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documentation and conservation
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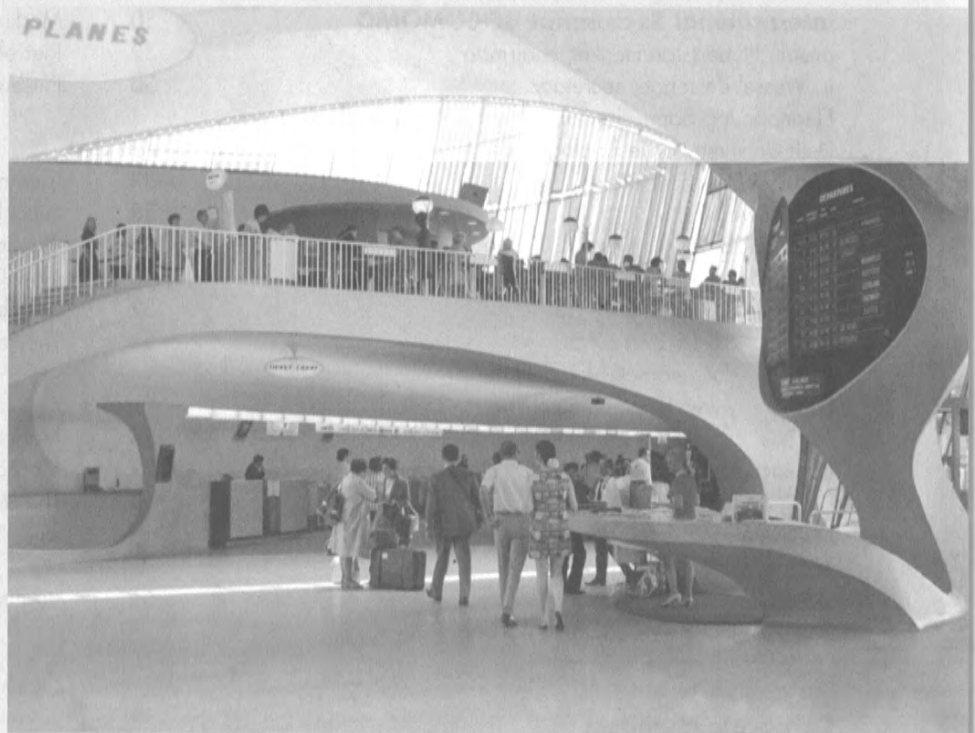
Journal 25



July 2001

international working party for
documentation and conservation
of buildings, sites and neighbourhoods of the
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On the cover: TWA Terminal, JFK Airport, New York City; exterior view
from roadway. Photo: Theodore Prudon, 1970.

Top: TWA Terminal, JFK Airport, New York City; interior view of the main
departure hall. Photo: Theodore Prudon, 1970.

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Editorial

Umbrella

After months of digital debate since the Council Meeting in Brasília last September, our members have finally decided on the future of DOCOMOMO. As from September 19, 2002, the International Secretariat will be taken over by France. Decisions on the new Executive Committee members and the position of the Secretary will have to be made by Council shortly.

The meeting in Brasília has been a rare occasion for our members to enter a fundamental debate on the future aims and actions of DOCOMOMO. We have decided to include a draft of the Council minutes in this 25th edition of the Journal to provide first hand information on the arguments that have resulted in the above decision.

The elaboration on theory and education as proposed by the French will make DOCOMOMO change tack in 2002. New challenges emerge for the national working parties and for the Specialist Committees - the ISC/E+T in particular. More education and training will create new opportunities to hand over our knowledge and experience to a younger generation.

The representation of hands-on practitioners and the diversity in professional involvement must ensure a future position for DOCOMOMO as an umbrella for an amalgamation of disciplines. This will be instrumental in sustaining our forward-looking approach.

Wessel de Jonge, editor

Contributing to the Journal

Journal 26 is scheduled for November 2001 as a special edition on the Modern Movement landmarks of Civil Engineering, and their adaptive re-use. Authors who consider to contribute 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.

Contributors to Journal 26 are kindly requested to observe the following:

- Main articles, with a maximum length of 2500 words, are only accepted on diskette, or by e-mail at docomomo@bk.tudelft.nl.
- News items must be short and informative, and preferably submitted on diskette or by e-mail as well.
- All texts must be in English; if translated, the same text in the original language must be enclosed as well.
- A short résumé of the author(s), in connection to the contribution, must be included.
- Articles must be in by 1 October, 2001; news items before 15 October, 2001; preferably submitted by e-mail or diskette.
- Illustrations for articles must be in by 1 October, 2001; for news items 15 October, 2001.
- Illustrations are preferably high-contrast black & white

photographs, submitted as prints, scanned on diskette (jpg or tif-file) or send by e-mail; photocopies are not accepted; black & white line drawings (plans, details) will be appreciated. Please notify the International Secretariat before sending illustrations.

- All illustrations must be cleared of copyrights; photographer and/or owner must be credited.

The editors look forward to receive your contribution to Journal 26.

Next Journals

The DOCOMOMO Journals are published twice a year by the DOCOMOMO International Secretariat. Journal 27 is scheduled for June 2002; a theme is still to be decided. Future thematic editions are considered on Education, Theory and Criticism; Mediterranean MoMo; Adaptive Re-use; and MoMo in Australasia. Authors are herewith invited.

The EC and IS after 2002

June 8th, 2001

Dear DOCOMOMO friends,

Finally the succession of the Chairman and the International Secretariat of DOCOMOMO is safe. After months of debate with the two candidates and the Working parties, Council has spoken on the 7th June 2001. In a close race, the French proposal was elected with 13 votes in favour. The Finnish proposal got 7 votes.

As from the Council meeting in September 2002 at the 7th International DOCOMOMO Conference in Paris, the French proposal will come into effect. In the meantime those involved will be introduced to all the details of running DOCOMOMO International, in order to guarantee a smooth transition.

On behalf of all DOCOMOMO members I like to congratulate the French Working party with the outcome. After the disappointing result of the Brasília Council Meeting, it took a lot of strength and energy to re-consider and re-design their proposal.

I also like to express my sincere gratitude to the Finnish Working party, on behalf of all of us. The Fins took the initiative to propose their candidacy when Council arrived at the Brasília deadlock. Within three months they managed to get the necessary answers to all the formal requirements. The result of the election clearly shows that the content of the Finnish proposal was greatly appreciated by the working parties as well. It was a close race. Thank you Maija Kairamo, thank you Esa Laaksonen, thank you Alvar Aalto Institute and all those who supported the Finnish proposal for your energy and loyalty.

Thanks go to the working parties as well for their participation in the debate and the election. If the discussions in the Dutch Working party, which I followed as an auditor, is anything to go by it was a difficult decision in many respects. Both proposals were well founded and promised an interesting future.

Of the 37 officially accepted regional and national working parties, 25 working parties had a right to vote in Council of which France and Finland were precluded in this particular case, leaving 23 countries eligible to vote.

The official voting period has been the 7th of June between 0:00 hours GMT and 24:00 hours GMT.

The following votes were received in time:

For Finland (7):

Australia, Bulgaria, Denmark, Estonia, Germany, Latvia and Scotland.

For France (13):

Argentina, Belgium, British Columbia, Greece, Iberia, Italy, Japan, The Netherlands, Québec, Slovakia, Sweden, UK, and the USA.

Abstentions (0)

Because the International Secretariat had not received the votes from the Working parties of Brazil, the Czech Republic, and Russia within the formally given time, they checked with these Working parties to see if their vote might have gone astray somewhere in cyberspace. This was not the case.

Still, the Czech Working party has expressed their preference for the Finnish proposal. As this information has been received outside the formal voting time, it is invalid.

A submission has also been received from Hungary, with a vote for the French proposal. As the Hungarian Working party was not eligible for voting in the Sixth Council Meeting, this vote has not been taken into account.

To conclude, I like to congratulate Maristella Casciato as our future Chair, and the Cité de l'Architecture et du Patrimoine in Paris as the future host of the International Secretariat with the confidence expressed to them by the majority of Council. Good luck, with your intentions as from the 19th of September 2002 onwards. In the meantime, the Executive Committee and the International Secretariat will remain as usual.

Hubert-Jan Henket
Chairman DOCOMOMO International

Sixth DOCOMOMO Council Meeting

September 21, 2000, Brasilia, Brazil

Minutes (Draft - June 22, 2001)

EC Chairman: Hubert-Jan Henket,
The Netherlands
EC Secretary: Wessel de Jonge, The Netherlands
EC Member: Maristella Casciato, Italy
EC Member: Anna Beatriz Galvão (Br)/
Fabienne Chevallier (Fr)

Opening

The Chair opens the 6th Council Meeting at 19:30 h., and welcomes the representatives of 22 DOCOMOMO Wps. The Secretary apologises that the minutes of the 5th Council Meeting of September 18, 1998, in Stockholm, Sweden, were omitted from the agenda. The minutes, dated September 17, 2000, have been handed out to the representatives over the past two days. Council unanimously accepts the minutes of the 5th Council Meeting. The Chair resumes the agenda for the 6th Council Meeting.

1. Participants in the 6th Council Meeting

1.1 Members of Council

The following countries comply with the 10-member minimum rule (exemption for Latvia) and participate in the 2000 Council Meeting:

Argentina (Alfredo Conti)
Australia (Jennifer Hill)
Belgium (Luc Verpoest)
Brazil (Lucio Gomes Machado/ Anna Beatriz Galvão)
Canada BC (Bernie Flaman)
Canada Québec (France Vanlaethem)
Czechia (Iveta Cerná)
Denmark (Ola Wedebrunn)
Estonia (Mart Kalm)
Finland (Maija Kairamo)
France (Fabienne Chevallier/Gérard Monnier)
Greece (Panayotis Tournikiotis)
Iberia (Susana Landrove)
Japan (Kenji Watanabe)
Latvia (Janis Krastins)
The Netherlands (Rob Docter)
Norway (Eirik T. Boe)
Russia (Sergey Tatchenko)
Scotland (Miles Glendinning)
Sweden (Claes Caldenby)
UK (Allen Cunningham)
US (Theodore Prudon)

Norway attends as an auditor (did not meet the 10-member minimum). Not represented are: Austria, Bulgaria, Canada Ontario, Croatia, Dominican Republic (provisional), Germany,

Hungary, Ireland, Israel, Italy, Lithuania, Poland, Romania, Slovakia, Slovenia, and Switzerland.

The Chair expresses his regret about the number of member countries absent. Altogether, the representatives of 22 working parties attend the Sixth DOCOMOMO Council Meeting. All stay until the end.

1.2 Voting power

The Secretary has ascertained that the underlined 21 countries can participate as voting members as they also comply with the standard regarding the Homework 1998-2000 (ISC/R recommendation). Bulgaria, Germany, Italy and Slovakia do have voting power, but are not able to consume this right, as they are not represented in Council.

1.3 New Working parties

The Secretary announces that three countries have submitted an application for recognition as a Wp. Before putting their candidacies to vote, the applicant has to meet the 10-member minimum, has to obtain consent from the EC on their Plan of Action 2000-2002, and the support of four other Wps.

1.3.1 Australia

The Secretary confirms that Australia met the above requirements. Letters of support are available from the UK and The Netherlands. Oral support is given in Council by Estonia and France.

Council unanimously accepts Australia as a new National Wp and DOCOMOMO Australia is added to the above list.

The Chair congratulates Australian representative Jennifer Hill on behalf of all delegates.

1.3.2 Austria

The Secretary explains that Austria did not yet meet the above requirements as they have been informed about these conditions too late by the IS, for which he apologises. Still, Austria has been able to submit a provisional application, a preliminary list of members and a draft Plan of Action. Oral support is given in Council by Czechia, Denmark, Greece, and Scotland.

The Chair therefore proposes to vote on the Austrian candidacy and allow until December 15, 2000, to submit the requested papers for the EC to approve. Until then, the Austrian group is granted the status of a provisional working party.

Council unanimously accepts this proposal.

[Note: Austria has since submitted the requested documents, which were approved by the EC on December 15, 2000. Since then, DOCOMOMO Austria is officially recognised as a National Wp.]

1.3.3 Japan

The Secretary confirms that Japan met the above requirements. Letters of support are available from Hungary, Italy and The Netherlands. Oral support is given in Council by Brazil. Council unanimously accepts Japan as a new National Wp

and DOCOMOMO Japan is added to the above list. The Chair congratulates Japanese representative Kenji Watanabe on behalf of all delegates.

1.4 Russia

Sergey Tatchenko (Russia) declares that, in contrast to earlier information, the Russian Wp will remain one group and decided not to split up in regional branches. The Secretary asks Tatchenko to resolve the structure of the Russian Wp before December 15, as it remains unclear to the EC who is actually in charge.

2. International Conferences

2.1 Evaluation of the VI Conference

The Chair invites all participants to complete the conference valuation forms and return them to the Conference Office. Results will be publicised later.

Anna Beatriz Galvão (EC) briefly reflects on the preparatory stage of the Conference. It has taken time and efforts to overcome the initial predominance of the EC over the Brazilian organisation, that she attributes to cultural differences within the DOCOMOMO organisation. She is however pleased that the EC eventually reconfirmed its trust in the organisation and that the Conference has so far been a success.

Galvão resumes that the Conference programme proves a bit overloaded, which has caused some technical problems. The selection procedure for papers has been more objective and focused on the Main Theme this time, as the names of the authors had not been available to the members of the Scientific Committee (ScC). Though successful, she pleads to allow the ScC more time for this process. The stronger involvement of the respective Chairs in the preparation of the various sessions has been an improvement as well.

Council voices its high appreciation for the organisation of this Conference, and particularly for the large involvement of many keen students - something that has regrettably been missing at earlier conferences. Regarding the venue, Council agrees that the relaxed atmosphere of Niemeyer's university complex perfectly suits a DOCOMOMO Conference, although the exhibition space and the two conference halls are located far apart. No comments about hotels or the infrastructure of the city are made.

The Chair thanks the Brazilian Wp, and Anna Beatriz Galvão in particular, for their initiative to organise for the first time a conference in the New World.

2.2 VII International Conference in 2002

Fabienne Chevallier (France) briefly elaborates on the First Announcement dated September 15, 2000 (copy), that has been revised since their 1998 proposal, with the theme 'Reception of the Modern Movement'. Council delegates express their general appreciation of the theme.

Maristella Casciato (ISC/R) adds that the ISC/R found the topic very inspiring and that two Committee members will prepare a proposal for the session related to the Registers.

Claes Caldenby (Sweden) inquires why the ScC did not involve any members from Northern and Eastern Europe, an observation that is shared by Mart Kalm (Estonia).

Fabienne Chevallier replies that the French Wp is happy with the interest and positive response from other countries regarding the theme. About the composition of the ScC, she argues that the selection of members of ScCs in the past had neither involved topographical criteria. The Chair confirms that there has been no such rule so far, but that the issue will be discussed during the first ScC meeting in Paris.

Luc Verpoest (Belgium) inquires why the dates were changed to early September, as this will interfere with exams in Belgium. Maija Kairamo (Finland) also favours the regular dates in the third week of September.

The Chair puts the issue to vote.

Council prefers to have the Conference on September 16-21, with no votes for the first week, 7 votes in favour of the third week, and 14 abstentions. Chevallier will check with the hosting institution IFA to see whether these dates are possible.

2.3 VIII International Conference in 2004

Theodore Prudon (US) expresses the intent of the US Wp to organise the VIII Conference in 2004. The theme, provisionally labelled 'The Vision of Modernism', may address the particular vision on the Modern Movement in the US, but a decision will require further debate within the US Wp. As the US group is an umbrella for sub-Wps in five large cities, each representing a region within the country, further preparation will take some time. Also, in the US context, the required funding will have to be raised privately. Therefore DOCOMOMO-US claims more time to prepare a comprehensive proposal.

The Chair proposes to grant the US Wp until December 15 to come up with a proposal. Until then, other Wps will have the opportunity to submit a candidacy as well. If only one proposal will be received, the EC will have Councils' mandate to make a decision.

Council agrees with 19 votes in favour and 2 abstentions (US and Australia).

Luc Verpoest (Belgium) pleads for a stronger involvement of delegates from Africa in upcoming Conferences.

The Chair fully underscores this ambition, though the endeavours of the IS to involve African countries in DOCOMOMO so far have not had significant response.

Suggestions to advance African involvement in DOCOMOMO are invited.

3. International Secretariat in 2000-2002

3.1 Report IS 1998-2000

The Secretary briefly elucidates the report and financial account for 1998-2000 (copies). The IS made good use of its financial freedom to assist in the financing special projects like the Register publication and the keynote speakers at the VI Conference. As a result, a large part of our financial reserves has now been spent on such projects, and DOCOMOMOs expenditures in 2000-2002 will have to be cut by 20%. Since September 1999, the services provided by the IS have greatly suffered from its disproportionate involvement in collecting the materials for the Register book. A second volume of this book will only be feasible if the involved Wps show

much more discipline, see 7.6.

In order to reduce work and cut expenses, the IS will rely much more on e-mail from now on. All Wps are requested to establish an e-mail connection for their group by January 1, 2001, after which the majority of our communications, including voting procedures related to Council decisions, will be exclusively distributed by e-mail. Wps without an e-mail address may not - or not in time - receive such informations by surface mail, for which the IS cannot be held accountable. The IS will change to the Euro as the new currency for our financial transactions and membership fees by late 2001, see 6.4.

Council has no further questions and accepts the account as presented by the Secretary.

3.2 Location for the International Secretariat 2000-2002

The Chair confirms that the TU Delft Faculty of Architecture is again prepared to extend their support for the period 2000-2002, but has announced that this responsibility will then be abandoned.

Allen Cunningham (UK) voices his appreciation of the work done by DOCOMOMO staff in Delft, and various Council members express their approval.

Council votes for Delft University as the host for the IS for 2000-2002, with 20 votes in favour and 1 abstention (Australia).

4. Executive Committee in 2000-2002

4.1 Report 1998-2000

The Chair gives a brief overview of results over the last two years. The Proceedings of the V Conference have been published according to schedule, for which he thanks the Swedish Wp. The ISC/Technology produced Technology Dossiers 3 (Windows and Glass; Copenhagen), and 4 (Wood; Helsinki), and the 5th Technology Seminar, on Colour, that took place last May, in Leuven (Belgium). Also the ISC/Registers has again greatly contributed to the DOCOMOMO effort by continuing the international Register Project. The Register book has been an enormous achievement, see 7.1. The EC intends to co-organise with the WHC/ICOMOS a conference on World Heritage List criteria, see 8.

Council sadly commemorates the late Anna Maria Zorgno, a dedicated member of DOCOMOMO Italy and the ISC/Technology, who represented Italy in Council in 1998.

4.2 Vote on EC Chair

No candidacies have been received. Council re-elects unanimously Hubert-Jan Henket (The Netherlands) as the Chairman for 2000-2002.

4.3 Vote on EC Secretary

No candidacies have been received. Council re-elects unanimously Wessel de Jonge (The Netherlands) as the Secretary for 2000-2002.

4.4 Vote on EC Member for ISCs

No candidacies have been received. Council re-elects unanimously Maristella Casciato (Italy) as the EC Member for ISCs for 2000-2002.

4.5 Appointment of the EC Member for the 7th Conference

Brazilian representative Anna Beatriz Galvão, after having received an ovation for her splendid work organising the Sixth International Conference, stepped down as the EC Member for Conferences. The EC approved the nomination by the French Wp of Fabienne Chevallier, who is then appointed as the EC Member for the 7th Conference.

[Galvão takes seat of Machado for Brazil, Monnier takes seat of Chevallier for France]

4.6 Executive Committee after 2002

4.6.1 Introduction

The Chair reconfirms that the present Chairman and Secretary will step down at the Council Meeting in September 2002. He thanks the French Wp, as they have submitted the only candidacy to take over the Chair and the International Secretariat of DOCOMOMO International as from September 2002. He invites the French representative to elucidate their proposal of 24 August 2000, which has been distributed in advance.

Gérard Monnier (France) extends the invitation to DOCOMOMO International to strengthen its relation with Latin culture, though the French proposal still ensures that the specific character of every member country will be respected. The working programme is based on co-operation between architects and researchers. The educational programme of DOCOMOMO is proposed to become of much greater importance, and will involve training and actual research programmes. Research on WHL-issues is to be extended in view of our co-operation with the WHC/ICOMOS in Paris. The content of the programme is based on the French context, but is intended as a starting point and will be elaborated after comments from other countries. Still, the French Wp invites Council to accept the framework of the proposal as it is, since this has already been subject of talks with sponsors and supporting institutions. The French Ministry of Culture will provide the infrastructure for the IS at the National Institute of Art History, and employ a professional as the Secretary as from that moment; it is therefore not yet decided who will take this position. Financial support for accommodating the IS in France will amount about US \$ 75,000.-- per annum. Fabienne Chevallier (France) adds that the issue of the presidency has been complicated. Several candidates have been approached (Sapram, Cohen, Dunnett, Vanlaethem), none of whom, for various reasons, could accept. Also in view of the changed position of the Secretary (see above), the French Wp eventually proposes the presidency to be split between two vice-presidents and a president, or Chair, each with specific assignments. As a temporary board, until final decisions will be made at the 2002 Council Meeting, is proposed: Gérard Monnier as the Chair; François Picon, as a vice-president for technology; and Fabienne Chevallier, as a vice-president for cultural affairs.

The Chair gives the floor to the delegates to respond to the French proposal, and reconfirms the neutral position of the members of the EC. The extensive debate that follows is summarised below, according to the various themes.

4.6.2 General comments

The comprehensiveness of the French proposal meets great approval of all Council members. Congratulations are extended by the delegates of the UK, Scotland, The Netherlands, Denmark, and US and, further commenting on the French proposal, implicitly by the other delegates. Iberia observes that the proposal may have brought some fear of change but has provoked, for the first time in Council, a fundamental debate on the aims and actions of DOCOMOMO International.

Argentina adds that, in spite of cultural differences, we are friends bound by our concern about the Do and Co of MoMo, and that our open-mindedness will help us not to be afraid of change. Apart from the general approval of the all-inclusiveness and challenging theme of the proposal, several aspects of the proposal excite further comments. Some delegates voice their concern that the complexity and diversity of the various aspects of the French proposal may make a vote on the complete package too complicated.

The UK delegate argues that the proposal should perhaps be more critical regarding the Eindhoven Statement that, in 1990, has involved just a few of the present 39 countries and may need to be revisited to make it more clear regarding our future aims.

Fabienne Chevallier (France) replies that a revision of the Eindhoven Statement should not be ruled out, as the French indeed want to change tack.

4.6.3 Organisation

Some delegates foresee, that the proposal to create a split presidency may bring the risk of facelessness. In order to ensure a forward looking and effective leadership, the Netherlands delegate favours a strong personal presidency, preferably performed by an architect, or at least backed up by people from practice and the field of architectural education. The latter point is supported by the UK and US delegates. Fabienne Chevallier (France) replies that the French Wp did not rule out this option in advance but that such strong personalities so far refused the invitation, and the proposal for a split presidency has resulted.

The Greek delegate adds that the move from The Netherlands to France, and the new presidency, will unavoidably pose new challenges, which must be understood positively. As the cultural diversity of the member countries is sure to remain essential, and this has by no means been affected by the presidency over the past ten years as well, there is no reason to suggest that the essence of DOCOMOMO will change by these new circumstances.

The Brazilian delegate adds that the 'centric' countries of cultural life will have to go through this mutual experience of change, like the culturally 'eccentric' countries such as Brazil have done repeatedly over the past period. She states that it is DOCOMOMO itself rather than any particular country or person that makes it special. In any case, Council will still remain in charge of essential decisions and can interfere in case of unfavourable EC policies.

4.6.4 Theme

If the present proposal is indeed forward looking, a contradiction with the theme for the VII Conference seems evident. The conference theme suggests merely to look back on the 20th Century as a closed period or a quantitative issue, which may curb the ongoing dialogue on living and qualitative issues, such as the technological and ideological aspects of the Modern Movement. (Denmark, Finland) The Finnish delegate adds that this qualitative debate makes DOCOMOMO stand out from other organisations like ICOMOS, and that a limitation to the 20th Century would be fatal for DOCOMOMO in Finland. The Belgian delegate observes that when working in conservation, our point of view is adapted all the time.

Fabienne Chevallier (France) explains that the theme of the Conference is completely independent from the general scope of DOCOMOMO International as proposed by the French Wp. After invitation by the Chair, she clarifies that also in the proposal to move DOCOMOMO to France, the relation of the Modern Movement with the 20th Century as a period in history is regarded as a reality.

4.6.5 Interdisciplinarity

In the proposal, a move towards historicism is found by a number of delegates (UK, US, The Netherlands). The representation of practitioners and hands-on researchers, as well as the diversity in professional involvement is regarded essential, but seems to stay behind. Delegates plea for a stronger position of DOCOMOMO as an umbrella for an amalgamation of disciplines. This is essential to sustain the forward-looking approach, which is regarded as vital for the organisation as a whole.

Fabienne Chevallier (France) underscores this position and stresses the importance of the work of all the ISCs, including the ISC/T. The proposal is aimed indeed to strengthen the position of professionals by accumulating their efforts, by stimulating research by third parties, and by involving technology in training and educational programmes. The Canada Québec delegate adds, that the contribution of practitioners in the DOCOMOMO working programmes has so far been rather weak, so a change may be legitimate.

4.6.6 Independence

The future position of DOCOMOMO as an independent body or NGO in its relation to the National Institute of Art History (INHA) and the French Ministry of Culture excites questions from a number of delegates (US, Scotland, The Netherlands), followed by an extensive debate.

