFL⁹ at Lausanne becomes the object of a retroanalysis precisely in order to allow its technical prowess, based on the design of Jean Tschumi, to come to the fore unobstructed.

IN CONSERVATION ALSO, "techniques are the very foundation of poetry", often 'mezzo voce', and this is a virtue. To repair an existing fabric and to work directly upon it is to call on a whole range of special skills – those of the civil engineer, construction and conservation laboratories, the specialist in building physics, art restorers, historians... It is to know how to ask those delicate questions that the project imposes, to organize research upstream, and to grapple with the unavoidable uncertainties caused by those hidden parts of a building that only come to light during its deconstruction. It is also to test, evaluate and motivate the contractor's capabilities, sometimes even those of the team working on site: adjusting the amount of water and assessing the drying time depending on the humidity of the section being refinished; curing the concrete after the formwork is removed; wetting it, protecting it with an insulating foam during extreme summer temperatures. The rehabilitation of the concrete-work of the Vaudoise Assurances¹⁰ office building in Lausanne is an example. The concrete is no longer treated as a grey mass without distinct qualities. Depending on the particular project, on whether the surface is being repaired or completed, its character is

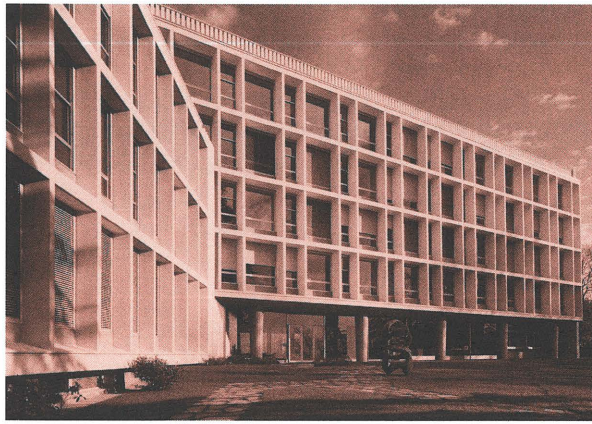


The Manhattan movie theater, Geneva, 1956-57

© Patrick Dèvanthéry & Inés Lamunère, 1997

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Administrative building, *la Vaudoise Assurances*, Lausanne, 1952-56

© D. Fibbi, 1996

worked on, built into, or re-molded. Moreover, it is sometimes difficult to recognize concrete at all in certain synthetic mortars. Execution is adapted to each situation and sometimes a degree of inventiveness is required. Thus, in designing a dry mortar mix for repairs to the underside of the platform of the Bains des Pâquis, a small semi-submerged barge had to be devised to make access possible. It is at the construction site itself, not in the final result, that extraordinary achievements are performed.

THE TREATMENT OF EXPOSED concrete, the archetype 20th century material, is becoming a subject of technical and aesthetic debate, and poses questions about ageing, post-intervention appearance, durability and authenticity. In these debates are found the theoretical attitudes of

“positivist rationalists, picturesque romantics, attributionist philologists”. The texture and color of urban and rural masonry¹¹ are most often due to successive layers of filling/patching involving considerable heavy modelling of the elevation. When an architect, called upon to refurbish the ageing interior of a Montana mansion, discovers that it is the Sanatorium Bella-Lui,¹² he proposes to restore the building, removing from the facades the flaking synthetic paint finish, repairing the mineral render and reinstating the fine original yellow ochre color wash.

THE SURFACE SKIN OF MODERN and contemporary masonry is repaired. The lightweight facades admired by Jean Tschumi, on the other hand, “radiant in their lightness, freshness, a whole palette of colors, shades, brilliancies, (which) allow him (the architect) to compose in this new art form, with its play of colors, of light, its vibrancy, its clarity, and to attain beauty”— these are replaced. The rebuilding à l’identique of the skin of the administrative headquarters of Nestlé,¹³ at Vevey, has indeed little to do with conservation, at least in a material sense. The thousand windows, rotating in an extruded aluminium frame and enclosing “athermic glass on the outside and insulating double glazing on the inside, with venetian blinds between” were replaced by windows a closely resembling profile but with an additional break in the thermal bridge. What is remarkable about this substitution is the quality and strength of the 1958 façade, triumphantly imposing its authority during a 1995



Left: *Sanatorium Bella-Lui*, Montana, 1929
Above: **Headquarters**, *Nestlé*, Vevey, 1959-60

© Orlando Pina, 2003

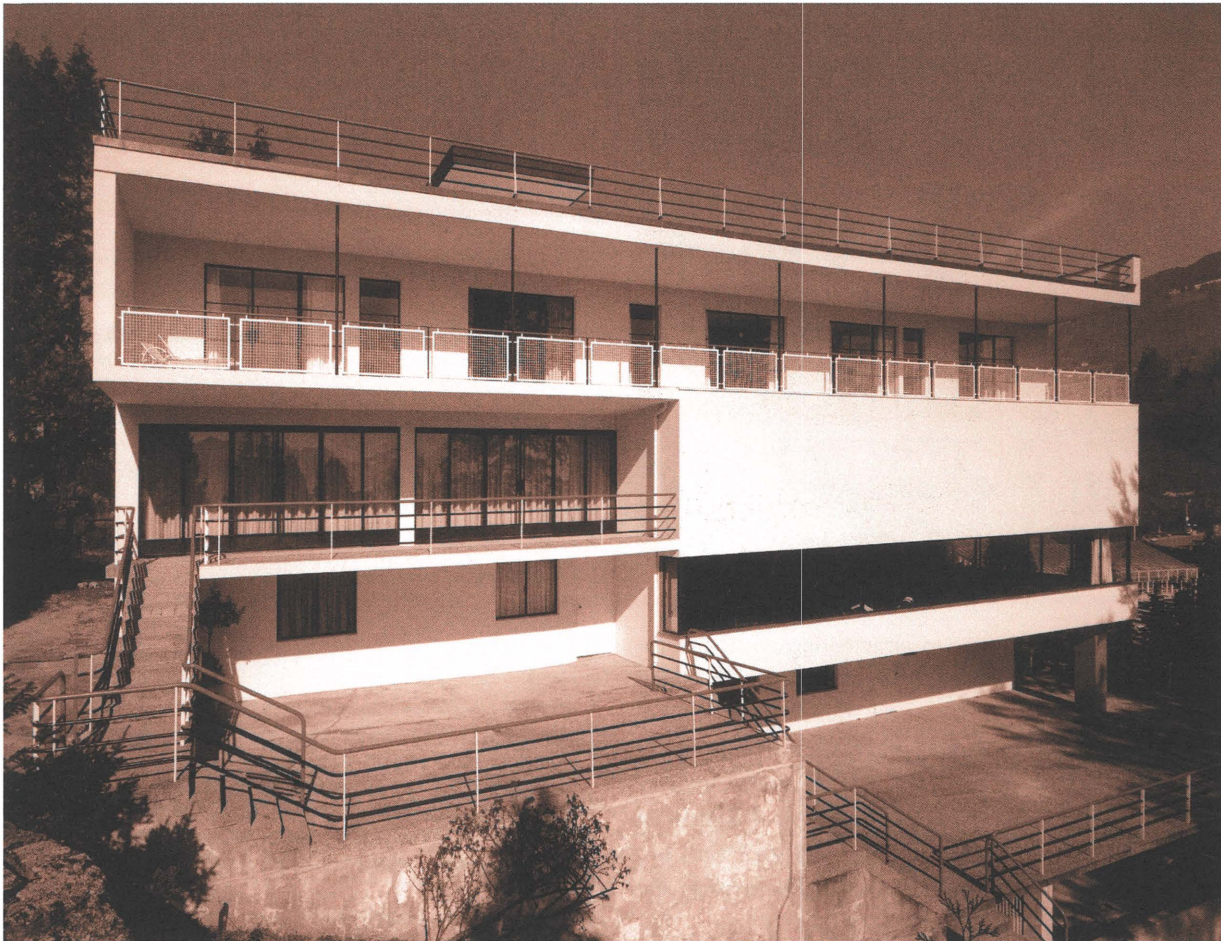
competition, and the evolution in general of a mentality that regards a building constructed forty years previously as still containing, in each and every detail, the freshness and ‘modernity’ of the image of a great society at the dawn of the 21st century.

AT THE OTHER END OF THE SCALE from heavyweight, spectacular restorations, economy of resources and continual usage entrain the need for judicious maintenance, something that becomes conservation when in the hands of a competent architect. Maintenance of the Budé¹⁴ residential complex in Petit-Saconnex

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Maison Kenwin, La Tour-de-Peilz, 1930-31

re-asserts Georges Addor's architecture – and the comfort of its inhabitants – thanks to a comprehensive strategy towards the occasional, piecemeal repairs in the form of a discreet, permanent works site. The energy efficiency measures required by law have been handled in a realistic way, with architectural integrity, and the heating system was overhauled before planning the replacement of the façades. This rather reasonable measure requires exemption from building regulations, which only monumental structures generally enjoy. Paradoxically, a conservation project is easier here than for a more humble heritage structure that, less well considered, may be subject to the most severe restrictions. Strict legislation concerning the efficiency of non-renewable energy involves an almost systematic exchange of the less thermally efficient components, squandering the building's material resources whilst ignoring the loss of character that ensues. There are specific features of production of a surviving heritage building that do not easily put up with the radical changes in performance that are expected of it. The maintenance of an urban housing complex demonstrates the need to find new project management tools such as 'made-to-measure' specifications.

CONSERVATION HAS RAPIDLY EVOLVED to address some of the unusual objects built by well-known

architects, such as Le Corbusier's *Petite Maison* at Corseaux. At *Tour-de-Peilz*, the Kenwin house¹⁵, with its remarkable spatial conception and polychromy, was the object of a scrupulous restoration programme, made possible only with passion. As for the *Villa Ruf*, constructional prototype for the *Clarté* building, its rehabilitation is today under examination.

CONCEIVING HIS HOUSING BLOCKS as urban pieces, Maurice Brailillard asks us to consider the conservation of the "urban phenomena" and, beyond this, of the city. The housing block has its own legal boundaries, contained within and transcended by the surrounding urban fabric. An advantage of the restoration of the *Maison Ronde*,¹⁶ in Geneva, a building which enfolds the residential block into an urban gesture, is that the endeavour was shared by all the interested parties: owners and investors, public authorities in charge of the protection of this domestic 'monument', consultants and experts commissioned to carry out the work, and the *Fondation Brailillard*, which provided conscience and encouragement. Such a position, removed from the conflicts of interest inevitably present in any building operation, but deeply involved in the cultural, practical and technical aspect of the project, is beneficial to conservation. It is a part that can equally be played by other actors, such as civic associations like the *Société d'Art Public* in Geneva, for example.



Maison Ronde, Geneva, 1928-30

© Matthias Thomann, 2004

field. Each case brings to light the inevitably precarious balance between maximum retention of existing material and comprehensive use of the most contemporary means, both material and immaterial.

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FROM urban phenomenon to engineering phenomenon, conservation adapts the costume of architecture to the changing demands made on the building. With civil engineering structures, safety forbids one from trifling with maintenance and restoration has become a mainstay of the civil engineer's business. In the rehabilitation of Alexandre Sarrasin's Dorénaz Bridge,¹⁷ over the Rhône, two operations have been carried out that demonstrate the



Alexandre Sarrasin's bridge, Dorénaz, 1933

© Eugen Brühwiler, 2000

interest a commissioned engineer can have in conservation. Firstly, its structural stability was recalculated, based on the most up-to-date knowledge of the behavior of reinforced concrete structures, allowing 40-ton vehicles to use the bridge. Secondly, the treatment of the concrete itself – cutting out and patching, corrosion inhibitor treatment – has left little or no traces. One can only admire the efficiency of means, the modesty and strength of the intellectual tools, and the boldness and simplicity of the intervention.

THE PROJECTS described here are among the best in the Léman region, and landmarks in the conservation practice of the past ten years. Each successful case contributes to the progress of knowledge in conservation, and outlines the achievements and limitations of this constantly evolving

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NOTES

1 A French version of this text was published in *FACES* n° 54, Spring 2004.

2 *Tribune de Genève*, October 28, 2003.

3 "Journées européennes du patrimoine": 'Verre et vitrail', September 13-14, 2003.

4 "Sauvegarde du patrimoine bâti moderne et contemporain" at the Institute of Architecture (IAUG), 2nd and 3rd cycles.

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Isabelle Charolais, Jean-Marc Lamunière, Michel Nemeç, *l'Architecture à Genève 1919-1975*, Lausanne, DAEL, Payot, 1999.

