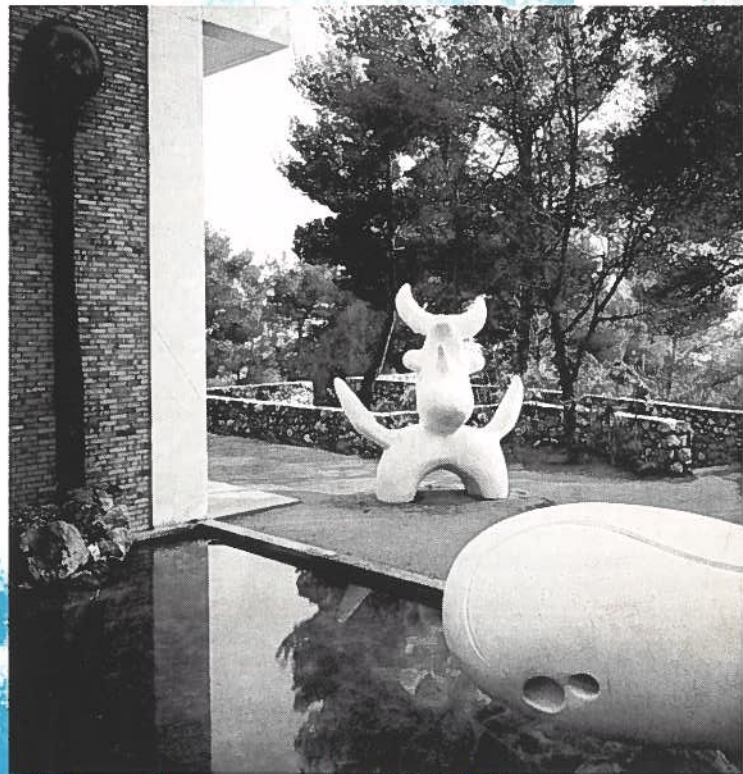


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international working party for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

Journal 16

Urbanism, Gardens & Landscape



March 1997

DOCOMOMO International:

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In the 1920s and 30s the Modern Movement was an important international architectural development. The cultural, economic and technical results of this movement are still noticeable today. Characteristic of this movement is among others that buildings were designed with a relatively short functional as well as technical life expectancy in mind. Therefore most of these buildings are in a bad condition at present, or they have been altered, sometimes beyond recognition. Due to their social and cultural value it is important to safeguard some of these for the future, in one or another way.

The International Working party for the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement DOCOMOMO was initiated in 1988 by the University of Technology in Eindhoven, the Netherlands, further to a research project on how the preservation of these buildings can be obtained in a coherent and effective way. The foundation of the Working party is meant to advance an effective inventory, documentation and preservation of the most important Modern Movement buildings, sites and neighbourhoods of that period. The aim of the Working party is to sustain a network for exchange of experience and know-how and to draw the attention of the general public to the significance of this part of the cultural heritage.

The initiative is directed to:

- those who are involved in policy-making (legislation, financing, management),
- those who are professionally interested in the protection of early modern buildings, sites and neighbourhoods (preservation officers, architects, urban designers, art historians, critics) and
- those who are responsible for their actual restoration (researchers, technical specialists, consultants).

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The *Fondation Maeght* (J.L. Sert, 1960-64)
by Jan Birksted

Special edition on urbanism, gardens and landscape

When it was decided to have a special edition of the Journal on landscape and urbanism, we had not anticipated Helmut Lethen's excellent opening lecture at the conference in Slovakia to put that theme in a much wider perspective - or deeper if you wish. His idea of the skin as a model of a borderline presented fascinating and new views on modernity in architecture.

The functional paradox of the skin, providing protection and security and allowing for exchange at the same time, reflects modern ideas of the borderline in architecture, depicting the Modern Movement as a concept of posing questions rather than expecting definite answers. To explore the permeability of these borderlines is the *leitmotiv* that continues through the other essays in this edition of the Journal.

In his article on the *Fondation Maeght*, Jan Birksted leads us through the sequence from a building, through garden and park to the natural landscape. The gallery building lends much of its strength from the surrounding terraces and gardens, and from the interaction with nature. Edwin Brierley, in his article on the Park Hill Housing Project in Sheffield reflects on the functional and social impact of the relationship between home and street, that created a strong sense of neighbourhood. The transformation of community over time is further explored by Rob Docter in his contribution of the Amsterdam Bijlmermeer extensions of the 1960s.

One of the greatest challenges on the DOCOMOMO Agenda is the preservation of modern landscape,

either urban or more natural. Both are subject to change by their very nature. Our colleagues from Paris introduce us to some policies enforced to preserve urban parks, recognizing the distinction between architecturally disciplined city parks and landscape gardens, which essentially refined transitions between the latter and nature. Lodewijk Baljon takes it from there in his *retro-active manifesto* for the modern landscape.

Santanna, in her fascinating contribution on the particular relationship between the Modern Movement and heritage preservation in Brazil, adds another dimension by crossing the border of time...

We hope you will enjoy reading Journal 16 as much as we did in producing this edition.

As you will have noticed, the design of our magazine has slightly changed. The high level of an increasing number of national DOCOMOMO newsletters - we just mention the most recent additions to the series of national bulletins: USA, France, Brazil and Italy - compelled us to again improve our presentation. It took some time, but we hope you like it too.

The next Journal is scheduled already for next July, thereby reducing our backlog to a month. The 17th edition will concentrate on the challenges of conserving and repairing exposed concrete, and will again include information on the national presentations in Sliac.

Wessel de Jonge, Editor in chief

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Next Journals

The upcoming Journal will be a special edition on Exposed Concrete and is scheduled for July 1997. The deadline for articles has already been passed, but short items and news remains very welcome if received by June 15th, 1997.

To allow our members to properly anticipate contributing to future Journals, we like to inform you that special editions are considered on the Bauhaus (November 1997), Nordic MoMo (June 1998), MoMo Engineering, Window and Glass, Re-use and Functional Change, and MoMo in Asia. Authors are invited to let us know if they intend to contribute to any of these thematic editions.



The entrance of the Highpoint building (1938) in London by Berthold Lubetkin expresses the great architectural potential of exposed concrete. Photo: Peter Cook, London.

The DOCOMOMO Journals are published twice a year by the DOCOMOMO International Secretariat

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Miscellaneous

do.co.mo.mo__ Letters to DOCOMOMO...

Spain

Dear Sir, The Col.legi d'Arquitectes de Catalunya has recently published a book on our family house (Antonio Bonet's Villa La Ricarda of 1960 was one of the highlights during the post-conference tour in 1994 - ed.). After so many years it seems that our country is granting Bonet and his work the importance it deserves. Meanwhile, our open invitation to you, your colleagues and students, and to members of DOCOMOMO, to visit our home whenever they come to Barcelona.

Maria M. Gomes, Barcelona, Spain, November 1996

Uruguay

Dear Sir, I was very glad with your information about the activities of DOCOMOMO, in which I am truly interested.

Uruguay is a new country and the most important period of its economy and urban growth did coincide with the expansion of the Modern Movement. With that outlook Montevideo could be read as a modern city. The town hall, the football stadium, clubs, schools and administrative buildings all are landmarks of rational architecture.