Fabienne Chevallier (France) explains that the former solution, involving the Delft Faculty of Architecture, would not work in France, as the educational structure in France would not secure a proper balance between design, history, and technology. On the other hand, the INHA is perfectly suitable to accommodate DOCOMOMO International as it already hosts many other international institutions independently. After invitation of the Chair, she clarifies that the institutions housed by INHA are indeed very diverse, including foreign ones, and these make similar conditions. Total independence in substance is secured, even if this would imply, for example, actions against the French Ministry of Culture or its agencies.

Some delegates are concerned that it may be difficult to profile ourselves as a cultural institution among the numerous bureaucratic cultural institutions in Paris, and that we may lose some of our dynamism as a small organisation, particularly if the relations with WHC and ICOMOS will be strengthened. (Estonia, Finland) The Estonian delegate regrets that there is no alternative proposal from a smaller country that could avoid this to happen.

4.6.7 Language

Although Monnier's presentation of the French programme in English is well appreciated, the proposal to add French as a second working language, including bi-lingual editions of the Journal, is feared by some to entail more bureaucracy, may not advance efficient work, and will require extensive additional funding. The effect this may have on the workload of the IS may prove prohibitive if more countries in Asia and Africa are to be attracted. (Scotland)

Some delegates advocate sustaining a preference for English as a main language in order to secure the international scope of DOCOMOMO also in terms of languages. (US, Latvia) The present conference with lectures in Spanish, Portuguese, French and English is not regarded a positive example in this respect. Others question the choice for French rather than Spanish, or Portuguese. (Denmark)

Fabienne Chevallier (France) explains that French is only added as a working language, to be used at meetings, for instance those of the EC or the ISCs, according to the preference of those attending. Reports of such meetings may also be in French, but always in English. In addition, bi-linguality will improve communications with the WHC, ICOMOS and UNESCO, as she argues that these have not always proven to be efficient in the past.

Some delegates emphasise the preoccupation in the present proposal with bi-linguality as an opportunity to open up new regions of the world, such as Africa. (Canada Québec, Greece) Other delegates also support the proposal by voicing their preference for a wider choice of working languages if financially feasible. (Belgium, Brazil, Argentina)

4.6.8 Vote

The Chair proposes to put the various issues to vote individually, as the comments on some of the issues have been rather fundamental, whereas others are of a more 'technical' nature.

Fabienne Chevallier (France) sustains the position of the French proposal as an integral framework that needs to be approved by Council as a starting point in order to proceed. The comments by Council have been heard, and the proposal will later be elaborated after the comments from other countries.

The Chair disagrees with the proposed procedure. As the French Wp sustains its position, the Chair still decides to put the integral proposal, as it is, to vote.

Council rejects the proposal as it is, with 7 votes in favour (Belgium, Brazil, Canada Québec, Greece, Iberia, and Japan), 8 votes against, and 6 abstentions.

The Chair proposes to invite amendments for vote.

Gérard Monnier (France) states that the negative outcome of the vote does not allow amendments.

The Chair proposes to invite other proposals for taking over

DOCOMOMO International from other member countries until December 15, and to have the French proposal stay on until then.

Gérard Monnier (France) states that democratic procedures require the French proposal to be withdrawn.

Allen Cunningham (UK) expresses his regret about this approach, as he feels that Council debates must be seen as consulting procedures.

Ola Wedeburn (Denmark) voices his appreciation for the French proposal, as it has invited a strong and fundamental debate. He pleads to allow more time to consider the French proposal and asks the French Wp to reconsider to take part in the procedures.

Anna Beatriz Galvão (Brazil) agrees by arguing that, under the circumstances, one vote can not be regarded as representational.

The Chair regrets to conclude that procedures for new proposals are again open until December 15, 2000. Given the good work done and the overall quality of the French proposal, he hopes that the French Wp will reconsider its position.

If no proposals for taking over DOCOMOMO International will have been received by December 15, 2000, the VII Conference in Paris will be the final action of our organisation. France Vanlaethem (Canada Québec) points out that procedures are lacking to allow a debate on such new proposals.

The Chair decides to have a special Council Meeting on February 3rd, 2001, in The Netherlands. Delegates can send in their comments by e-mail, and only those eligible delegates actually attending the meeting will have the power to vote. Details will be sorted out later.

5. Constitutional matters

No proposals have been received.

6. Membership of

DOCOMOMO International

6.1 Membership and fees 2000-2002

No proposal for a new fee structure has been received.

6.2 Reduction percentages for membership fees

The Chair explains that the remarks of the Latvian delegate in the 1998 Council Meeting resulted in the EC proposal to abolish the 0 % category and move these countries collectively to the 40 % category.

Sergey Tatchenko (Russia) requests for a postponement of this decision, at least as far as Russia is concerned, as the membership fee in foreign currency is mostly prohibitive for Russian members.

Maija Kairamo (Finland) supports the Russian request.

Allen Cunningham (UK) argues that it is hard to make a judgement as we have no idea how the situation in Russia actually is.

Council decides to retain the existing reduction percentages with 6 votes in favour, 5 votes against, and 10 abstentions.

The Chair proposes to include the new countries Australia, Austria and Japan in the 100 % category, which is unanimously accepted by Council.

6.3 Payment

The Secretary informs Council that the IS will change to the Euro as the new currency for our financial transactions and membership fees by late 2001. In order to reduce work and cut expenses, the IS will no longer accept personal cheques or individual banktransfers. Membership fees must preferably be paid collectively per Wp; individual members are requested to pay by credit card.

Maija Kairamo (Finland) inquires if the membership fees could be collected annually.

The Chair confirms that this is already the case, but that within the individual Wps the two-year structure can also remain to be used in view of the discount on the biannual conferences.

7. International Specialist Committees

7.1 ISC/Registers

7.1.1 Report 1998-2000

The Committee Chair Maristella Casciato (Italy) briefly reports about progress made with the international Register Project and related matters. The Committee will continue its activities for the New International Selection and reminds all the Wps that the revised fiche can be found on the DOCOMOMO Website. The Committee hopes that through the Registers, the work of the Wps will be strengthened. The Register publication, a main achievement of DOCOMOMO International resulting from the International Register, is on the agenda under 7.6. The report will be elaborated for publication in the Journal 24.

7.1.2 Vote on membership of the ISC/R

Current members are willing to continue, except for Tony Merrell (US West Coast) who decided to step down. Casciato thanks him for his work for the Committee over the last two years. Council agrees unanimously to continue current membership.

At their pre-conference meeting, the ISC/R decided on the formal nomination of Celestino Garcia Braña (Iberia) as a new member of the ISC/R for approval of the EC (obtained) and vote in Council. Council agrees to accept Braña as a new member of the ISC/R, with one abstention (Iberia).

7.1.3 Vote on ISC/R Chair

Maristella Casciato (Italy) is unanimously re-elected as the Committee Chair.

7.1.4 Vote on ISC/R Secretary

Marieke Kuipers (The Netherlands) is re-elected as the Committee Secretary, with one abstention (The Netherlands).

7.1.5 Resolutions by the ISC/R

No resolutions by the ISC/R have been received.

7.1.6 Plan of Action 2000-2002

For 2000-2002, the ISC/R consists of Maristella Casciato (Chair, Italy), Marieke Kuipers (Secretary, The Netherlands), Luc Verpoest (Belgium), France Vanlaethem (Canada Québec), Panayotis Tournikiotis (Greece), András Ferkai (Hungary), Celestino Garcia Braña (Iberia), David Witham (Scotland), Dennis Sharp (UK), David Fixler (US), and Jorge Gazaneo (ex-

ufficio, Argentina).

The 2000-2002 Plan of Action of the ISC/R is presented as a separate document with the Agenda. In brief, it concerns:

- The elaboration of a digital format Minimum Fiche, to prepare for the International Selection on the DOCOMOMO Website.
- To encourage Wps to extend their scope, network and means of communication.
- To encourage Wps to involve landscape and urbanism in their register efforts.
- To investigate the possibilities for an International Seminar on documentation methodology, strategic use of the Registers and the use of ICT, probably in Montréal.
- To investigate the release of DOCOMOMO Certificates for selected items.
- To introduce a section for the Miscellaneous in the Register for items in non-member countries.
- Participation of the Wps in the Register Project will also be the Homework for 2000-2002, see 9.

The 2000-2002 Plan of Action of the ISC/R is unanimously accepted by Council, and will be elaborated for publication in Journal 24.

7.2 ISC/Education

7.2.1 Report 1998-2000

The Committee Chair Allen Cunningham (UK) briefly reports about progress made with the ISC/E+T. The report will be elaborated for publication in Journal 24. The Committee Chair welcomes the involvement of large amounts of students in the present Conference.

7.2.2 Vote on membership of the ISC/E+T

Stefan Slachta (Slovakia) and Penio Stolarov (Bulgaria) have not responded to communications from the Committee Chair since 1996 and it is recommended their membership of the Committee be discontinued. Other current members have expressed, or are assumed, to be willing to continue their participation, which is unanimously accepted by Council. At its pre-conference meeting, the ISC/E+T decided on the formal nomination of Kaisa Broner-Bauer (Finland) and Jean Marc Basyn (Belgium) as a new members of the ISC/E+T for approval of the EC (obtained) and vote in Council.

Council agrees to accept both as new members of the ISC/E+T, with two abstentions (Belgium and Finland).

7.2.3 Vote on ISC/E+T Chair

Allen Cunningham (UK) repeated his intention to resign as the Committee Chair. By absence of a candidate successor, he was re-elected as the Committee Chair, with one abstention (UK). A new chairperson is however needed and candidates are invited to contact him.

7.2.4 Vote on ISC/E+T Secretary

The position of Arie Sivan (Israel) as the Committee Secretary remains unclear as no information has been received on his willingness to keep this position. It is assumed that Sivan will remain available and he is unanimously re-elected as the Committee Secretary.

7.2.5 Resolutions by the ISC/E+T

No resolutions by the ISC/E+T have been received.

7.2.6 Plan of Action 2000-2002

For 2000-2002, the ISC/E+T consists of Allen Cunningham (Chair, UK), Arie Sivan (Secretary, Israel), Mabel Scarone

(Argentina), Jean Marc Basyn (Belgium), Luc Verpoest (Belgium), Daniel Bernstein (France), Kaisa Broner-Bauer (Finland), Catherine Cooke (UK), and corresponding member Ben Rebel (The Netherlands).

The Committee Chair urgently requests the members to respond to his communications.

Luc Verpoest (Belgium) can't remember to have received anything since 1998, which appears to be due to a mistake in the mailing list.

Theodore Prudon (US) offers to explore possible participation of a US member.

The Committee Chair presents a modest programme for the 2000-2002 Plan of Action, as the formula for 'action and progress' of the Committee have not yet been found and the results of the ISC/E+T have so far been limited. The programme involves an Epistemology identifying two strands: History and Theory; and a project to identify current schools and post graduate programmes that will include the various institutes working in the field of MoMo conservation worldwide. The Committee Chair hopes to establish a chapter of the Website on educational programmes, but so far resources are lacking. A seminar on MoMo conservation education is considered for the longer term.

The 2000-2002 Plan of Action of the ISC/E+T is unanimously accepted by Council, and will be elaborated for publication in Journal 24.

7.3 ISC/Technology

7.3.1 Report 1998-2000

The Committee Chair Ola Wedebrunn (Denmark) remembers the late Ana Maria Zorgno, who represented Italy in the ISC/T since 1998. Her participation in the Committee kept many promises, but had not yet fully developed. Wedebrunn hopes another member from Italy may be able to take her place in the near future.

Wedebrunn resumes by briefly presenting the results over the past two years, which include two more seminars, on Wood (Helsinki, June 1999) and on Colour Technology (Leuven, May 2000), and the publication of two more Technology Dossiers, dossier 3 on Windows and Glass (April 2000) and dossier 4 on Wood (August 2000). The extension of the DOCOMOMO Technology database as well as the technology bibliography project is insufficiently developing so far and the Committee Chair intends to start a campaign to re-activate the Wps. His account will be elaborated for publication in Journal 24.

7.3.2 Vote on membership of the ISC/T

Hans Jürgen Kiehl (Norway), Tony Walker (UK), and Jadwiga Urbanik (Poland) have not responded to communications from the Committee Chair since 1996 and they will be addressed to see whether their membership of the Committee be discontinued. Other current members have expressed, or are assumed, to be willing to continue their participation, which is unanimously accepted by Council.

At its pre-conference meeting, the ISC/T decided on the formal nomination of Yiveta Cerná (Czechia) as a new members of the ISC/T for approval of the EC (obtained) and vote in Council.

Council agrees to accept Cerná as a new member of the ISC/T, with one abstention (Czechia).

7.3.3 Vote on ISC/T Chair

Ola Wedebrunn (Denmark) is re-elected as the Committee

Chair, with one abstention (Denmark).

7.3.4 Vote on ISC/T Secretary

Els Claessens (Belgium) is willing to continue her position and she is re-elected as the Committee Secretary, with one abstention (Belgium).

7.3.5 Resolutions by the ISC/T

No resolutions by the ISC/T have been received.

7.3.6 Plan of Action 2000-2002

For 2000-2002, the ISC/T consists of Ola Wedebrunn (Chair, Denmark), Els Claessens (Secretary, Belgium), Susan MacDonald (Australia), Yiveta Cerná (Czechia), Juha Lemström (Finland), Jos Tomlow (Germany), Mariël Polman (The Netherlands), Wessel de Jonge (The Netherlands), and until decided otherwise, Jadwiga Urbanik (Poland), Tony Walker (UK) and Hans Jürgen Kiehl (Norway).

The ISC/T working programme 2000-2002 involves the publication of a fifth technology dossier on Modern Colour Technology, and further technology seminars are scheduled on thin stone claddings; interior finishings; building physics and adaptation; and space and structure. Updates on previous seminars are considered as well. As part of the 2000-2002 homework the ISC/T proposes to invite the Wps to add experts from their country to the MoMo Technology database.

The 2000-2002 Plan of Action of the ISC/T is unanimously accepted by Council, and will be elaborated for publication in Journal 24.

7.4 ISC/Urbanism and Landscape

7.4.1 Report 1998-2000

Committee Member Rob Docter (The Netherlands) briefly reports about results over the past term, which include the publication by its members of *The Clone City* (Miles Glendinning) and *The Modern Historic City* (Paul Meurs), and a contribution to *The Modern City Revisited* (Rob Docter). Despite these achievements, the ISC/U+L has not completely executed its Plan of Action.

7.4.2 Vote on the membership of the ISC/U+L

Before the vote on the committee members, Council is informed about the Committee's proposal to again merge the two sub-committees again into one ISC/Urbanism+Landscape, which is unanimously accepted by Council.

All members of the previous subcommittees are willing to continue for 2000-2002, which is unanimously accepted by Council. No new members have been nominated.

7.4.3 Vote on the ISC/U+L Chair

Paul Meurs (The Netherlands) is nominated by the new Committee and approved as a candidate by the EC. Council elects Meurs as the Committee Chair, with one abstention (The Netherlands).

7.4.4 Vote on the ISC/U+L Secretary

Rob Docter (The Netherlands) is nominated by the new Committee and approved as a candidate by the EC. Council elects Docter as the Committee Secretary, with one abstention (The Netherlands).

7.4.5 Resolutions by the ISC/U+L

No resolutions have been received

7.4.6 Plan of Action 2000-2002

The ISC/U+L proposes the following actions:

- Expanding the network and intensifying activities, also through a new website page.

- A major competition project for young designers to 'Re-invent the Modern City', inspired by the present Conference.

The Chair recommends the competition project to be linked to the ISC/E+T and to be developed in co-operation with Maristella Casciato, as the EC Member for ISCs.

Cunningham (ISC/E+T) and Prudon (US) offer their assistance, the latter through the American College of Schools of Architecture (ACSA).

Council unanimously agrees on the Committee's Plan of Action, which will be elaborated for publication in Journal 24.

7.5 ISS/Landscapes + Gardens

The ISS/L+G has now merged with the ISC/U+L, see 7.4.

7.6 ISC/Publications

7.6.1 Report 1998-2000

The Chair, implicitly also the Committee Chair, reports on the result of the Publication Programme of DOCOMOMO International. Four Journals have been produced by the IS, three of which were thematic editions, respectively on 'Windows', 'Modern Houses' and the 'Modern City'. Two Technology Dossiers have been produced, on 'Windows' and 'Glass and on Wood', the first by the IS, the second by DOCOMOMO Finland. Also the website has been renovated and updated, and a new general information leaflet on DOCOMOMO has been produced.

The main achievement of DOCOMOMO International however, has been the publication of 'The Modern Movement in Architecture. Selections from the DOCOMOMO Registers'. The Chair extensively credits Dennis Sharp and Catherine Cooke, the editor and co-editor of the book, for the great job they did in moulding so much rough material into a comprehensive publication. He thanks graphic designer Malcolm Frost and publisher Hans Oldewarris of O10 Publishers in Rotterdam, for their efforts and patience. At the same time the Chair, on behalf of both editors, the EC, and the ISC/R, voices his aggravation about the poor performance of a number of member countries, that has caused an enormous amount of extra work for the editors and the IS, see 3.1.

In particular: no motivation texts had been received from Germany, Iceland and Iberia; no images had been sent by France and Brazil; and Finland did not respond at all. It has required a lot of improvisation to still include these countries in the book at all. In general, the picture quality was rather poor. Good exceptions were also noted, particularly the new Wp of Australia did a good job, and helped to produce one of the most convincing chapters of the book. The Chair concludes that such procedures will not be repeated, and any further volume of the book will require much more discipline from the participating countries.

In case of a second volume, further debate may be required on whether such a book should be on architecture influenced by MoMo, or rather on architects who influenced MoMo themselves - as keynote lecturer Kisho Kurokawa rightly put forward in the course of preparing for this conference. This issue, the Chair proposes, will be debated in more detail in the Journal.

Susana Landrove (Iberia) observed that the main text in the Iberian chapter inappropriately focuses on the Catalan region;

she requires a letter of excuse from the Chair. The Chair explains that, by lack of any text from the Wp itself, and in view of the deadline, the IS had sent the editors copies of the introductory texts from books produced by the Iberian Wp earlier on. Under time pressure, these texts may not have been sufficiently checked. Under the circumstances, the Chair is not prepared to apologise, but proposes to co-ordinate with the Iberian representative an appropriate letter to be sent to the chair of the Wp.

France Vanlaethem (Canada Québec) is disappointed about the graphic work and the layout. Requested proofs were never received by the Wp, so mistakes and missing photographs went unnoticed. Like the Iberian Wp, also the Québec Wp will refuse to take their offprints. The Chair regrets that promised proofs were indeed not sent, as the enormous delays due to the lacking material from many other countries did not allow any more time, in order to get the book ready for this Conference.

Gérard Monnier (France) complains about mirrored pictures also in the French section. As the French Wp never sent in pictures themselves, the Chair again speaks in favour of the editors.

The Chair concludes that the production of this book apparently has caused a lot of frustration with many parties, but that the very achievement to produce a book with 300 members of 32 participating countries world-wide, guided by the ISC/R over a period of six years, is worth noting. The Chair has had to decide to have 1000 off-prints produced of every section, without consulting the respective Wps who ordered smaller amounts, or none at all. In the production phase of the book, any other option appeared unfeasible. To cut down the price, the additional covers were abandoned. The EC has decided that these leaflets will be sent to the Wps anyway, and hopes that countries who did not order them, or smaller numbers, will consider to still pay for the expenses whenever possible. The cost price has consequently been reduced from US \$ 0.80 to US \$ 0.70 per copy, and the same discount percentages as for the membership fees apply, as has been agreed in 1998.

7.6.2 Appointment of the membership of the ISC/P

Council decided earlier that members of the ISC/P are *qualitate quo* the members of the EC, and the Chairs of the other ISCs. The members of the ISC/P are therefore: Hubert-Jan Henket (Chair, EC), Wessel de Jonge (EC), Maristella Casciato (EC, ISC/R), Allen Cunningham (Secretary, ISC/E+T), Ola Wedebrunn (ISC/T), and Paul Meurs (ISC/U+L). Council re-appointed Dennis Sharp (UK) and Jorge Gazaneo (Argentina) as expert consultants to the ISC/P.

7.6.3 Appointment of the ISC/P Chair

Council decided earlier that the EC Chair will *qualitate quo* be the ISC/P Chair as well. Therefore, Hubert-Jan Henket will act as the Chair of the ISC/P.

7.6.4 Vote on the ISC/P Secretary

Allen Cunningham is prepared to continue and his nomination is approved by the EC. He is unanimously elected by Council, with one abstention (UK).

7.6.5 Plan of Action 2000-2002

The ISC/P Plan of Action involves to investigate the possible publication of a volume with selected lectures from the Conference, next to the Conference Proceedings, entitled 'Modern Cities Facing the Future', featuring additional papers on cities that were not presented at the Conference. Secondly, the ISC/P will consider an eventual second volume of the Register book, which will largely depend on the input of the Wps themselves.

7.7 New ISCs

As an auditor, Nic Tummers is invited by Council to explain his idea about an ISC on the Visual Arts in their relation to the built environment. Council agrees unanimously that this would be an interesting topic and supports the idea, provided that Tummers will take the initiative himself. The Journal will be the proper means to voice his ideas. Any proposal received before December 15 can be put up for vote at the special Council Meeting in February 2001.

8. Co-operation ICOMOS/ World Heritage Committee

The Chair reminds Council about the proceedings in Stockholm when the ICOMOS president Silva claimed not to have received our report 'The Modern Movement and the World Heritage List'. Since, the Chairman has contacted the Secretariat of the World Heritage Centre. In view of the DOCOMOMO Report, the WHC is careful in widening their scope, also regarding the sheer amount of items that can be expected for nomination. Also the hegemony of Western civilization on the WHL is presently under debate, which makes careful operation necessary.

The EC is negotiating a symposium to be organised in co-operation with the WHC and ICOMOS in Paris sometime in 2001. A DOCOMOMO proposal regarding such a debate has been received positively.

Delegates Alfredo Conti (Argentina), Janis Krastins (Latvia), Theo Prudon (US), and Lucio Gomes Machado (Brazil) all have long-term involvement in ICOMOS and offer their assistance in developing further proposals for the symposium.

9. Homework 2000-2002

As the homework for all Wps, enabling them the right to vote at the 2002 Council Meeting, is unanimously accepted by Council:

- To start a national or regional website by each Wp;
- To produce the digital minimum fiches for the future register website;
- To complement their registers with items of urbanism and landscape;
- To make an inventory of MoMo technology experts to be included in the Technology Website Database.

In due course, the ISC/R and the ISC/T will inform the Wps on details through the Journal.

10. Miscellaneous

10.1 Villa E-1027

The Secretary informs Council that the campaign for Villa E-1027 by Eileen Grey in Roquebrun Cap Martin has been successful, after seven years of efforts from many people and organisations, including DOCOMOMO. The house has been acquired by the city, and the restoration will be partly funded by the French State. It will be appropriately re-used as a centre for architectural studies and research.

10.2 Preserving the Recent Past 2

Theodore Prudon (US) informs Council about the upcoming second edition of the Preserving the Recent Past Conference, in early October in Philadelphia. The Conference will be sponsored by DOCOMOMO International and DOCOMOMO-US.

10.3 Brasília

As an auditor, Alejandra Muñoz (Brazil) is invited by Council to explain on the current threat of the Plano Piloto as a result of the recent abolishment of the Department of Architectural Heritage by the Ministry of Culture. A petition can be signed during the Conference to protest against this situation.

11. Closing

The Chair concludes by voicing his appreciation for the civilised way the debate on some delicate issues has been conducted by Council. He closes the Sixth DOCOMOMO Council Meeting at 23:30 h and wishes the delegates good night.

Delft, June 22, 2001

The Secretary,
Wessel de Jonge

Appendices

1. First Announcement for 7th Conference 'Reception of the Modern Movement' in Paris 2002, dated September 15, 2000.
2. DOCOMOMO International Secretariat - Account 1998-2000, dated September 1, 2000, with appendix 1: The International Secretariat in Numbers, dated September 1, 2000; appendix 2: Financial Overview 1998-1999, dated September 12, 2000; appendix 3: Budget 2000, dated September 12, 2000.
3. ISC/R Plan of Action 2000-2002: the New International Selection as a worldwide information resource, dated September 2000.
4. List of reduction percentages membership fees, dated June 22, 2001.

Image, use and heritage

The reception of architecture of the Modern Movement 7th International DOCOMOMO Conference Paris, France, September 16-21, 2002

The 7th International DOCOMOMO Conference 'Image, use and heritage, The reception of architecture of the Modern Movement' will be held in Paris, France on September 16-21, 2002, hosted by DOCOMOMO France and by the Ifa / Cité de l'architecture et du patrimoine, Paris. The following is an integral publication of the First Announcement and Call for Papers.

1. Invitation

This comes as an invitation from the French DOCOMOMO Working Party and the Ifa / Cité de l'architecture et du Patrimoine in Paris. The theme proposed by the French Working Party was adopted for the 7th International DOCOMOMO Conference. The Ifa / Cité de l'Architecture et du Patrimoine takes full responsibility for planning and organising this event (budget, facilities, registration...). This Conference will take place in Paris (16-21st of September, 2002). The theme of the Scientific Conference (16-19st of September, 2002) is 'Image, use and heritage. The reception of architecture of the Modern Movement'. Post Conference tours will be offered in Paris and in Lyon, Lille, and Le Havre on Friday, September 20st and Saturday, September 21st 2002.