6 In this case, the Association des Usagers des Bains des Pâquis (AUBP). Let us recall the words of Bernard Toullet, conservateur en chef du patrimoine, Paris: "Heritage does not belong to the age that built it, but to the age that recognized it."

7 Service des travaux de la Ville de Genève, Louis Archinard, engineer; Henry Roche, architect; 1931-32. Restoration: Marcellin Barthassat, Claude Butty, Gabriele Curonici et Jacques Menoud, architects; Jean-Pierre Cêtre, engineer; 1993-95.

8 Marc J. Saugey, architect; Pierre Froidevaux, engineer; 1956-57. Restoration: Patrick Devanthéry and Inès Lamunière, architects; 1995-96.

9 Jean Tschumi, architect; François Panchaud, engineer; 1961-62. Restoration: Patrick Devanthéry and Inès Lamunière, architects; Stucky Consulting Engineers SA; 1995.

10 Jean Tschumi, architect; 1952-56. Restoration: Hans Gutscher; 1993-95.

11 "Polychromie des façades modernes genevoises", *Art et architecture, Le peintre Georges Aubert et les architectes du GANG*, Dissertation for DEA (Diplôme d'Etudes Approfondies), Christian Bischoff, IAUG, October, 2003.

12 Arnold Itten, Rolf and Flora Steiger, architects; 1929. Restoration: Orlando Pina, architect; 2003.

13 Jean Tschumi, architect; 1958. Reconstruction: Jacques Richter and Ignacio Dahl Rocha, architects; 1996-2000.

14 Georges Addor, Dominique Juillard, Honegger Frères, associates at Louis Payot, architects; 1959-1962. Maintenance under the direction of Pierre Merminod, architect; since 1985.

15 Alexandre Ferenczy and Hermann Henselmann, architects; 1930-1931. Restoration: Giovanni Pezzoli, architect; 1987.

16 Maurice Brailard, architect; 1928-1930. Restoration of the façades: Pierre Bosson, architect; 2000-2001.

17 Alexandre Sarrasin, engineer; 1933. Rehabilitation: Bureau Dr. Jean Pralong + Ass. SA, Sion; 1998.

Italy, Turin 2006

A CHANCE FOR ITS MODERN HERITAGE?

If one were to sketch out the phenomena of transformations that have affected the territory and the urban fabric in Italy over the last fifty years, one could distinguish at least three periods characterized by different approaches to the preservation of architectural heritage and landscape.

GUIDO MONTANARI

PRESSURES ON THE MODERN HERITAGE

In the 1950s and 1960s, cities expanded rapidly, careless of quality, and infrastructures were created without any attempt to blend them into the environment. The economic boom was the foundation of large-scale building developments geared to the maximization of land rent. Huge production concentrations sprawled in areas adjacent to the cities, disrupting contexts of great environmental significance, as was the case in Naples and Venice.¹

THE 1970s and 1980s were characterized by a growing awareness of the need to preserve architectural and environmental assets, in parallel with a shift of investments towards city centers. The urban renewal of historical city centers included significant experiences (in Bologna, for instance), as well as shifts to tertiary destinations and an indiscriminate increase in position values, having adverse effects on the quality of urban reality.

THE CURRENT PERIOD, since the 1990s, is marked by an unprecedented interest in the areas left free by the relocation of production facilities. The big factory myth has been dispelled, great concentrations of labor have been broken up and entire production segments have moved to far and distant markets: as a result, contemporary landscapes are pitted with the 'voids' left by previously industrial areas that have left productive 'deserts' – fruits of epochal transformations in land use, particularly noticeable in Europe, in the industrial region of the Ruhr, the mining areas of Belgium and the Netherlands and the harbor districts of Great Britain.

AREAS IN DISUSE are packed with a multiplicity of works associated with the industrial growth of the century just ended: not only factories, but also infrastructures, housing accommodations, health care centers, prisons, tribunals,

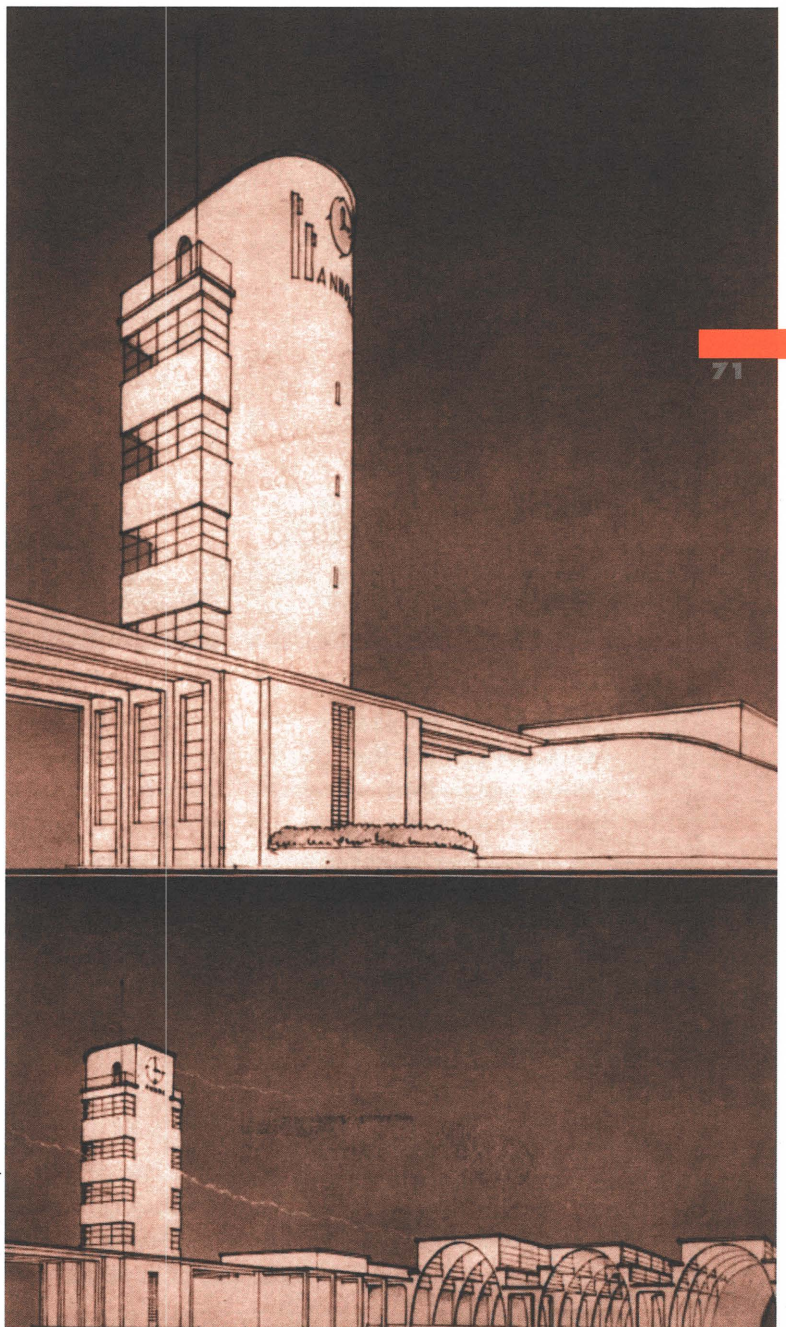


Fig. 1. Docomomo International; General Markets, 1932

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railway stations, alongside less familiar structures, such as fortifications from recent wars, exhibition complexes and sporting facilities.

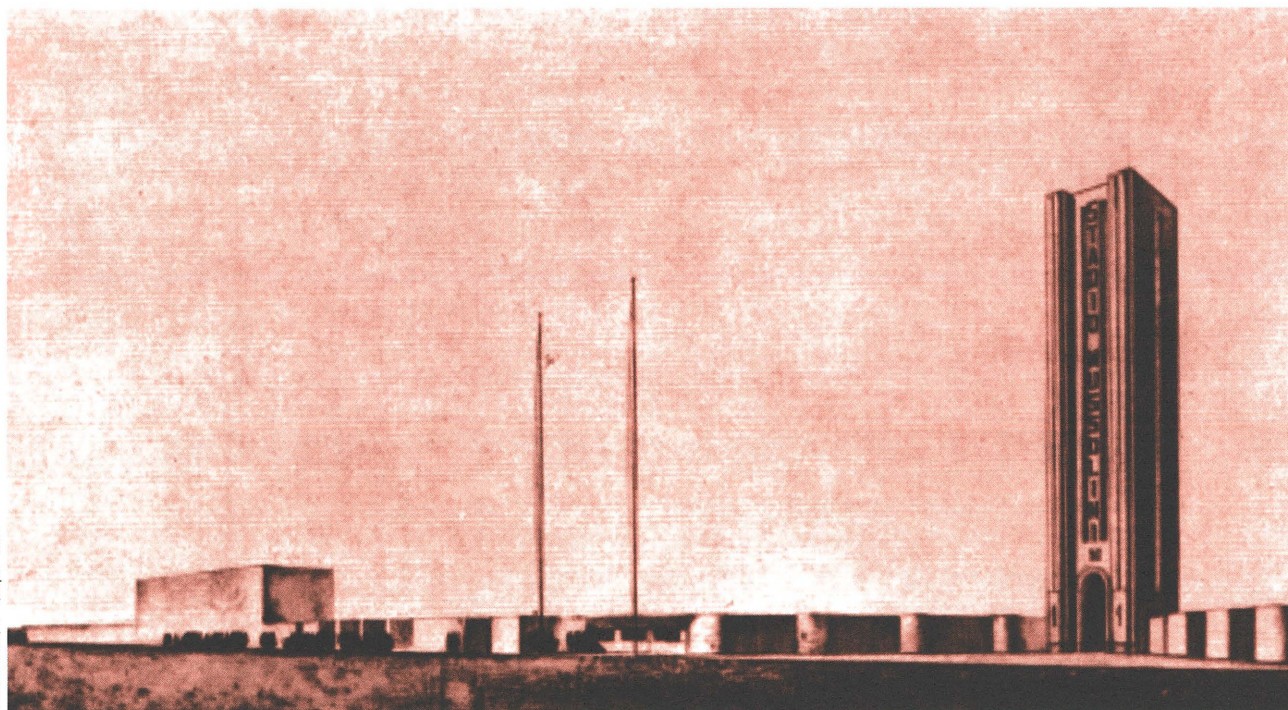
THESE AREAS and their building structures are exposed to heavy pressures towards transformation, mostly due to their location in urban zones that have become central, or to the fact that some artifacts express a strong collective image which lends itself to successful real estate operations. Just think of the London docks, the slaughterhouses of La Villette (Paris), or the gasometers area in Vienna, to mention only a few of the major reuse projects that have had great echo, a strong appeal to the public and favorable side effects to qualify peripheral areas, but whose ultimate consequences –from the standpoint of the preservation of

THE CASE OF TURIN, chief town of Piedmont, which is undergoing sweeping transformations, in a delicate balance between the post-industrial crisis and the opportunities for growth offered by the Winter Games of 2006, lends itself to a reflection on the need to safeguard the modern heritage during, or one might say, in spite of, the major territorial restructuring processes of the new century.

TRANSFORMING THE MODERN LANDSCAPE

In its territory and its architecture, Turin still reflects the processes of industrialization, productive rationalization, artistic and technological research under the sign of modernity that have characterized the city throughout the 20th century.

Fig. 2.
Brenno **Del
Guidice**,
Gustavo
Colonnetti,
*Maratona
lower,*
monumental
entrance to
the sporting
facilities
complex,
1933



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contemporary architecture and its context– were not altogether positive. The powerful interests of public and private stakeholders, advertising campaigns, and the arousal of expectations in the public at large do not justify the superficial approach of the preservation of these man-made structures and landscapes, which are evidence of a plurality of productive organizations, of the innovative drive of the modern movement, and reminders of the past tradition and more.

THIS IS THE MATERIAL HERITAGE of the 20th century, a legacy that has not been entirely investigated yet, whose memory and documentation could be lost well before it is fully known, in a process similar to the one affecting natural environments such as the equatorial rain forests, which are being destroyed before we even have a chance to gain a full understanding of its peculiarities and riches.