Ruben Otero, Montevideo, Uruguay, March 1997

do.co.mo.mo__ Internet

Although still under construction, DOCOMOMO has now its own homepage on the Internet. Visit us on the world wide web at:

<http://www.ooo.nl/docomomo>

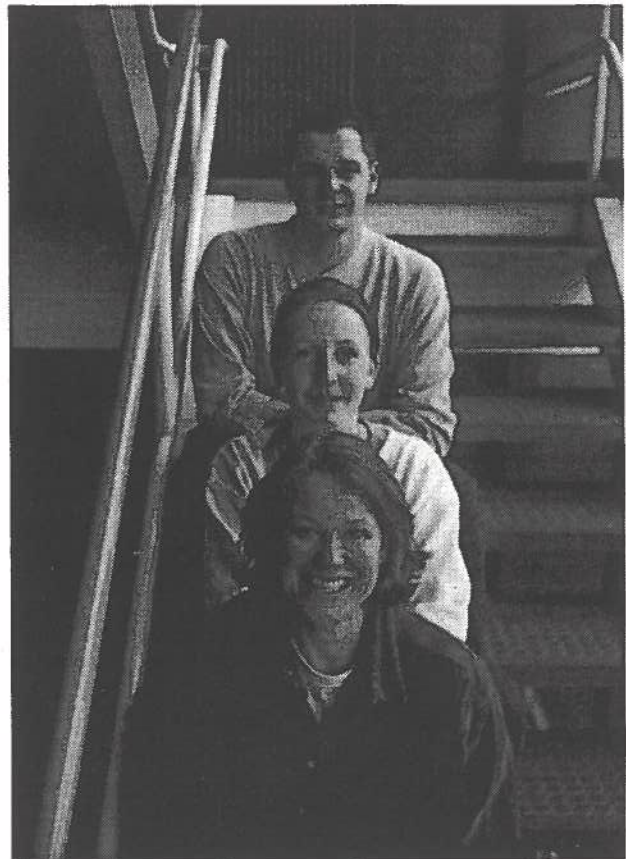
do.co.mo.mo__ Rectification

The caption on page 10 of Journal 15, concerning the ISC/T and its colleagues on the roof of the Scharoun hostel in the WUWA estate lacked the name of Jadwiga Urbanik from Poland (second from the top).

do.co.mo.mo__ Address

Frequently, Journals and other materials are returned to the International Secretariat because the address is incorrect or incomplete. Please be sure to send your change of address to us in time.

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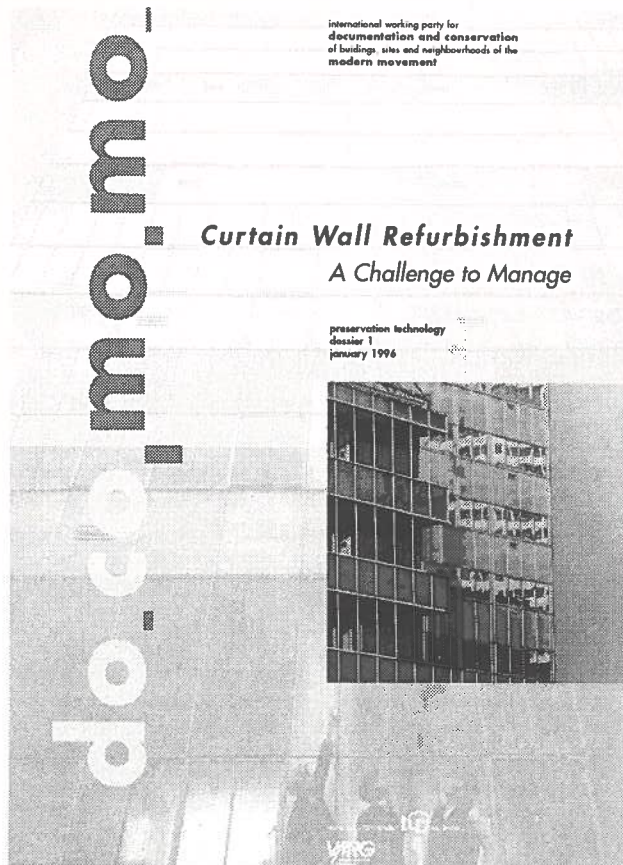
As mentioned in Journal 15, the DOCOMOMO International Secretariat is open only two days of the week, but our staff has been expanded with two new assistants. From top to bottom: Arjan Doolaar, Joke Stolk and Birgitta van Swinderen.

do.co.mo.mo__ Journal 17

DOCOMOMO Journal 17 is scheduled for July 1997. Contributors to this issue are kindly requested to note the following:

- Articles (with a maximum of 2500 words) are only accepted on floppy disk or when sent by e-mail (address: docomomo@bwk.tue.nl).
- All texts should be in English; if translated, please enclose text in original language.
- A short resume of the author(s), in relation to the contribution, must be included.
- Articles should be in by May 15, news items by June 15.
- News items should be in by May 15 when not available on floppy disk or by e-mail.
- Illustrations, preferably black-&-white photos and/or drawings, should be included as well; high quality and contrast required.
- Photographs can be submitted in print (no photocopies), scanned on a 3.5" disk (tiff-format), or become available on the Internet (free of copyrights); the photographer or owner of the photograph should be mentioned as well.

The editors are looking forward to your contribution.



Curtain Wall Refurbishment A Challenge to Manage

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Fourth International DOCOMOMO Conference, Slovakia

The Modern Movement and its Regional Reflections

The fourth biannual DOCOMOMO Conference, in Slovakia, has been an important occasion in many ways. As its title 'Universality and Heterogeneity' suggests, the Modern Movement has known many different local and regional interpretations of one universal goal. Our stay in Central Europe, the *Big Brother* environment of postwar Bratislava, as well as the pleasant 1931–37 spa buildings of Sliac by the Slovak architect Rudolf Stockar made this point clear from various angles.

by Hubert-Jan Henket



Delegates in the Sliac gardens. Photo: Robert Michels.

The first conference day in Bratislava was opened by the German philosopher Helmut Lethen with a big bang. His paper 'Between the Barrier and the Sieve; Finding the Border of the Modern Movement' was a sobering and critical yet carefully designed mirror, reassessing the image of the Modern Movement and the conservation of its relics. As if that wasn't enough key note speakers Carla Yanni (US), Gérard Monnier (France) and Fabio Grementieri (Argentina) all questioned, in different and well presented ways, the validity of the various interpretations of the Modern Movement as provided by historiography so far. Only strong cocktails and a bus ride to Sliac, two hundred kilometers east in the foothills of the Tatras, brought the almost two hundred delegates back to

their apropos and to the location for the next two days of the Conference. Captivating presentations such as András Ferkai's kaleidoscopic overview of modern architecture in the former Austro-Hungarian territories, Daniel Bernstein's paper on his students' analysis of Le Corbusier's Unité at Firminy, Jorge Gazaneo's ode to his old employer and master Amacio Williams, Allen Cunningham's ideas about making use of the Modern Movement legacy as an educational catalyst, and Jeffrey Chusid's exposé on concrete problems at Californian houses by Schindler and Frank Lloyd Wright, set a standard of quality which must become the norm for future DOCOMOMO Conferences.

As usual, the Friday afternoon was devoted to the

most peculiar and typical ritual of the DOCOMOMO network: the Council Meeting. Of the 23 countries and regions represented: Argentina, Brazil, Bulgaria, Denmark, Estonia, Finland, Germany, Greece, Hungary, Iberia, Israel, Italy, Latvia, the Netherlands, Norway, Poland, Québec, Scotland, Slovakia, Sweden, Switzerland, United Kingdom and the United States, all but one had voting power. In an amazing spirit of unanimity many decisions were made, which can be briefly summarized as follows.