Ifa / Cité de l'Architecture et du Patrimoine, Palais de Chaillot

The Ifa / Cité de l'Architecture et du Patrimoine is a public institution devoted to architecture and city. It has in view to set the most advanced researches from professionals and the debates on the expectations of the society. The betting of the Cité is to create a place of reciprocal action for three types of actors in transforming towns: professionals from creation and production, intellectuals, observers, searchers, teachers and theorists – and the citizens and their associative or political agents. The Cité is both a place of documentary and visual resources and a space where partners can meet and produce programmes.

The Cité is founded upon several units working in network, but with distinct collections, programmes and *modus*

operandi, which answer to the expectations of different public: the *Institut français d'architecture*, the *Musée d'architecture*, the library, the *Centre d'archives*, the *Centre des hautes études de Chaillot*, the galleries for temporary exhibitions, the welcomed organisms. The Ifa / Cité de l'architecture et du patrimoine is happy to receive and to bring its support to the 7th DOCOMOMO Conference which scientific work and international radiation are one of the best guarantees for safeguard and restoration of the Modern Movement's heritage.

DOCOMOMO France

The French working party was established at the very beginning of the process of DOCOMOMO International, in 1991. It has been active with establishing the French register (105 works) and in the International Specialist Committee on registers. The French working party is a non-profit organisation supported by the French Ministry of Culture. It is composed of architecture historians, architects and people active in the field of conservation policy. A special group of architects has been created this year within the French working party. While the headquarters are located in Paris, the DOCOMOMO network also extends to regional areas (Lorraine, Nord Pas-de-Calais, and Normandy). The French section edits booklets devoted to particular MoMo buildings (Villa Noailles, Villa Poiret) and a biannual bulletin. It also realises inventories within the scope of particular periods or areas of Modern Architecture. It has recently created a website

<http://docomomo.france.online.fr> The group organises visits of certain MoMo's to the public (in three areas this year - Rouen, Lille-Villeneuve d'Ascq, Paris and suburb, in the frame of the next Heritage Days, next 14 and 15th of September). The French group has provided the theme for the next DOCOMOMO Conference and has proposed the Scientific Committee. The Ifa / Cité de l'Architecture is responsible for the organisation of this event.

The Scientific Committee proposed by the French DOCOMOMO Working Party sends the present call for papers.

2. Conference theme

Image, use and heritage

The reception of architecture of the Modern Movement
Right from its creation, the Modern Movement was intimately related to an international process of diffusion. This relation between architecture and diffusion paved the way for various interpretations, some of which gave rise to myths. These layers of interpretations and myths require a critical approach. Very often, gaps can be observed between these interpretations and the social value of the modern buildings concerned, as they are perceived by the actors in the social context. The 7th DOCOMOMO Conference, which will be held in Paris in 2002, aims at a critical approach to the reception of the architecture of the Modern Movement and its effects. The analysis of reception, as it was first proposed by the literature historian and

theorist Hans Robert Jauss, consists, primarily, of an analysis of the original circumstances and the environment in which a particular work of art was created, produced, criticized, and judged. The main aspects of this analysis explain why it is a productive method in the field of research on modern architecture. First, after a particular architectural project is built, the building in question is judged; this judgement is the result of several elements. These include critical assessment, the impact of pictorial representation, etc. Other aspects also contribute to the formulation of the judgement of the building and of public opinion; these aspects are often completely separate from professional critical points of view and are sometimes even in conflict with the opinion of the critics. The recognition of the value of use of the building and its aesthetic, as perceived by the inhabitants and users, the quality of maintenance which the building receives, or the number of people who visit the building, are all important factors. The choice of key buildings of the Modern Movement, the politics of conservation and methods of restoration are also significant aspects of the reception of architecture of the Modern Movement. All these meanings of reception concern the life cycle of a building after its construction. However, the notion of reception also covers the representation of the circumstances in which a work is projected and built: its inspiration, sources of influence, economic and social conditions, are all part of its reception. Questions which are raised in this way are closely linked to the values which the Modern Movement produced or to the values which have been discovered in it, which often remain crucial today.

Thus we have the question of the historical relation between reception, on the one hand, and the creation and development of the Modern Movement on the other. For this reason there is a need to study the role of the mass media, of texts, doctrines, controversies and witnesses, the role of groups, personalities and the networks involved in the creation and development of the Modern Movement.

The inheritance of the Modern Movement, as it projects itself into the future, and its influence on contemporary architectural culture, is also a theme for study. In particular, the field of architectural debate includes architectural teaching, contemporary intervention in Modern buildings, the politics of protection, the statutory list of protected buildings and the restoration of buildings or groups of buildings belonging to the Modern Movement.

What is the essential role of a critical approach to the reception of the Modern Movement? How can a critical approach to the reception of modern architecture enrich the history of these works by new perspectives? How can it contribute to architectural teaching? How can it be used to arrive at a better knowledge of the social and cultural value of architecture and for the public use of modern buildings, whether or not they are included on the statutory list of protected buildings? What could be the role of communication in the field of architecture?

In these studies, it is suggested that the contribution of the

Modern Movement to social life (social housing, public areas and public services) as well as to the modernisation of technique (circulation-plans, materials and new methods, standardisation and industrialisation) should be taken into account. Also relevant is the transformation of aesthetics (abstraction and symbolic). The identification of practices and the effects of reception in space and time will be given a predominant place as far as possible.

We propose a series of words and concepts which have to do with the multiple dimensions of the reception of modern architecture. Still, these concepts are not exhaustive.

Image:

- Manifests, doctrines and their impact: debates, controversies and interpretations;
- Authors and people acting within the scope of reception (people, networks and institutions): critics and the press, professionals working in architecture and construction;
- Instruments of reception and their forms: publications, exhibitions, conferences, photography, cinema, advertising and other visual arts;
- The social and cultural impact of reception: the aesthetics of the living environment and modernisation of domestic and public space.

Use:

- The recognition of the value of use: its expression and forms;
- People: inhabitants and users, those who conceive a project and those who put it into practice, those who control maintenance, public elected officers and visitors;
- Use confronted by obsolescence and wear and tear: maintenance and upkeep, adaptation for other uses;
- Use as a model for reference: in training of architects and other professionals involved, in the formation of a material and cultural identity for the twentieth century.

Heritage:

- Forms and criteria for distinction: selection of examples at local, regional, national and international levels, particular works, types and series, the politics and procedures of protection;
- Protection and restoration: The guidelines: maintain the technical and material aspects, or recreate the spirit? How to concile protection and new uses;
- The cultural importance of the Modern inheritance: establishing references and values, historical writing, heritage in the framework of the debate on modern architecture, making buildings available and open to the public.

3. Invitation to contribute

The Conference will be organised in round tables and workshops. The scientific theme of the Conference will be dealt with through the round tables in the form of debates led by a chairperson. The subjects of the International Specialist Committees will be dealt with through the

workshops. About ten round tables and workshops will be organised.

Each round table will be composed of between four and six participants with the chairperson. The papers (maximum 10,000-12,000 characters) will be printed and distributed to the participants and members of the public beforehand. Therefore, the participants will not have to read their papers aloud at the round tables; they can enter the debate immediately, led by the chairperson.

Submitting Abstracts

The scientific committee will consider all propositions for papers for the workshops and the round tables; it reserves the right to transfer a project from one category to another if necessary. A proposition for a paper should be sent to the scientific committee in the form of a one-page summary (1,500 characters or 300 words), by the 15th September, 2001, in English and/or in French. These can be sent by e-mail (in the mail and as an attached document in .rtf extension) and as hardcopy on paper, to the following address:

7th Conference of DOCOMOMO
IFA/ Cité de l'Architecture et du Patrimoine
6 rue de Tournon
75006 Paris
7e.conf.DOCOMOMO@online.fr

Propositions should be headed by the following information:

Full name and title
Occupation
Postal address, telephone number and e-mail address
Title of the proposed paper
Note as to whether there will be illustrations

The scientific committee will select projects and will group them into themes, according to the main lines which emerge from the propositions received.

Authors will be informed of the decision taken by the scientific committee in December 2001.

The papers in their final form (ready for publication, by e-mail or on disk) with illustrations (slides or numeric images, free from any copyright obligations) accompanied by a short summary in English (800 characters or 200 words), must be sent before the 1st May, 2002.

These summaries will appear on DOCOMOMO France's website from June 2002. The papers will appear on the website on the 1st September 2002.

4. Organization of the Conference:

The 7th International DOCOMOMO Conference will take place in Paris in from Monday the 16th of September until Saturday the 21st of September 2002.

Monday: welcome and registration of participants; a welcome party in the evening;

Tuesday: opening of the Conference, round tables/workshops;

Wednesday: round tables;

Thursday: round tables, Council's meeting, closing of the Conference;

Friday-Saturday: visits to buildings and modern and contemporary architecture sites in Paris and in the regions.

5. DOCOMOMO Meetings

International Specialist Committee Meetings

The afternoon of Monday September 16, 2002 is reserved for meetings of the International Specialist Committees on Registers, Technology, Urbanism & Landscape, Education & Theory, Publications, and Visual Arts.

Council Meeting

On the afternoon of Thursday 19th September 2002, the Council of DOCOMOMO International will hold its biannual meeting. This meeting is open to all participants in the Conference to attend as observers.

6. Extra-Curricular Events

Post Conference Tours in Paris and in the regions

The programme has been built up around the main issue of the Conference. It is focused on buildings and sites of the Modern Movement but it also refers to contemporary architecture. To improve efficiency along with a nice atmosphere the groups will be limited to 25 - 30 people, accompanied by a lecturer. Visits will last one day with a lunchbreak.

The Conference Tours in Paris and the neighbouring areas (walking-tour and bus-tours) will be offered both days. The Conference Tours in Lyon, Le Havre and Lille will be offered only on Saturday.

Friday 20th and Saturday 21st:

• four walking-tours in Paris:

1. Image

Morning: The Exposition Internationale des Arts et Techniques dans la Vie Moderne (International Exhibition of Arts and Technologies in Modern Life), 1937 (Palais de Chaillot, Museums of Modern art, Public Works Museum)

Afternoon: Modern Architecture in Boulogne-Billancourt (T. Garnier, J. Debat-Ponsan)

2. Use

M: Prototypes or series, Modern housing in the 6th arrondissement

(H. Sauvage, Michel Roux-Spitz and P. Chareau)

A: controversies of the 60s: The Memorial of Deportation (G.-H. Pingusson) and the University of Jussieu (E. Albert)

3. Heritage

M: The Modern Housing of the 16th arrondissement (A. Perret, R. Mallet-Stevens, Le Corbusier, H. Guimard)
A: The Cité Internationale (University Campus) of Paris. 14th district. (W.M. Dudok, Le Corbusier, etc.)

4. Aesthetics of the living environment

M: Modern Housing and schools in the 13th arrondissement (L. Vaudoyer, J. Walter, R.H. Expert)
A: Karl-Marx school in Villejuif, André Lurçat.

• two bus-conferences in the Paris area:

1. Heritage and Restoration:

Villa Savoye of Le Corbusier in Poissy, Villa Poiret of R. Mallet-Stevens in Mézy-sur-Seine, Maison du Peuple in Clichy, J. Prouvé, E. Baudouin and R. Lopez

2. Inhabitants and users: garden-cities and experimental schools in Gennevilliers and Suresnes (F. Dumail and E. Baudouin and M. Lods)

Saturday September 21, 2002

• three conference-tours in the Regions by railway

1. Lyon-Villeurbanne, around Tony Garnier
Social housing in Villeurbanne, Museum Tony Garnier, United-States' district and contemporary architecture in Lyon

2. Le Havre, around Auguste Perret and his team
Visit of the centre and dedicated exhibit

3. Lille - Villeneuve d'Ascq
City-hall, Villa Cavrois, (R. Mallet-Stevens), Museum of Modern Art, (R. Simounet), Dominican's convent (P. Pinsard) and contemporary architecture.

7. Accommodation, Conference fees and Registration

Accommodation

In different standards Hotels in the centre of Paris:

1. In the Cité universitaire de Paris (University campus in 14th arrondissement)

Single/night: 22 Euros
Double/night: 25 Euros

2. Hotel of a good international standard

Single/night: 92 Euro
Double/night: 107 Euro

3. Hotel of a middle class standard

Single/night: 69 Euro
Double/night: 80 Euro

Conference fees

The basic fees for the Conference are:

- For DOCOMOMO Members: 300 US\$
- For non-members: 350 US\$
- For undergraduate student: 100 US\$

The Conference Fee includes:

- Abstracts and Proceedings
- Opening Party
- Final Party

The Post Conference tours are not included in the Conference Fee.

The deadline for confirmed registration is June 1, 2002, registration after June 1, 2002 will be surcharged US\$ 60. Definitive fees will be provided in the final Program.

Please register to the Conference separately even when your paper is accepted.

Speakers making presentations in the round-tables and workshops are exempt from paying Conference fees. Special reductions will be given to press representatives and participants from economically weak countries.

It will greatly assist us in organising the Conference if you complete and return to the Conference office your pre-registration form (at the end of this page) before September 15, 2001. Final registration for the Conference should be confirmed before June 1, 2002 with the registration form that we sent together with the Final Program in March 2002.

Conference Registration address:

DOCOMOMO Seventh Conference

Diane de Ravel

IFA/ Cité de l'architecture et du Patrimoine

6 rue de Tournon

75006 Paris

France

Tel: +33 (0)1 46 33 90 36

Fax: +33 (0)1 46 33 02 11

E-mail: accueil.docomomo@ifc-chaillet.asso.fr

8. The Conference Committees

Organising Committee

Hubert-Jan Henket, Chair, DOCOMOMO International
Wessel de Jonge, Secretary, DOCOMOMO International
Jean-Louis Cohen, Director, Cité de l'architecture et du Patrimoine, Paris

Bernard Toullet, Sous-direction du Patrimoine, Ministère de la culture et de la communication

Maristella Casciato, DOCOMOMO Italy, Chairwoman, International Specialist Committee on registers
Alice Thomine, DOCOMOMO France, scientific secretariat

Scientific Committee

Hubert-Jan Henket, Chair, DOCOMOMO International
 Wessel de Jonge, Secretary, DOCOMOMO International
 Jean-Louis Cohen, Director, Ifa / Cité de l'Architecture et du Patrimoine, Paris
 Fabienne Chevallier, Historian, Chair, DOCOMOMO France
 Gérard Monnier, Historian, DOCOMOMO France
 Jacques Repiquet, Architect and Historian, DOCOMOMO France
 Anna Beatriz Galvao, Architect and Historian, DOCOMOMO Brazil
 France Vanlaethem, Architect and Historian, DOCOMOMO Québec, Canada
 Paul Chemetov, Architect, Paris
 Yoshiyuki Yamana, Architect and Historian, DOCOMOMO Japan
 Panayotis Tournikiotis, Architect and Historian, DOCOMOMO Greece
 Bernard Marrey, Historian, editor, Paris
 Danièle Voldman, Historian, CNRS, Paris
 Richard Klein, Architect and Historian, DOCOMOMO France
 Stanislaus von Moos, Historian, Zürich

Scientific Secretariat

Alice Thomine, Curator, DOCOMOMO France
 Aymone Nicolas, Historian, DOCOMOMO France
 Emmanuelle Gallo, Architect and historian DOCOMOMO France

Cité de l'architecture et du Patrimoine

Jean-Louis Cohen, Director
 Corinne Bélier, Curator, Musée des monuments français
 Diane de Ravel, chargée de mission

Conference pre-registration form

Name _____

Institution _____

Address _____

Postal code _____

City _____

State _____

Tel _____

Fax _____

E-mail _____

Accommodation

Sunday 15/09	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Monday 16/09	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Tuesday 17/09	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Wednesday 18/09	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Thursday 19/09	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Friday 20/09	Yes <input type="checkbox"/>	No <input type="checkbox"/>

University campus Yes No

Hotel good standard Yes No

Hotel middle standard Yes No

Lunch

Do you want to take the lunch in the place of the Conference?

Monday 16/9	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Tuesday 17/9	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Wednesday 18/9	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Thursday 19/9	Yes <input type="checkbox"/>	No <input type="checkbox"/>

Transport

Will you come to the Conference by

Plane	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Train	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Others	Yes <input type="checkbox"/>	No <input type="checkbox"/>

Conference tours

Will you participate in

- One walking tour in Paris
 Image Use Heritage Aesthetics
- One bus tour in Paris's area
 Villas Garden-cities and schools
- Visit in the regions
 Lyon Lille Le Havre

Stone of the modern

6th ISC/T Seminar



View of the Palazzo dei Congressi in Rome. Photo: Ola Wedebrunn

The Sixth International Technology Seminar (ISC/T) will be held in Rome, Italy on Friday November 30 and Saturday December 1, 2001.

The main of this 6th ISC/T seminar will be:

Stone of the Modern, Principles of cladding
La Pietra nella costruzione del moderno, Rivestimenti di facciata

Issues of modern architecture and stone cladding as well as specific technical solutions, such as the marbles of the Finlandia House, the restoration of the post-offices in Rome, the Shell House in Berlin, and the refixing of the Norwegian marbles of Aarhus Town Hall, are among the topics that will be discussed.

In addition to invited speakers there is an open call for papers. Abstracts are due September 14, 2001, to be sent by e-mail and mail to:

**Professor Sergio Poretti,
DOCOMOMO Italia Onlus,
c/o Dipartimento di
Ingegneria Civile,
via di Tor Vergata 110,
00133 Roma (Italy),
e:poretti@uniroma2.it**

Posters on the topic can be submitted by the end of October 2001.

On the first day the conference will take place in Palazzo dei Congressi at EUR, designed by architect Adalberto Libera in 1937-1942. The second day will include an excursion that will explore Rome of the moderns with special attention to buildings with large use of marble cladding. We will also try to include in the program a special visit to the travertino quarries in Tivoli. Final program will be due October 30, 2001.

The cost will be approximately Euro 125,- for non-members and Euro 80,- for DOCOMOMO-members. Special students fee Euro 20,-. Costs include coffee breaks and lunches.

The seminar is organised by DOCOMOMO Italia with the Università di Roma Tor Vergata and the Politecnico in Torino.

*(Report by Maristella Casciato, Secretary
DOCOMOMO Italia and Ola Wedebrunn,
Chairman ISC/T)*

Kincardine Power Station, 1958-2001

Following the destruction, in 1997, of Egon Riss's Monktonhall Colliery, the last survivor of the Coal Board's massive Scottish post-WWII development programme, DOCOMOMO Scotland has to report the loss of another historically important industrial building complex. Demolition of Kincardine power station commenced in April 2001 after retention for some years as a reserve generating station.

An early commission of Robert Matthew's Edinburgh office in 1954 was for a new power station in 1954 at Kincardine-on-Forth. A coal powered station of 760,000Kw capacity, at that time one of the largest in Europe, designed to burn low-grade coal from local collieries, Kincardine was a key factor in the integrated energy policy then being developed in Scotland.

Big power station design was previously conceived in the 'cathedrals of power' image, set by Gilbert Scott's classical and symmetrical Battersea and Bankside. Even Farmer & Dark's contemporary Belvedere station on the Thames was rigidly symmetrical. Matthew set out to design a power

station from first principles. At the first briefing he asked for drawings of the turbines; asked why, he replied 'If you want me to design an elephant house I have to know what an elephant looks like', and he spoke to his design team in the office of 'breaking the cathedral of power mould'. Boiler and turbine houses were placed centrally on the site, with coal storage and handling to the west, away from Kincardine town. Careful landscaping, with sheltering belts of trees between the station and the town, framed the composition of massive generating houses, sloping conveyors and the two great chimneys seen from the south side of the Forth; a powerful image of planned industrial growth at the then principal river crossing.

Kincardine power station is recorded in an International Register fiche in the DOCOMOMO archive at the NAI Rotterdam.

(Report by David Whitham, DOCOMOMO Scotland)

Kincardine Power Station: view under construction. Photo: RMJM



To get a new lease of life

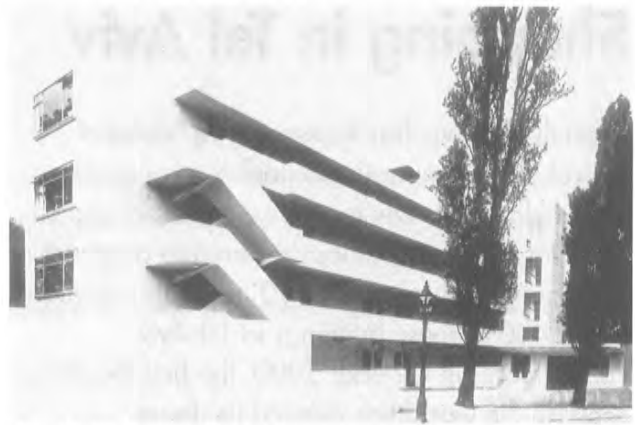
Isokon Flats (Wells Coates, 1934)

The modernist landmark apartment block on Lawn Road in Hampstead, London designed by engineer turned architect Wells Coates is to be conserved and refurbished to its original modernist vision.

The block, which is popularly known as Isokon Flats - named after the building company Isometric Unit Construction - was completed in 1934 for client Jack Pritchard, who occupied the penthouse apartment. He established an artistic and literary resident commune in the block. Agatha Christie, Henry Moore and Walter Gropius are among a long list of famous past residents.

The building which, was given a Grade 1 listing status in 1999, has in recent years fallen into an acute state of disrepair. The London local authority Camden Council who owned and managed this residential block initiated a competition of ideas and development opportunities to transfer the ownership and management of the building. Notting Hill Home Ownership Housing Association, working with Avanti Architects who have established a successful lead and track record in conservation and regeneration of Modern Movement Buildings in Britain, won the competition on the strength of specialist expertise and provision of high quality affordable homes.

On their way to securing this win, Avanti/Notting Hill team were supported by Isokon Trust who hope to use some of the archeologically accurate refurbished units for educational and cultural purposes. Work is expected to start in Autumn of 2001.



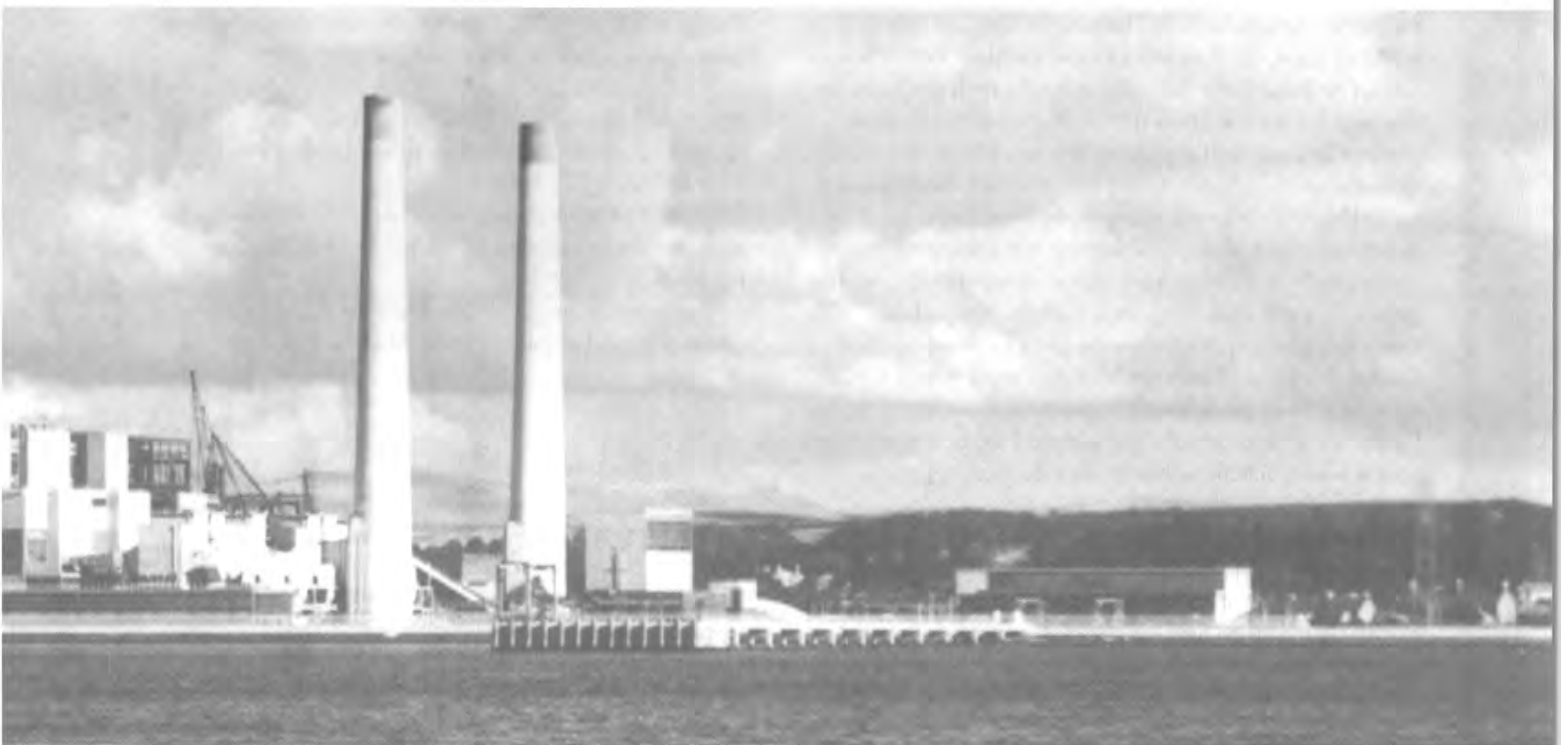
Periode Photo Isokon Flats, 1934

Photo: unknown, courtesy of Avanti Architects



Isokon Flats today.