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DURING WWI, THE SUB-ALPINE CITY became the venue of the most modern and most important Italian motor vehicle plant. Drawing on the organization labor schemes developed by Ford and expressing, in its essential and rational styling, the "machinist" spirit advocated by Le Corbusier, the Lingotto complex assumed, in the urban context and in people's imagination, the valence of icon of modernity.² In the course of the 1920s, a group of intellectuals, artists and architects took their clue from this stimulus to modernize traditional taste and disseminate a new aesthetic approach to life and artistic production. Roberto Venturi, Edoardo Persico, Felice Casorati, Enrico Paulucci, Francesco Galante, Nicola Diulgheroff and Alberto Sartoris, among others, encouraged by educated, forward looking entrepreneurs such as Riccardo Gualino, focused on the study of technical, town-planning and stylistic solutions that might give tangible expression to the dream of renovation and

modernization, which the Futurists had announced and which the fascist regime, at first, had seemed anxious to support.³

IT WAS A BRIEF SEASON, which inaugurated an imposing set of public works geared to the construction and rationalization of the modern industrial city, starting with a few architectural works, whose future was to remain in the Italian scenario as the most advanced expressions of design research of the period.⁴ In 1928, to celebrate Victory's tenth anniversary, a National Exhibition was organized in Turin's Parco del Valentino. The first modern-styled pavilions appeared, reflecting to some extent the influence of futurism but already sensitive to the new European rationalist aesthetics.⁵ During the same year, in parallel with Giuseppe Terragni's Novocomum of Como, the Gualino office building by Giuseppe Pagano and Gino Levi Montalcini was completed. This was one of Italy's earliest modern architectural creations, which expressed a line of research that extended from the problems of formal renovation to the themes of technological progress and mass production.⁶

EXACTLY SEVENTY YEARS LATER, when Turin submitted its candidacy to host the Olympic Games, the initial signs of the economic crisis that was going to hit the city soon afterwards were already looming. The crisis destroyed the myth of the "company town", that is, a city centered on the single production culture of the motor vehicle, due to the driving role of the greatest vehicle factory in Italy – FIAT.

FOREBODINGS OF THE CRISIS had already been perceived in 1980, after the 1970s' tumultuous growth, when a 35-day strike marked the onset of a series of drastic layoffs, and in 1982, with the termination of production activities at Lingotto. With the decline from approximately 120,000 employees to the current figure of a mere few thousand, the role of the car factory in the political and economic scenario, and in people's imagination, lessened. Local leaders encouraged the myth of a new post-industrial growth based on the tertiary sector and on the intangible economy of information and communications.

IN ACTUAL FACT, production activities have not vanished, but rather have been relocated, fragmented and concealed in a much more composite system. Instead of bringing about the end of industrial activities anticipated by the post-modern vision, it has ushered in a more complex society, where production chains and social aggregations can hardly be discerned.⁷

ARCHITECTURE AND THE TERRITORY continue to be a faithful mirror of these developments. Enormous expanses –circa three million m²– are either undergoing a change in

use or are no longer used, while the new land-use plan, approved in 1992, tries to reconcile real estate revenues with the social needs of a community where the level of conflict is steadily increasing.

THE OLYMPIC VENTURE is closely interconnected with such transformations. The idea of proposing an industrial city as the venue of the Winter Games is based on the proximity of skiing facilities that are among the largest and best equipped in the world, and the city's reputation of organizational efficiency. The proposal identifies a network of sites connected by a motorway, two state roads and two railway lines which find in the region's chief town a fulcrum for ice sports, accommodations for the athletes and representatives of the press: in short, suitable premises to hold the opening and closing ceremonies. Alpine contests, on the other hand, will be centered on a major skiing resort, Sestriere, with a

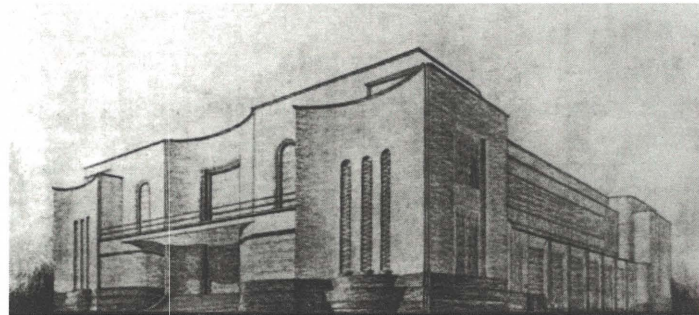
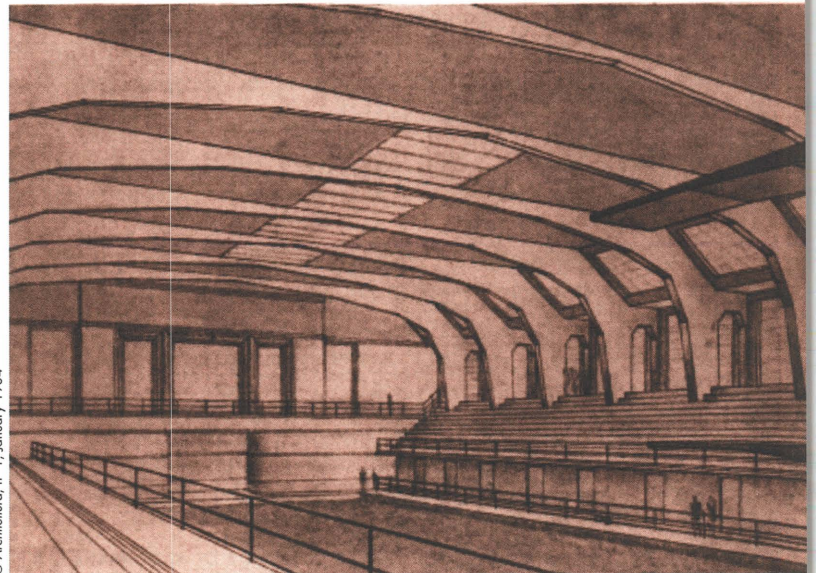


Fig. 3. Contardo Bonicelli, project of roofed pool, 1932

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cluster of minor mountain centers, such as San Sicario, Bardonecchia, Beaulard, Sause d'Oulx, Pragelato or Torre Pellice, where the different specialties have been dispatched.⁸

AS OF 1999, when the International Olympic Committee (CIO), with the Seoul vote, designated Turin as the Olympic city, the Olympic Games' challenge has become part of a project of urban reorganization relying on the

rehabilitation of the forsaken industrial zones located along the railway axis that cuts across the city in the south-north direction, in a position approximating the center of gravity of the territory.⁹

THE REORGANIZATION OF THE RAILWAY lines provides for the construction of new stations, a subway line, for the transfer of the rails underground, and, over the buried lines, for the building of a big artery to serve as a backbone for the city traffic.¹⁰ The so-called 'Central Backbone' will link the ends of the railway tunnel which, instead of a gap in the urban traffic, will become an element of cohesion and value enhancement: the areas to be transformed will accommodate new cultural,

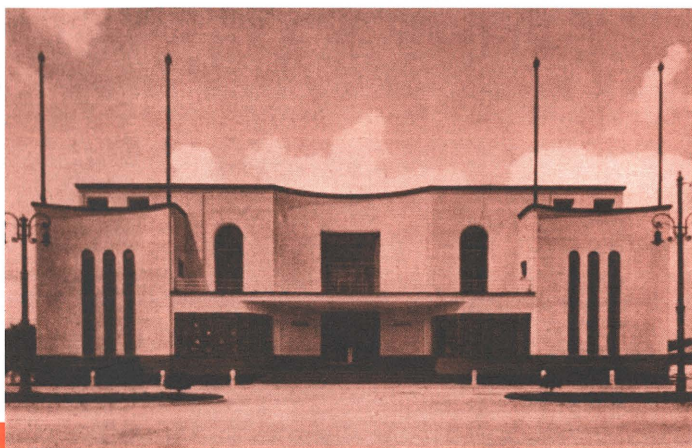


Fig. 4. Contardo **Bonicelli**, main entrance of roofed pool, 1933

academic, research and leisure time centers, management offices, exhibition and trade fair facilities, residential accommodations and urban parks.¹¹

IN THIS OVERALL SCHEME, the identification of spaces and containers that can meet the needs of the games should initiate a re-use of some parts of the city within the framework of economic and social development process. Some Olympic systems will use existing structures, others will be built from scratch and will remain as sporting facilities, others yet will be converted to other uses. All this therefore opens an extraordinary opportunity to reclaim a great environmental heritage, which at present is in disuse and badly deteriorated.

CONTAINERS TO BE FILLED OR MODERN LANDSCAPES TO BE VALORIZED?

Some areas have already undergone a reconversion process, which has wiped off their historical character. For many others, the transformation projects, selected through international contests, are already under way.¹²

THE TRANSFORMATION of the Lingotto area associated the re-use of the historical factory complex with the renovation of the road network, the rehabilitation of residential areas and the construction of the new "Oval

Ice Palace", to serve in the first place as a racing rink and then become a venue for shows and fairs.¹³ The most significant intervention is the reclamation of the General Markets area to create a village for athletes and journalists during the Games, which will eventually be converted into residential accommodations and medical research centers.¹⁴

A 1932 PROJECT by Umberto Cuzzi, a protagonist of Turin's avant-garde, the former General Markets structure is a significant token of the architectural style that drew its inspiration from international rationalism (fig. 1).¹⁵ A 22-meter high semi-cylindrical tower is linked via two cantilever roofs to low office buildings and overlooks the main entry that opens onto a yard extending over nearly 6000 m². This is the starting point of 100-meter long exhibition halls, whose general structure is characterized by reinforced concrete parabolic arch partitions, from nine to eleven meters high, topped by flat slabs, with large windows along its sides. In spite of a few additions, the complex is noteworthy in that it embodies innovative structural and formal solutions typical of modern architecture and because of the expressive quality of space, where lightweight and imposing effects blend in with the rhythm of the luminous roof sections set at various heights.

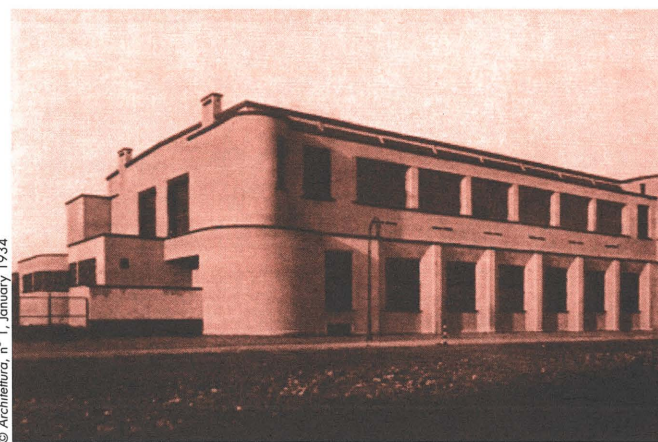
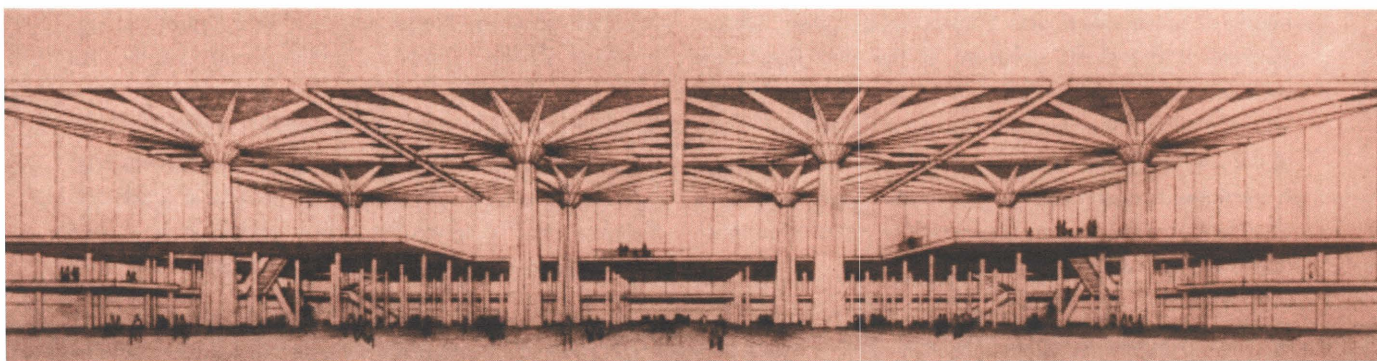
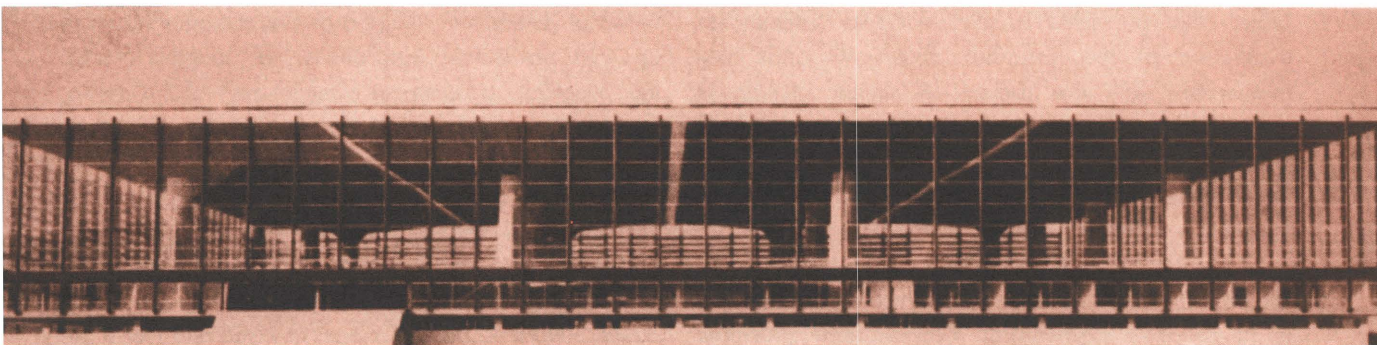


Fig. 5. Contardo **Bonicelli**, lateral perspective of roofed pool, 1933

DRAWING FROM THE RE-USE PROJECTS, which lay out a large residential complex and a connection to the opposite river bank by means of a symbolic cable bridge, it is difficult to understand whether and to what extent the historical features of the complex will be highlighted. However, it is significant that after risking total demolition, the entire structure has now been included on the list of monuments to be fully preserved. This applies even to the huge roofing covering the entrance courtyard, a subsequent addition of lesser formal and structural significance, and in actual fact, an element that disturbs the overall perception of the original project. A closer investigation into the historical stratification of the



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Fig. 6. Pier Luigi **Nervi**, General view of the exhibition facilities for the celebrations of the centennial of the national unity Italia'61, Torino 1961

complex, in addition to being the requisite basis for the restoration process, would help to identify the construction and formal values of the building in relation to its context.