The Fifth and Sixth International DOCOMOMO Conferences

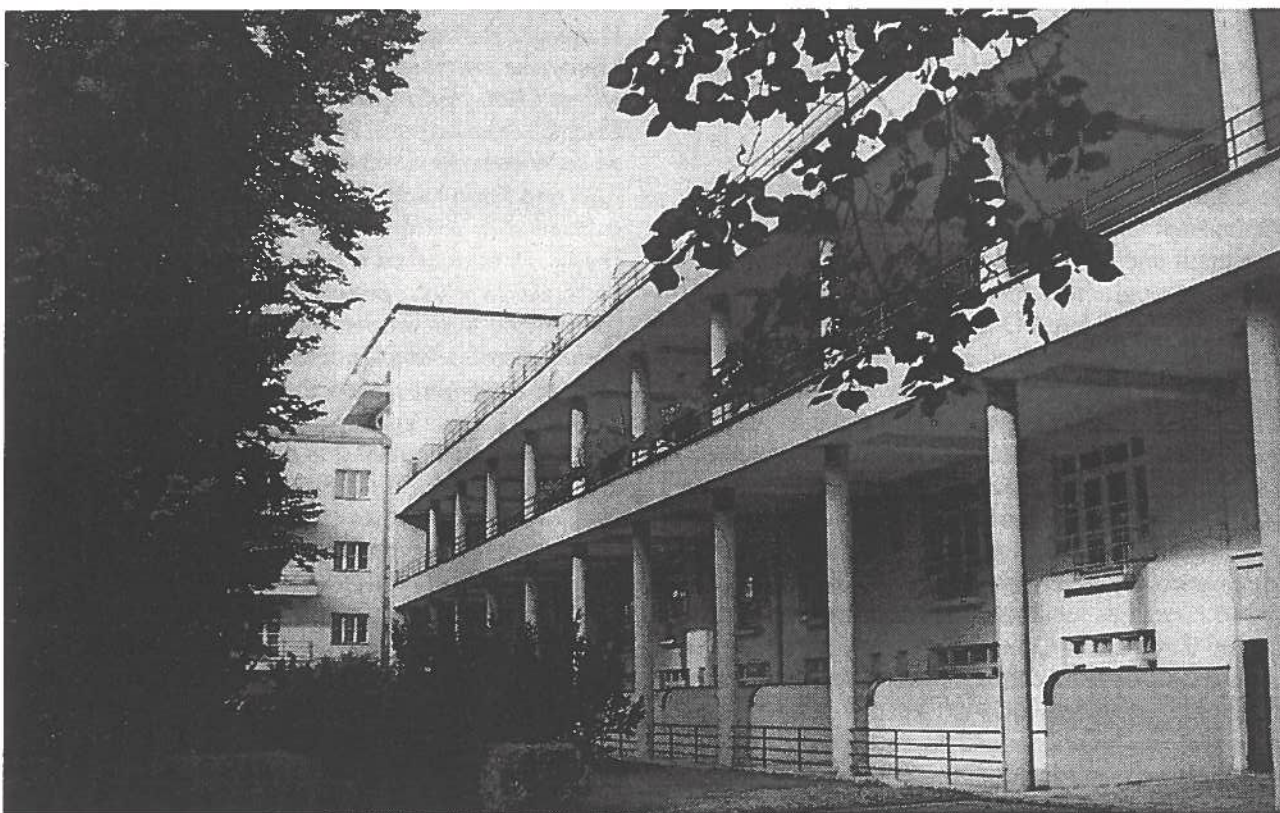
As agreed shortly after the 1994 Conference in Barcelona, Eva Rudberg, Jöran Lindvall, Marina Botta and other members of DOCOMOMO Sweden will organize the Fifth Conference in Stockholm for 16–18

Executive Committee

The International Secretariat will remain in Eindhoven, the Netherlands. The Council agreed on the re-election of Hubert-Jan Henket as chairman, Wessel de Jonge as secretary, both from the Netherlands, and Maristella Casciato from Italy as coordinator for the ISC's. Marina Botta from Sweden replaced Klára Kubicková from Slovakia as the coordinator for the upcoming conference. Klára Kubicková and her staff received a standing ovation for their excellent work in organizing the Fourth Conference.

Constitutional matters

Since the founding conference the DOCOMOMO Constitution has been amended at several occasions. Besides, some items in the text needed clarification.



The magnificent Spa hotel by Rudolf Stockar formed the backdrop of the Fourth International DOCOMOMO Conference.
Photo: Ivan Harminc.

September 1998. The theme will be 'Visions and Realities – Social Aspects of Architecture and Urban Planning in the Modern Movement'.

For the Sixth Conference, in the year 2000, two working parties applied as candidates. The United States proposed Hollywood with the title 'Suspense' and Brazil put forward Brasília with the title 'Brasília 2000, Modern Cities Facing the Future'. Since neither proposals were sufficiently complete yet, the Council preferred to uphold its decision until more details have been submitted by both candidates by next February.

A written vote in the Spring of 1997 will then result in a final decision.

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The Council in unanimity excepted all amendments to the Constitution and Appendices, according to the proposal by the Executive Committee of January 31, 1996. A brochure with the full text of the Constitution and Appendices has meanwhile been distributed to assist the working parties in their activities. The Executive Committee sincerely hopes that the text of the Constitution will now be final, and that time and energy of our membership can be spent on things that really matter instead of bureaucratic formalities – a position that was fully supported by the Council.

Membership

The Executive Committee informed the Council that the

structure for membership and fees will remain as accepted in Barcelona in 1994 and as formulated in the DOCOMOMO Journal 12, since no alternative proposals had been produced. As regards fee percentages the following countries were added to the classification for 1996–98: Australia, Austria, New Zealand, and Turkey all 100%, Dominican Republic, Indonesia, Mexico, Paraguay, and Venezuela all 40%. Bulgaria and Cuba are both exempted. Hungary and the Czech Republic were reclassified as 40% (were 0%) while all other fee percentages remained unchanged for 1996–98.

International Specialist Committees

The chairman expressed his satisfaction about the many activities undertaken by the various ISC's, which resulted in a more equally shared responsibility within our network. Particularly the ISC/R has done a great deal of very good work in supporting and stimulating the working parties to extend their contribution to the DOCOMOMO Register.

ISC on Registers

As members of the ISC/R were re-elected France Vanlaethem (chair, Québec), David Whitham (Scotland) and Maristella Casciato (Italy), while Marieke Kuipers (secretary, the Netherlands), Dennis Sharp (UK), and Jorge Gazaneo (*ex officio*, Argentina) were confirmed as new members. Gérard Monnier (France), who stepped down as chairman since the last conference, was warmly thanked for his great efforts to launch the ISC/R and to have made the Register into the most significant project of DOCOMOMO so far. Xavier Costa (Iberia) resigned as a member and was thanked for his excellent contribution to the committee's work. The ISC/R again invited candidate members particularly from East and Central Europe. The Council decided such candidacies can still be submitted until next February to be distributed for written vote.

Regarding the International Selection of the Register, the ISC/R was mandated to revise and to update the Register guidelines in accordance with the others ISC; to complete collecting and editing the International Selection in collaboration with the working parties; and to publish the result under the name of DOCOMOMO International, in collaboration with the new ISC on Publications (ISC/P). For several working parties recommendations and deadlines were set in order to comply with this ambitious program. The ISC/R discussed several recommendations to amend the criteria of the World Heritage Committee to accommodate Modern Movement objects in the World Heritage List. However, the ISC/R together with ICOMOS came to the conclusion that the existing criteria do comply for Modern Movement objects, provided the existing explanatory notes to the World Heritage Convention are extended. Two additions were proposed by the ISC/R.

The first one, to advance the understanding of the

Modern Movement as a body of thoughts rather than a definition of style. The second, to introduce a hierarchy in the various aspects of authenticity being i) the idea, ii) the form, space and appearance, iii) the construction and details, and iv) the materials. The Council accepted these proposals by the ISC/R and decided to mandate the committee to draft a tentative list of MoMo buildings and sites based on the suggestions received from the working parties, and with the advice of a panel of invited experts, to be considered for inclusion in the World Heritage List. This work will be submitted for approval to the Executive Committee in time to report to ICOMOS in May 1997.

ISC on Education

Allen Cunningham (UK) has taken over the chair of the Education committee from Mabel Scarone (Argentina), who will remain a member of the ISC/E. Newly elected members are Daniel Bernstein (France), Jeffrey Chusid (USA), Arie Sivan (Israel), Stefan Slachta (Slovakia) and Penyo Stolarov (Bulgaria), while Wenche Findal (Norway), Catherine Cooke (UK) and Karin Kirsch (Germany) were re-elected to continue their membership.

The ISC/E established a *network* of individuals dedicated to MoMo preservation training, to be coordinated from London with the purpose to *exchange educational programmes*, identify *cores* of academic expertise, research programmes and individual theses –in cooperation with the ISC/T– and to *activate* student interest in the Modern Movement and instil its spirit.