Photo: Avanti Architects



Shopping in Tel Aviv

Recently, Tel Aviv has known a true Bauhaus revival. Main international Bauhaus congresses were held in Tel Aviv in the last couple of years. Also, there is an ambitious restoration program of the modern houses of the 1930s - there are more than 1400 of these buildings in Tel-Aviv. Furthermore, in October 2000, the first 'Bauhaus-shop' in the world has opened its doors.

by Frits de Wit

In the always-busy Ben-Yehuda street, nearby the grand hotels, the Bauhaus-shop looks small, sober and European, with its white-painted walls and simple staging, on which everything is neatly placed. The owner is the sympathetic 41-years old Michael Gross, born in Zurich. Shlomit Gross, his wife is a tour-guide and knows Tel-Aviv outstandingly well. For more than three years she guides groups to the Bauhaus buildings. Her job led Michael Gross to the idea for this shop. After the two hours-architectural tour his wife always was asked: 'Where can we buy Bauhaus souvenirs and where can we get more information'.

After visiting the Bauhaus Archive in Berlin and some factories in Switzerland and Italy, they were ready to start their own Bauhaus shop. A big part of the inventory consists of literature, most titles in German and English, including several catalogues of the Berlin Bauhaus Archive and books about architecture. For example there are books about Le Corbusier, Hannes Meyer and about Gunta Stölzl and her beautiful tapestries.

Gross also managed to find some important old titles about the architecture in Tel-Aviv. There is, for instance, the amazing book, *Tel-Aviv, modern architecture, 1930-1939* written by Irmel Kamp-Ban, about MoMo architecture in the city, and the book *Kibbutz and Bauhaus*, written by Israël's greatest Bauhaus architect Arie Sharon. Besides this, rather exclusive utensils, furniture and toys are sold, for example a really beautiful chess-set, designed by Josel Hertwig (1924, today fabricated by the NAF factory in Switzerland), the famous table and chairs from Marcel Breuer (1925), a white glass and metal table-lamp from Wilhelm Wagenfeld (1923, today fabricated in Italy), toys designed by Alma Seidhoff-Buscher (1924) and ashtrays from Marianne Brandt (1928). Another part of the collection, consists of souvenirs, designed by Michael Gross himself, for example T-shirts, writing paper, envelops and buttons with a Tel-Aviv Bauhaus logo.

Unfortunately, at the same time the shop opened tourists stayed away due to the second Intifada in the occupied territories. Luckily, the shop is not completely depending on tourists. In the mean time many Israeli architects, Bauhaus admirers and architect students visited the shop, especially looking for information. Gross is full of pride that one of his first visitors was the daughter of Arie Sharon, who studied

architecture by Gropius in Weimar for two years and, for a short period, also lived together with Gunta Stölzl in Switzerland.

If the tourist return, they undoubtedly will find their way to this beautiful shop with its excellent collection.

Bauhaus-shop Tel Aviv, Ben-Jehuda street no. 61, Tel Aviv, Israel, E bauhaustelaviv@netscape.net

Shopping in London

DOCOMOMO member British architect and writer Dennis Sharp runs, as part of his practice, an out of print and rare bookshop in a charming 19th Century shopping precinct opposite Euston Station, London. The 'Book Art and Architecture Bookshop' specialises in the Modern Movement in Architecture and the Arts. With a constantly changing stock of over 2500 books and journals it is a veritable Aladdin's cave of titles from architects as Alvar Aalto to Frank Lloyd Wright - with over 60 titles - the writings of critics and historians of the modern from Reyner Banham and Lewis Mumford to Bruno Zevi.

In the basement of BAAB there is the 'VOLUME Gallery' with its changing programme of architectural and photography exhibitions. Exhibitions for 2001 include the work of the Japanese architectural photographer Tomio Ohashi as part of the J2001 UK Festival, recent work by Oscar Niemeyer by the Brazilian photographer Maria Neves.

In June, as part of national Architecture Week there will be a showing of the DOCOMOMO-UK exhibition: 'Modern Architecture Restored'. This exhibition was originally curated by the late Christopher Dean with a short catalogue by Dennis Sharp. It was first shown at the London Building Centre in 1991. Its 2001 revival will see it expanded with several new panels of recent restoration projects.

BOOK ART & ARCHITECTURE BOOKSHOP and VOLUME Gallery
12 Woburn Walk Bloomsbury London WC1
T 00 44 020 7387 5006

OPENING HOURS: Tuesday-Friday: 1100-1800hrs or by appointment by calling T 00 44 (0) 1707 875253 or F (0) 17107 875286

All major cards accepted. See BAAB on the internet site: abebooks.com by author or title. Student discount: 10%.

State of Illinois owner of Farnsworth House

The State of Illinois is the first state to own a 20th Century modernist house. The Farnsworth House in Plano, Illinois, which is noted for its high cost and transparent walls, introduced Mies van der Rohe's ascetic modernism to a sceptical American public. The purchase of the house was made possible by Governor George Ryan. In the first week of June the State Historical Preservation Agency received \$6.2 million to buy the property.

The Farnsworth house is a real jewel of modern America domestic architecture. Mies van der Rohe designed the house initially for a woman doctor, and it was intended as a weekend retreat in which the ordered minimalism of glass and steel would transform the domestic realm into a space of contemplation.

British Lord Peter Palumbo, former owner of the house, worried that a private owner would not preserve the integrity of the building and its 61 wooded acres. *'It is an absolute jewel', said John Bryan, founder of Friends of the Farnsworth House (www.farnsworthhousefriends.org) and chairman of Sara Lee and the board of the Art Institute of Chicago. 'We are delighted that it's in Illinois, where architecture has always been so terribly important.'* (New York Times, Amy Goldwasser, June 7, 2001) [EJS]

October 8 Details from Dennis Sharp Architects:
T 00 44 (0) 1707 875253 or F 875286 or
E sharpd@globalnet.co.uk

Le Corbusier villa in ruins

Rémi Coignet from France reported us about the terrible state of one of the villa's Le Corbusier built in Pessac, France. It is in the quarter Frugès, close to the center of Pressac, located at the crossroads of two streets with a the railway passing to the left. The house has a groundfloor, half a second floor and a terrace. The villa seems to be in its original state, it doesn't belong to the ones that are severely transformed. In its current state doors and windows are open or broken. The interior is very dirty and the villa seems to be (or have been) squatted.

At the moment, the villa is more or less in ruins, and squatted. Doors and windows are broken or open. There is some major fissure in the walls. The owner is said be aware of the state of this house, but did not undertake any action up to now. Mr. Coignet also informed the French DOCOMOMO section. If anyone is able to help in trying to save this house, it is best to contact the French DOCOMOMO Working Party. [EF]

Japanese UK Festival J2001

The Japanese UK Festival J2001 in Britain lasts throughout May 2001 - March 2002 with over 1000 exhibitions, events and performances throughout the whole country. It will also feature the work of a number of Japanese architects including a retrospective of the work of Fumihiko Maki (V&A Museum, South Kensington, May-June), Kisho Kurokawa will show his Metabolist and Eco-City Media work at the CUBE Gallery, Manchester from September 22 until November 18, 2001.

Japanese Avant-architects, sixteen in number, will feature in one of the most ambitious electronic exhibitions seen at the RIBA Architecture Gallery. Sponsored by SONY and curated by Dennis Sharp and Kengo Kuma the exhibition titled '4x4x4 Apartment Avant garde' will be shown in four places simultaneously - in London, Bristol, Manchester and Edinburgh. Each of the sixteen architects - including: Kuma, Ban, Sejima, Dan, Kitagawara, et al., will show examples of their work through an especially made eight-minute DVD showing their place of work/habitation and a statement on recent work. The sixteen DVD programmes will be displayed serially and as a montage on two giant screens also linked to individual monitors for interactive use. Separate modules. The exhibition opens at the RIBA on

Will the Eagle fly again?

Saarinen's TWA Terminal in danger

One of the jewels of 20th Century architecture the TWA Terminal at J.F. Kennedy Airport in New York City is likely to be seriously damaged. DOCOMOMO-US calls upon the local and federal authorities to find a solution that will guarantee the preservation and maintenance of this aviation landmark.

by Theodore Prudon

Of the three major airports currently serving New York City, JFK Airport was the second to be planned and developed as early as the 1940s. While initially identified as Municipal Airport No. 2 (LaGuardia being No.1) the name was quickly changed to Idlewild. In 1963 the airport was renamed John F. Kennedy Airport (or JFK) in honor of president Kennedy. Major construction took place during the late 1950s, 1960s and early 1970s, making JFK the international airport for New York City.

Over the last ten years great efforts have been made to improve and expand the infrastructure and the terminals of this 30 or so years old airport to meet the demands of the 21st Century. Unfortunately, with those improvements has come the demolition or scheduled demolition of most of the original buildings and terminals. While some of these buildings were not considered architecturally significant (whether at the time of their construction or at the time of their demolition), also some interesting and unique buildings have been lost.

The International Arrivals Building designed by Skidmore Owings and Merrill (SOM), and the three chapels – once such a distinctive feature – are examples of the buildings that have gone. The international arrivals terminal has been replaced with a new building by SOM and managed by Schiphol USA. Other terminals like the American Airlines Terminal designed by Kahn and Jacobs are also likely to disappear. The most current victim of the improvements will be the TWA Terminal, the building that more than anything symbolizes air travel and JFK, and is probably Saarinen's most original and (possibly) his most important project.

Visual vocabulary

The TWA terminal designed by Eero Saarinen at the end of the 1950s and completed in 1962 was and continues to be the most spectacular building at the airport. As a relatively small building it stands in stark contrast to the regularity and rectilinear shapes of the other older terminals. The TWA terminal is a sculptural form and was intended to suggest flight itself. It was not only the exterior form that received



TWA Terminal, JFK Airport, New York City: exterior view from roadway. Photo: Theodore Prudon, 1970.



The characteristic interior of the terminal with the swooping and curving stairs, platforms and balconies.
Photo Theodore Prudon, 1970.



View of glass that open up towards the field and its traffic of arriving and departing airplanes. Photo: Theodore Prudon, 1970.

attention, the descriptions of the interiors and the experience they represented were equally recognized and widely acclaimed.

The swooping and curving stairs, platforms and balconies inside the building with its many rounded corners and oblique views gave the inside more the feeling of the interior of an airplane than a building. Large expanses of glass open up towards the field and its traffic of arriving and departing airplanes further enhanced the sense of participation for those waiting and gave a sense of anticipation to those ready to take off.

This sense of anticipation is also experienced in other ways, i.e. the journey from the main terminal to the boarding lounges through the long and narrow and completely enclosed passageways. The passageways connecting the main terminal space with the boarding lounges were initially planned with skylights and moving sidewalks. Their enclosure and the slight rise in the middle provide a dramatic contrast to the openness of both the main terminal hall and the boarding lounges.

The visual vocabulary was carried through in all parts of the building and includes stairs, railings, counters, seating, graphics and signage except for the interiors of some of the 'themed' restaurants that were designed by others. The TWA logo and its related graphics were designed by the famous American industrial designer Raymond Loewy in 1959 when TWA introduced its first Boeing 707's at the beginning of the jet age.

Some additions were made to accommodate changes in air travel. These changes involved modifications to the building to accommodate the volume of passengers as well as the

need to provide better and more comprehensive security arrangements. In spite of these increased and changed demands, the building has survived today largely intact. It is not just the architectural form that remains but it also includes the graphics, signage, counters, seating, finishes and all those other features that make the building an unique and rare designed 'totality'.

New plans

The plan proposed and disclosed so far for the terminal is not really a plan for preservation but more an attempt to convince the community that the new construction planned and the changes made do not 'adversely' affect the existing terminal.

A new and very large terminal (designed in the architectural high tech airline terminal vocabulary 'de rigeur' for airports around the world) is being proposed for United Airlines directly behind the TWA terminal. The passageways (which are such a quintessential part of the original traveling experience) will remain but will be connected to the new terminal. The boarding lounges are to be demolished. The existing departure hall scheduled to remain is to be restored and a new use (not determined as yet) is to be found.

The problem presented is threefold:

- First, by eliminating one or both of the boarding lounges the sequence of travel that was inherent to the original building is lost. Furthermore the concern needs to be whether the entire assembly, i.e. the departure hall and passageways has not become completely obsolete and whether that obsolescence will now be experienced more than ever. This is reminiscent of LaGuardia Airport (of the



TWA Terminal, JFK Airport, New York City: interior view of the main departure hall, Photo: Theodore Prudon, 1970.

other New York airports) where the original rotunda of the 1930s Marine Terminal remains but is experienced as an empty relic. There the building is still connected to the shuttle terminal but the path of travel is such that the new additions are favored and the rotunda is completely bypassed and as a result is always deserted.

- Second, in the new design the original TWA Building looks diminutive. While the original was always a relatively small building, something that is not easily clear from the photographs, the new building is much larger in scale and overpowers the original terminal. The construction of the new building will block the views from the windows of the original buildings resulting in a further loss of the integral relationship between the experience of travel and the design of the building.
- Third and finally the new use will require the modification of the interior to accommodate that new use. No new use has been identified or proposed. Many ideas are being thrown about. The impact on the original building could be enormous. It is more than anything the interiors that represent the quintessential aspect of this building. With the search for TWA memorabilia in full swing and their price on the rise, the entire interior has become an endangered species and threatened by the souvenir hunters.

The new plans are about the construction of a new terminal. The preservation of the old terminal is an afterthought. As a result the original terminal is likely to sit obsolete for many years until new (temporary) use can be created.

Currently a public hearing is planned to present the proposed changes. We urge you to continue to express your concern for

the future of this modern (international) landmark by writing to the following individuals:

The Honorable George Pataki
The Governor of New York
The Executive Chamber
The State Capitol
Albany, New York 12224
USA

Mr. Neil Levin
Executive Director
The Port Authority of New York and New Jersey
One World Trade Center
New York, New York 10048
USA

Mr. John Fowler
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Please send an e-mail to DOCOMOMO@aol.com or a hard copy to DOCOMOMO US P.O. Box 250532, New York, NY 10025, so we know and can use this documentation in our preservation efforts.

Theodore Prudon is the president of DOCOMOMO US.

Postgraduate preservation course

Preservation of modern and contemporary built heritage

The Institute of Architecture of the University of Geneva (IAUG) offers a DEA (Diploma of Advanced Studies) postgraduate course in Preservation of modern and contemporary built heritage. The training offered in this postgraduate course on 'Preservation of modern and contemporary built heritage' covers a whole series of processes and operations, ranging from upkeep and maintenance to conservation and restoration and even rehabilitation and adaptive re-use.

The preservation of built heritage requires a command of historical, technical, economic and other knowledge and the development of specific project strategies. Theoretical knowledge and technical know-how provide both the bases for the argument for preservation and guidance for the project.

Objectives

The preservation of all built environments has come to represent an important part of architectural mandates and is an essential element of any new city project. Given the fact that constructions erected from the time of the industrial revolution up to the present day constitute the great majority of current housing stock, this postgraduate course pays particular attention to them, not only in the light of their artistic qualities, but also because of the material and technical culture that they represent, the real-life experience and uses to which they bear witness, the status as a monument which could be accorded to them and even as economic or social resources. Heritage preservation opens up the way for new professions and new practices. The skills of architects, engineers, craftsmen, archaeologists, historians, sociologists, jurists and estate agents are much sought after and complement one another.

The aim of this course is to train key players in global reuse policy who are capable of analysing and making provision for the social and cultural issues involved in heritage preservation. The course seeks to encourage careful consideration of the cognitive and cultural instruments required by the different agents involved in such work and to go beyond the traditional identity-based representation which contrasts the creative and innovative work of a new development project with the passive and conservative attitude of the restorer. It also considers which epistemological precautions should govern the transition from analytical and explicative knowledge to knowledge put into practice which evaluates, proposes and disposes.

Organisation

The diploma is taken as a part-time taught course over three separate semesters, with a fourth semester dedicated to writing a dissertation and developing a diploma project. Teaching takes the form of six taught modules and three laboratory-based courses.

Each semester, a laboratory-based course enables students to put the subject matter of the two corresponding modules into practice. Teaching is complemented by symposia and delocalised fieldwork. Classes are held on Thursdays and Fridays (whole day) and Saturday mornings, i.e., two and a half days a week, fourteen weeks per semester. Module,

laboratory and project work is assessed three times a year in February, July and October during the academic examination periods.

All taught courses are in French so applicants should have a very good command of both the written and spoken language.

Admission

This course is primarily intended for professionals involved in work relating to the existing built environment: architects, engineers, historians, archaeologists, economists, administrators of public or private property and housing stock, heads and employees of federal, cantonal and communal departments and services related to public works, town and country planning, environmental protection, conservation of historic monuments and sites, cultural affairs, etc. Admission to the course is on the basis of an individual application including a covering letter with statement of objectives, a curriculum vitae and photocopies of all degree and other certificates.

Qualifications conferred

In accordance with their basic level of academic or professional training and the curriculum of the postgraduate course followed, students may be awarded the following:

- A Diploma of advanced studies (DEA) in Architecture, with a specialism in Preservation of built heritage. This is conferred once all module and laboratory work has been approved and following the viva voce examination on the dissertation or workshop project. This diploma is open to holders of a university or institute of technology degree or other equivalent professional qualification. Successful completion of the Diploma allows holders of a university or institute of technology degree to embark upon a Doctorate.
- A Continuing education programme certificate. This is awarded at the end of certain taught modules once all corresponding work has been approved. Admission to the Continuing education programme is subject to the approval of the course director and takes the applicant's career to date into account (academic accreditation procedure under way).

Senior professor and course director: Bruno Reichlin

Academic staff: Jean-Pierre Cêtre, Michel Clivaz, Franz Graf, Alberto Grimoldi, Daniel Marco, Leila el-Wakil and Bruno Reichlin (module tutors); Christian Bischoff, Catherine Dumont d'Ayot and Claude Willemin (assistants).

Coordination: Daniel Marco and Christian Bischoff.

Secretary: Françoise Pasche.

Scientific Committee

Catherine Courtiau, Society of Swiss Art Historians; Pierre Baertschi, Directorate of Heritage and Historic Sites (DPS) of the Department of Town and Country Planning, Infrastructure and Housing (DAEL), Geneva, and Swiss Association for the Preservation of Historic Monuments; Patrick Devan  ry, architect; Bernhard Furrer, Swiss Federal Commission for Historic Monuments; Georg German, Institute of Engineering and Architecture, Bern; Wessel de Jonge, DOCOMOMO International (International working party for Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement) and Faculty of Building Engineering of the Delft University of Technology; Richard Klein, Lille School of Architecture; Claude Morel, Department of Architecture of the Swiss Federal Institute of Technology, Lausanne; Carlo Olmo, School of Architecture of the Turin Institute of Technology, Arthur R  egg, Federal Institute of Technology, Zurich; Ola S  derstr  m, Fondation Braillard Architectes, Geneva; Pierre Vaisse, Faculty of Arts of the University of Geneva; Alberto

Grimoldi, School of Architecture of the Milan Institute of Technology; Bruno Reichlin, Institute of Architecture of the University of Geneva. All academic staff are part of the Scientific Committee.

Institute of Architecture of the University of Geneva, Site de Battelle, 7 route de Drize, CH-1227 Carouge, Geneva, Switzerland. T +41-22-7059940 or 7059799, F +41-22-7059950. For further information, please contact Mrs. Nicole Valiquer, study adviser, T +41-22-7059786, E nicole.valiquer@archi.unige.ch or Mr. Christian Bischoff, assistant, T +41-22-7059944, E christian.bischoff@archi.unige.ch. Tuition fees are in line with those in force at the University of Geneva and amount to 500 Swiss francs per semester. The detailed course syllabus is available upon request or may be consulted on the IAUG I www.archi.unige.ch.

Conference on 20th Century Heritage

Adelaide, Australia, November 2001

On 28 November – 2 December 2001 the Australia ICOMOS organisation will host a national conference on 20th Century Heritage in Adelaide. The conference, while principally focused on Australasian content, will address questions of heritage conservation, registration, management and interpretation of the last 50 years of cultural heritage assets. The topic spectrum will, include architecture, landscape architecture, public art, engineering and archaeology, and so on.

This conference seeks to focus on our recent heritage of the last 100 years-our recent cultural legacy. It will attempt to open up the debate as to how we are going to address this legacy. It will also seek to heighten the need to act quickly to address this legacy given our consumer societal relationship with our designs, products, and creations.

This heritage includes: architectural projects, landscape architecture projects, planning projects, public art projects, transportation and engineering projects, archaeology projects, cultural- installations and – landscapes, design as an exploration of individual philosophies and inquiries, everyday cultural heritage, places and patterns, and contemporary indigenous heritage and places.

Key questions are: what constitutes the last 50 years of our legacy; what is the spectrum of this legacy; what will it involve to address and quantify its contents; what do we need to prioritise and what criteria are relevant; how do we address cultural accretions like public art, and formally include it within our legacy; how do we identify, assess and evaluate what we need to register and view as our legacy; and finally how do we introduce self-pride into and value our young 'heritage'? Conference proceedings will be refereed and published as a special theme issue in the international journal 'Landscape & Urban Planning'. Select proceedings will be published in the un-refereed Historic Environment published under the auspices of Australia ICOMOS.

Abstracts of 250 words are due 31 March 2001 either by email or fax to the address below. Paper Format Guidelines will be sent upon request and upon receipt of abstract. Referee advice will be progressively circulated.

Papers of 4000 words maximum are due 31 July 2001 either by email or fax to the address below.

Paper Format is in accordance with the format applied in the magazine 'Landscape & Urban Planning' and contained in available Guidelines.

Conference Organisation & Registrations:

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Modern neighbourhoods in Estonia

Two exhibitions at the Museum of Estonian Architecture

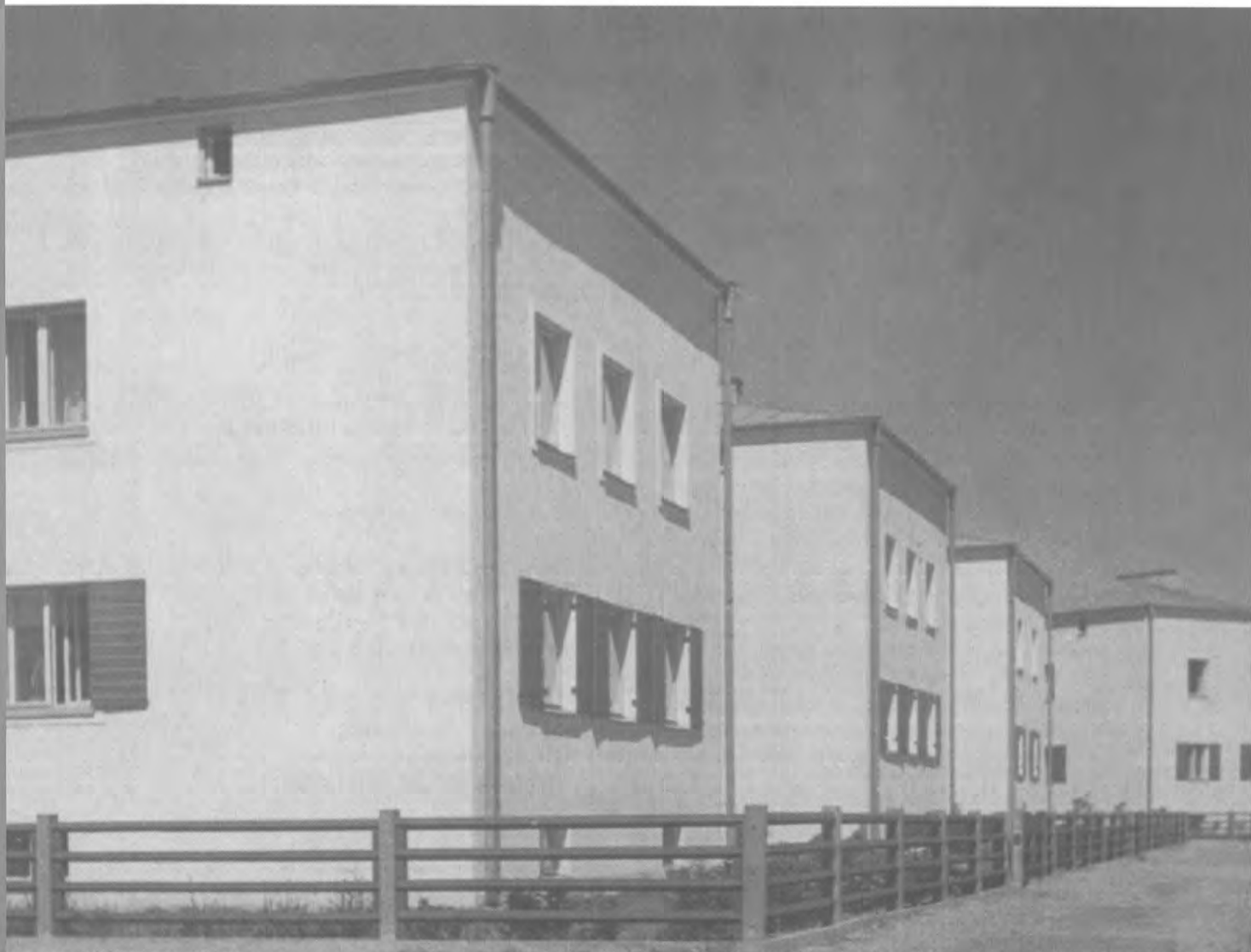
From April 18, 2001 to May 20, 2001, two exhibitions took place in the Museum of Estonian Architecture, both about Modern neighbourhoods. One was an exhibition about the Weißenhof Siedlung, curated by Karin Kirsch, the other showed the local Siedlung -functionalist model houses at Vaarika and Maasika Streets- and was curated by Tiina Tammet.

by *Tiina Tammet*

At the end of 1920s there was a serious problem regarding the expansion of low-quality suburbs in Tallinn, the capital of Estonia. In 1930 Konstantin Bölau, a young architect who studied in Darmstadt and travelled widely in Europe, made a suggestion to positively influence the modernization of the local building construction via state construction loans. Similar to Germany Estonia decided to construct a model Siedlung, to test new methods of construction and construction materials as well as to show

people that it is possible to comfortably live in a house with a small floor area. Estonian architects hoped to advertise the modern way of construction, still unfamiliar to the local conservative customer, and set an example in order to inhibit the discursive low-quality slum areas.