ANOTHER AREA UNDERGOING DRASTIC transformation is the former *Stadio Comunale*. In this case too, we are confronted with one of the most significant public structures erected in Turin in the 1930s. It is a set of modern sporting facilities, consisting of a soccer stadium, a gymnasium, athletic tracks with stands, an under-cover and an open-air swimming pool, and a tower at the main entrance.

CONSTRUCTED IN 1933 in only eight months' time, by dividing the works into three lots awarded through a competition to as many teams of designers,¹⁶ this complex expresses first-rate structural and technological contents (*fig. 2*). It can be correlated to the best sports engineering works of the time, as born out by its frequent mention in specialized literature and by countless requests for information received by the city administration from all over the world (*figs. 3 to 5*).¹⁷ Even from the formal point of view, the complex retains elements of great interest, such as the forty-meter high *Marathon tower* or the indoor swimming pool. The tower, which is fitted with glazed elements that can be lit during nighttime, is the visual fulcrum and monumental access to the entire complex. The indoor swimming pool is a rare combination of rationalism and expressionism, featuring interesting technological solutions for the roofing and the pool, and attractive art deco marble decorations on the fountains along the main facade.

THE WINNING PROJECT for the new hockey palace in this area, by Arata Isozaki, retains the tower and the stadium, both subject to preservation constraints, but eliminates the fencing works, the athletic tracks, the outdoor swimming pool and a portion of the adjoining park, to be replaced by a monumental esplanade in front of the historical entrance. We do not know to what extent the final project will take into account the material value of the artifacts but would like to point out that efforts by community groups have imposed a restraint in the monumental volumes of the complex, in order to protect the green area and prevent the demolition of the outdoor pool. The works underway on the covered pool have already undermined the original structural and technological nature of the complex, although a project provides for the conservative restoration of the facades.¹⁸ All this suggests that the approach adopted so far in this intervention has given priority to a forced, trivial addition to an exceptional structure, rather than to a patient restoration of existing man-made creations and to the harmonization and improvement of the existing valuable elements of the landscape.

IN THE AREA of the former O.G.R. (*Officine Grandi Riparazioni Ferroviarie*), the railway repair shops dating back to the 19th century, works are under way to double the premises of the engineering school, the *Politecnico*, according to a preliminary project drafted by Vittorio Gregotti and carried on by others due to complex vicissitudes, which have not yet come to a conclusion.¹⁹ The approach towards the pre-existing structure was characterized by a series of decisions and revisions to the

project that prevented a consistent and independent evaluation of the historical documents and their relationship with the context. A similar attitude is noticeable in the treatment of the former Italgas gasometers area, which will be converted first into a media village and then into student accommodations in connection with the enlargement of the University.²⁰

THE TREND that seems to emerge from these interventions is to preserve portions of the historical structures according to a logic of formal compromise between the needs of preservation and transformation goals, whose outcome is a sort of "isolation" of the most significant architectural parts based on conservation theories largely refuted by today's culture of restoration.²¹ Another feature of the utmost significance is the re-use of exhibition areas, a heritage consisting of vastly under-utilized premises, despite their extraordinary relevance in terms of quantity and architectural quality.

National Exhibition. All these events, generally set up with provisional installations, left tangible marks that eventually became an essential part of the park's landscape and in some instances even triggered the transformation of portions of the city.²² The Torino Esposizioni complex illustrates this process of sedimentation, starting with the Palace of Fashion, designed by rationalist architect Ettore Sottsass in exquisitely modern forms in 1936,²³ transformed in 1949 by the hand of Rodolfo Biscaretti di Ruffia and Pier Luigi Nervi, who covered the open space of the patio, and modified again by Nervi, who added a further roofing, in lieu of the open-air theatre, and finally, an underground pavilion, a first-rate engineering work by Riccardo Morandi, was added in 1960, together with a small steel pavilion. At present, the area is characterized by a multiplicity of contrasting uses that have eroded its best features.²⁴ A restoration project should make a bold attempt to re-establish the overall reading of the most

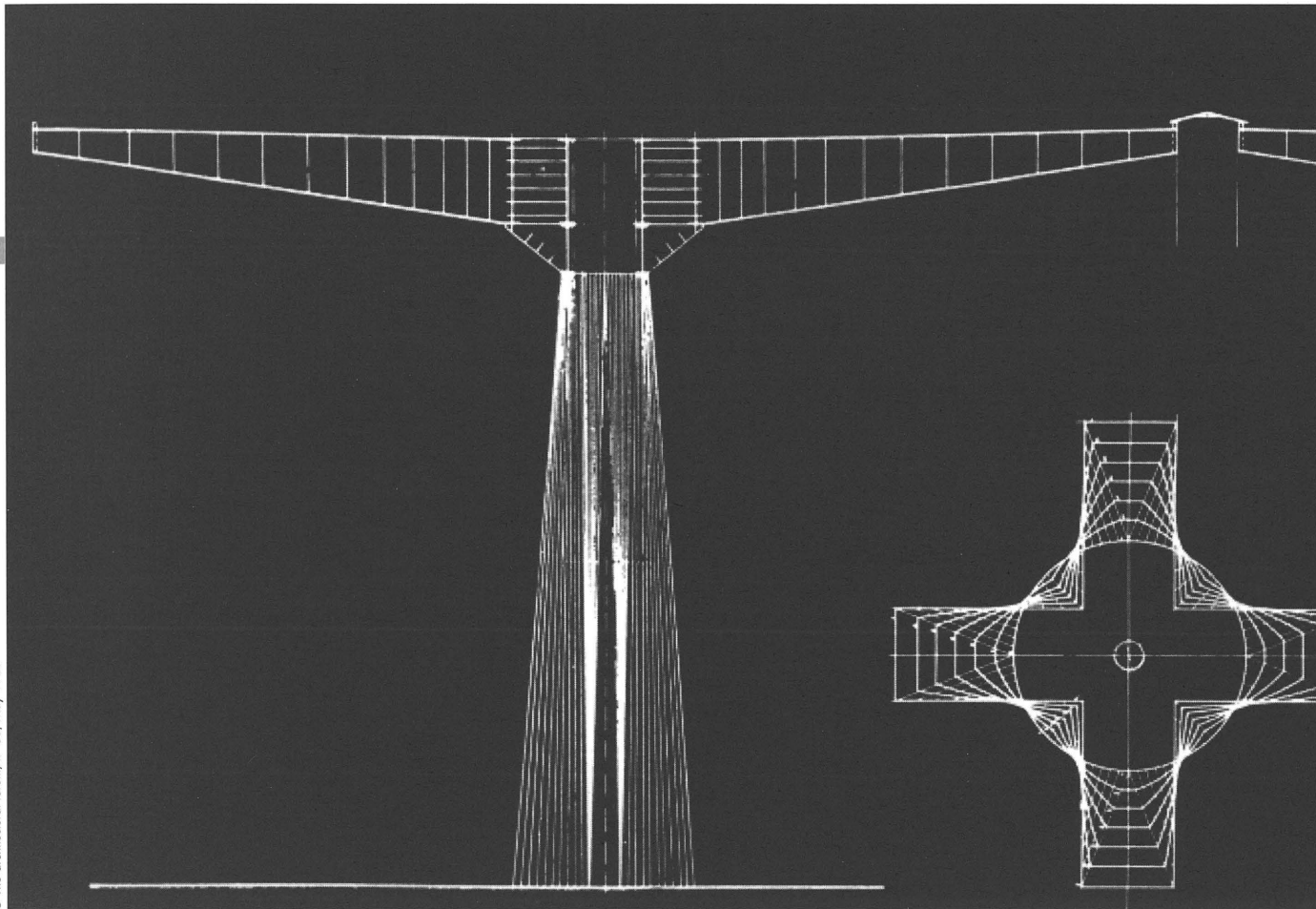


Fig. 7. Pier Luigi Nervi, project of the *Palazzo del Lavoro* for the celebrations of the centennial of the national unity Italia'61, 1960

SINCE THE EARLY 19th century and throughout the 20th century, the urban park of the Valentino has always been the traditional venue of great exhibitions, with memorable events such as the 1902 Exhibition, which introduced Art Nouveau to Italy, the 1911 Exhibition, which marked the

re-assertion of traditions, and the afore-mentioned 1928 significant architectural and structural elements, in an effort to re-balance the city's exhibition facilities.

THE INTERVENTION on the Valentino exhibition grounds should be associated with the complete recovery of the Italia'61 complex, only a few kilometers south (fig. 6).

Built to celebrate the national unity's centennial, it includes pavilions of highly innovative formal and high-tech content, such as the Palavela and the Palazzo del Lavoro. However, due to their massive size and unbearable maintenance costs, these imposing structures are also evidence of the pitfalls of a policy that is geared to major events but fails to take into account the real economic and social needs of the city (figs. 7 and 8).²⁵

THE SUBSEQUENT CHOICES regarding a partial re-use of the complex, involving arbitrary subdivisions and additions, the closure of the single rail and its station and the deterioration of the green plots, contributed to the decline and fragmentation of this area, though the original intent of the project was precisely to reclaim the complex and give it back to the citizens as gardens and public services.²⁶

ACCORDING TO the Olympic strategy, only the Palavela and pavilions of the Regions will be re-used. The former, consisting of a thin vault of reinforced concrete with a hexagonal plan and resting on three fulcrums, will be converted into an ice palace (and then into a multi-purpose structure) according to Gae Aulenti's project that adds an incongruous block under the roofing and eliminates the curved glazing,²⁷ one of the building's most interesting technological elements. The pavilions of the regions, inspired by lightweight and module criteria and designed to blend well into the green background, will be drastically transformed into taller structures, retaining hardly any of their original characteristics. It should serve as a Media Village first and then be given over to a private use, as residential accommodations for the International Training Center.²⁸

BESIDES BEING OBJECTIONABLE *per se*, such sporadic interventions fail to cope with the problem of a city-wide renewal of exhibition premises: surely a difficult theme, it became increasingly complex over the years but, had it been addressed with the energy kindled by the Olympic drive, it might have led to a long-lasting recovery of the pavilions, respecting their material consistency and recreating the rich landscape quality of the exhibition structures – embedded in a green scenery and serving as a filter towards the river, it could have been the stimulus for a new social fruition of the area. The new approach to the Olympic event, which, starting with the positive experience of Barcelona, tends to take advantage of the works to implement the Games as an opportunity to reclaim and rehabilitate the territory has been totally disregarded.

A LOST OPPORTUNITY?

We could mention other examples of opportunities lost or overlooked in the course of the recent urban and territorial transformations of Torino. A definitive balance

cannot be drawn up yet, but surely, in view of the stakes involved, the attention devoted to the modern heritage and its landscape seems modest and episodic.