ISC on Technology

As members of the ISC/T have been re-elected Jadwiga Urbanik (Poland), Jos Tomlow (Germany), Hans-Jürgen Kiehl (Norway), Tony Walker (UK) and Wessel de Jonge (chair, the Netherlands), while Susan Macdonald (Australia), Juha Lemström (Finland), Tom Jester (USA) and Ola Wedebrunn (Denmark) were elected new members. Ana Maria Lacerda (Brazil) and François Goven (France) both had to resign from the ISC/T due to other obligations.

The database of MoMo technology experts will remain a prime activity of the committee. A first printed edition is available and it is the aim to make it accessible through the Internet soon so as to allow regular updates easily. The ISC/T invites other specialists to join in, since expertise is known to be much more wide spread than so far reflected by the database.

Through an inquiry, the committee identified several knowledge gaps as regards MoMo preservation technology. With the ISC/E it will be investigated how these fields can be covered more extensively in training of preservation professionals. Other such themes will be explored through seminars and thematic publications in the near future.

On the long term the ISC/T intends to publish a

reference work on MoMo technology, that will include a critical history of modern building technology as well as chapters on practical preservation issues on the basis of the material produced through the seminars.

ISC on Urbanism, Gardens and Landscape

Marco Aurélio Gomes (Brazil) has taken over the chair from his fellow country woman Anna Beatriz Ayroza Galvão, who was thanked for her work in the preliminary phase of the committee. She will remain active as a member of the ISC/U, that has now officially been established by the Council. Other members are Miles Glendinning (Scotland), Wanda Kononowitz (Poland), Alfredo Conti (Argentina), Paul Meurs and Rob Docter (both Netherlands).

The proposal to establish the ISC/G+L as a sub-committee of the Urbanism group was supported by the Council, since many items interrelate. Members of the International Sub-Committee on Gardens and Landscape are Jan Birksted (coordinator, UK), Franco Panzini (Italy), Lodewijk Baljon (the Netherlands), Guilherme Mazza Dourado (Brazil) and Jan Woudstra (UK). Franco Panzini was thanked for launching the ISC/G+L and for his work to establish the committee in its preliminary phase.

The ISC/U will further structure its network, will continue to work on collective publications with the working title 'New Cities of the 20th Century', and collect cases in data base format.

ISC on Publications

An ISC on Publications has been newly established to coordinate all efforts concerning publicity and publications at an international level. As members have been appointed by the Council Hubert-Jan Henket (prov. chair, Executive Committee), Maristella Casciato (Executive Committee), Wessel de Jonge (Executive Committee, ISC/T), France Vanlaethem (ISC/R), Allen Cunningham (ISC/E), and Marco Aurélio Gomes (ISC/U). Dennis Sharp (UK) and Jorge Gazaneo (Argentina) were appointed expert members on publications.

The task of this new committee is to stimulate and coordinate publicity and publications, and to develop ideas and concepts for medium and long term goals of DOCOMOMO International. The ISC/P will meet in the Autumn of 1996 to prepare a preliminary document which will be issued to the Working parties in the early Spring of 1997.

Miscellaneous

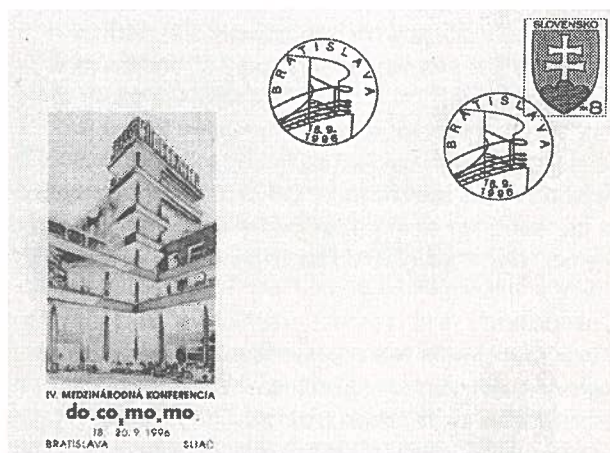
The Council decided to send a letter of concern to the Lord Mayor of Jerusalem to stress the importance of preserving the physical and functional integrity of the Schocken Library in Jerusalem, designed by Eric Mendelsohn in 1934-36.

After a hectic but otherwise enjoyable and productive Council Meeting the delegates dressed up for the long awaited DOCOMOMO Tango Competition. For days,

teams from many countries had secretly practiced in quiet corners of Stockar's Palace Hotel with concealed tape recorders and, finally, there they were dressed extravagantly to put 1930-ish Buenos Aires in the shade.

The couples from Italy, Slovakia, Finland, UK, and Denmark shared a first prize after being nominated for the Grand Finals by the expert Jury consisting of Elena Szolgayova (chair, Slovakia), Stella Maris Casal (Argentina) and Flaminio Lucchini (Italy).

All delegates agreed that an important key to the tremendous success of the conference had been the inspiring environment of Sliac Spa. We all stayed and conferred in one and the same complex, which contributed enormously to the atmosphere, the easy way to exchange professional experiences and the



The Slovak Mail presented a special DOCOMOMO service envelope for the occasion of the conference.

amount of new friends made. The Sliac feeling will be an important example and inspiration for future DOCOMOMO Conferences.

Two days of excursions through the Tatras, along MoMo high points such as the Vysné Hágy Sanatorium and Piestany's Glass Bridge, put an end to a memorable DOCOMOMO week in hospitable Slovakia.

Klára and your team, thank you very much!

Hubert-Jan Henket is the chairman of DOCOMOMO International.

Finding the border

Fourth DOCOMOMO Conference

by Allen Cunningham

The choice of Bratislava as the context to launch the Fourth International Conference proved at once brave and ironic. This city, indeed much of urban Slovakia, is infested by a parody of modernism's promise. Housing has been reduced to statistical achievement through poorly executed industrialised means, proliferating unplanned enclaves of destitution. The big-brother inheritance frames urban existence. Any potential for technology to contribute as a civilising force is here abused on a massive scale, and so equally is the promise and the duty of architecture. The need for this conference to clarify the cause of modernism as a humanising movement was reinforced by this context as the attention of over 170 delegates was transferred from such disturbing vistas to be reminded in more congenial surroundings of the theme, 'Universality and Heterogeneity'.

Cartoon

It is a sure sign of maturity and confidence in equal measure when an organisation invites critical examination of its *raison d'être* as the opening address of its biannual international conference. In his paper *Between the Barrier and the Sieve; Finding the Border in the Modern Movement* Helmut Lethen took on DOCOMOMO by stealth; he started with the 'skin-ego' of Anzieu as 'pocket', 'border surface' and a tool of 'communication'. This he then transferred to 'Architecture as Border Art' in which segments of the population establish an identity with the slogan 'I draw a borderline, therefore I am!'. 'One could almost conclude', he offered, 'that the greater the desire to define one's own identity as a spatial zone of trust by drawing impermeable borders, the greater the probability that the neighbouring borders will be violated in a colonising movement'. Architects of the Modern Movement were intent on building permeable borders, transparent walls, mobile installations and transportable houses which did not resist the wear and tear of time. He then linked the 'border' with the nature of man quoting Helmuth Plessner's 'Man is artificial by nature!'. The conference shifted uneasily when the prescient 1929 cartoon titled 'A Palace Tour in the Year 1979' was screened. 'Is this a remarkable prognosis of the fate of Modern Movement monuments in the post-modern era? In any case an avant garde monument appears here as antique object. It appears to be one of the objects of cultural inheritance preserved by DOCOMOMO, and yet a nightmare. For it appears to be an inaccessible toy and clearly separate from the life of the viewer. In hindsight all transparent surfaces appear opaque, all