A competition was held in January 1931, including conditions for four different types of buildings: a double house, a house with two apartments, a terrace house and



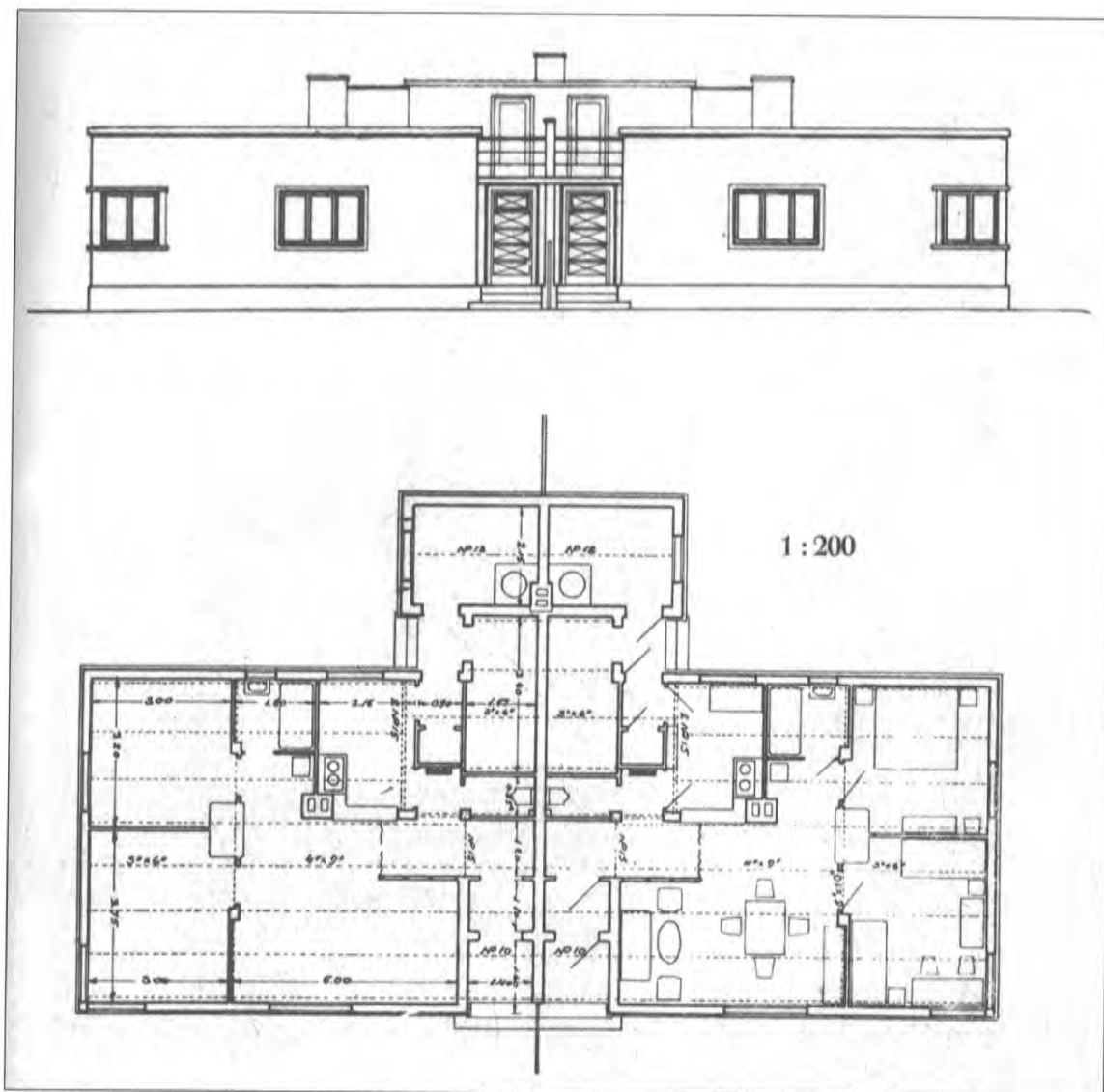
Vaarika Street in 1934, houses by Edgar Johan Kuusik and Franz de Vries. All illustrations courtesy of the Museum of Estonian Art's photo collection.

a quadruple house. 25 projects with over 100 drawings were sent in. There were no radical innovations and several details of the flat-roofed buildings expressed unpretentious love for decorations. The awarded projects were mostly modernistic. The competition committee was innovative to make this decision. The first functionalistic family building by H. Johanson was designed in 1929, but general architectural taste was still quite conservative, although Estonia was ready for functionalism by 1931. Although several people wished to build a house on the basis of the competition projects, only the construction company 'Uus Tare' received a loan for this purpose. A construction plan was drawn for the four awarded building types in order to get a satisfactory architectonic overview of the different buildings. The authors of the plans were responsible for the design and construction supervision. The interior solutions were agreed upon with the owners. The residents chose the furnishing by themselves. Five two-story apartment buildings were built in two new streets - Maasika and Vaarika- after the projects by Edgar Johan Kuusik and Franz de Vries. Three double buildings with two-story apartments which have separate entrances were

designed by August Volberg. Elmar Lohk and Erich Jacoby designed the two different one-story double houses. By 1933, 'Uus Tare' had built 10 houses with 20 apartments. The houses were connected to the town's water, electricity and sewerage system. Several houses had a telephone. The central green belt connected the street and a flagpole was placed there at the beginning.

The Vaarika-Maasika buildings formed an original neighbourhood that had a high quality of life. Several Estonian political and cultural figures have lived there. All the houses have survived mostly in original conditions. With the exhibition we hope to draw attention of the inhabitants as well as other citizens to the value of modern architecture. All the houses are under the protection of DOCOMOMO.

Tiina Tammet, MA in History of Landscape Architecture of the 1920s and 1930s, is the curator of the Estonian part of the exhibition. She is currently working as a curator in the Museum of Estonian Architecture.



Facade and ground plan of double-house by Erich Jacoby.

Rietveld- Schröderhouse (NL) inscribed on World Heritage List

Since last December, the Rietveld Schröderhouse at Utrecht (NL) is inscribed on the World Heritage List, as an icon of Modern Movement architecture. The Dutch report has quoted substantially from DOCOMOMO's advisory report to ICOMOS to justify the nomination, which might be regarded as a success for DOCOMOMO. However, according to the report of the World Heritage Committee (24th session), the justification is based on less criteria than the Dutch nomination had indicated and this is of great importance for future nominations because it is

related to the frequently discussed issue of authenticity: 'Following an extensive debate on the application of criterion (vi) to this particular site and in general, and at the request of several delegates, the Delegate of Zimbabwe (Rapporteur) informed the Committee that during the meeting 'Authenticity and Integrity in the African Context' held recently in Zimbabwe, the application of criterion (vi), as well as, of criterion (i) was debated at considerable length. He therefore proposed, upon completion of the report of that meeting, to transmit it to the Committee in order to enable the Committee to continue discussions on this matter.

The Committee therefore decided to defer the application of criterion (vi) to this property.'

Inscribed :2000 Criteria: C (i) (ii)

Justification for Inscription:

Criterion (i): The Rietveld Schröder House in Utrecht is an icon of the Modern Movement in architecture, and an outstanding expression of human creative genius in its



purity of ideas and concepts as developed by the De Stijl movement.

Criterion (ii): With its radical approach to design and the use of space, the Rietveld Schröderhuis occupies a seminal position in the development of architecture in the modern age.

Brief description:

The Rietveld Schröder House in Utrecht was commissioned by Ms Truus Schröder-Schröder, designed by the architect Gerrit Thomas Rietveld, and built in 1924. This small one-family house, with its interior, the flexible spatial arrangement, and the visual and formal qualities, was a manifesto of the ideals of the De Stijl group of artists and architects in the Netherlands in the 1920s, and has since been considered one of the icons of the Modern Movement in architecture.

For more information:

<http://www.unesco.org/whc/sites/965.htm>

(Report by Marieke Kuipers, Secretary ISC/R)



Exterior of the Rietveld-Schröder House. Photo: Jannes Linders
Courtesy of the Centraal Museum, Rietveld-Schröder Archives.

Campaign for Arena Action in Pittsburg, US

Pittsburgh's Mellon Arena, formerly known as the Civic Arena, was completed in 1961 at a cost of US \$22 million. Originally built to house the Civic Light Opera, the Mellon Arena is now home to the NHL Pittsburgh Penguins and a variety of family shows and has hosted such music legends as Frank Sinatra, the Beatles, Elvis Presley, Garth Brooks and The Grateful Dead.

The Mellon Arena is famous for its revolutionary architectural design, which features the largest retractable dome roof in the world - 170,000 square feet and 2,950 tons of Pittsburgh steel. Despite its size, the dome can open or close in an amazing two minutes!

The City of Pittsburgh and the County of Allegheny have current ownership of the facility. It is managed by SMG, based in Philadelphia, who also operated the former Three Rivers Stadium and 60 other venues worldwide.

The arena has a capacity of over 17,000, increased from its original capacity of 10,500. It boasts two exclusive dining clubs, the Igloo Club and the Blue Line, as well as luxury sky boxes and several privately catered club seats. Mellon arena is home to the NHL Pittsburgh Penguins and also hosts appearances of the World Wrestling Federation, Harlem Globetrotters, Ringling Bros. and Barnum & Bailey circus, Walt Disney's World on Ice, Sesame Street Live, NCAA Basketball and a myriad of music concerts.

As the Mellon Arena is currently under threat of possible demolition, a local campaign is being initiated by concerned professionals.

The campaigners intend to:

- Contact DRS founders and alumnus to gain support
- Plan an event that outlines the history of the arena and its place in planning (failures), architectural and engineering (successes) history of Pittsburgh
- Prepare a nomination to the HRC to be announced at the end of the event outlined above.
- Place the structure on the Endangered Places list for Preservation Pittsburgh and the State of Pennsylvania.
- Meet with the City Planning Department, then the Mayor to make sure that the 'no demolish option' is fully explored as part of the upcoming planning study.
- Meet with Auditorium Board, the Pittsburg Councilman Sala Udin and neighborhood representatives to explain why the Arena is important and that it is not a threat but an opportunity for the area.

DOCOMOMO members are invited to let the campaigners know if they can help with any of the above and to send letters and e-mails of support. Please pass this on to anyone you may think is interested.

More information from: Rob Pfaffmann (AIA), Pfaffmann + Associates, 223 Fourth Avenue, Pittsburgh, PA 15222, USA, T 412.471.2470 voice x 101, F 412.471.2472, or E rob@pfaffmann.com.

Chandigarh Government housing

Evaluation for conservation

Conceived soon after independence as a symbol of a democratic India, the Chandigarh experiment is considered significant for being the first realisation of some of Le Corbusier's urban doctrines and those voiced in the CIAM charters, and for being an unusual experiment in civic design. This paper explores the contributions of Pierre Jeanneret, Maxwell Fry and Jane Drew to Chandigarh's outstanding domestic architecture that predominates the cultural landscape of the city. As its value as a culturally significant concept seems to be largely defined by its social dimension, determining the authenticity of Chandigarh as cultural heritage poses unique challenges.

by Pratima Washan

The approach is adequately reflected in this statement of Le Corbusier, 'Urbanism is the activity of a society.' The Chandigarh experiment becomes significant owing to its commitment to social welfare. Chandigarh's basic definition as 'a city offering amenities to the poorest of the poor of its citizens to lead a dignified life' is an outcome of the social theory integral to the Modern Movement.

Housing in Chandigarh was to provide the infrastructure of the new society by raising levels of hygiene, amenity and standards of living – the very essence of the Modern Movement. It aspired to set an example in environmental improvement over conditions prevailing in other Indian cities. Although it did not question the disparities of the existing social order, the intention was to provide all sections of society with a desirable 'quality of life'. The approach becomes even more significant when viewed in context of the fact that the Chandigarh experiment was conceived to house the displaced Punjabis after partition and was an endeavour to reflect the aspirations of an independent and democratic India.

Social welfare

The individual dwelling is the smallest entity in the hierarchy and yet the most indispensable component of the approach to social welfare that the state had adopted as a guideline for action and which the architects upheld and, in fact, carried forward in their approach. The 'Statute of the Land' voices the essence of this approach: 'The human factors must be put on the summit'.

Responsibility for house construction was to be broadly divided between the government and private sectors. The designers of Chandigarh sought to provide healthy and safe living conditions to all its residents. This was achieved through specific technical interventions in house design and construction to tackle the problem of air, sound, light and, most importantly, the sun: 'The architectural problem consists first to make shade, second to make a current of air (to ventilate), third to control hydraulics (to evacuate rain water).' A large number of planning, architectural, structural and material controls were introduced that specify the minimum standards necessary for safe and healthy living conditions. In Chandigarh, each government employee would be



House type 2, designed by Pierre Jeanneret. [All photos by the author]

assigned to a subsidised housing unit, for which he would pay in rent ten percent of his salary. In the program presented to the architects, thirteen categories of houses were specified, each corresponding to a level of government employment, right from the Chief Minister's residence to a peon's dwelling. The project estimate specified the area of site to be used for each type of house, the minimum covered area in square feet, the number of rooms to be provided, the permitted cost per square feet and specifications of building materials conforming to the Public Works Department standard specifications. The architects also designed a house cheaper than the lowest government category to provide for the poorer people of the city, the tonga drivers, laundrymen, sweepers, cobblers, etc., this type of house being designated simply as 'cheap houses' or sometimes as type 14.

Elaborating on the approach adopted, Maxwell Fry states, 'Taking Chandigarh as an example, we may see at once the democratic idea that allows us to devote an equal care to housing all classes of society, to seek new social groupings, new patterns of education and public welfare, and made more possible by practical application of the scientific idea which, through industrialisation, gives us such benefits as piped water, electricity, cheap transport and the like.' The minimum accommodation considered adequate for a one-family dwelling was two rooms, a kitchen, a water closet, a bathroom and a courtyard. The budget was, however, stringently limited, and therefore the three lowest categories were subsidised to provide for the same.

Contemporary vocabulary

The significance of modern residential architecture also lies in the manner it has influenced contemporary architecture and shaped much of the urban form of our cities. The city today is valued universally as an endeavour that reflects the spirit of modernism and as a pacesetter for post-independence movement in architectural thought and expression in the Indian subcontinent. Chandigarh being an administrative city, the bulk of the initial buildings in Chandigarh consisted of government housing. In the division of tasks among the

designers of Chandigarh, Le Corbusier was responsible for the general outlines of the master plan and the creation of the monumental buildings, while Pierre Jeanneret, Maxwell Fry, and Jane Drew were responsible for developing the neighbourhood sectors with their schools, shopping areas, and chunks of government housing. Consequently, Corbusier's colleagues, through the sheer bulk of the buildings for which they would be responsible, could establish and control the architectural expression of the city. The low-density cubic forms and construction in local brick and stone were to form the vocabulary of the 'Chandigarh Style'. In Chandigarh, for the first time, the aesthetic expression and architectural philosophy of the Modern Movement has been applied on a large scale to bearing wall construction. The response to the harsh climatic conditions, social norms and the technological context was an attempt at creating a contemporary architectural vocabulary for the Indian context.

As stated by Maxwell Fry, 'the approach to Chandigarh architecture is the outcome of the revolution in architectural thought that took place in the 1930s. This approach which was codified in the Charter of Athens laid stress on a functional analysis as preceding the act of creation. It was the CIAM approach that helps to isolate the dominant factors in the climate, economy and social customs and give them their proper weight in the architectural program'. The response to such contextual factors was instrumental in creating a regional variation of the International Style.

Cultural concept

The Government housing, therefore, signifies the historicity and cultural content of the Chandigarh experiment. The significance lies in its technical, structural and functional concept. Besides the social issues raised by the philosophers and thinkers from backgrounds as diverse as economics, politics and sociology had profound influences on architecture, especially in context of residential architecture. Architectural thought demonstrated a much greater emphasis on a healthy environment, improving living standards



House type 6, designed by Jane Drew



House type 8, designed by Maxwell Fry



House type 13, designed by Jane Drew for sector 22. Forecourts are partitioned into individual plots and often accommodate parking sheds.

through provision of community facilities and the economics involved. This interest in the common man and the idea that good architecture is essentially the basic necessity of man and not meant for a privileged few is an important aspect of our social history. Thus, the value of a building is not merely its physical manifestation, but it is the 'culturally significant concept' that is valuable and needs to be conserved.

The significance of the government housing also has to be visualised within the overall context of the Chandigarh Master Plan. The size and organisation of housing clusters were to an extent determined by the layout of the sector - the 'container of family life'. The approach to sector planning reflects a preoccupation with the quality of life of the masses by providing them with an introverted and pedestrian dominated environment free from the hazards of fast-moving traffic and providing for all amenities necessary for daily life within its confines.

Present scenario

With the city becoming a beehive of governmental and economic activities, and in the absence of a comprehensive regional policy to ensure balanced growth and development of the region, it has been witnessing excessive migration. The periphery of Chandigarh as it stands today is causing a lot of development pressure on the city infrastructure and services, due to a large population residing in this periphery. This pressure, in turn, is penetrating down to the neighbourhood units threatening the integrity of the original concept.

In addition changing lifestyles and expanding needs of the

family has led the government housing to transform in a manner completely unsympathetic to the original approach affecting building performance and its spatial and architectural qualities. However, the very nature of the design determinants that governed the design of lower and middle income housing, such as economic constraints and strict adherence to social norms, make these categories intrinsically much more prone to transformations because of changing lifestyles. In the lower categories, economic constraints resulted in the residents being provided with bare minimum accommodation and resulted in the absence of garages and servant's quarters in the middle income houses - spatial requirements that have become an inevitable requirement of present day living.

Besides inadequate accommodation, additions/alteration have been carried out due to security reasons, climatic factors or merely due to a need for identity. All of these factors minus climatic factors are of general concern and are manifested to some extent in almost all housing types. However, the specific nature and extent of addition/alteration is, in turn, dependent on the spatial characteristics and intrinsic design features of the particular type. The transformations can broadly be classified into:

- Additions to existing house;
- Transformations in fabric;
- Transformation of use.

The two former categories of transformation have been carried out by the occupants in violation of the laid out norms that only entitle the Engineering Department to make such alterations to the building fabric as may be necessary on the basis of the drawings furnished by the Architecture



House type 13. Rear courts are filled in to provide additional covered space for the family.

Department. The latter have, however, been carried out by the administration themselves to provide for infrastructure, such as dispensary and cooperative store.

Philosophical issues

Changing life-styles and an overall lack of awareness regarding its value are threatening the integrity of the resource. The continuity of function demands adaptation such that its authenticity is retained. In the case of Chandigarh government housing authenticity would imply that its originality regards the design constraints and the dominant contextual factors which moulded its architectural expression is maintained such as its response to climate, the economic constraints, the availability of materials and technology. Architecture, if it is to be true, must be born out of its soil. The architecture of Chandigarh with its emphasis on brick, the cheapest material available here, and with all possible solutions for keeping a wall in shade such as verandas, horizontal and vertical fins, projecting bricks and jalis, has a character born out of its conditions, climatic and material, which is wholly its own and could not have been produced anywhere else. Specifically in the context of the government housing, authenticity becomes important in terms of the approach to design such as the response to climate or social norms, since its authenticity in terms of the original function has been retained. This implies that ensuring authenticity of the resource would not necessarily entail freezing the house design rather it could accommodate changes such that it continues to respond to the design parameters.

Pratima Washan is an architect in Chandigarh, with an MA in Architectural Conservation. This paper is the result of a survey and documentation of the works of Pierre Jeanneret, Maxwell Fry and Jane Drew, commissioned by the Chandigarh Administration, that was published in 1998.

Notes

1. Le Corbusier, personal notes, Archives, Fondation Le Corbusier, Paris.
2. Le Corbusier, 'For the Establishment of an Immediate Statute of the Land', December 18th 1959, Archives, Fondation Le Corbusier.
3. Le Corbusier, 'For the Establishment of an Immediate Statute of the Land', December 18th 1959, Archives, Fondation Le Corbusier.
4. Le Corbusier, paper delivered at an international conference Palais de la Decouverte, March 18th 1953, authors translation.
5. The Capital of Punjab (Development and Regulation) Rules made applicable under Section 4 of the Capital of Punjab (Development and Regulation) Act, 1952.

The Schocken department store in Cottbus

Sensitive compromise between modernity and context

When exploring the historic background of the famed Schocken department stores in Germany the name of Erich Mendelsohn immediately surfaces. One is likely to overlook the instrumental role of client Salmann Schocken who, in a way, deemed himself an artist in his own right. His buildings, created by various architects, provided the business with a recognizable image of a certain standard but also reflected a remarkable sensitivity for the existing environment. The 1926 department store annexe in Cottbus, designed by the relatively unknown architect Rudolf Stiefler, is an excellent example that still survives.

by Lars Scharnholtz

The region between Berlin and Dresden was an experimental field of Modern Architecture in the 1920s. The then avant-garde was active side by side in a rather narrow space: Richard Neutra and Erich Mendelsohn built in Luckenwalde, Konrad Wachsmann in Niesky, Hans Scharoun in Löbau, Max and Bruno Taut in Senftenberg and Mies van der Rohe in Guben, to name but a few. One well-known name is associated with a highly individually designed building in the city of Cottbus – namely owner Salmann Schocken. He was the head of the department stores group with the same name, which distinguished itself by its spectacular store buildings throughout pre-war Germany.

When it comes to the Schocken department stores a historian of architecture tends to think of Mendelsohn, who designed the most salient buildings of the group, and is likely to overlook the significance and impact of the owner. Schocken deemed himself not merely a businessman: 'I am an arranging force and my art, in fact, is architecture although I am not yet a builder.'¹

His ideas provided the guidelines for the architects he commissioned. The buildings created by the latter were more than just housings for selling and buying. They provided the group with a recognizable structural look of a certain standard and reflected the remarkable sensitivity for the existing building stock, the encountered context. One excellent example to illustrate this is the 1926 department store annexe at Schlosskirchplatz in Cottbus, designed by the architect Rudolf Stiefler (1881-1954) of the local firm Stiefler and Koenecke.

Mendelsohn

In the centre of Cottbus' historic district, south of Schlosskirche ('castle church'), the 1926 annexe to the former Schocken department store modestly stands as a jewel of the Modern Movement. While the principal building at 10 Spremberger Strasse was demolished in 1981 after twenty years of disuse, this highly original extension remains standing. The definite value of this building results from the interaction of two opposing qualities: The intended horizontal nature of the design and the vertical arrangement of the urban context.

Previous architectural studies have, much too quickly,

credited Erich Mendelsohn as the primary architectural influence for this structure. This reference to the early avant-garde of the Modern Movement is indeed justifiable, since a Mendelsohn designed Schocken store in Nuremberg opened only fourteen days prior to the Cottbus' outlet.

The German-Jewish brothers Salmann and Simon Schocken were the owners of the firm I. Schocken & Sons. As owners and patrons, they showed a strong and early interest in the development of a design philosophy for their forward-looking business. Salmann Schocken noticed Mendelsohn's sketches in 1919 in Bruno Cassirer's gallery in Berlin, and he was struck by the young architect's work. In 1925, the Schocken company commissioned Mendelsohn with the firm's first new building project, the Nuremberg store. In the same year, Salmann Schocken visited the Bauhaus in Dessau, where he met Lazlo Moholy-Nagy, Wassily Kandinsky, and Marcel Breuer. Later, in 1928, the company would employ a former Gropius student, Bernhard Sturtzkopf, as the firm's principal architect and he designed the interior of the Chemnitz' department store, another annexe in Oelsnitz, and new stores in Crimmitschau and Waldenburg.

Stiefler

When, in 1924, Salmann Schocken decided to commission a new building project in Cottbus he invited the local architect Rudolf Stiefler to plan and design a new wing. Among provincial local architects, Stiefler was an exception for his time, for he provided thorough knowledge and a self-confident stylistic understanding, complemented by an active discussion of architectural theory. He and mason Ernst Koenecke founded the Bureau for Architecture and Artist-Craftsmanship in 1924 and won contracts throughout the early 1920s.

In 1927, Stiefler published an essay entitled 'Modern Industrial Buildings - From Bricks to a New Style of Building.' The traditional building crafts of the 19th Century were to be replaced by a style promoting functionality and an objective understanding. Architectural endeavours were to reflect progress in technology and production.

However, the nationalist postulates of Stiefler were also conspicuous: Despite the obvious parallels with the works of Gropius and Mendelsohn, Stiefler rejected the international



The principle facade of the Schocken department store in Cottbus. Period photo, 1926. Courtesy of the Sächsisches Staatsarchiv Chemnitz.

nature of the Modern Movement. He argued that discussions on the technological and social developments did not have to cross national boundaries.

Since he was a stranger to the Lausitz region, he had to work against a very tight local architectural clique. Although Schocken promoted him to become 'number two', after Mendelsohn, the local press did not even mention him in articles discussing the new building. Therefore, in order for Stiefler to be successful over a longer period of time, he borrowed a large portion of the modern aesthetic, combined it with nationalist theories, and sought influential clients. As a talented architect and nationalist, Stiefler convinced the Zionist Schocken to find a common ground and basis for further co-operation in a modern form.