IN THE BRIEF PERIOD of time before the games start and the further stages in the reorganization of the territory are undertaken, we should investigate further the problems of the reuse and renewal of 20th century landscapes: despite the fact that the modern heritage is the richest ever in the history of humanity, it is little known and the problems linked to its preservation and improvement have not received the attention they deserve.

NEEDLESS TO SAY, WE ARE NOT ADVOCATING an indiscriminate protection, which would not be sustainable, as far as feasibility and renewal purposes are concerned. But it would be equally misguided to propose a drastic and generalized replacement, which would be extremely costly and would lead to a devastating cultural loss.³⁰ At the same time, piecemeal preservation, through emergency interventions irrespective of the context, is not a satisfactory solution, heading straight for the dead ends of the obsolete theory of conservation.

FOR MODERN AND HISTORICAL ARCHITECTURE, we must evolve from the notion of passive protection to that of active defense, from the term "monument" to that of "fabric", through a cognitive process which, based on a study of the various quality levels of the artifacts and their context, should work out appropriate projects of conservation and improvement. The task in hand is to investigate, select and interpret the social and material significance of man-made structures in relation to their contexts. The widespread difficulties encountered in dealing with the architecture of the recent past, even more than with the remains of a distant past, seem to be based on an inability to adopt an objective and critical approach. This can be remedied only by constructing explicit evaluation positions that could pave the way for a meaningful confrontation and create the opportunities for this exchange of views to take place between valid partners.

THE IMMEDIATE PAST is intertwined with our immediate future and we must not hesitate to feel at one with its material tokens and express judgments: it is the only way to activate consistent, courageous positions. The one thing that we cannot put up with is ignorance, or oblivion.

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NOTES

- 1** The industrial settlements of Bagnoli in Naples and Marghera in Venice are only some of the conspicuous instances of a land use totally insensitive to the values of historical and environmental qualities typical of the time.
- 2** Carlo Olmo (ed.), *Il Lingotto 1915-1939*, Turin, Allemandi, 2002.
- 3** Giorgio Ciucci, *Gli architetti e il fascismo. Architettura e città 1922-1944*, Turin, Einaudi, 1989.
- 4** Guido Montanari, *Interventi urbani e architetture pubbliche negli anni Trenta. Il caso del Piemonte*, Turin, CLUT, 1992.
- 5** Valeria Garuzzo, *Torino 1928. L'architettura all'Esposizione Nazionale Italiana*, Rome, Testo e immagine, 2002.
- 6** Ludvig Ferrario & Andrea Mazzoli (eds.), *Riccardo Gualino. Architetture da collezione*, Rome, Istituto Mides, 1984.

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Fig. 8. Pier **Luigi Nervi**, aerial view of the *Palazzo del Lavoro* for the celebrations of Italia'61 for the centennial of the national unity, 1960



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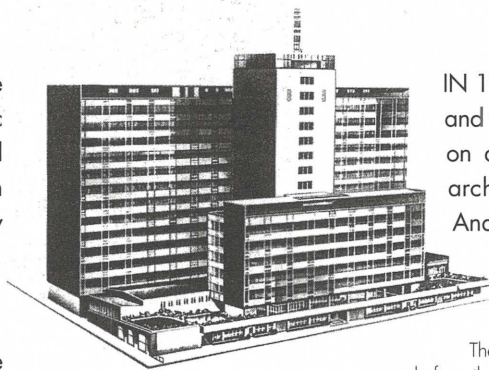
- 7** For up-to-date information supporting these comments: *Count Down 2003 Quarto rapporto annuale sulla grande Torino*, Turin, Guerini e Associati, 2003.
- 8** Valentino Castellani, "Le olimpiadi di Torino", *Atti e Rassegna Tecnica della Società degli Ingegneri e degli Architetti in Torino*, Turin, n° 2-3, November-December 2002, pp. 12-20.
- 9** To monitor Turin's great transformations in preparation for the Olympic games, two bodies were set up and entrusted with the management of plans and resources: the organizing committee (TOROC), a private organization in charge of managing the sporting activities and logistic aspects of the Games using market resources, and a public body (Torino 2006) whose mission is to create systems and infrastructures with government funds.
- 10** "Torino. Opere e progetti per l'area metropolitana", *Atti e Rassegna Tecnica della Società degli Ingegneri e degli Architetti in Torino*, Turin, n° 1-2, January-February 2001.
- 11** Angelica Ciocchetti, "Torino. Il progetto di rinnovo urbano della città e il programma dei siti olimpici", *Atti e Rassegna Tecnica della Società degli Ingegneri e degli Architetti in Torino*, Turin, n° 2-3, November-December 2002, pp. 41-46.
- 12** Among the heavily modified industrial zones we should mention the former Venchi Unica, the former Westinghouse and the former Nebiolo areas.
- 13** Project: HOK sport, Studio Zoppini Associati.
- 14** Project: Benedetto Camerana, AIA Architects, Studio Derossi Associati, Hugh Dutton Associates et al.
- 15** Agostino Magnaghi, Mariolina Monge, Luciano Re, *Guida all'architettura moderna di Torino*, Turin, Designer Riuniti, 1982.
- 16** The designers are: for the stadium, Raffaello Fagnoni, Enrico Bianchini, Dagoberto Ortensi, contractor: Saverio Parisi of Rome; for the athletics stands, the monumental tower and fences, Brenno del Giudice, Gustavo Colonnetti, contractor: Lucherini & Vannacci of Turin; and for the indoor swimming pool, Contardo (Dado) Bonicelli, Antonio Villanova, contractor: Società Anonima Imprese Edilizie di Enrico Feletti.
- 17** Luigi Lenzi, "Lo stadio Mussolini a Torino", *Architettura*, n° 7, July 1933, Rome, pp. 403-416.
- 18** The restoration project for the facades, subject to conservative restrictions, is by Luca Deabate.
- 19** *Lo sviluppo edilizio del politecnico*, atti del Workshop, Turin, 19 July 2000, Politecnico di Torino, 2001.
- 20** The project is by Cristiana Bevilacqua.
- 21** These are the "isolation" and "thinning out" theories applied in the 1930s and afterwards in historical urban contexts, in an attempt to safeguard individual structures and reclaim deteriorated districts. The results on the historical fabric and the environment were devastating. The opening of via della Conciliazione in Rome can be quoted as the most emblematic example.
- 22** *Il Valentino un parco per la città*, Turin, Celid, 1994.
- 23** Guido Montanari (listed in note 4), pp. 84-90.
- 24** The complex includes a theatre, a few movie theatres, a dance school, rehearsal rooms, an ice rink, service and restaurant areas, and even a car park in Morandi's subterranean hall.
- 25** The general land use plan is by Renacco.
- 26** Maria Adriana Giusti, "Italia'61: dall'occasione alla permanenza. Conservazione di un sistema architettonico e paesaggistico", *De venustate et firmitate. Scritti per Mario Dalla Costa*, Turin, Celid, 2002, pp. 552-575.
- 27** Based on the original project by Annibale and Giorgio Rigotti with structures by Nicola Esquillan and Franco Levi, the building was erected in 1960. The roof consists of two thin slabs, only 6 centimeters thick, divided by a cavity bridged by ribs. The area under cover is 15,000 m², with a height at the keystone of 29 meters.
- 28** Original design project by Nello Renacco; reuse project by AI Engineering, AI studio, Pession, Golder, Gonnet, N. and L. Quaranta.
- 29** Among lost opportunities we should mention the unfortunate vicissitudes of the former "Colonia IX maggio" of Bardonecchia by Gino Levi Montalcini (1936-38): after undergoing a first incongruous transformation, on the occasion of the games it will be totally deprived of its technological and formal contents, which had singled it out as one of the most interesting creations of the period. See *Cities of Childhood. Italian Colonies of the 1930's*, London, Architectural Association, 1988.
- 30** Guido Callegari & Guido Montanari (eds.), *Progettare il costruito. Cultura e tecnica per il recupero del patrimonio architettonico del XX secolo*, Milan, Franco Angeli, 2001.

MLC building North Sydney

The MLC Company originated in 1886 in New South Wales and Queensland, and it prospered to the extent that, in 1935, it held a National Architectural Competition for a new headquarters building to be erected in the place of its existing building in Martin Place, within the Sydney CBD (Central Business District). The competition was won by the Melbourne architects Bates Smart and McCutcheon. The building still stands, now opposite Harry Seidler's 68-story MLC Center completed in 1978.

PETER MCKENZIE

AFTER WORLD WAR II, the MLC Company made strategic use of new buildings designed in the international modern style as a means of publicly projecting its own modern corporate philosophy. Between 1952 and 1958, it erected eighteen such office buildings throughout Australia, most of which were designed by Bates Smart and McCutcheon. The flagship building was the new Head Office in North Sydney.



IN 1971, the noted Australian architectural critic and writer, Robin Boyd, nominated McCutcheon on a list of the ten most influential Australian architects along with Harry Seidler, John Andrews, Peter Johnson and Colin Madigan.

Fig. 1. MLC Building North Sydney, 1957.

This drawing was reproduced on the pamphlet distributed at the official opening ceremony.

The caption reads: "A drawing of the M.L.C. building, made from the architect's model. This view shows Mount and Denison Streets in the foreground". The geometrical composition of the building is clearly demonstrated. The square services tower is centrally positioned connecting the fifteen-story west and eight-story east blocks, and is topped by the distinctive and highly visible MLC Weather Beacon (now removed)

© Stanton Library, North Sydney

IN 1952, BATES SMART AND MCCUTCHEON was the oldest and one of the two largest architectural practices in Australia. It traced its origins back to 1852 when Joseph Reed migrated from England and commenced practice in Melbourne. Reed quickly established a dominant position within the profession and, over the next forty years, largely shaped the Victorian character of Melbourne. In the years after World War II, the driving force in the practice was Osborn McCutcheon who had joined as a partner in 1926. After service during the War as Chief Architectural Consultant to the US Army in Australia, then as advisor to the Australian Government, McCutcheon undertook study trips to Scandinavia, then to the USA where he worked in the New York office of Skidmore Owings and Merrill.

IN THE POST-WAR PERIOD, the Bates Smart and McCutcheon office was in the forefront of technical innovation, a philosophy which saw it produce modernist multi-story office buildings throughout Australia for major corporate clients including ICI, AMP, Prudential Assurance, NZIC and MLC International.

PLANNING AND DESIGN

Design of the MLC North Sydney building began early in 1954 and by mid-1955 Council approval had been obtained for an office building that comprised a fifteen-story west office block, an eight-story east office block and an interlinking services tower. The two long and thin office blocks rose from a one-story high podium, and with a gross area of 450,786 ft² (41,880 m²), it was on completion the largest office building in Australia (fig. 1).

BOTH office blocks are set back from the street boundaries, creating an open public landscaped space along Miller Street, the principal street frontage. Shops were provided for inside the building on two of the street frontages; staff amenities, a cafeteria and recreational facilities were incorporated at ground floor level; an extensive car parking was incorporated in the lower ground floor.

IN A LETTER to the North Sydney Council, McCutcheon compared the disadvantages of the traditional approach to design of office buildings to the advantages of his proposal.

THE TRADITIONAL DESIGN "would have been to cover the whole site with a building (...) with no special contribution to town planning development"; the building would have an inefficient and confusing floor plan, "be subject to street noise", and "two thirds of the office space would look into light areas (wells)". By contrast, the preliminary form of building he outlined, based upon precedents in New York, London and elsewhere, would have:

- Setbacks from boundaries resulting in open garden and public park at ground floor level, and "upper floors (...) [that] could (...) never be built out", "have a high standard of outlook", and a high standard of "natural light and ventilation";
- "Shops (...) within the main building (...) on the Miller and Mount Street frontages";
- Staff amenities, restaurant and recreation facilities at the rear of the ground floor;
- Underground car parking.

Overall, the quality of the "office space [would be] equal to any in Sydney" (in O. McCutcheon, *Letter to North Sydney Council*, 28 May 1954).

THE DESIGN owes its sources to the Berlin projects of Mies van der Rohe (Freidrichstrasse, 1919, and the Reich Bank competition, 1933), and Le Corbusier, in particular the Centrosoyus in Moscow (1928-33) and the Ministry of Agriculture in Rio de Janeiro (1936-42). Characteristic of these buildings were the office slabs on a pilotis, with glazed curtain walls on the long facades terminated by narrow masonry-faced end walls, all set within landscaped open space.

IN ADDITION, during his work in the office of Skidmore Owings and Merrill, McCutcheon would undoubtedly have come into contact with two of the most influential and widely publicized New York office buildings of the time, both of which directly involved partners of Skidmore Owings and Merrill, namely the UN Secretariat (Louis Skidmore, 1950) and Lever House (Gordon Bunshaft, 1952).