openings are closed, there are no permeable borders. While the casual clothing of the visitors shows a lot of skin they are standing before an airtight sculpture which doesn't breathe.' Lethen proceeded to examine, via a second cartoon, the psychological costs of the heroic period of the Modern Movement. 'Has the project of modernity overtaxed its own originators?' asked Lethen. The inventor of the tubular steel chair sits like a couch potato in front of his nomadic apparatus in an outdated comfortable chair, packed between pillows 'as if to compensate for the cold of his own creation! An agent of modernity is chilled here in viewing his own exhibit'. And so his paper proceeded, slowly turning the knife in MoMo's ribs. He returned to Plessner, quoting: 'Industrialism is the mode of exchange, Expressionism the art, social radicalism is the ethic of tactlessness. The cry for physical hygiene that is placated by a mere skylight and tiled walls corresponds excellently to an art which pounces without ceremony on what is essential, to a morale of merciless sincerity and hurting oneself and others on principle'. Although Lethen kindly mediated his assault with 'one wonders, of course, whether the anthropologist Plessner ever visited dwellings designed by Bruno Taut, Walter Gropius or Mendelsohn...', this did not appear to smooth many of the furrowed brows in his audience. Those who recalled Habermas' 'Modernity is an unfinished project' might have drawn some comfort, but not much. This examination of the Modern Movement through the filter of philosophy, invoking the observations of an anthropologist, in the context of the social desert surrounding Bratislava proved an enervating but sobering launch of this conference. Only strong coffee and some deep breathing prepared us for more comforting fare.

Perfumed post-mortem

That fare proved to be a mass seduction by Carla Yanni who charmed a by now susceptible audience with an exposure of Henry Russell Hitchcock who, she claimed, fabricated history. His invention was a false construction of the pre-history of modernism, in 1934. Hitchcock observed that simple vernacular architecture flourished in the USA at the same time as Classical and Greek Revival prior to the Civil War and was characterised by lightness, simplicity and coherence. The order of formal vernacular, he claimed, defines a city. He employed the photographer Bernice Abbott to record in American cities contrived and heavily edited abstracted images of particular buildings and streets which exhibit 'uniquely American' buildings such as Richardsonian warehouses, the Marshall Field building in Chicago etc., with a noted preference for 'minimalist' non-visionary images, as examples from which modern rationalism emanated. He thus projected the logic of architects such as Richardson and James Bogardus backwards in the search for the artistic roots of modernism, implying this as proof of

universality across space and time. The worst monuments of architecture ever produced, he declared, were the ornate, late buildings of the nineteenth century. In his claims he ignores, of course, the open plan and any reference to social context in his anxiety to cite the pre-history of modernism as an exclusive American phenomenon and, to this end, Abbott's photographs omit people. In other words,



'Avantgarde between the two World Wars' was the subtitle of an outstanding exhibition on the Modern Movement in Slovakia, that was opened on the first conference day. The exhibition was presented by the National Museum and the Slovak Architects Society. The exhibition was accompanied by an extensive catalogue, both curated by our host Klára Kubicková. In connection with the conference, the Hungarian Embassy invited DOCOMOMO delegates to the opening of another exhibition on the architect Gyula Rimanóczy (1903–1958), that presented the fascinating works of this Hungarian modernist.

Yanni implied, he manipulated history and a personally contrived photographic record to his own purpose. This was a bloodless, perfumed post-mortem, delightfully executed.

Sliac Spa

On the second day the delegates were transported two hundred kilometres from Bratislava to the 1931–37 Palace Hotel in Sliac Spa in the foothills of the Low Tatras (architect Rudolf Stockar), a megastructure of white painted concrete among landscaped forest: what else? The remaining days of

the conference took place in these congenial surroundings. Forty-six presentations were made of which too many were unstructured 'show-and-tell', while others captivated. Daniel Bernstein's analysis of Corbu's Unité at Firminy conducted with his students from UP8 was memorable. The technical problems at every scale from detail to the stresses upon pierced cross walls, the changed social structure and its ramifications on internal ordering, the consequences of the abandonment of the free plan (as compared to Marseilles), improving acoustic isolation and fire safety to modern standards given a 'thin' structure were all analysed with exemplary thoroughness and professionalism. Computer modelling enabled diverse information to be visually coordinated and indicated viable solutions. Jorge Gazaneo provided an absorbing case study of rational design procedures in which he participated when working with Armando Williams in Argentina. A remote site in Corrientes, North Argentina, for a new hospital combined difficult access, fluid subsoil conditions and acute climatic conditions. These generated unique and elegant formal and structural solutions, influenced by long-time folk traditions, arrived at in a series of rational design sequences. A visit by Nervi as structural consultant saw him immediately endorse a concrete shell solution as umbrella, then remove his jacket and assist in shovelling a test load of sand onto a prototype model! Alas, Peron came to power and politics killed the project which remains a potent symbol of modernism's often frustrated cause. Other notable papers included Jan Birksted on the pre-Hellenic origins of Ser's *Fondation Maeght* which challenge Corbu's ideal of an architecture 'stark, stripped, economical, violent; a clamorous outcry against a landscape of grace and terror. All strength and purity'; Jeffrey Chusid on the concrete problems in Schindler's and Wright's California houses; Catherine Croft and Sue Macdonald illustrating the professionalism of English Heritage with a series of case studies impeccably presented; and Anthony Merchell surprising us with Modern Movement examples in, of all places, Palm Springs.

Stockholm

The business of DOCOMOMO is conducted through its thirty-three working parties whose chair people form the Council. In addition International Specialist Committees working on Registers, Technology, Education, and Urbanism and Landscape pursue these themes on an international basis. These activities are linked with and reinforce those of the World Heritage Committee and UNESCO via ICOMOS. Hubert-Jan Henket, founder and chairman of DOCOMOMO International, could charm the sails off a windmill and probably did in persuading his (clearly enlightened) university to subsidise the Secretariat in Eindhoven; for the first time in five years the movement is solvent. He also leads from the front in designing excellent buildings which extend the Dutch modern tradition.

It takes ~~two~~ to tango...

The conference was reminded of Blaise Pascale's call in 1665: 'The past and the present are our means; the future alone our end'. In Slovakia the watershed resolution was to 'go public' with publications and enhanced media activity, for DOCOMOMO has reached its maturity. The energies of a small dedicated group will further this intention to reach fruition in time for the Fifth International Conference to be held in Moneo's Museum which is rising out of its island in the waters of Stockholm. For the millennium year DOCOMOMO has still to decide between Hollywood and Brasilia; now there's a choice! Organisations which combine both content and style are so hard to resist, and the additional charm is that this congregation of individuals has emerged as much more than an 'organisation', it has become a world-wide family gathered around a shared cause.

Allen Cunningham is an architect in London, United Kingdom. Text previously published in Building Design of November 22, 1996.



DOCOMOMO delegates from around the globe sharply compete for a first prize in the Night of the Slovak Tango. Photo: Ivan Harminc.

Conference participants

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'Our participation in the Fourth International DOCOMOMO Conference was exhilarating; aside from meeting and making new friends it was a great pleasure to discover the existing diversity of concerns around the world about our cherished subject. A most instructive experience.'

– *Dimitri Philippides, DOCOMOMO Greece*

'It was a serious event in which extremely dedicated people came together to bring their knowledge and expertise. As the Israeli representative I brought a concrete problem – the preservation of Mendelsohn's Schocken Library and the participants as one man expressed their willingness to help, as if it was their own problem.'

– *Arie Sivan, DOCOMOMO Israel*

'Thank you for a well organized and very interesting Fourth DOCOMOMO Conference! It was very nice to start the conference in Bratislava, capital of Slovakia and an important town in the Central European culture. The transfer to Sliac was really a great surprise! Few of us, we think, expected to be taken care of in such a friendly way as the Slovakian team did and in such marvelous and genuine 1930s resort area.'