Due to World War II, the difficult circumstances in post-war Eastern Germany and the following period of establishing new political and economic systems, Stiefler's architectural legacy sank into oblivion. Archival records of Stiefler's work are extremely limited because the Stiefler and Koenecke offices as well as the building archives were destroyed during the war. Only in the 1990s, when the heirs of the Schocken group filed restitution claims for their former properties, an interest in the Cottbus' department store began to redevelop.

Marketing

The history of the building in Cottbus begins at the turn of the 20th Century. In 1902, Adolph Bromberg purchased the plot Spremberger Strasse 10 and had a four-story department store erected there. In 1910, the Schocken brothers bought the building. Since the foundation of their company in Zwickau in 1907, and within a very short period of time, a large number of Schocken outlets had opened throughout the

smaller cities and towns of Saxony. When the Cottbus' outlet went to business in 1913, the Schocken chain already numbered 13 department stores and employed over 500 people.

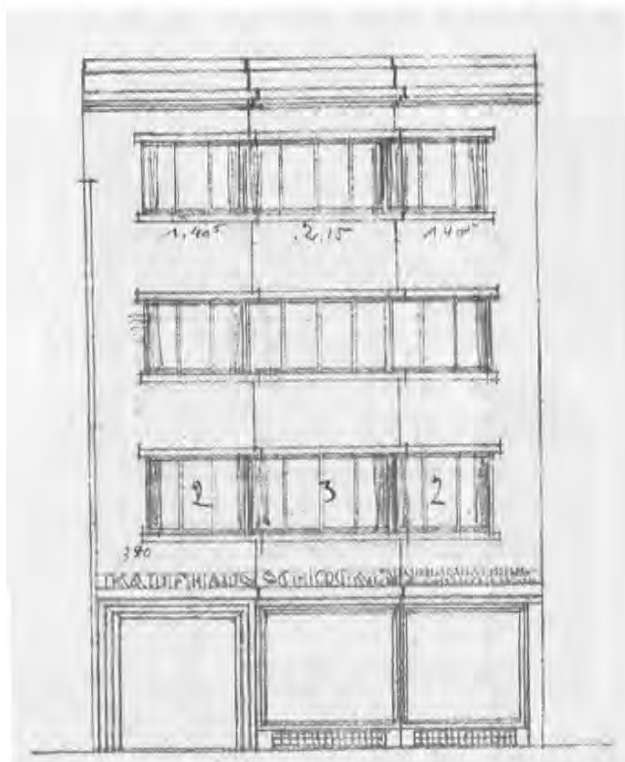
At the time, the Cottbus' store was only the second branch to be opened outside of Saxony. Though remote from the network of Saxon stores, the then economic strength in the Cottbus region called for business.

Despite initial financial problems related to the Cottbus acquisition, the Schockens and their system slowly but surely began to catch on and function. The essence of their marketing strategy, both in Cottbus and the remaining chain, was a simple slogan: 'A diverse selection of high-quality goods at the best possible prices.' After thorough market analyses the Schocken firm typically placed very large orders for goods from the most efficient manufacturers. In addition to this commercial strategy, the Schockens also adopted a professional approach regarding their personnel – what has become known as a Corporate Identity Strategy: Staff was offered further training programs, and the majority of branches had their own libraries with specific books in relevant fields.

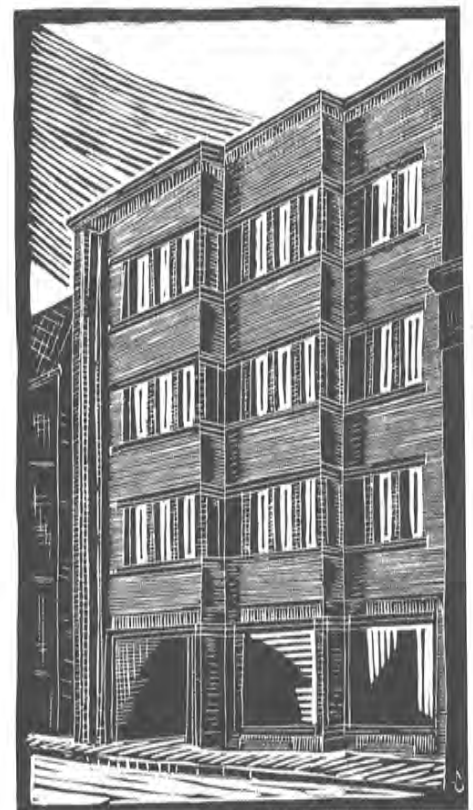
Planning

The principle building of the Cottbus' branch was remodelled after the store opened. Primary goal of the remodelling was to recreate the interior and exterior character of turn-of-the-previous-century Berlin department stores. In addition, the company planned an annexe to the north of the existing structure and bought the property at Schlosskirchplatz 5 for this purpose.

The brief was complicated for two reasons. Firstly, the new structure backed up against the original structure and,



Plan of the Schocken department store, 1926. Courtesy of Cottbus Archiv.



Scheme, artist unknown, 1926. Courtesy of Sächsisches Staatsarchiv Chemnitz.



Period photo of the Nuremberg department store, 1926, designed by Mendelsohn. Courtesy of Sächsisches Staatsarchiv Chemnitz.

secondly, though the new site aligned with the south row of Schlosskirchplatz, it was mostly hidden from the city's main shopping arcade along Spremberger Strasse. The plot's narrow street front required a reorientation of the entrance, the main passageway, and the display windows at the very beginning of the design phase. In order to arrive at a convincing solution for this annexe, Stiefler had to come up with an unconventional design concept. He broke up the iron brick facade by folding it vertically, arranging a saw-tooth plan, and then incised the staggered facade with long strips of windows.

Construction

Originally, the ground floor featured a large display window that continued into the passageway. Because the principal facade of the building faced north, a generous amount of natural light was needed in the upper levels of the building. The strip windows have a parapet height of 1.40 m, and, without any other support, reach to the ceiling so as to capture as much daylight as possible. In order to achieve this, the load-bearing frame of reinforced concrete was detached from the suspended facade structure and was moved inwards. According to Mendelsohn, this was: 'A

system that has been used in all contemporary department stores since the Schocken building in Nuremberg.'² Construction of the extension was completed within five months. Simon Schocken, the other company's director, personally visited Cottbus for the grand opening. In his opening speech, he praised the architectural skills of Rudolf Stiefler and said that the contemporary, modern design of the building was symbolizing the progressive philosophy of the firm. Schocken did not hesitate to compare the Cottbus' annexe to the newly opened Schocken building in Nuremberg 'which was built by Mendelsohn, the famous architect, the builder of the Mosse House and the Einstein Tower and (that) can be identified as one of the most modern department stores in Germany and even Europe. But, in comparison with this significant new building, I must say that also here in Cottbus an important problem has been solved in an unusually delightful way, and it will have an appropriate exemplary effect on modern building activities.'³

Expropriation

As in all other cities in interwar Germany, the owners of department stores in Cottbus were increasingly subjected to political pressure after the Nazi takeover of 1933. One item in the Nazi party program was 'to communalise large department stores and rent them at low costs to merchants.' While the edict undermined private ownership of large department stores altogether, it was directed at the primarily Jewish owners of these chains, such as Tietz, Wertheim, Ury, and, of course, Schocken. Because the retail trade was only beginning to gradually recover after the worldwide crash of 1929, the immediate closing and dissolution of German department stores were inevitable.

Even though the turnover and profit generated by the department stores had a decisive effect on the general economic upturn within the German Reich, Schocken recognised that there was no place for his business in the new German order. He moved to Palestine and, under the political pressures of the time, closed the firm in 1938. Subsequently, *Kaufstätten Merkur* took over the firm and its affiliates.

After World War II, in the German Democratic Republic, the owners of the company were expropriated and the firm was taken over by the Konsum *Genossenschaft* (Consumers Cooperative). Because the main building of the Cottbus' store was severely damaged in the war, the Cooperative employed a local architectural firm to oversee the redevelopment and renovation of the building.

Redevelopment

However, a solution to the rebuilding and expansion of the store was not developed. In view of the enormous increase in the city's population in the 1960s, the regional administration of the GDR Consumer Cooperatives refrained from extending the existing structures and, instead, transferred the responsibility for planning the necessary new large department store to the national German Consumer Cooperative (VDK) in Berlin. VDK decided to build a large department store outside of the historic city centre. A final decision as to whether to preserve or destroy the former main building of the Schocken department store was



Principal Building, Spremberger Strasse 10, Schocken Department Store in Cottbus, 1910. Courtesy of Archiv Cottbus.

eventually made in 1980 for the first time. The former Schocken department store and another, adjacent property to the south were torn down and replaced by a new, multi-story apartment and retail building. The annexe on Schlosskirchplatz, however, remained standing and was used for administrative purposes until the Consumers Cooperative went bankrupt in 1993.

Following compliance with City council requirements, the architectural environment on Schlosskirchplatz was protected in 1985 as an ensemble of architectural heritage, and Stieffler's Schocken annexe was individually designated as a monument. The 1991 German reunification documents and the monument preservation regulations for Brandenburg State reiterated the protection and monument status of 1985. Nothing much has happened since: The Consumers Cooperative used the annexe until its liquidation in 1993, and, since then, the building became obsolete.

Pressure

Last year, in 2000, half the rear of the annexe was demolished. Thus, the political and economic pressure exerted by an investor succeeded in creating the allegedly required free space for a new building – also the preservation authority gave its approval without reservation. Despite its central city location, a new permanent use of the former Schocken building could not be seen to emerge. In addition, the building has received only little attention from the local architectural and academic community, apart from the occasional misnomer that the building is a work of

Erich Mendelsohn.

This comes as a surprise, because the works of Bauhaus architects and their contemporaries are enjoying a comeback throughout Eastern Germany, with the Einstein Tower preservation and the recent renovation of Schminke Haus at Löbau being the best known examples.

In this context the Cottbus' Schocken store plays a key role. What is still left, infiltrating the centre of the old city – and not in the green fields – marks the technological and social shifts of the early 20th Century, and visually illustrates convincingly the philosophy adopted by the Schocken group, both factually and technologically. Stieffler's design uncompromisingly opposes the surroundings and the predominant neo-historical shapes and facades: The modern superstructure is no longer gently concealed behind traditional facades, instead, it stands out in the open, for everybody to see.

Seeing the building today is exciting again. The facsimile buildings in Cottbus' old city have bored critic's eyes for years, and one can only rarely find a solution to the question: How can one build in an old city centre today? Stieffler as an architect and Schocken as a client had, as can be seen today, a superior vision of the future. Without self-promoting gestures a building dating from 1926 manifests itself as a fortunate compromise between modern form and respect for the other buildings in the city.

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Notes

1. Blumenfeld, Kurt, *Erlebte Judenfrage, Ein Vierteljahrhundert Deutscher Zionismus*, (Stuttgart: DVA), 1962.
2. From: *Baubeschreibung des Kaufhauses Schocken in Chemnitz*, Courtesy of Sächsisches Staatsarchiv Chemnitz.
3. From: *Die Zentrale. Mitteilung der Schocken Kommandit Gesellschaft a. Aktien Zwickau-Sa.* (8) pp. 1,3.

A state-of-the-art showpiece

The Sonneveld House (Brinkman&Van der Vlugt, 1929-33)

In our series of Modern Houses with Public Access this is on the Sonneveld House in Rotterdam. It served as the Belgian consulate for many years after the Sonnevelds left in 1954, and is now owned by a charity and managed by the Netherlands Architecture Institute (). It has been restored by Molenaar & Van Winden architects, in conjunction with the , and has just opened to the public. It is presented much as it was on its completion: a state-of-the-art showpiece for the functionalist *New Building* and *New Housing* movements. The restoration highlights the triad of comfort, cleanliness and convenience but the house remains less convincing when it comes to conveying a deeper dimension to dwelling.

by Andrew Mead

Open any history of modern architecture and you will find a photograph of the Van Nelle Factory in Rotterdam (1925-31). Designed by J. A. Brinkman & L. C. van der Vlugt, with Mart Stam, this machine for processing tea, coffee and tobacco was a functionalist monument - a compelling advert for the concrete frame and curtain wall. Now partly refurbished as the *Ontwerpfabriek* (Design Factory) and housing various 'creative' enterprises, it is still a commanding presence on its canal-side site.

Kees van der Leeuw, the Van Nelle director who commissioned the new factory, was an enthusiast of modern architecture. Soon afterwards he invited Brinkman and Van

der Vlugt to design a house for him on Kralingse Plaslaan in Rotterdam (1927-29); keeping up progressive appearances, one of its near neighbours today is by Mecanoo. Other Van Nelle board members followed suit, with both Mathijs de Bruyn and Bertus Sonneveld asking Brinkman and Van der Vlugt for new homes of their own.

Inheritance

Happily, the Sonneveld House (1929-33), which served as the Belgian consulate for many years after the Sonnevelds left in 1954, has just opened to the public. Now owned by the Stichting Volkskracht Historische Monumenten, but managed



Period photo of the west elevation of the Sonneveld House, 1933. Photo: Jan Kamman, by courtesy of Van den Broek and Bakema archive/ Nederlands Foto Archief.

by the Netherlands Architecture institute (NAi), it has been restored by the Delft-based practice of Molenaar & Van Winden in conjunction with the NAi. It is presented much as it was on its completion: a state-of-the-art showpiece for the functionalist Nieuwe Bouwen (New Building) and Nieuwe Wonen (New Housing) movements.

F.R.S. Yorke thought the Sonneveld House significant enough to merit a generous five pages in the very first edition of *The Modern House* (1934). As one aspect of the restoration has been a careful recreation of the complex internal colour scheme, it now has an impact that Yorke's black-and-white images never conveyed. But while the decision to treat it as a show house eliminates problems of adapting it to a new use, it raises questions of its own. Just what does the visitor experience here?

The architect for the restoration, Joris Molenaar, says: 'I see architecture in its long lines, in its continuity. I want to be an architect of today's situations but also to care for what we have inherited. I have a lot of historical interests - by no means just the Modern Movement. I'm not interested in reviving a long-gone avant-garde but in how to live with its legacy.'

Unclear start

Molenaar was a logical choice for the Sonneveld House commission. As a student he was involved in making an inventory of Brinkman & Van der Vlugt's archives, which were thought to have been lost in a flood but in part had just been rediscovered. He later secured a grant to carry out research on the practice's villas. Above all, in 1987-88



The bathroom adjacent to the master bedroom features a number of modern conveniences, that had been retained and could be carefully restored. Photo: Jannes Linders.

he had already restored a Brinkman & Van de Vlugt property - the house built for Mathijs de Bruyn at Schiedam, now a Rotterdam suburb.

The De Bruyn House, in family hands since its completion in 1931, had been purchased by a couple who admired the architecture but expected current comforts. They wanted double glazing, for instance, which was duly installed, and did not seek a total restitution of fixtures and decor: A previously built-in bench remained in the cellar to which an earlier owner had consigned it; the living room was not brought back to the colours which Molenaar's investigation revealed - 'the shock was too much for them!' he says.

So while content enough with the outcome of that restoration, especially given the more limited knowledge that prevailed then about handling such buildings, to Molenaar the Sonneveld House offered the chance of a restoration without aesthetic compromise.

For despite its period of institutional use, primarily as a place for the Belgian consul to entertain his guests, and a flawed renovation in the early 1980s, the house was substantially intact. But there were conflicting arguments about its future: A museum of design? Offices? Apartments for scholars?

'It certainly wasn't clear from the start that we would complete an exact reconstruction like this, and treat it simply a show house,' says Molenaar. 'But for me that was always the ideal. People can only understand the exemplary meaning of the Sonneveld House if they see it just as it was realised. And in that way they can better understand the Nieuwe Bouwen.'

Modern conveniences

At first glance Bertus Sonneveld and his family, living in the 'brown oak' interior of an old brick house on a Rotterdam canal, seem unlikely patrons of the Nieuwe Bouwen. But, as conservator Barbara Laan puts it, having explored the client's background and the commission in depth: 'I gradually became convinced that the Sonneveld's decision was an unusual one for the average middle-class family in the early 1930s, but a logical one in their particular case.'

The Bertus Sonneveld that Laan describes is a man in love with the conveniences of his age. A frequent traveller on Van Nelle company business, he had acquired a taste for ocean liners, Pullman cars and American hotels: 'He liked clever inventions and practical refinements. He really loved gadgets, especially when they made life easier - lifts, telephones, cigarette lighters.' As his wife was equally alert to 'the utility of objects', and had something of an eye for contemporary design, you soon have two candidates for the new way of living that modern architecture, in its Dutch functionalist manner, would allow.

The Sonneveld House was one of four villas built in the 1930s in the so-called Dijkzigt Villa Park close to the centre of Rotterdam. They stood on the former meadows of an old estate close to the Museum Boymans-Van Beuningen, then under construction and - to Dutch modernists' distaste - looking rather like a Scandinavian town hall from the early years of the century.

Original design

There was a long gestation period for the design, with some 12 variants emerging in discussions between Van der Vlugt - its principal architect - and the Sonnevelds. The eventual house has accommodation over three storeys surmounted by a roof terrace, with the main rooms on the first floor. It has a framework of steel columns and beams - sometimes expressed (the columns clad in black glass) but elsewhere concealed - which is infilled with masonry, and supports floors made of steel bridging joists and light concrete plates. In an article on the Sonneveld House for the Dutch periodical *Archis* in August 1993, Molenaar writes: 'If one tries to analyse the design, two different visions seem to vie for prominence: The house can be seen as an autonomous composition, or as the result of a purely rational translation of the dwelling programme into the form and organisation of spaces.' He demonstrates this 'ambiguity' by taking the reader on a tour of the exterior, analysing each elevation in turn.

His conclusion, put simply, is that Van der Vlugt was ultimately more concerned to accommodate the family in the most advantageous way than impose an idealised order. Molenaar relates this to two opposing poles in the *Nieuwe Bouwen*: 'The constructivist viewpoint that can be traced back to Berlage's ideas on the primacy of construction as the governing principle, and the organic standpoint, which in Van der Vlugt's case was uppermost.'

Minimal invasiveness

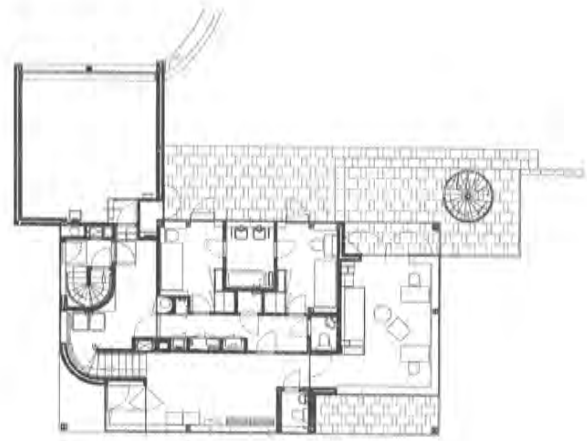
So this is not a 'manifesto' building in which an aesthetic imperative - a proposition about structure or space - is dominant; it is more pragmatic. The Sonneveld House is neatly tailored to its client, which points up its limitations as well as its virtues.

Though they abandoned their brown-oak past, the Sonnevelds' way of life was still to some extent traditionally bourgeois, complete with two servants whose routines - thanks to Van der Vlugt's plan - could proceed in isolation from their employers'.

True, there is some spatial flexibility in the house: With a curtain between the dining room and living room, and folding screen between the living room and library, those three areas can be separated or conjoined at will. In addition, the roof terrace, second-floor balconies and first-floor veranda, not to mention the extensive glazing, all gave the Sonnevelds much greater contact with the outdoors than in their previous home. But what they sought primarily was increased comfort, convenience, and cleanliness - not radical change.

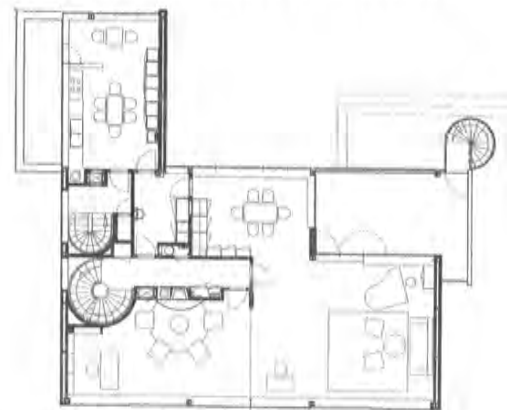
In returning the Sonneveld House to 1933, the restoration has reversed the renovation of the early 1980s, in which the steel frames of the continuous west-front window were replaced in aluminium (along with more minor alterations that were either technically deficient or out-of-keeping), in favour of what survived - or could be recreated.

As the house itself was structurally sound, with its steel skeleton largely protected by effective damp-repellent detailing, and as there was no pressure to upgrade it in energy terms, Molenaar could keep the invasiveness of his work to a minimum. Some affected steel components were



BEGANE GROND

"Reconstruction plan of the ground floor with service area and children's room. All drawings: Molenaar & Van Winderen architects."



EERSTE VERHOOR

"Reconstruction plan of the first floor with living room and kitchens."

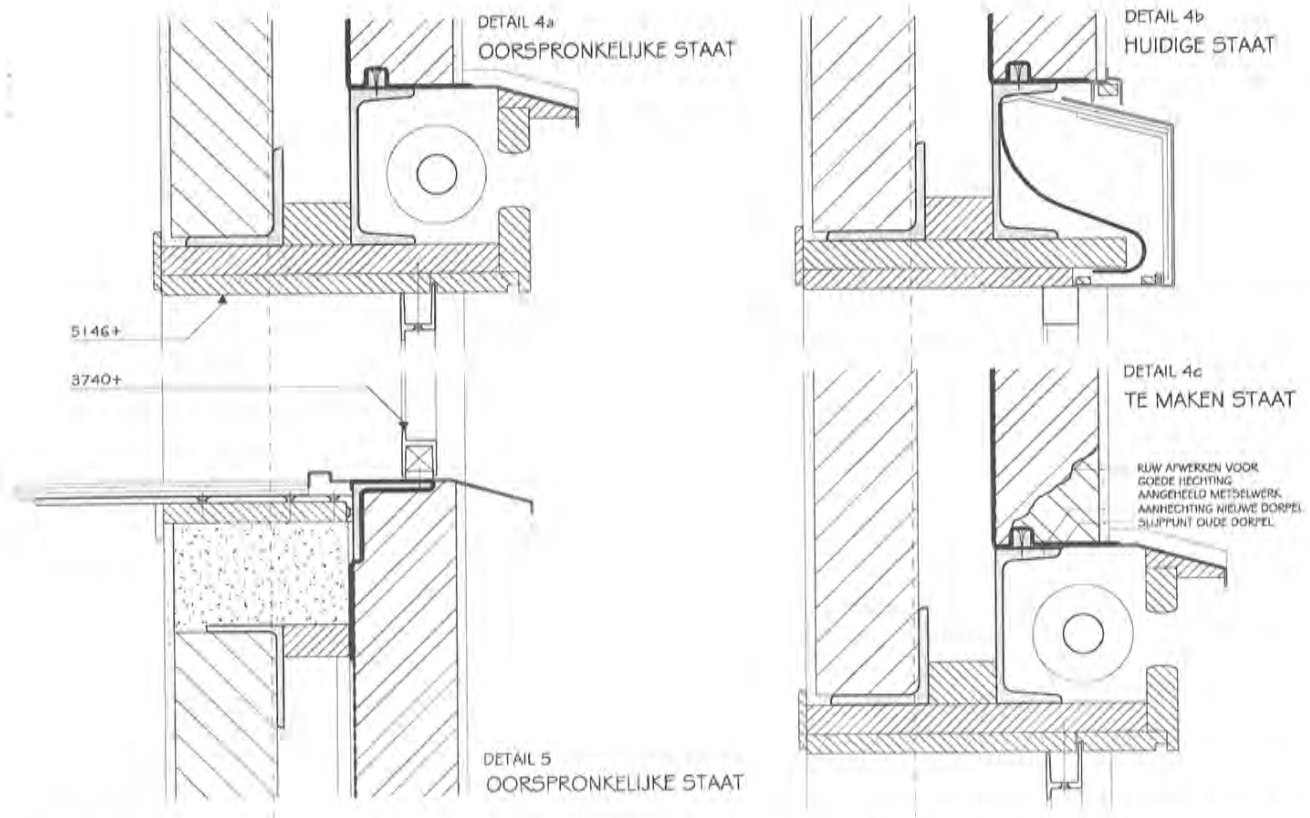


"Reconstruction plan of the bedroom level."

replaced by new welded sections, but the original anti-damp layer of asphalt on the outer leaf of the cavity wall was kept intact as far as possible. Molenaar was helped too by Van der Vlugt's careful installation of heating, plumbing and electrical facilities in easily accessible pipes and ducts, so repairs could be made without disturbing the linen-lined internal walls.

Memorable colours

For many visitors, the recreation of the internal colour scheme of the Sonneveld House may be its most memorable



Lintel and sunshade detail of the original facade (left), the situation before restoration (right top) and after restoration (right bottom).

ZITKAMER, BIBLIOTHEEK, WESTGEVEL, MERK 5
 SCHAAL 1:5
 29-10-1999

feature. Like last year's restoration of the Gropius Meisterhaus at Dessau once occupied by Kandinsky and Klee¹, it offers further evidence that the Modern Movement was not just neutral or white. But Klee and Kandinsky's separate schemes were very personal, departing from the colour practice of their Bauhaus colleague Hinnerk Scheper. What do we discover here?