THE MLC North Sydney building adopted prefabricated and lightweight construction both for speed of erection and for cost saving. Its fully rigid steel frame with hollow steel pan flooring was designed in-house at Bates Smart and McCutcheon by structural engineer Harvey Brown; this aspect assured an economy of structural design and facilitated the integration of services and fire protection systems. Layers of vermiculite plaster rather than heavy concrete encasing were used to fireproof the steel structure and flooring system. McCutcheon worked with the Commonwealth Experimental Building Station to develop and test innovative, lightweight fire protection measures, often drawing upon North American experience.

THE OFFICE BLOCKS were clad on their east and west elevations with:

lightweight, anodized aluminum and glass curtain walls. To deal with the heat load and to make internal working conditions tolerable, two skins of glass were provided with adjustable venetian blinds in the air gap between, together with a zone-controlled, fully ducted air-conditioning system. The scale and complexity of the air-conditioning installation made it a milestone in the development of sophisticated systems for high-rise office buildings in Australia. The outer faces of the blades of the venetian blinds were finished in a peach color, chosen by McCutcheon to complement the green color of the outer skin of heat-absorbing glass (fig. 2).

THE OPENING OF THE BUILDING in August 1957 by Robert Menzies, Australia's Prime Minister, was a major news event. Thereafter, its dominant position on the North Sydney skyline, projecting the power and prestige of one

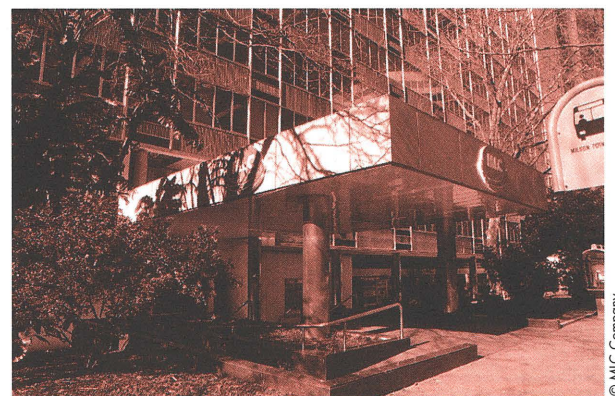


Fig. 2. MLC Building North Sydney, prior to completion in 1957. The principal west-facing elevation on Miller Street with its landscaped forecourt, centrally positioned stepped ramped entrance bridge and shops at the lower concourse level

of Australia's most respected institutions, assured that the MLC Company was recognized as the "way of the future", perhaps best symbolized by the MLC Weather Beacon whose colored flashing lights could be seen even from distant Sydney suburbs.

CHANGES SINCE 1957

Since 1957 the MLC Company has remained in occupation and the building has undergone a succession of major changes, all with the purpose of adapting the building to the ever-changing commercial needs of the company. The most significant of the changes are:

- Loss of prominence and commercial identity due to progressive envelopment by surrounding taller office developments;
- Reconfiguration of the principal Miller Street entrances, including dispersal of the sandstone sculptures by the prominent sculptor Gerald Lewers, and removal of the stepped ramped entrance bridge and its replacement by an intrusive canopy;
- Alterations to the Miller Street shops;
- Alterations to the Miller Street colonnade and landscaped forecourt;
- Almost complete strip out of the original fabric on all floors;

- Internal reconfiguration of the spandrel back-up walls at the curtain walls;
- Substitution of "slim line" venetian blinds for the original wide blade blinds within the glazed cavity of the curtain walls;
- Addition of intrusive awnings over the footpaths on the side and rear streets;
- Alterations to the ground floor staff facilities;
- Removal of the MLC Weather Beacon (fig. 3).

RECENT CHANGES - CAMPUS MLC

In the mid-1990s the MLC Company determined to revitalize the building whose commercial and retail presence had been overwhelmed and diminished by surrounding developments since the 1970s. As part of this program, the Company also sought to achieve cost reductions of 40% through space savings as well as to create workspaces for young employees whose aspirations and behavior differ markedly from the employees who first occupied the building in the 1950s.

TO KEEP THE BUILDING VIABLE as offices for the contemporary workplace, substantial changes were needed for the internal spaces and facilities, communications, services and fire safety measures. The revitalization involved innovatory concepts of workplace planning, which were likely to entail impact upon structure, spaces and fabric of significance. In addition, the recently constructed but intrusive Miller Street entrance was to be redesigned and the external envelope required substantial maintenance. The spaces within the MLC building proved well suited and adaptable to the requirements of the late 1990s IT-based workplace, subsequently identified as Campus MLC. The designers, DEGW and James Grose of Bligh Voller Nield, through close collaboration with the management and staff of MLC Company, were able to create a series of themed spaces within each floor.

A CONSERVATION MANAGEMENT PLAN was prepared by the author to guide these further changes proposed by the MLC Company. In summary, the Plan identifies that the building and its cartilage is of national architectural, historical and technical significance, the principal reasons being:

- The excellence and influence of its pioneering architectural conception;
- Its ground-breaking use of prefabrication, light-weight materials, light-weight fire-proofing materials, air-conditioning and modular design;
- Its association with the vigorously expansionary MLC Company.

The principal conservation policies that are relevant to the new works are:

- Cultural significance should not be further diminished.

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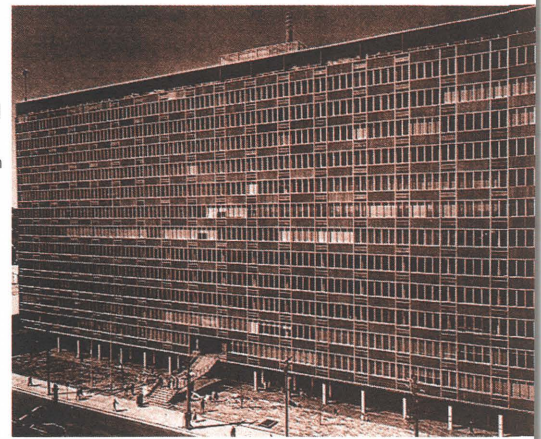
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Fig. 3.
MLC Building North Sydney,
July 1997.

The original stepped ramped entrance bridge was demolished in 1987 to make way for **the entrance canopy** shown in this view. The remnants of the sandstone sculptures associated with the original entrance layout are hidden from view within the plantings on either side of the canopies. The entrance canopy was demolished and the remaining sculptures reinstated as part of the reconfiguration of the entrance in 1999



© Peter McKenzie

- Intrusive elements should be removed where possible.
- New design should take into account the original design philosophy, but should not be copyist.

TO MONITOR THE DEVELOPMENT of the design solutions for the various aspects of the revitalization, design reviews took place with design architects to gauge the compatibility of proposals with the conservation policies. Where necessary, designs were revised and/or refined and then reviewed again, until the proposal was considered acceptable to all parties. Throughout this process, North Sydney Council heritage planners were consulted for guidance, briefed on progress and directly involved in the more contentious aspects. This interactive approach had two noteworthy outcomes. Firstly, all parties involved in the revitalization became increasingly aware of the nature of the cultural significance of the building, but that this significance, if considered properly, was not necessarily an impediment to change. Secondly, the building has been retained, both with regard to overall planning and design and to fabric, in a form that is clearly recognizable as the original concept; the building has been neither re-clad, nor stripped back to its original structure and re-built in a different form.

The most highly visible examples of this approach can be seen in:

- The new internal stairs that provide open links between the office floors in the west block;
- The manner of the introduction of new services and fit-out into the office floors;
- The refurbishment of the toilets where "samples" of the best of the original design were retained and restored;
- The construction of a new entrance;
- The reinstatement of the Lewers sculptures at the new entrance;
- The opening up of the forecourt, to regain some of the lost linkage between the building and its surroundings;
- The repairs and refurbishment of the curtain walling.

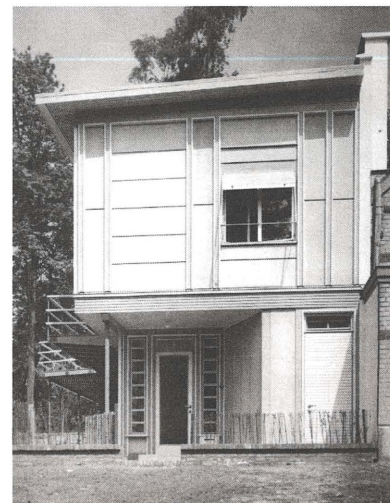
PETER MCKENZIE, B.Arch is a member of Docomomo Australia, and a partner of Jackson Teece Architects in Sydney Australia. He is specialized in the technical assessment and conservation of buildings, with a particular interest in 20th century buildings.

CLAUDE LAURENS: ARCHITECTURE, PROJETS ET REALISATIONS

Laurens is a strange figure in modern Belgian architecture, to which he belongs by virtue of his work and critical acclaim. In 2001, the Gent University published an impressive monograph.

The lavishly illustrated book, featuring drawings and black-and-white photographs from various archives, provides a very good overview of his production. The texts (a brief preface by Laurens' wife Denise, an introduction by Professor Lagae, comments complementing a selection of the architect's achievements and brief descriptions included in the catalogue of the work) leave some questions unanswered as to the atypical career of this architect, whose reference points range from

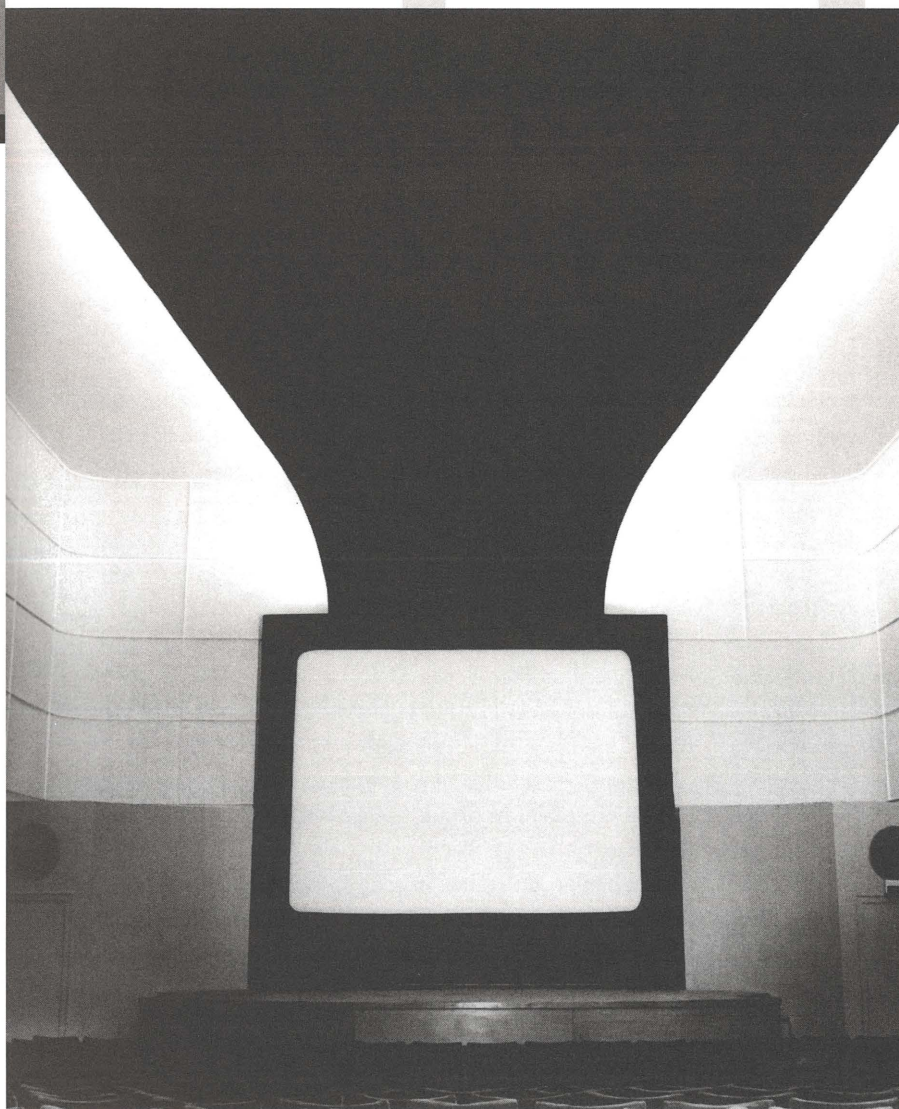
Auguste Perret to Le Corbusier. Born in France, Laurens worked mainly in Belgium and its former colony, Congo. He stands out among his contemporaries due to his practical rather than academic training and the reputation he achieved during his lifetime, although little mention is made of him in the histories of Belgian architecture. The son of Henri Laurens, the great French sculptor, Claude grew up in avant-garde Paris and first studied fine arts. He then went on to train as an architect between 1932 and 1934 in the offices of followers of Perret. In 1936, he began his career in the field of exhibition design and spent part of the war in Switzerland. The reasons for which he settled in Belgium in 1946 remain rather



Maison Viv, Uccle Bruxelles, 1946

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unclear. According to John Lagae, it was the *Claire-Foyer* orphanage built by the *Bureau Technique de la Reconstruction* (the technical office for Reconstruction for whom Laurens worked at the time) that brought him to this country. However, although his early career in France was very promising, neither the nature, nor the vocation of this Swiss office, nor the reasons for Laurens' move to Brussels are made quite clear. Apparently, there were no solid commissions that would have kept him in Belgium: the first projects that he designed were never built, with the exception of two private homes. In 1949, he built his first apartment building, a program where he excelled, and the architectural press both in France and in Belgium noticed the building. In his adopted country, the magazine *Architecture* paid particular attention to his work. In 1953, the magazine dedicated an entire issue to his work, an astonishing first in the history of this publication's editorial policy. Laurens' first project for Congo, the *Cercle de Léopoldville*, was designed for a competition whose sponsor is not mentioned. Was it Sabena, the company that later hired him? It is one hypothesis that comes to the reader's mind, since his first trip to the colony was made at the request of the airline that later awarded him several important commissions. Between 1951 and 1960 (when Congo gained independence), Laurens designed



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Palais de Chaillot, Paris (1937-1938)

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41 projects, 30 of which were for the colony. Decolonization appears to have been traumatic for the architect who was in the prime of life at the time. In 1965, he gradually began to retire from his professional activity and ended his career with the *Plateau Beaubourg* competition.