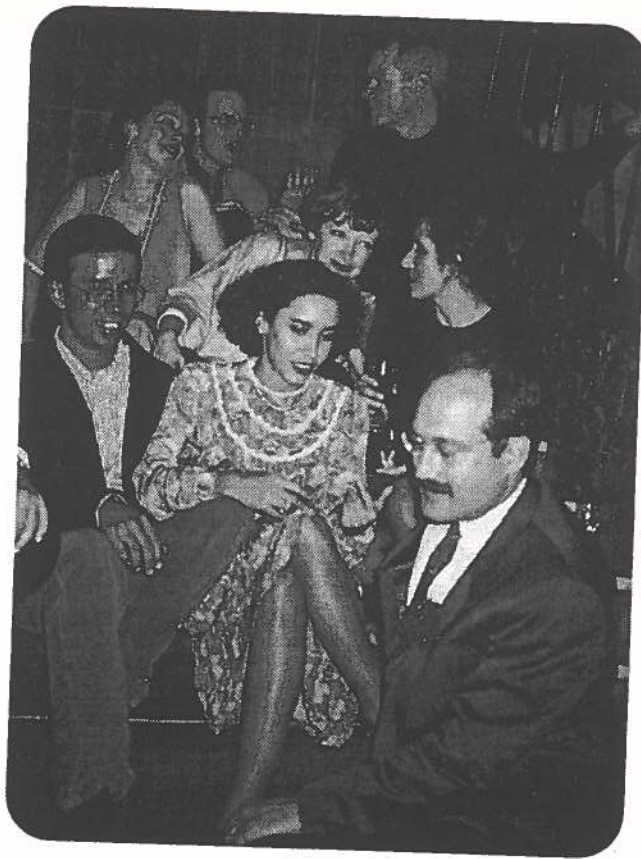
– *Marina Botta, Eva Rudberg, Jöran Lindvall, DOCOMOMO Sweden*



Tullia and Claudio elegantly represented Italy in the Grand Finale. Photo: Ivan Harminc.



International Style with Maija Kairamo (Finland) and Jorge Gazaneo (Argentina). Photo: Ivan Harminc.



Representatives from the Americas have a chat on the stairs. Top down: Robert Lemon (British Columbia, Canada), Andrew Wolfram (New York, USA), Michelle Picard, France Vanlaethem (both Québec, Canada), Anna Beatriz Ayroza Galvão, Márcio Campos, Angela West Pedrão (all Brazil) and Jeffrey Chusid (California, USA). Photo: Robert Michels.



Member of the jury Elena Szolgayová spearheaded Dennis Sharp to the Costume Award. Photo: Ivan Harminc.



Wessel and Jeffrey enjoy the company of Romanian Christina in a period atmosphere. Photo: Robert Michels.

5th DOCOMOMO Conference

Stockholm 1998

by Eva Rudberg

The preparations for the Fifth International DOCOMOMO Conference are now at full speed at the Museum of Architecture in Stockholm, Sweden. To widen our main theme for the conference we have changed the title to 'Visions and Realities – Social

aspects on architecture and urban planning in the Modern Movement'. This means we will stress the social aspect: the visions and ambitions, as well as the results, both positive and negative. Some of the questions we want to deal with are:

- How did ideals of freedom and social welfare appear in architecture during various periods of the 20th Century?
- How did these ideals develop, depending on different political and socioeconomical systems (liberal market economy, social-planned economy, mixed economy)?
- Examples and analyses of successes and failures of

Vällingby, almost a new town and one of the most famous suburbs in the Stockholm area, was planned and built during the 1940s and early 1950s, and opened in 1954. The municipality had the power to control this planning, and Vällingby became an outstanding example of the welfare ideas and Modern Movement architecture in the Swedish postwar planning. It consists of a number of neighbourhood unions and a huge community center. The high-rise housing blocks were located in the center, low-rise multi family houses further out and terrace houses in the outskirts. This also visually emphasized the center. Great effort was made to persuade companies to establish their firms and offices here in order to make Vällingby a place where one could both live and work. The center is well equipped both commercially and socially; among the other buildings is a large community hall, and there it is connected with central Stockholm by an underground. The Stockholm city planning department, headed by Sven Markelius, was responsible for the master plan. Sven Backström and Leif Reinius were the architects who designed the center and its most characteristic buildings. Vällingby is a unity of great architectural quality, and it became famous far outside of Sweden and has frequently been visited by architects, planners and politicians from abroad. The planners were awarded with the UIAS Patric Abercrombies prize. Today a discussion is going on whether the center of Vällingby should partly be rebuilt or not; the community hall is economically being jeopardized and might be sold. Vällingby will be one of the places being visited during the post-conference tour of the 1998 DOCOMOMO Conference in Stockholm. Photo: Swedish Museum of Architecture.



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the social ambitions in modern architecture and urban planning.

- Ideas and examples of what can be learned from the social values of architecture and urban planning.

Contributions that contain analyses of examples and problems connected with those questions are in favour. The Call for Papers are scheduled for mailing in April 1997, and we are very much looking forward to your contributions.

Among those we have specially invited to our conference is Ralph Erskine, world famous for carrying out social and climatic aspects in his architecture. The conference will be concluded with a great party 'Living Register - Perform your favourite modern building', a fancy dress dinner party with a Stockholm jamsession. Bring an easy folding dress or costume to the dinner party - putting it on is part of the performance! Start preparing now and good luck! In connection with the 1998 Conference in Stockholm we will offer you the possibility to join pre-conference tours to either Oslo or Copenhagen, and post-conference tours to either Helsinki or Reykjavik. Don't miss this chance to see more of the Nordic architecture!

Eva Rudberg is coordinator of the Swedish DOCOMOMO Group.

6th DOCOMOMO Conference Brasilia 2000

by Anna Beatriz Ayroza Galvão and Angela West Pedrão

The Brazilian DOCOMOMO Working party, together with the Graduate Program in Architecture and Urbanism of the School of Architecture will host the Sixth International DOCOMOMO Conference, in Brasilia, Brazil, from September 20 to 22, 2000. The theme will be 'Brasilia 2000: The Modern City facing the Future'. There are many relevant aspects that support the candidacy of Brasilia as the location for this conference. Firstly, this will be the first encounter of DOCOMOMO in the New World, set in the most ambitious urban realization of the Modern Movement, which will then celebrating its 40th anniversary. Secondly, it will permit a direct experience of the 'City of the 21st Century' and its outstanding examples of modern architecture. The participants will have a unique opportunity of experiencing and discussing the controversial adventure undertaken by Brazil with the building of its new capital.

The development of Brasilia, which began in 1955, relied on the essential contribution of the two most

prominent Brazilian architects, Lúcio Costa (author of the city's *Plano Piloto*) and Oscar Niemeyer, responsible for the design of the public buildings. This ensemble is the uppermost achievement in Brazilian modern architecture and one of the most relevant urban and architectural facts of the 20th Century. It has been recognized as such by its listing as one of UNESCO's World Heritage cities.

To propose Brasilia implies the choice of a main theme akin to general urban propositions as well as to particular realizations of modern urbanism and the architecture it has brought forth. Reflecting the role the new capital played after its inauguration as a starting point, modern urban principles should be questioned, their presence in our contemporary world evaluated and their future development assessed. As social issues were of paramount relevance to the Modern Movement, the chasm between the projected city and the lived-in city opens up a whole field of inquiries and research which has yet to be exploited.

Since the modern urban and architectural experience has become a reality, preservation issues should also be addressed, both from an urban and from a technological point of view, emphasizing on the permanence of modern structures. Considered should be the way these structures stand now and how they should be treated to withstand destruction in the coming years.

The conference will take place in the Convention Centre of Brasilia, an appropriate project of the renowned modern architect Sergio Bernardes.

Anna Beatriz Ayroza Galvão and Angela West Pedrão are the coordinator and the vice-coordinator of DOCOMOMO Brazil.

DOCOMOMO International Secretariat

Account 1994-1996

by Wessel de Jonge

The Faculty of Architecture of the Eindhoven University has continued some of its support of the DOCOMOMO International Secretariat over the period 1994-96. DOCOMOMO is still provided with offices, Xerox facilities, computers, university communication systems and so on at no charge, while some university services remain available at a reduced rate. Fax, telephone, mail and similar costs are for our own account.