Discover is the word, for when the restoration began the house was all white walls and yellow-painted woodwork. As at the Meisterhaus, researchers took their scalpels to the walls and cut little colour ladders (200 or more) through successive layers of paint until the original was revealed. Allowance was

made for the extent that, even though concealed from the light, this original colour had changed. Often it proved impossible to replicate from the current (Sikkens) range of colours but had to be mixed by the painter on the spot. A further factor was its former degree of gloss and texture, for Van der Vlugt had used five different types of paint. 'There seem to be three distinct colour schemes at the Sonneveld House,' says Molenaar. He is standing in the living room which, like the adjacent library, is predominantly beige and brown, harmonising painted colour with that of curtains, carpet, and upholstery. Bronze paint on the rear wall of the library has a metallic lustre. The rug, newly made from the surviving design in the archive of Metz & Co, the original suppliers of rugs and textiles to the Sonnevelds, offsets the prevailing monochrome with its geometrical pattern. Such patterns recur at intervals in the house, most subtly in the pale etched-glass squares and rectangles of the main staircase window, while the earth palette reappears in the parents' bedroom.

A second approach is seen in the service areas and corridors: beige walls, with muted yellow, deep red, and grey-green variously on doors and built-in furniture; neutrality relieved by accents of colour. In the third scheme, however, seen par excellence in the dining room and ground floor studio, colours totally colonise the space. Both these rooms are vivified by the three primaries, but in the subdued pastel versions of Bart van der Leek (only briefly a member of De Stijl).

The Sonneveld's dressing room, in bright apple green, is an exception to any of these palettes. When the door to that is



Reconstruction drawing of the western facade facing the park.



The living room after restoration of the house and recreation of the interior finishings and furniture. Photo: Jannes Linders.

open at the same time as the door to their bathroom, whose fittings have been reinstalled in their former turquoise, the effect is peculiarly discordant.

Reversal of time

To take stock of the restoration as a whole, though, it is best to return to the living room - partly because the view through its broad west window is a reminder of what has happened in Rotterdam since the Sonneveld House was built.

Just across the road is one arm of Jo Coenen's histrionic Netherlands Architecture Institute (1988-93), aptly described by ex-Archis editor Geert Bekaert as 'complacent and prestigiously monumental: A Versailles for Dutch architecture.' It makes the once radical Sonneveld House look a model of rectitude. Surging past the , and right beside the house, is traffic on a dual carriageway built after the Second World War. Beyond it is the centre of the city, largely reconstructed after a wartime torrent of bombs.

This panoramic glimpse of half-a-century or more of change, drastically altering Rotterdam's appearance, accentuates the deliberate reversal of time that has occurred at the Sonneveld House.

'We wanted to communicate in a convincing way the atmosphere of the 1930s,' says Molenaar, 'but we wanted also to give the impact of a house that is already old.' So as you tour the house you find worn rubber on the stairs, scuffed chrome, chipped veneer - but such patina of use is far outweighed by pristine recreation.

This is particularly true in the living room-cum-library. If you peer closely you see that the glazed window-sill is cracked, but otherwise the ensemble is impeccable. Reproductions of photographs by Piet Zwart taken in 1933, placed here and in other rooms, show just how exact the replication has been.

Dormant qualities

Yet, while the restoration is free from the flaws of, say, the Kandinsky-Klee Meisterhaus, where an attempt to combine a show house with a gallery leads to intrusive light fixtures and services, the concept of a show house on its own is not unproblematic.

In the library there are some books on the shelves; in the parents' dressing room, an old case and hat-box - but the Sonneveld House is not like Ernö Goldfinger's 2 Willow

Road in London ², full of evocative possessions. It looks more like an advertisement in a manufacturer's brochure, or the set for an imminent photo-shoot; it is somehow more 'lifestyle' than life. That 'overshoes are compulsory', as the sign in the hallway announces, only intensifies this effect; like National Trust cordons, they endistance you.

Earlier this year, in assessing the renovation of Gillespie Kidd and Coia's St Patrick's Church, Kilsyth, Neil Gillespie wrote that 'reason' had prevailed over 'poetry' ³. Whether poetry is the word or not, something is missing at the Sonneveld House. Its restoration highlights the triad of comfort, cleanliness and convenience but does not convey a deeper dimension to dwelling.

That lack, though, presumably stems from its original conception. While up-to-the minute in the opportunities it offers for outdoor living, its mechanical ingenuity, its often Art Déco-ish interior, the Sonneveld House - its colour scheme notwithstanding - does not engage you as profounder buildings do. What some houses can awaken lies dormant here.

Andrew Mead is an architectural critic and a journalist in London. This article has previously been published in the Architects Journal of June 7th, 2001. Reprinted by kind permission of the author and the Architects Journal.

Notes

1. See 'Architects Journal', April 13th 2000.
2. See 'DOCOMOMO International Journal 22 Modern Houses', May 2000, pp. 21, 25.
3. See 'Architects Journal', April 12th 2001.

The Sonneveld House is opened Tues - Sat 10.00-17.00, Sun 11.00-17.00. Admission tickets are available from the adjacent , Museumpark 25, Rotterdam, T 0031 10 4401200, F 0031 10 4366975, E info@nl

NAi Publishers just issued a book on the house, Huis Sonneveld: A Monument to New Building (English edition, 160 pp., colour&bl/w, DFL. 60,- ex. P&P, ISBN 90 5662 197 1).

In the shadow of the Glass House

New Canaan's other modern houses

Beginning in the late 1940s, New Canaan, Connecticut, a small town northeast of New York City, became home to a group of modernist architects, all of whom had recently taught or studied at the Harvard Graduate School of Design. Marcel Breuer, Landis Gores, John Johansen, Philip Johnson, and Eliot Noyes helped set the course of modernist residential architecture in the US as they designed revolutionary houses first for themselves and then for clients. Their work and the work of their associates brought international acclaim throughout the 1950s and 1960s. The recent economic boom in the US has put these houses at risk. Some have been torn down to make way for the much larger houses of a new generation. Local architects, writers, and historians and the New York/Tri-State Chapter of DOCOMOMO have rallied together to help publicize the plight of the modern houses and to document more than 80 of them.

by *Gwen North Reiss*

Late in 1945, a young Philip Johnson climbed down the steep slope of a densely wooded piece of property in New Canaan, Connecticut. 'We had to fight our way down to this knoll,' he once said, describing the moments preceding his first glimpse of the spectacular view from a grassy promontory that falls away dramatically over a cascade of rock.' He bought the land without hesitation, and the knoll of course was the future site of his Glass House. Johnson was not the only modernist to seek out this small town an hour northeast of New York City. He was one of five architects - all teachers or students at Harvard's Graduate School of Design - to settle in New Canaan in the 1940s.

The Harvard Five

Eliot Noyes, then curator of Industrial Design at the Museum of Modern Art, was the first to arrive. Noyes, who sought a home in the country for his family, liked the town's size, its proximity to New York, and the availability of land. Marcel Breuer and Philip Johnson soon followed. Breuer would

commute by train to New York City. Johnson, who would soon begin work on his 'House at New Canaan', in turn encouraged his friend and fellow Harvard student Landis Gores to join the others. By 1950, John Johansen had arrived on the scene. These architects-the group became known locally as 'The Harvard Five' - delighted in the company of fellow modernists and in the cheap and beautiful land. 'Southern Connecticut is really one of the great landscapes, because it rolls at exactly the right degree of humanistic pleasure', Johnson once explained to Rosamond Bernier in an interview for *House and Garden* magazine.² 'We were all friends', says John Johansen, recalling his years in New Canaan. 'We studied together. We just enjoyed talking. Some of us talked better than others. Some of us drank better than others. I learned more from Breuer, drinking with him at parties, than at Harvard in class. Or as much.' Breuer is often called the spiritual leader of the group, who sought, in Johansen's words, 'originality and adventure, even chance taking'.



Boissonas House, Philip Johnson, 1956. Johnson's Boissonas house followed his Glass House by several years, but utilized brick and glass to similar effect in a more complex and expansive scheme. The double-height living/dining room is flanked by two lower wings with glass walls on the garden/pool elevation and more conventional, less transparent walls on the entry elevation. Photo: Robert Thomas.



Breuer House No. 1, Marcel Breuer, 1949. This was the first house Breuer built for his family in New Canaan. A second, larger house followed in 1951. Herb Beckhard of Breuer's office designed a well-integrated addition to the house. Photo: Kathleen Randall.

By 1948, Noyes, Breuer, and Gores had all designed and built their own houses in New Canaan. In 1949 when Johnson's Glass House was completed, the town became a showcase for modernist residential architecture in the US. Architects, editors and critics came in droves to see the Glass House before it was even finished. Weekend traffic from journalists and architecture aficionados clogged the winding roads of New Canaan. In response, the young architects organized a modern house tour that would benefit the local library - and perhaps garner a few commissions. The tours, which would continue into the mid 1960s, would become a regular event in New Canaan, as the numbers of modern houses increased.

The first modern house tour, which took place in May of 1949, featured six houses, including Noyes' own house as well as Breuer's and Gores'. 'House Number Six' on the brochure was Johnson's nearly completed Glass House with the accompanying Guest House. The program notes boasted new materials, a spirit of economy, and 'efficiency of operation without servants' - a sign of the changing times for haute-couture residences. The list of materials and systems is revolutionary considering the year and the New England setting: cantilevered porches, radiant heat, large double-glazed windows, plywood, and built-in storage units.

Laboratory for modernist architecture

The year 1949 brought two other modernists to New Canaan. One was architect Victor Christ-Janer, who is sometimes cited as a sixth member of the Harvard Five (he went to Yale). The other was Danish furniture designer, Jens Risom. Risom designed the first chairs for Hans Knoll in 1941 before launching his own line. He knew the architects in New Canaan as colleagues and friends. They were also his customers. 'Decorators never wanted modern in those days', Risom explained in a recent interview.

Johnson, Gores, Noyes, and Johansen all set up their own ateliers in the center of town, making New Canaan a laboratory for modernist architecture. The architects socialized, experimented, and saw their careers blossom. John Johansen continued to design houses while working on

larger projects such as the US Embassy in Dublin (1963), Clark University's Goddard Library (1968), and the much published Oklahoma Theater Center (1970). After leaving MoMa, Eliot Noyes established his own firm, handling product design for IBM (he designed the Selectric typewriter) and acting as chief architect for Mobil Oil. Noyes gave Mobil's service stations their classic streamlined look, brought Paul Rand to IBM, and was much in demand as a residential architect. Landis Gores, Johnson's Harvard colleague and business partner for several years, contracted polio, but managed to keep designing in spite of the disease's crippling effects. Gores' own family house, inspired by Frank Lloyd Wright, is much admired by architects and the public. Younger associates of these architects constituted a second wave of modernists who continued to build for themselves and for clients. This second wave includes Edward Durrell Stone, Hugh Smallen, John Black Lee, Alan Goldberg, Ulrich Franzen, Gary Lindstrom, and others. Though he never lived there, Frank Lloyd Wright designed one house in New Canaan. His protege, Allan Gelbin, designed two.

An adventuresome pool of clients

Businessmen and entrepreneurs from New York and the suburban corporate world provided an adventuresome pool of clients who embraced the International Style's minimalism and sought out the modernist architects for their houses. In New Canaan the revolutionary aspects of modernism delivered not only a perception of progress but also high glamour. Modernism's socialist roots were not showing in the postwar exuberance of an irrepressibly hopeful country. Of his clients, Johansen says, 'They had a sense of spirit and adventure... They trusted us'. The clients for Johansen's Bridge House bought an extra piece of land (at the architect's urging) on the opposite side of a river, and went with Johansen's concept of having the central volume of the house span the river. Johansen, who has never veered away from the tenets of modernism, slyly describes this house as being from his neo-classical period. It is, he says, 'four boxes - two on one side of the river, two on the other and the center element connecting all four, which is glass'. Arched



Bremer House, Eliot Noyes, 1951. This house, a classic International Style design, exhibits Noyes's love of simple rectilinear spaces and his knack for combining privacy and open views of the landscape. Photo: Nina Bremer.



Gores House, Landis Gores, 1948. In this house, one of the early Harvard Five houses, Gores combined glass, field stone, vertical wood siding and large overhangs to visually anchor the house to the landscape and emphasize its horizontal lines. Gores later designed a series of stepped terraces and a pool level to replace the natural slope seen in the foreground of this early photo. Photo: Courtesy Pamela Gores.

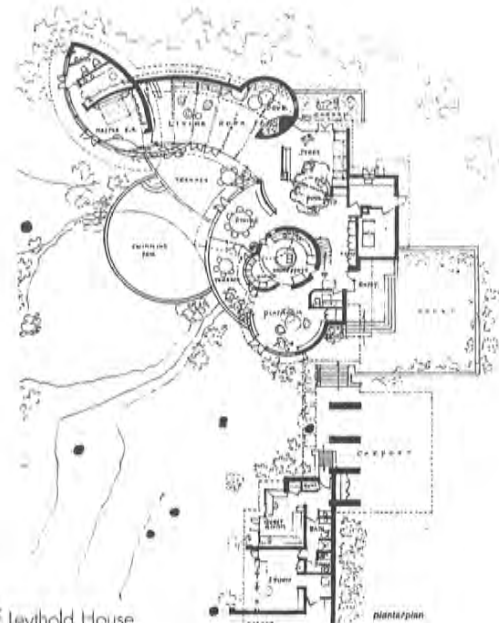


Leuthold House, Alan Gelbin, 1964-1966. Gelbin was a Taliesin Fellow and apprentice to Frank Lloyd Wright between 1949 and 1953. After serving as supervising architect for many of Wright's houses, including 'Rayward' the only house Wright designed in New Canaan, Gelbin designed houses on his own in the New England area. The Leuthold house combines stucco finished exterior walls with fascia and window framing of varnished mahogany. Photo: Robert Thomas.

vaults cover the central pavilion's three bays. John Black Lee, an Illinois native who worked in Eliot Noyes' office, came to New Canaan from Philadelphia in 1950, and still lives and works in the town. In the Philadelphia office of Oskar Stonorov, he and three other young architects (including Robert Venturi) designed The House for Family Living, a futurist project that encompassed experiments with ergonomics as well as a rethinking of the basic family house. His System House, another experiment in modern living, designed with Harrison De Silver, was built in New Canaan in the early 1950s and won an AIA Award. *Better Homes & Gardens* magazine published the house and the plans, a move that satisfied Lee's passion for modernism as 'architecture in service of ordinary people'. Lee also bought 20 acres of land that he earmarked for modern development. The area is now a showcase of modern houses expertly sited in a wooded and rocky landscape.



Lee House No. 1, John Black Lee, 1952. To preserve the natural qualities of the site, Lee designed this house to hover above a massive rock outcropping on 6 x 6 inch stilts. The rock drops off on the far side of the house providing the cantilevered bedrooms with tree-top views of the valley and meadow below. Photo: John Black Lee.



Plan of Leuthold House.

Criticism, poems and appreciation

While the press lavished attention and awards on New Canaan's modernist architects, most residents of this small conservative town were unable to see any beauty in a house without a gabled roof. In 1952, Philip Johnson gave a talk about modern architecture to a group of local businessmen. The talk inspired one man to put his consternation to verse. In a poem printed in the local newspaper, one 'Ogden Gnash Teeth' criticized the architects for:

*'having graciously condescended to settle here
And ruin the countryside with packing boxes
And partially opened bureau drawers set on steel posts and stanchions...
An architectural form as gracious as Sunoco service stations.'*

A poetic feud between traditionalists and modernists continued in the paper for the next five weeks, with the architects responding in equally sharp form:

*'We see by the Advertiser of March 13, Page 4, Column Six
That in the craw of Mr. Gnash Teeth modern architecture sticks,
Allergic to glass, steel, bureau drawers, and cantilevers,
A stuffy old stuffed-shirt with green myopic fever...'*

One New Canaan resident, however, was more sympathetic to the new architecture. Building inspector Walter Tippman enjoyed meeting with the young architects. He also understood and appreciated their use of glass to open a home's interior to the surrounding landscape. Tippman allowed such new elements as cantilevered spaces and stairs without traditional railings to fall into the category of progress. In 1967, the New Canaan Historical Society published a history of the modernist architects and their houses as part of its annual brochure series. The essay, written by Jean Ely, represents a very early incidence of residential modernism presented as a subject for historians and preservationists. Historical Society member Nancy Finnie, who was introduced to the new architecture by Bauhaus professors at Vassar and through her work at *House Beautiful* magazine, realized that

a chapter of architectural history was being written in her town. Her proposal for a 'modern' history scandalized the old guard, but Finnie had allies within the Historical Society and the help of an enthusiastic Philip Johnson, who enlisted acclaimed graphics designers. Still, when the annual appeared, tempers flared. One member of the Historical Society brought her a copy of the finished annual and said 'What's *this*? It looks like a linoleum ad'. Says Finnie, 'There were a lot of people who disagreed with this idea that the Modern Movement was important. They hoped that these little glass boxes would just go away, and we could become a nice little New England village again'.

Epicenter of modern architecture

The number of modern residences built in New Canaan from the mid 1940s to the mid 1960s is extraordinary for any small town. Architect and DOCOMOMO member Richard Bergmann estimates that the number of modern houses in the town approaches a hundred. At least thirty of those have appeared in architecture and home-design magazines as well as books on modernism. There is a great variety in style and materials - glass houses, butterfly and slant-roof houses, and houses with stone wall exteriors (Both Noyes and Breuer used fieldstone walls to luxurious effect). Many of New Canaan's houses are elegant variations on the International Style principles as set forth by Johnson and Hitchcock in 1932. During the 1970s and 80s, the modern houses were largely ignored and forgotten. The recent economic boom in the US has the unfortunate downside of putting these houses at great risk. Over the years New Canaan has become an extremely affluent suburb of New York with a thriving town center and excellent public schools, and the town is as beset as any American suburb by McMansions, the ubiquitous and overly ornate houses of conspicuous consumers. Land is no longer cheap. The special attention paid by the modernists to landscape and siting makes these properties all the more enticing to developers, who see the little boxes as easy tear-downs.

Over the last five years, as design magazine editors and preservationists fostered a new appreciation for 'Mid-century Modern', a rediscovery of New Canaan's moderns has been underway, thanks in part to Richard Bergmann and his wife Sandra. Bergmann arrived in New Canaan in the early 1960s and worked for Noyes before going out on his own. He has seen the town expand and change, and he'd like to see the moderns survive. 'Now that the era has passed and new people are moving in, they don't even know what happened here', says Bergmann, who has given grass roots talks to educate newcomers. Jens Risom and John Black Lee have lent their voices and presences to the effort - speaking to the occasional private tour group and to the press about the modern aesthetic and the stories behind the early tours and the houses.

The importance of those first house tours is not to be underestimated. 'This is how a lot of the houses got built', says Sandra Bergmann. The Hodgsons, she explains, saw Johnson's house and bought a piece of land. (Today, the Hodgson house, designed by Johnson, is one of the best known of New Canaan's modern houses) Richard Hodgson was a favorite client of Johnson. Rumor has it that he



Dickinson House, John Johansen, 1954. This compact 2,000 square foot house is no longer. The 2.5 acre site sold for close to \$2 million in August 2000 and the house was torn down days later to make way for a larger contemporary construction. Photo: Allan Mitchell.

preserved the house so well that in recent years Johnson sometimes bemoaned the fact that his client had never replaced the kitchen counter.

Documenting New Canaan

Johnson's Glass House and the surrounding compound, is now the property of the National Trust for Historic Preservation, with Johnson as lifetime tenant. Articles, national and local, have recently appeared mentioning the young couples who are restoring and preserving New Canaan's modern houses.

The first formal survey of New Canaan's modern residences has been initiated under the aegis of DOCOMOMO's New York Chapter and the New Canaan Historical Society, whose executive director, Janet Lindstrom, lives in a modern house designed by her late husband, architect Gary Lindstrom.

Despite these positive signs, the number of significant houses that have been demolished grows steadily. Dozens of houses have been lost including three of John Johansen's seven houses and two by Eliot Noyes. Johansen's Dickinson house was demolished under cover of darkness last summer. Richard and Sandra Bergmann and two members of DOCOMOMO's New York Chapter, who had hoped to include the house in a tour, came upon it in an ominous state - doors opened, trees cleared. The next morning, it was gone.

John Johansen, speaking of his New Canaan houses, has issued a challenge: 'I still have all the plans and drawings for my houses. If anyone wants to build one', says Johansen with typical exuberance, 'I'll offer my services free'.

Gwen North Reiss is a freelance writer, who has written recently about New Canaan's Modern houses for the National Trust's Preservation Magazine. This article is part of a work in progress on the New Canaan houses. Gwen North Reiss is a member of DOCOMOMO International. © Gwen North Reiss, 2001

Notes

1. 'New Canaan Modern: The Beginning' by Jean Ely, New Canaan Historical Society Annual, 1967.
2. *Philip Johnson: The Glass House*, edited by David Whitney and Jeffrey Kipnis, New York: Pantheon Books, 1993.

Fit for the 21st Century

The Flat Roof House (Colin Lucas, 1933-34)

Originally designed by Colin Lucas partner of the English Modernist practice Connell Ward and Lucas, the Flat Roof House near Henley on Thames has been renovated recently by Dennis Sharp Architects (DSA). In this article Dennis Sharp explains the way this early Modern concrete building has been upgraded to meet the needs of the 21st Century.

by Dennis Sharp

Refurbishing this important early Modern Movement concrete house was a challenge in itself. It had very poor thermal qualities which it was felt could only be dealt with by meeting a sustainable agenda in an integrated manner. Sustainable development is not only about energy efficiency but also about improving the quality of people's lives. DSA's approach to resolving constructional issues was to be proactive by adopting a deliberate strategy of encouraging

England and the first one for a private client. The others had been for family. With his father he had founded a thin wall concrete house construction company, Lucas Lloyd & Co, soon after graduating in architecture from Cambridge University. His extensive knowledge of concrete construction came from the experience the firm had gained on earlier houses. Although the Flat Roof House was built by another contractor Lucas's hand can be seen in its construction and



Garden elevation of the house after restoration. Photo: Dennis Sharp architects.

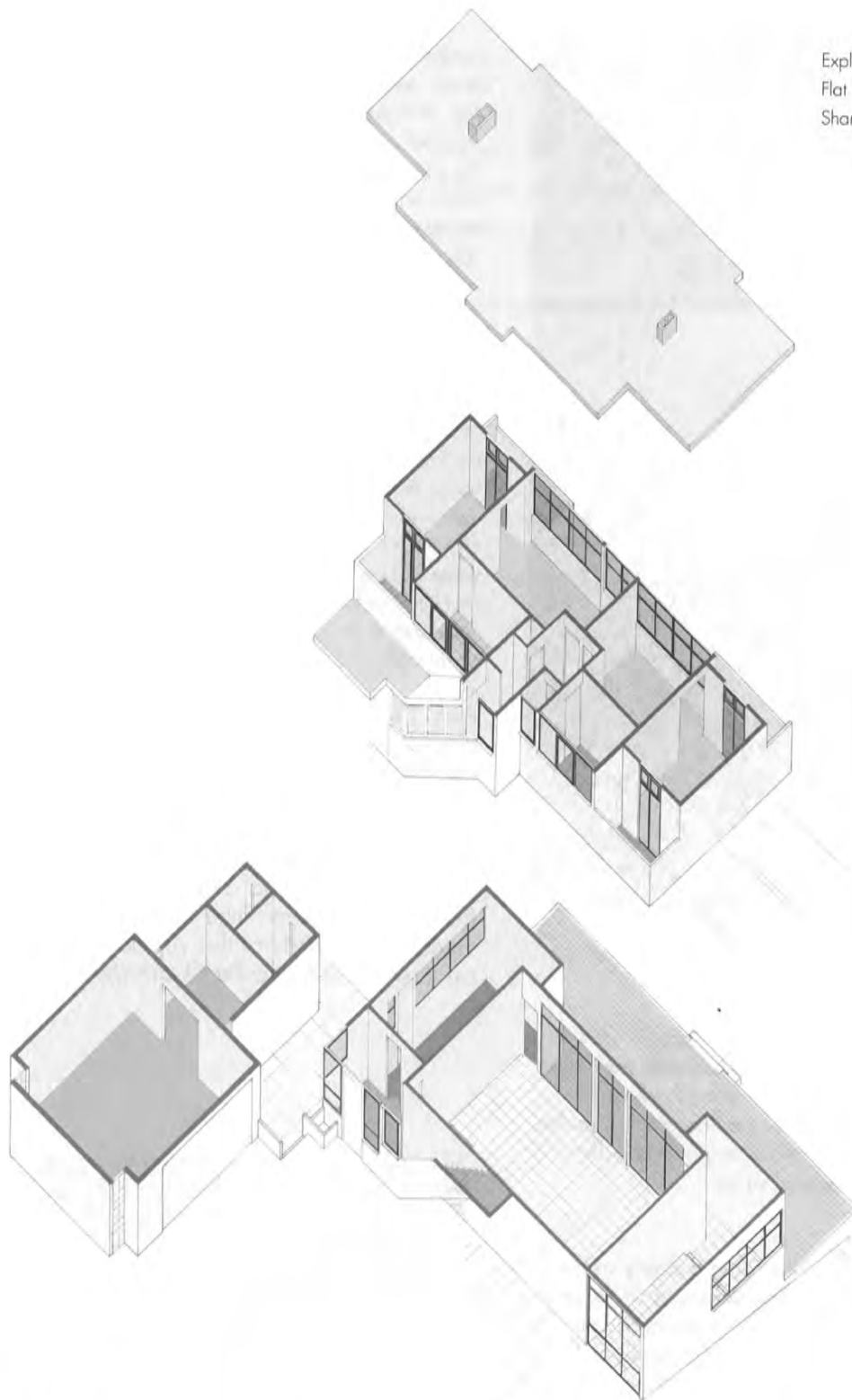
partnering and providing a sense of ownership on site. The site foreman was so proud of his work he brought his family on site to admire it, neighbours agreed to party wall Notices without delay and the local conservation officer helped in facilitating listed building consent.