This work is one of several monographs that have recently been published on major representatives of the second generation of modernists who worked in Belgium: Roger Bastin, Jacques Dupuis, Willy van der Meeren, and Peter Callebout. The book sheds some light on an architect who was almost completely forgotten. Geert Bekaert merely mentions his name in *Contemporary*

Architecture (Tielt, Lannoo, 1995), whereas Pierre Puttemans ignored him completely in *L'Architecture moderne en Belgique* (Bruxelles, Marc Vokaer, 1974). It is a pity, however, that the approach taken by this book is formal and biographical, when it could and should have brought out the social and ideological aspects of Laurens' exceptional career.

Johan Lagae and Denise Laurens, *Claude Laurens, architecture. Projets et réalisations de 1934 à 1971*, "Vlees & Beton 53-54", Gand, Universiteit Gent, 2001, 344 p., ill.

FRANCE VANLAETHEM, chair of *Docomomo Quebec*

LIGHT AND FORM: MODERN ARCHITECTURE AND PHOTOGRAPHY 1927-1950

Light and Form sheds new perspectives on Hungarian modernism. Full of carefully selected period photographs and orthographic drawings, many of which were published in the Hungarian avant-garde periodical *Tér és Forma (Space and Form)* between 1928 and 1948, *Light and Form* invigorates the emerging interest in the modern architecture, urban design and photography of Central and Eastern Europe. Published by the Hungarian National Office of Cultural Heritage, *Light and Form* represents the fruits of a studious joint venture with the Hungarian Museum of Architecture, and is an effort to promote Hungarian modernism.

Hungary, as with the other former Soviet Bloc nations, has tended to turn its back on modernism, in favor of the prewar movements of secessionism, art nouveau, and historicism, making for a plethora of nondescript revivals. Negative associations between the former political regime and the works of architecture and urbanism during the interwar period blindly de-valued and debased modernism in Hungary, much to the dismay of its proponents. Grotesque and malformed modernism

public housing projects, such as Óbuda, Békásmegyér and others, served to undermine all of modernism, in the eyes of the Hungarian general public.

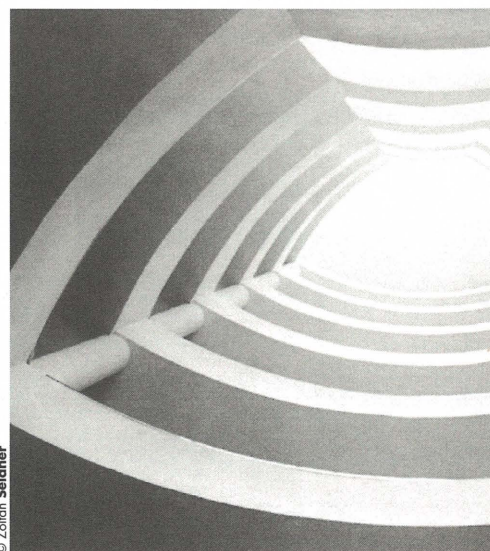
Light and Form clearly re-establishes the position that Hungarian modernism is a profoundly potent, and relatively untapped, source of examination and exploration. As opposed to the over-saturation of research, analysis and study of the modern works of Western Europe and Scandinavia, Central and Eastern European modernism, particularly in Hungary, deserves more attention from the international design community. Look to Hungary: successfully posing as many questions as it answers, *Light and Form* is an open-ended invitation to readers to engage Hungarian modernism through the photographic propaganda of the period.

Serving to interpolate the history of modernism as it migrated eastward across Europe, *Light and Form* elucidates how Hungary has enriched the modern movement through its native breed of architecture, urban design and photography. *Light and Form* first introduces the insurgence of

the modern movement in Hungary through the cultural context of the popular movements of the period. By acknowledging the past, the reader is able to gain a better understanding of progress toward the 'new' definitions of the future as an inherent agenda of modernism. Second, *Light and Form* fills in the salient gaps of the history of modernism, due partly to the Western-centric proclivity of the predominant history texts of modernism. And third, it refers to how the Hungarian versions of modernism spread beyond the national borders, as the design intelligentsia fled from the paralyzing grip of the war and emigrated worldwide.

Historians Cs. Plank Ibolya, Hajdú Virág and Ritoók Pál intertwine a captivating selection of dramatic, high-contrast period photographs with the intriguing history of the socio-political and economic conditions, which stimulated the modern movement in Hungary. *Light and Form* actively confronts the experimental conditions of representation, or ways of seeing, fundamental to modernism: architecture as the representation of a new cultural ideology and photography as a new means to represent form and space. The tri-partite structure of the book presents sections entitled "Modern Movement in Hungary"

Block of flats, Budapest V., Szalay utca 5/a.
Rumszauer György & Seidner Zoltán,
1937-1938
Staircase from the ground floor. p.242

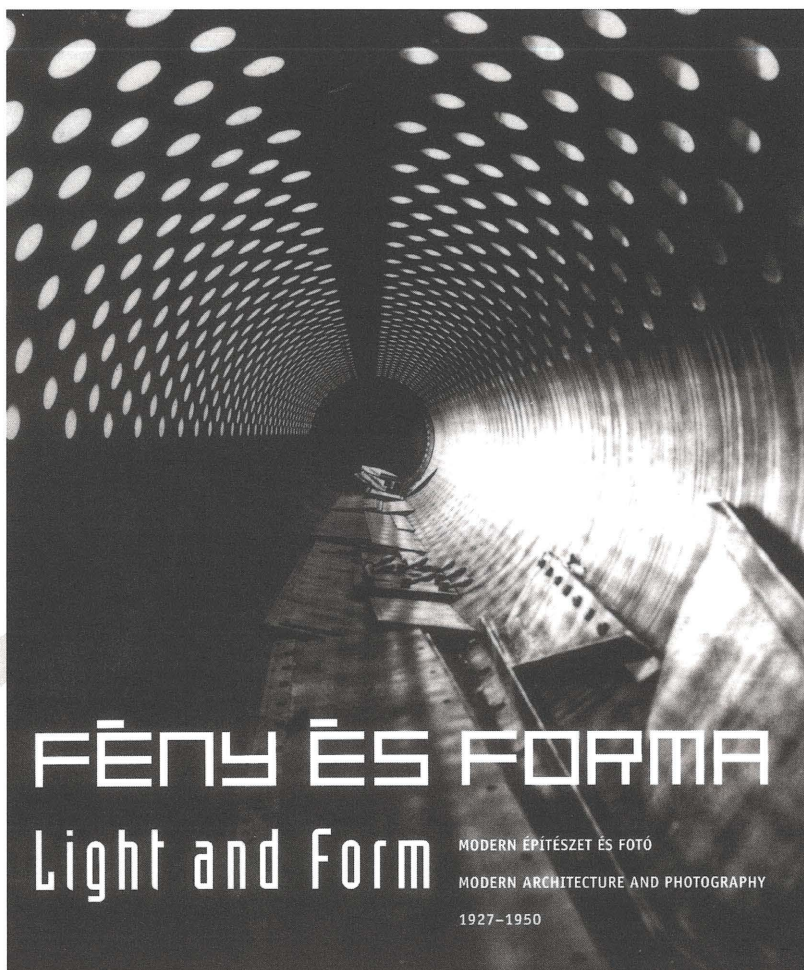


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by Hajdú Virág and Ritoók Pál, 'Photo-Construction-Art: Modernism in Hungarian Architectural Photography 1930-1935' by Cs. Plank Ibolya, and a photographic catalogue of buildings, portraits, shops, advertisements, exhibitions and cityscapes. By framing through distinct vantage and focal points, the photographs reveal the haptic sensations of plasticity and tactility, representative of modern space. The bilingual, Hungarian and English format encourages access both within Hungary and to the international design community abroad. Addressing the reader through its multi-faceted positions, *Light and Form* is a critical primer to begin to engage modernism in Hungary.

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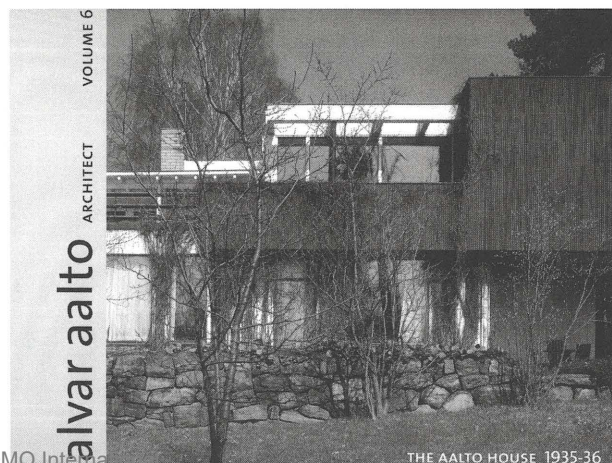
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A NEW SERIES OF BOOKS ON ALVAR AALTO

The Alvar Aalto Academy, in conjunction with the Alvar Aalto Foundation, has started publishing a large series of monographs on Aalto's buildings. When finished, the 28-part series will present a complete record of the architectural work of Aalto including about 500 designs either built or planned. Articles by specialists, original, unpublished

material and new illustrations will open a new, enriched perspective on Aalto's work. This series of monographs will be published between 2003 and 2017. Each part will have its own editor who will be thoroughly familiar with the subject. Each volume will give an in-depth look at one or more of Aalto's key

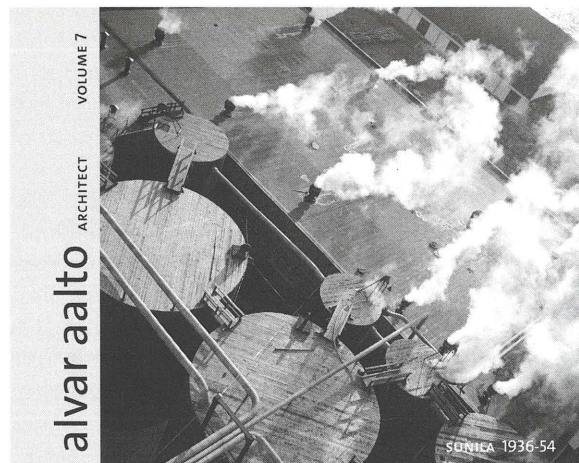
designs. Furthermore, all Aalto's contemporary works that have links with the main theme will be introduced as well. Although the books in the series will not be published in chronological order, they will eventually form a complete chronological package. The series will provide useful new information for all those interested in the architecture of Alvar Aalto. It will supplement earlier books



DOCOMOMO International

THE AALTO HOUSE 1935-36

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Docomomo N°30
March 2004

written about Aalto by presenting a wide range of sketches and working drawings. The books will delve into the planning history of the buildings and examine their current situation. Moreover, the addresses of all the buildings will be included. The series will be published in English.