Until this year staff could be assigned by making use of conscripts that can do civil or cultural work instead of military service in the Netherlands. Since military

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scription is abolished in Holland as of 1996, a new director could not be assigned. Only after new arrangements were agreed with the university, the International Secretariat could decide to employ a director again, but this time on our own account. These staff problems have been the reason for all kinds of delay in our work, including publication of the Journals.

Activities

The majority of working hours is spent on maintaining the DOCOMOMO network, mainly by mail and other communications. The figures for 1994-96 indicate that a total of approximately 4750 communications are handled every year, a figure that has increased considerably since the introduction of the e-mail address. This means over 65 communications are handled by the DOCOMOMO staff on every of our two working days a week, besides are other tasks. The Journal is consuming about a quarter of our time. About 20% is spent on administrative issues, including fundraising. Although this figure is relatively modest,

our aim is to spend more time and energy to special projects such as symposiums, publications and other activities with a promotional value.

The International Secretariat therefore decided to organize a seminar, also to generate some income and to ease our financial situation. The Curtain wall theme made it possible to find some sponsoring from the metal windows industry.

Finance

DOCOMOMO's financial situation remains a great concern. The year 1995 has been concluded with a significant deficit of almost US \$ 20,000.--, due to the conclusion of Crittall's sponsoring DOCOMOMO. For 1996 staff has been reduced to counter our shortage of resources. Therefore, last year could be concluded with a small surplus of . A committee of DOCOMOMO members is considering a strategy to respond to these problems within the coming year.

Wessel de Jonge is the secretary of DOCOMOMO International.

All figures are in US \$

1995

Incomes	
Sponsoring and gifts	0.00
Membership fees	12,611.65
TUE/BPU funding	10,331.33
Retail	1,496.46
Interest	895.57
Surplus 1994	5,958.70

Total	31,293.71
Deficit	

1996

Incomes	
Sponsoring and gifts	0.00
Membership fees	11,557.72
Retail	2,000.00
Interest	900.00
Curtain Wall Seminar	9,600.00

Total	24,057.72
Surplus 1996	3,826.39
Claim 1995	

Reservations (until January 1, 1997)

Prepayment membership fees 1997	8,112.04
Prepayment membership fees 1998	104.00

Total	8,216.04
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Expenses	
Staff: secretary	10,331.33
Staff: director	17,500.00
Staff: assistant secretary	15,361.45
Communication expenses	3,422.90
Printed matters	2,200.00
Premises	1,877.10
Facilities	584.67

Total	51,277.45
Deficit	19,983.74

Expenses	
Staff: secretary	10,331.33
Staff: ass. secretary (volunteer)	0.00
Communication expenses	5,000.00
Printed matters	2,300.00
Premises	2,000.00
Facilities	600.00

Total	20,231.33
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ISC/Registers

by David Whitham

The ISC/Registers met in the Slovak Museum on Tuesday, 17 September and continued in formal discussions with members of other ISC's and working parties at Bratislava and Sliac during the IV International Conference in Slovakia.

Progress on the *International Selection* (IS) was reviewed. Since the last report several revised submissions have been received from working parties, including three complete with motivation text (from Finland, Hungary and Italy). Though the standard remains variable, the position now can be summarized as follows:

- IS and motivation text virtually complete; 10 working parties,
- IS and motivation text need adjustments; 4 working parties,
- more material required; 8 working parties,
- no new material received since 1994; 5 working parties,
- still no response for 1994 Registers or IS; 4 working parties.

This represents substantial improvement since our last review in June 1996, with three more completed submissions and three more working parties now active. In addition, four or five 'new' working parties are starting work or are being re-organized.

Our secretary is writing individually to all working parties -itself a considerable task- expressing thanks and encouragement in appropriate proportions, and each committee member has been nominated to maintain liaisons with particular working parties. Working parties are asked to complete or adjust their present IS submission by February 1997 (even 'complete' entries can be improved or titled up); new working parties and those who have not yet responded should make draft submissions, comprising their list of buildings, motivation text and mini-fiches, by the same date and complete their IS submission by February 1998. These deadlines are necessary to ensure progress on the proposed DOCOMOMO publication, by the end of the century, of a world catalogue of MoMo buildings based on the IS material.

A welcome development has been the publication, notably by Slovakia, Hungary and the Czech Republic of the national register material in well-presented booklets, promoting DOCOMOMO's educational objectives and extending our publication experience. The committee is also concerned with the formula of guidelines for inclusions of MoMo architecture in the World Heritage List (WHL). Test on subjects suggested by the working parties indicate that the existing criteria remain valid; indeed two MoMo sites, Brasilia and the Stockholm Woodlands Cemetary, are already

listed. A draft paper on guidelines, with interpretative notes and a tentative list of MoMo subjects, is being prepared for submission to ICOMOS in May 1997. All members of the ISC/R have been involved in our work since the Barcelona Conference in 1994, with a good deal of travelling and lots of homework, and all were able to participate at Bratislava and Sliac with the exception of Xavier Costa, who has been obliged to resign from the Committee because of other responsibilities. Our program for the next two years will be no less demanding and we hope that the resulting vacancy will be speedily filled.

The ISC/R's formal business was followed by two open meetings with working party representatives. At Bratislava on the IS and at Sliac on the WHL. At Bratislava 17 September over 20 working party representatives heard progress reports on the IS and the proposed publication. A useful discussion concentrated first on the pitfalls of copyright. Potential problems with illustrations were realized, and are one reason for the early deadlines demanded for an international publication. Working parties newly embarked on the IS, particularly the USA, asked for more guidance. France Vanlaethem, ISC/R chair, stressed importance of the historical dimension especially in the motivation text (as an example, working parties are referred to the article on Bulgaria by Ljubinka Stoilova in Journal 15, pp. 24-25). The WHL meeting, at the end of a busy week, attracted a smaller attendance, but promoted an active discussion, particularly on questions of authenticity -of idea, form, construction and materials- pertinent to the Modern Movement with its concentration on innovative construction and design for specialized needs. These problems are central to DOCOMOMO's consultancy and points raised will be accommodated in our reports to ICOMOS.

David Whitham is a member of the ISC/Registers.

Update on International Registers

by Marieke Kuipers

The DOCOMOMO ISC/Registers met in Paris last March to discuss the results of the register projects since the International Conference in Slovakia. The Committee was very pleased to receive substantial enlargements as well as new submissions for the International Selection from 18 working parties. Most remarkable were the new entries from the North Californian branch of DOCOMOMO US and from the -still to be founded- working party in Japan! In early May, all working parties will be briefed on the

results of this update of the International Selection. Some working parties will be requested to submit six 'full' page fiches for their entries as well as one 'short' page fiche for each item of their International Selection. The short fiches serve the processing of all the materials in an efficient way. Also, the International Secretariat in Eindhoven will hold copies of the short fiches for safety, and as an archive for international campaigns and other network activities. The ISC/R needs your help to collect this information. Please help us to enable us to help you in the future! During the session in Paris the ISC/R chair and secretary discussed procedures for the selection of MoMo heritage for the World Heritage List, with representatives of ICOMOS and the World Heritage Committee. We agreed on producing a draft report by next June.

Marieke Kuipers is the secretary of the ISC/Registers.

ISC/Education

by Allen Cunningham

At the International Conference in Slovakia, the Education committee has been enlarged with five new members from around the world. At several occasions during the conference we discussed a future programme for the ISC/E, and the following five points were presented to the Council:

1. It is proposed to establish a network of individuals dedicated to modern movement conservation education. This will be implemented through the members of the ISC.
2. The network will be coordinated from London, United Kingdom.
3. The purpose of the links established will be to:
 - a) exchange educational programmes and establish a directory;
 - b) identify cores of academic expertise in history and theory, technology and practice;
 - c) to link with the ISC/Technology in locating specialist contractors and suppliers; and to assist with development of educational programmes;
 - d) assist in establishing and coordinating research programmes and individual theses.
4. Education guarantees and defines DOCOMOMO purpose and future in clarifying its aims. This ISC will consequently feed into the programme of dissemination via publications and the Internet.
5. It will be an intention to interest and activate student interest in the modern inheritance and instil its spirit.