Minimal reinforcement

Colin Lucas designed and built the so-called 'Flat Roof House' in 1933-34. It was built entirely in concrete and held together by its solid mass walls and a series of supporting concrete beams. It was Lucas's fifth concrete house in

detailing. These involved the careful pouring and shuttering up of dense concrete with minimal reinforcement.

The house, a continuous beam structure, is held in place by parallel cross beams connecting the open south elevation with an asymmetrical cranked and projecting staircase on the north side. Most importantly, Lucas gave the whole building a large brimmed hat of concrete, which has protected the walls from any water damage for years. None of the spalling seen in similar concrete houses of this period is to be found here.



Exploded, axonometric view of the Flat House Roof. Drawing: Dennis Sharp architects.

Seamless extension

How this unique house got built in the middle of the countryside is itself an intriguing story. The original lady owner, an artist, wanted a modern Bauhaus or Corbusian style house and built herself a model to show its outline. What she got was certainly a Modern 'minimum existence dwelling' but much more Wrightian than Corbusian.

The house has one large south facing ground floor living room, a terrace garden and wonderful views out over rolling countryside. The first floor consisted of two bedrooms, two

bathrooms, WC and a small boxroom. Additionally, there were two ample – but somewhat superfluous and damp – open terraces on either side of the bedrooms. These provided the best opportunity of increasing the size of the house without losing its symmetry. A dressing room and study have been stitched into the existing concrete to create a seamless extension leaving small terraces at the back and front. All plastic windows were replaced in their original openings as double glazed 'Crittall type' units. A timber deck replaced the garden terrace and new double garage was added to the West side of the site separated from the house by a



The Flat Roof House prior to restoration as seen from the garden. Photo: Dennis Sharp Architects.

kitchen court. The central section of the terraces is filled in with new accommodation and the concrete walls have been extended upwards as a continuation of the blank terrace walls themselves. This arrangement provides smaller, usable, open terraces on either side of the new spaces and the continuation of the cantilever roof eaves.

Fully wired

The original mass and form of the house is clearly visible and it has not been dominated either by extensions or alterations. Modern services are discretely hidden in the fabric and the thin wall construction has been maintained visually on the exterior profile, particularly where there are corner windows and a need to provide continuity to the main side walls. The garage block is a separate unit to the side connected by a new courtyard. The first floor extensions maintain parts of the original balconies but are recessed so that the eye picks up the original form of the house.

Although the house maintains its original 1934 character it is fully wired for the 21st century with a 'home office' in the former garage, a multi media centre in the living room complete with digital and isdn links. It has also been thermally upgraded to meeting current requirements for higher internal temperatures and low energy use. The floors, walls and roof of the house have been insulated. An energy efficient condensing boiler and underfloor heating have been

installed. The house is filled with daylight due to its clever design and there is little need for artificial lighting during the day. At night energy efficient fluorescent tubes light the principal circulation routes and living areas.

The alterations and upgrading measures to the Flat Roof House have been extensive yet they are designed so as to be hardly noticeable. Thermal upgrading made a dramatic difference to the comfort of the occupants and the house no longer feels cold and icy in winter. Windows have been restored with double glazing similar to the original W20 Crittall's sections and the thin 4 inch profile of the walls at corner junctions with windows has been maintained. The original house had very few light fittings and the new refurbishment disguises new lighting as part of the window treatment except in the kitchen and home office. The new house thus enjoys the Modern Movement ethos of 'space, light and air' with the full benefit of upgrading, energy efficiency measures and electronic connections. Now it is white all over a light, airy and unique reminder that architectural form and content can be related to changing standards of living as well as the current concerns of sustainable design.

Prof. Dennis Sharp, Dennis Sharp Architects, London and Hertford is a consultant and expert on Modern Movement buildings, co-editor of the *Modern Movement in Architecture: The Docomomo Registers* (010 Publishers, Rotterdam 2000), a member of the Register Committee of DOCOMOMO and a Director of the International Committee of Architectural Critics since 1979. Parts of this article were published on line in the *Concrete Quarterly* (May 2001).



Detail of the house after restoration. Photo: Dennis Sharp Architects.

The Freie Universität Berlin (1963-67)

A skilful restoration by Fosters & Partners

The restoration of the Freie Universität of Berlin tackles for the first time the conservation of a significant specimen of the megastructural architecture of the 1960s. The university building was designed by Georges Candilis, Alexis Josic and Shadrach Woods, major exponents of the last phase of radical modernism developed within the CIAM, between 1963-67. Of the few megastructures built, the Berlin university is the one that has enjoyed a certain collective recognition. Only in recent times has this been considerably weakened, following the closure of the roof gardens and the courtyards. The present restoration by the London practice of Norman Foster & Partners, is paradigmatic of the contemporary *modus operandi*: The architect works as a kind of conservationist, preserving the architecture of the Modern Movement, which he sees as an icon and as a model for his own plan.

by Hermann Schlimme

In 1963 Candilis, Josic and Woods won the international architectural competition for the realisation of the Freie Universität of Berlin. They proposed a flexible building system, devised in collaboration with Jean Prouvé. The first part of the building was erected between 1967 and 1973, which is the part currently being restored.

The Berlin university is one of the best known and most celebrated of the megastructures. It is paradigmatic of a trend in town-planning that proposed the design of an entire

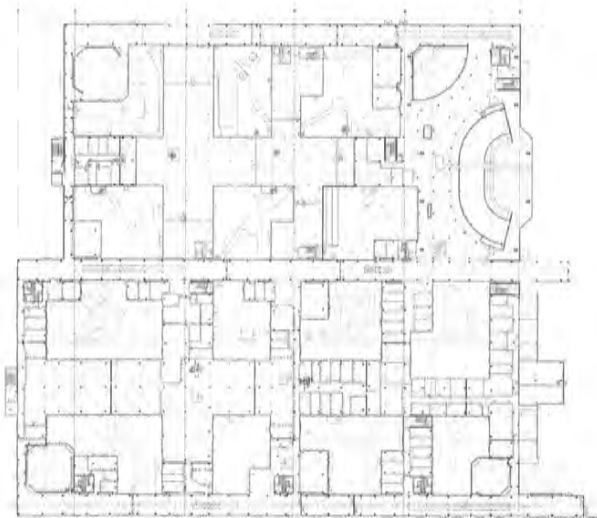
city, or a part of it, as a single continuous building structure, but modulated according to complex and morphologically flexible rules, capable of reflecting the social heterogeneity of its users. This programme of integration between static functions and social fabric, drawn up by Team X, of which Candilis was one of the leading exponents, and developed following the debate on the notion of 'Habitat' in the course of the post-war CIAM up until the last meeting in Otterlo (1959), was supposed to substitute the additive 'standard' and the *functional zoning* of the Athens Charter.



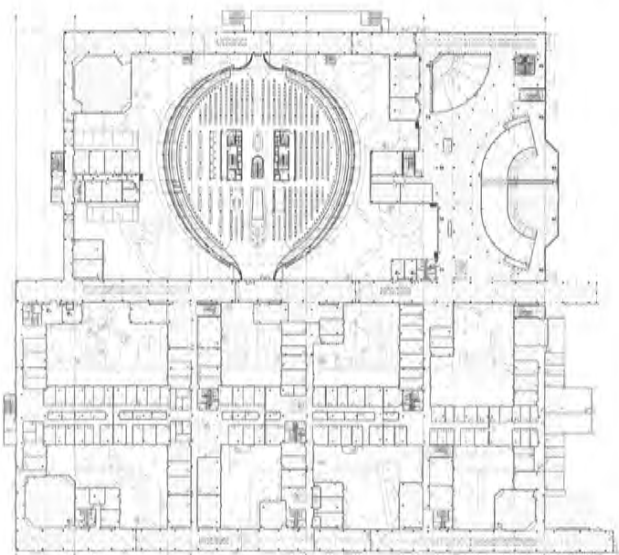
Overview of one of the courtyards of the Freie Universität building in Berlin, shortly after completion in 1967.
Period photo: by courtesy of DOCOMOMO Italia Giornale.



The original Corten steel facade. Period photo: by courtesy of DOCOMOMO Italia Giornale.



Plan of the Freie Universität building prior to the intervention. Drawing by courtesy of Foster & Partners, Berlin.



Plan with new organisation lay out and inserted volume accommodating the library. Drawing by courtesy of Foster & Partners, Berlin.

Algorithms

Though the megastructures have frequently met with the opposition of users due to their sheer size and the inhospitable atmosphere they suggest, they do have the merit of being closely

attuned to the composite university world. Other university projects comparable with that in Berlin, such as the Scarborough College in Toronto (Andrews, Steel, Page, 1964-65), or the University of East Anglia in Norwich (Lasdun, 1962), are considered masterpieces of modern architecture.

Adjusting a building to the complex and ever different needs of users requires specific design skills. The architect elaborates a kind of 'building algorithm', through which he correlates the wide range of components present: In the case of universities, these include lecture theatres, libraries, laboratories, studies, offices, cafeterias and collective spaces that can be assembled in a complex way.

The 'algorithm' of the Berlin university building envisages structures of one or two floors, topped with roof gardens. Pedestrian streets traverse its longitudinal axis, defining the various 'quarters', portions of the building fabric that are harmonised with the various functional needs and developed around a series of courtyards, rhythmically positioned but continuously varied in morphological terms.

The internal subdivisions and the facades are composed of modules based on a pattern with two different widths. This open 'building algorithm' is then materialised in a second stage by satisfying the exact and ever diverse functional requirements of the individual institutes and departments.

A morphologically multiform structure, coherent but ever varied in a 'natural' way, thus takes shape. On the other hand, focusing attention exclusively on developing the algorithm, or genetic code of the structure, and leaving it to take shape 'on its own', also represents a fascinating intellectual game.

Insertion

The building was conceived in such a way as to be modifiable according to changing needs. In spite of the fact that the sum of individual alterations has been considerable, the criticism of users has more and more focused on the lack of characterisation in the configuration of the internal spaces. The lack of definition of the spatial precincts of each institute, and the consequent impossibility of control, was considered no longer acceptable in view of the current needs for security. These shortcomings, together with the structural problems posed by the facades, the need to eliminate the parts in asbestos and to comply with new building standards, formed the premises of the European competition held in 1997 for the restoration of the megastructure, including the incorporation in it of a new central

library for the humanities and philosophy.

The competition was won by Norman Foster & partners, who proposed a 'polarized' concept. The brief for the new library, by decision of the senate of Berlin, includes the stipulation that it be located within the megastructure, since it would occupy too much space within the existing structure; a new block is therefore planned, morphologically different and higher, which will replace a part of the complex.

Conserving change

The restoration of the part of the structure that remains was conceived in a very skilful fashion. Nelson, one of Foster's partners and in charge of the project, decided to conduct an intervention, which he himself defined in an interview with the present writer as a 'technical update'. The idea to preserve the original state, i.e. the image, has no sense, given that flexibility and variability are recognised as the building's fundamental characteristics: the conservation of the image would destroy precisely this quality. In this case, therefore, *change coincides with conservation*.

The London architects, with the services of Alexis Josic retained as consultant, are restoring the Berlin megastructure by fully appropriating the very flexibility that is built into it. The structural algorithm, i.e. the system that generates the complex, is being maintained without the slightest alteration, but the building is being modified by following just this algorithm. The interior layout is being changed into a more enclosed structure to satisfy the needs for security. The intervention is however reversible: the possibility to make changes remains.



Facade detail prior to restoration, showing Corten steel distress and corrosion-etch streaking on the glazing panels.

Photo: Foster & Partners, Berlin.



Mock-up of the replacement facade in bronze, designed by Foster & Partners. Photo: Foster & Partners, Berlin.

On the facades, Corten steel, which has not produced good results, is being replaced by bronze. Bronze has been chosen not by chance, since it is a material similar to Corten that darkens as it ages. The new elements are not only being reconstructed following the rules of the originals, but maintain the same configuration, because at the moment there is no need to transform it. Here too what the restoration aims to conserve is the possibility of the facade to change.

The building is thus being renovated on the basis of its genetic code. Physically it is no longer the same. But genetically it is the same. And this is what is most important for a megastructure. It remains what it was intended to be: A living organism that may continue to change. The restoration proposed by Norman Foster & Partners is in this sense exemplary and may be considered a model for subsequent interventions on megastructures.

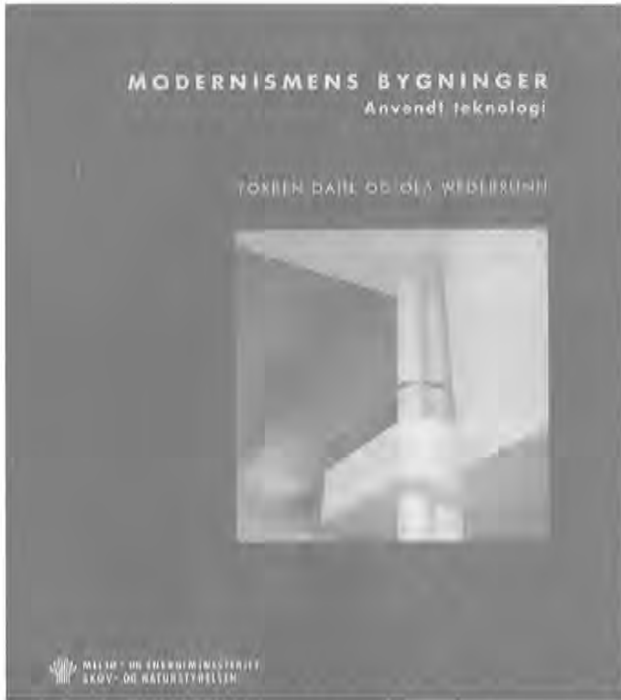
Hermann Schlimme is a researcher at the Bibliotheca Hertziana/Max Planck Institute in Rome, and teaches History of Architecture at the Braunschweig Polytechnic, Germany. The author wishes to thank the London and Berlin offices of Norman Foster & Partners for their cooperation. This text has previously been published in Italian in the DOCOMOMO Italia Giornale (8) 2000.

Further reading: Gabriel Feld, Mohsen Mostafavi, Manfred Schiedhelm, Peter Smithson, Alexander Tzonis, Liane Lefraive, George Wagner, Free University Berlin. Candilis, Josic, Woods, Schiedhelm, Architectural Association, London 1999 (includes bibliography and press review).

Modern buildings

Applied technology

'Modernismens Bygninger. Anvendt teknologi', by Torben Dahl and Ola Wedebrunn, 157 pages, 228 ill. in bl/w, 5 ill. in colour, in Danish with English summary, ISBN 87-7279-169-1.



'Modern Architecture – Applied Technology' is the second of two volumes on buildings from the Modern Movement. The first one, 'Modern Architecture – Fundamental Concepts and Perspectives on Preservation' by DOCOMOMO-member Helen Welling, was published in 1999. It deals with the main ideas underlying the Modern Movement in architecture and in relation to this, possible implementation of such ideas in the practice of preservation and reconstruction. Both books have resulted from a cooperation between the Danish Department for the Environment and Energy, the National Forest and Nature Agency that is in charge of architectural heritage, and the Royal Danish Academy of Fine Arts, School of Architecture.

This second book deals with the technologies applied in such buildings, and, in many cases, being invented in the course of construction. Most examples in the book are Danish – but who would object that, as we are dealing with Lauritzen's 1939 Airterminal and Radio Hall in Copenhagen, Jacobsen's petrol station or the famous Town Hall in Århus, designed in cooperation with Erik Møller in 1941. At the same time we learn in detail about lesser known yet excellent examples of Danish modern architecture, such as Kaj Gottlob's Open Air School of 1937.

It is obvious that the architecture of the 20th Century is inseparable from the development of society and that the latter is of fundamental importance to aesthetic, technical

and sociological changes. Buildings from this period characterized as 'modernist' are often expressive and represent the significant results of a quest for renewal, especially witnessed by the use of materials, construction methods and the innovation of applied building technology. After more than fifty years, the Modern Movement gives us a unique possibility and responsibility for the management of a cultural inheritance with aesthetic, technical and social qualities.

Building technology could be characterized as the result of idealistic, necessary, and practical premises. Buildings as well as their parts or details are often manifestations of architectural tradition, seen as a connection between man, material and technology. Therefore applied building technology of modern architecture has had a practical and constructive as well as a figurative, cultural meaning.

Traditionally seen, applied building technology is connected with construction, use, and maintenance. Throughout the last century, good workmanship, however, has undergone changes in very many ways. From a production based on craftsmanship, it moved into a phase of semi-industrialization where construction methods and materials still mirrored traditional technologies, eventually to develop into the large scale production of the present building industry that meets the requirements of our industrially developed society: Changes which were made possible by new technologies and ideas.

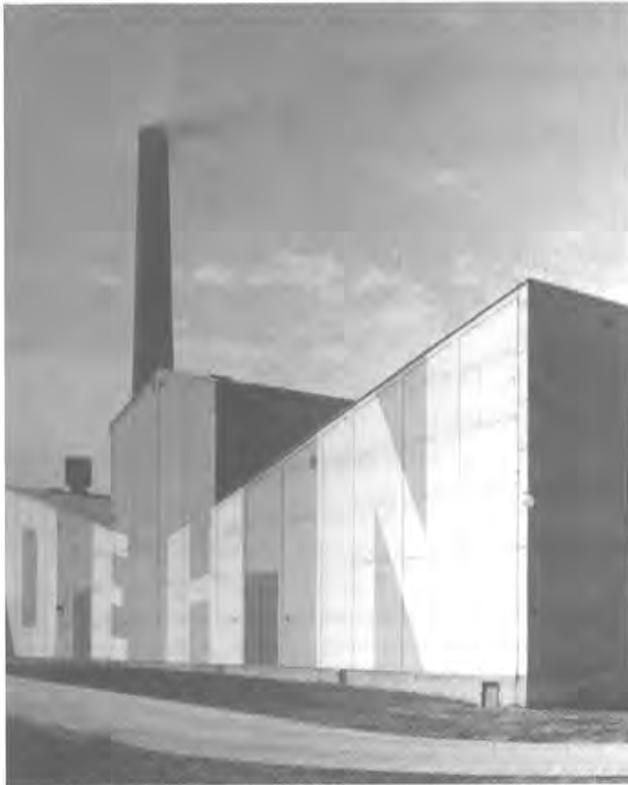
So applied building technology is a rich source of experience with negative as well as positive results. Therefore one may argue that preservation of our built cultural inheritance does not only involve single monuments or their environment, but also the interpretation, communication and reassessment of underlying ideas and applied techniques, in order to understand architectural quality.

The aim of this part of the work of the Danish research team is to turn our attention to the wide scope of 'Modern Architecture – Applied Technology' in the period 1930-45. Therefore the intention with the present publication is not to be an adequate documentation or in any case to give precise instructions concerning technical problems in relation to the preservation of buildings of the last hundred years. On the contrary, the intention is to describe the technical multiplicity involved in the preservation of buildings of the Modern Movement.

Modern buildings are described as the expression of materials, building parts and/or construction, presented in eight paragraphs on various applied building technologies: concrete and steel constructions, insulation, the flat roof, surfaces, claddings and facings, doors and windows, and signage.

This leads us from various types of load bearing frame constructions to the phenomenon of the flat roof – in a Nordic climate! – and various surface treatments, finishings, claddings and sidings - like board-marked exposed concrete, ceramics, asbestos cement and glass panels.

A significant portion of this book is dedicated to windows and doors, providing a wealth of information on window frame details, fixings and glazing systems. This is no surprise



Dehn's fabrik in Gladsaxe. Architect: Paul Henningsen, 1936.

as windows are arguably the most prominent features in modern facades – and one of the authors has been the driving force behind of the 1998 DOCOMOMO Technology Seminar on Windows and Glass.

Special attention is given to thermal insulation materials, which were more and more recognized for their particular properties in facade constructions. A facsimile reprint of a 1935 article about thermal insulation is included in this volume, and it is an excellent example of the valuable source material presented by advertisements and product manuals. World wide, there are very few examples of publications like the present book. Ford's 'Details of Modern Architecture' is a source book that explains the logic of building construction from well-known – though not exclusively Modern Movement – buildings. A few publications have been published on particular materials – like the recent volume on linoleum edited by Gerhard Caldewei - but the only more comprehensive overview of this kind is Tom Jester's '20th Century Building Materials', published in the USA in 1995. Comparing that this publication to the present one shows that the Danish research has focused more on structural aspects but what remains missing in the European context is substantial information on interior finishings like wall and ceiling panels, flooring materials and plasters. Definitely, more research remains to be done.

The intention of the book, according to the authors, has been to introduce the architectural tradition of pre-war modernism. Through a series of quotes and a short characterization, each paragraph introduces an aspect of the general expectations and attitudes of the period. These are then analyzed and put in a wider perspective of an overall interpretation of applied building technology. Consequently,

some specific examples of single works briefly describe building technology in text, design and images. The set up of the book with eight coinciding paragraphs creates a cross section of construction, technology, building practice, and ideas, too. It therefore aims to emphasize the perception of modernist buildings as a more comprehensive approach towards the subject than the categorical and superior classification of materials and technology.

On the last page of the book, the authors express their hope that this publication will attract the attention to buildings themselves as sources for studies and research on applied building technology, which, they argue, will advance further understanding of the preservation of our recent architectural heritage. This may be true, but a publication like this is almost a proof of the opposite: It is a great source – unfortunately only in Danish - that calls for careful exploration itself. – *WDJ*.

MoMo in Brazil

Brazil Built. The Architecture of the Modern Movement in Brazil, by Zilah Quezado Deckker, Spon Press, London and New York, 2001, 253 pages in English, illustrations in bw and colour, paperback ISBN 0-415-23178-7, hardback ISBN 0-415-23407-7, £27,50 for paperback.



In the 1940s and 1950s Brazil acquired unprecedented prestige in the world of Modern Architecture. Brazil was regarded as the country which had inherited the progressive



Oscar Niemeyer: Casa baile, Pampulha, Belo Horizonte (1940-42)

Modernism of the pre-war period in Europe, and which, furthermore, had initiated a new phase of the assimilation of cultural and environmental considerations. The major buildings - the Ministry of Education, the Brazilian Pavilion at the New York World's Fair 1939, the Brazilian Press Association, Santos Dumont Airport, the Pampulha complex - became widely known and highly influential, launched by the exhibition 'Brazil Builds' at the Museum of Modern Art, New York in 1943 and the publication of its catalogue as the book 'Brazil Builds'.

'Brazil Built' is an examination of the architecture of the Modern Movement in Brazil. The book consists of five parts. First, the situation of the 1930 is described, and attention is focussed on Le Corbusier and Vargas as important catalysts for the development towards a 'Brazilian Style'. In part two, two examples of major buildings are given, and they are shown to be recognized as a 'new school' by the 1940s. The next part handles about the position of the Museum of Modern Art in this period and about the exhibition and its catalogue. Part four shows how a 'Brazilian Style' becomes manifest in works of architecture and art, and in the press. The book then ends with a more distant overview of this style and the achievements of this period.

The book constitutes a unique presentation of the major Modern buildings in Brazil in their historical context. Prompted by the contemporary revaluation of Modernism, and renewed interest in Brazil, this book examines how the buildings came into being, how they came to be so highly regarded and the changing reactions to them in Brazil and abroad.

The Mutual Insurance Company at Turin

La Dimora della Reale Mutua in Torino, Esperienze di Restauro del Moderno. Nel 170 anno di fondazione, 1828 - 1998, by Pier Giovanni Bardelli (ed.), G. Ferrari, A. Frisa Morandini, E. Garda, M. Gomez Serito, M. Mangosio, C. Mele, C. Ostorero, M. Peirone, and S. Perrone, Firenze 1999, 400 pages in Italian, illustrations in colour and bw, vol. 1 hardback/vol.2 paperback.

The Royal Mutual Insurance Company building at Turin stands at the threshold of a new era, both stylistically - between Art Deco and Razionalismo - and in terms of building technology, combining such sophisticated new construction techniques as a load bearing steel frame with the ancient craft of stone work. This two-volume publication is the fruit of a close co-operation between researchers at the Turin Polytechnic, Department for Civil Engineering, inspired by the long-term research ambitions of Pier Giovanni Bardelli. Further fueled by the input of the Departments for Geophysics, Material Sciences and Chemical Engineering, and external specialists, this symbiosis of disciplines blends into a fortunate amalgamation of knowledge.

Volume 1 starts with the cultural background of the design process for this building. An overview of the applied materials includes chapters on such rarely addressed materials as cement paint, Terranova and linoleum. One of the great merits of this publication is the documentation of the actual construction process: the organisation of the construction site, safety regulations, and the techniques used for scaffolding, hoisting, and getting workers and things in place. Also the heating and other services, which are typically overlooked, are extensively covered. The last chapter of the book deals with the principles applied in this restoration. Within this context, it also describes the applied techniques for cleaning the incredible variety of stone used in the building - a proof of Italian expertise in that field.

The second volume is essentially an incredibly minute record of the restoration works themselves on the level of finishing materials and plasters. The debate on the methodology for repair of the original cornices in Red Verona stone, for which a series of replacement details and materials were considered, including red plaster, is an exemplary illustration of the careful way that the works at the Mutual Insurance building at Turin have been executed. - WDJ.

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