The first volume of the series *The Aalto House* (n°6) is now published. It deals with Aalto's work between 1933 and 1936. The articles in the book focus on Alvar Aalto's own home and office at Munkkiniemi in Helsinki. The book was edited by Professor

Juhani Pallasmaa. It includes contributions by Juhani Pallasmaa, Renja Suominen-Kokkonen and Mia Hipeli. The series was funded by Skanska Ltd and Stora Enso Plc.

The second volume in the series *Sunila 1936-54* (n°7) will examine Aalto's role as a designer of Finnish industrial buildings. From a wide range of design work, the Sunila industrial area at Kotka emerges to take up a key position. Besides production plants, Sunila consists of buildings associated with the operations of various industrial concerns plus a residential area implemented in the spirit of Nordic

modernism. In addition to Sunila, Aalto was commissioned to design buildings for other paper and forest industry companies, as well. These include Toppila in Oulu, Inkeroinen in Anjalankoski and Kauttua in Eura. These three major industrial areas are also presented in the book as well as Sunila.

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FREDERICK H. NEWMAN: LECTURES ON ARCHITECTURE

In 1938, anti-semitism in Germany's expanding territories reached an unprecedented climax. Many of the Third Reich's Jews, perceiving imminent danger, escaped the continent for the 'new worlds' and a chance to start life over again. Architect Friedrich H. Neumann (1900-1964) left Vienna for New Zealand accepting a draughtsman's position on his arrival in January 1939. Over the following twenty-five years, Newman –his name from 1947– assumed increasing responsibilities.

His studies in Vienna and Paris, and experience as a practitioner in these cities and in stalinist Moscow were brought to bear upon tasks to hand in the government Architect's office in Wellington. Through Newman shared, with fellow refugees, a decidedly continental outlook, he assumed the role of teacher and mentor to his New Zealand colleagues and the younger architects in the ministry of Works. In presenting Newman through his own archive of writing on and images of architecture, Andrew Leach's book documents one individual's response –architectural and intellectual– to a radical International



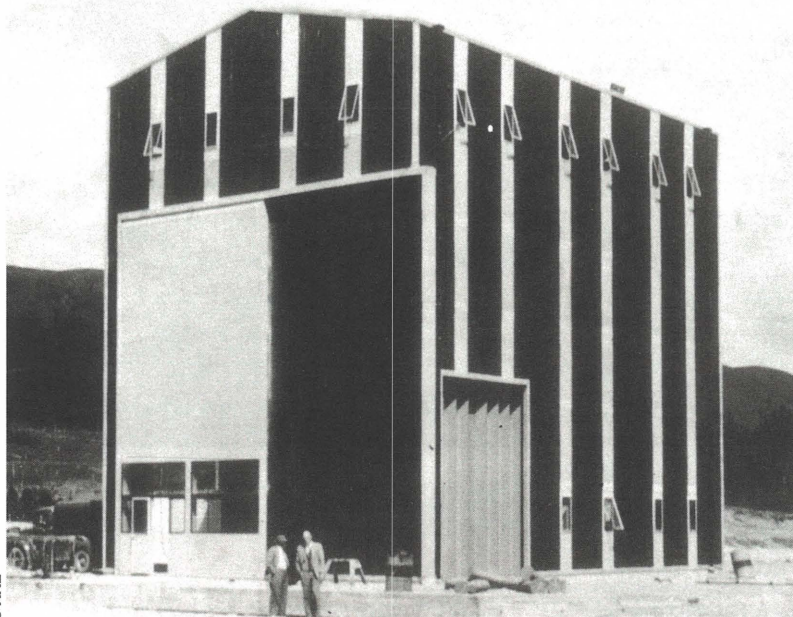
© F. H. Newman archives

displacement from Europe to its antipodes, neither completely separated from his homeland, not completely at home in his new country.

Andrew Leach, *Frederick H. Newman: Lectures on Architecture*, Ghent, Belgium, A&S/books, 2003. 22 p.
<http://Andsbooks.Ugent.be>

ANDREW LEACH is coordinator of *Docomomo New Zealand*, a senior lecturer in design at the Wellington Institute of technology (New Zealand) and a researcher in Ghent university's Department of Architecture and Urban planning.

Left: Frederick H. Newman
Below: **Kikiwa substation**, Buller, NZ c. 1956



LE CORBUSIER. THE DWELLING UNITS

Among the buildings designed and realized by Le Corbusier, the *Unités d'habitation* (Dwelling Units, built in Marseille, Rezé, Briey, Firminy) compose a distinct ensemble. Born of a series of studies that start with the *immeuble-villa* (villa-buildings) in 1922, they address the needs arising from the post-war and reconstruction period. They have focused, more than others, controversies and polemics, and passionate representations, on a scale of reactions ranging from scorn -la "maison du fada" (the nutter's house)- to elation - "la cité radieuse" (the radiant city). Gérard Monnier's book is interesting in the detailed analysis it presents of the circumstances of production and reception of these

buildings. All four units, achieved between 1952 (Marseille) and 1967 (Firminy-Vert), suggest a recurring identity and the formation of a series, but reality is rather different. In Marseille, the Unit is the result of Le Corbusier's direct commissioning by the Reconstruction Department, which freed him from the restrictions of social housing's standards and budgets, and a development in the wake of the generous course opened by *les hommes d'Alger* in 1944. The essential presence of community services, reminiscent of the 1930s Scandinavian initiatives, is obviously an anomaly, if the project's representation remained confined to the French social housing context and conditions of reconstruction. But the project cannot be considered

removed from its political perspective. Hence the differences found in the second Unit, built at Rezé, near Nantes, at the willful initiative of some social progress advocates searching for an exemplary HLM development (*Habitations à Loyers Modérés*, moderate rent dwellings). Furthermore, the Rezé project, realized within the restrictive framework of an HLM budget, implies a full reinterpretation of the buildings primary structure. With its specific structure and limited public facilities, Rezé shows that the series' continuity is broken.

The book also presents a novel interpretation of the concept's failure during the years of economic growth. A paradoxical failure, since, around 1960, many local political representatives urged him for studies of emergency realizations of his Units.

For Monnier, the initial design of the Unit's structure, heavily dependent upon a 'craftsman-like' construction technique -shortly before industrialization became the rule- quickly turned out to be an anachronism. It was also a period of attractive commissions -Ronchamp, La Tourette, Chandigarh- which accounts for Le Corbusier's increasingly remote relationship with the issue of "housing for mankind", which he had long and relentlessly nurtured. But why is the Berlin Unit left aside from the book? It may be regrettable that the author, who justifies his choice on account of the divergence between this project and the French context, did not attempt at identifying the difference. The shortcoming is paradoxical, especially since the author does the effort of presenting buildings by architects (Boukobza, Conan, Dunoyer de Segonzac, Le Flanchec, among others) who, more or less gracefully, call upon the reference to the Units.

Gérard Monnier, *Le Corbusier. Les Unités d'habitation*, coll. Les destinées du Patrimoine, Paris, Editions Belin-Herscher, 2002

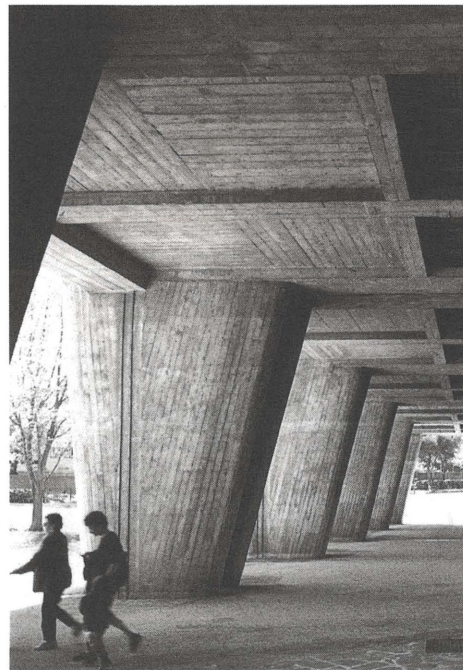
GEORGES BENKO, assistant professor, U. Panthéon - Sorbonne (translated by Isabelle Kite)



Les destinées du patrimoine

Le Corbusier

Les unités d'habitation en France



■ Gérard Monnier

BELIN
HERSCHER

ADDENDA TO JOURNAL 29: THE RESTORATION OF VIIPURI LIBRARY

As of today, all the Library's roofs have been restored and the skylight glasses of the reading hall will be implemented in spring as soon as the weather allows it. Moreover, in 2003, the northern elevation regained the original proposition's shape, when the lecture hall window was widened to its original height. This year, the steel windows of the periodicals room will be restored with Russian funding. But the restoration of the lecture hall, which we have in work plan, is still unsafe. We have managed to raise only 10% of the necessary funds (725,400 euro total). But we still dream of being able to restore the lecture hall for the 70th anniversary celebration of the Library on October 13, 2005.

All donations are welcome!

Furthermore, Maija Kairamo and the Journal's staff would like to amend or clarify a few points developed in Docomomo Journal 29. As a welcome by-product, Maija Kairamo has also taken advantage of the opportunity to provide some additional information on the subject.

Figure 1 does not describe the competition entry. Aalto already had the idea of a glass roof lighting in 1927 when he proposed a huge glazed roof for the lending hall, giving the illusion of a roofless space. He worked out the final solution, the round skylights shown in figure 1, during the long planning and design period spanning from 1927 to 1933. He experimented the round skylights in the Turun Sanomat publishing and printing house (1930) and in the Paimio sanatorium (1928-33), but it was for the Viipuri Library that he first designed round skylights as a large scale roof lighting system. After Vyborg, these round skylights became a characteristic of his architecture.

DOCOMOMO International: ISC/Technology workshop in Vyborg

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The two illustrations show the **north elevation of the Library** with the original propositions regained but the rendering still delapidated

Page 94, figure 3, n°1 is the reading hall, n°2 is the entrance hall.

Page 96, figure 9 shows the great glass wall.

There are no pictures of the undulating ceiling in the lecture hall in the article. Marianna Heikinheimo writes about the prototype in *Docomomo Wood and Modern Movement*.¹

The prototype was built using flush joints, but no glue was used as was misleadingly written. The prototype has suffered in the varying climate of the lecture hall. The intention of the Finnish Restoration Committee is to use tongued and grooved joints when the undulating ceiling will be reconstructed. The undulating ceiling was discussed during Docomomo

in September 2003.

Page 97, figure 6 documents the lecture hall window sketched by the students of the Getty education program in September 1999.²

The skylights are shown in figures 4,7 and 8.

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NOTES

¹ Marianna Heikinheimo, "Prototype of the Undulating Wooden Ceiling in Viipuri Library", in *Wood and Modern Movement*, Proceedings International Docomomo Seminar June 3-4, 1999, pp. 54-60, Helsinki University of Technology, 2000.

² *The Getty Grant Program Report*, The Finnish Committee for the Restoration of Viipuri Library, 2001, p.67.

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Journal 31 is scheduled for September 2004.

It will be a special issue on "American Modernism" that will be presented during the Eighth Docomomo Conference in New York.

Authors who consider contributing to this edition with a thematic article or a report on a related issue in their country are kindly invited to contact the editors on short notice. Last deadline for submission is June 30, 2004. As the journal will need to be shipped to New York, we will not be able to extend the deadline.

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Docomomo International is a non-profit organization dedicated to the **documentation** and **conservation** of buildings, sites and neighbourhoods of the **Modern Movement**.

It aims to:

- Bring the significance of the architecture of the modern movement to the attention of the public, the authorities, the professionals and the educational community.
- Identify and promote the surveying of the works of the modern movement.
- Foster and disseminate the development of appropriate techniques and methods of conservation.
- Oppose destruction and disfigurement of significant works.
- Attract funding for documentation and conservation.
- Explore and develop the knowledge of the modern movement.

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

Docomomo International est une organisation non gouvernementale dont la mission est la **documentation** et la **conservation** de l'architecture, des sites et du patrimoine bâti du **Mouvement Moderne**. Ses objectifs visent à :

- Révéler l'importance du mouvement moderne à l'attention du public, des autorités, des professionnels et de la communauté scientifique.
 - Identifier et promouvoir l'ensemble des œuvres du mouvement moderne.
 - Aider au développement et à la dissémination des techniques et des méthodes de conservation.
 - S'opposer à la destruction et à la défiguration des œuvres architecturales importantes.
 - Collecter des fonds pour la documentation et la conservation.
 - Explorer et développer la connaissance du mouvement moderne.
- Docomomo International se propose également de développer ses activités vers de nouveaux territoires, d'établir de nouveaux partenariats avec des institutions, des organisations et des ONG actives dans le domaine de l'architecture moderne, de compléter et de publier l'inventaire international et d'élargir ses actions dans le cadre de la recherche, de la documentation et de l'éducation.



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