We invite other colleagues who are involved in training students and architects to join in with our

DOCOMOMO International Specialist Committee

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committee. We will keep you posted on the progress made, through the Journal.

Allen Cunningham is the new chairman of the ISC/Education.

ISC/Technology

by Wessel de Jonge

The DOCOMOMO International Specialist Committee on Technology had its second meeting of 1996 on September 17 in Bratislava, on the eve of the Fourth International Conference. The agenda was to prepare for the Council Meeting on September 20, and to formulate a Plan of Action for the next two years. This report summarizes the main proposals as discussed by the Committee, and the decisions thereupon made by the DOCOMOMO Council.

Members

Since the last Council Meeting, François Goven (France) stepped down as a member of the ISC/T, while Susan Macdonald (Australia), Tom Jester (USA) and Ola Wedebrunn (Sweden) have become active for the Committee. Also Juha Lemström (Finland) applied as a candidate member to the ISC/T. All were nominated as new members to the ISC/T, and accepted by the Council. The Council supported the Committee's proposal to nominate Wessel de Jonge (the Netherlands) as a chair for the next two years. As far as possible, all ISC/T members have been assigned a specific task within the committee. The ISC/T is aware that, unintentionally, most of its members are from Northwestern Europe and North America. The Committee would welcome new members from Southeastern Europe and the Southern Hemisphere. Travelling problems could be countered by modern communication systems such as e-mail and the Internet.

Also, the status of corresponding member to the ISC/T is not taken advantage of, and the Committee invites all the working parties to nominate a representative as a corresponding member of the ISC/T.

Database

The database of expertise on MoMo technology will remain a prime activity in the coming years. A first edition is now available in print, including an introductory analysis by Ola Wedebrunn and some general information on DOCOMOMO. It is the intention to relocate the database, and to have it on the Internet soon.

A main concern is still, that not all working parties are participating in this project yet. The ISC/T is reluctant to believe that in the lacking countries and

regions, no expertise would be available at all. Therefore, we decided to continue our efforts to extend our network of information on MoMo technology and preservation.

Again, the Committee invites the support of DOCOMOMO members to actively contact experts in their country or region, and to ask them to complete the inquiry form. These experts could be scientists, architects with restoration experience, historians, technicians, conservation officials teachers or others.

Research fields

One aim of the data base project is to identify gaps in the available knowledge on MoMo technology and its preservation. We also hope it will advance international coordination of research projects. Analysis of the data base learns that research should be stimulated in the following fields:

- Technological methodology, including the contradictions between traditional and modern, as well as local and universal construction .
- Technology of systems (e.g. facades).
- Conservation strategies.
- Operational repair methods.
- Response to the impact of new (Euro-) legislation.
- Glazings; conservation of salvage glazings, as well as replacement glass.

The ISC/T invited cooperation with the ISC/Education to see if the identified knowledge gaps could be covered in training and programmes for MoMo preservation.

Expert missions

It was decided to investigate if DOCOMOMO members could participate in experts mission that are organized by others, such as ICOMOS or the Getty's, since the infrastructure and the financial position of DOCOMOMO as a whole does not allow for such a program. In particular the organizational side of such a project would consume too much of our time, energy and resources. This means we will make suggestions to these institutions so as to include MoMo sites in their missions programme. This way, the ISC/T intends to make our expertise available where needed most.

Plan of action 1996-98

The ISC/T has started a debate on principles and long term aims of the ISC/T. The discussion concentrates on the paradox that on the one hand it is necessary to

reassess the impact of technology on MoMo architecture -which is a long term academic work- and on the other hand there is a great and urgent need for technical knowledge and support for present preservation work.

We are in the process of developing a framework for a major reference work on MoMo technology, that we hope to publish in due course. A significant part of

the publication will be a critical history of modern building technology, that will allow for a better understanding of both the relations and the contrasts between modern architecture and contemporary technology.

Other chapters should deal with specific issues of Momo technology in terms of historiography, present performance and preservation.

At the same time, we are initiating a series of seminars and thematic publications on various technological issues of actual importance. These meetings will help to develop and disseminate the necessary knowledge on preservation issues, in line with item 3 of the DOCOMOMO Statement.

The various seminars will on their turn provide the information for the specific chapters of the reference work, for instance on engineering design, concrete technology and repair, and curtain wall refurbishment.

Wessel de Jonge is the chair of the ISC/Technology.

Reconstructed cities in the north of France

Exhibitions and colloquy

announcement

The Reconstruction after 1945 is an important part of the history of France, but is still not very extensively researched. Gérard Monnier's *Histoire Critique* of 1993 is one of the few publications that covers this fascinating period in French architecture, that is marked by the reconstruction of a series of French towns and cities.

The Center for Art and Architecture *Espace Croisé*, in association with the School of Architecture in Lille and the *Center des Archives du Monde du Travail*, produced an exhibition on the postwar reconstructions of three cities in the north of France -Amiens, Dunkerque and Maubeuge- along with a catalogue and a colloquy.

Although a significant epoch for Europe as a whole, the architects and planners of the Reconstruction projected and realized a body of work that has so far remained largely unnoticed by the public at large, despite the vast numbers of works they produced, as well as the fact that their projects often concerned the reconstruction of entire towns and cities.

The regions of *Nord-Pas-de-Calais* and the *Picardie* in particular constitute a territory with a significant postwar architectural heritage.

After D-day, the centers of Maubeuge, Dunkerque and Amiens were left behind in ruins and such noted

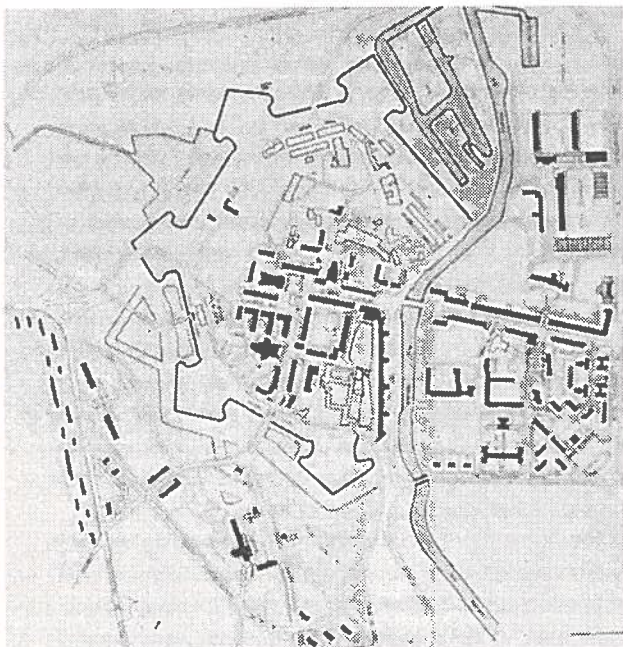
architects as André Lurçat, the Niermans brothers and Auguste Perret turned these towns into an urban laboratory.

Without disregarding the general context and the urban layout of towns in which these architects projected their interventions, the exhibition and the catalogue concentrated on the level of urban fragments, and their exemplary role in Reconstruction architecture in Europe.

The exhibition shows original plans, photographs, perspectives, brochures and posters, that picture the spirit of the debates and the general context of the period. The documentation puts the specific architectural and urban qualities of the projects into perspective. Both the exhibition and the catalogue cover a historic overview of the Reconstruction programs in the two regions; a chronicle of the reconstruction of Maubeuge, Dunkerque and Amiens at an urban as well as an architectural level; the works of Perret, Lurçat and the Niermans brothers; and a reassessment of the three towns in their present state.

The presentation is aimed at the professions, but serves a non professional audience as well due to the various levels of interpretation.

The exhibition was on show at *Espace Croisé* in Euralille until April 5 and went to Amiens afterwards. An illustrated catalogue in French is available for FF 150,-, including essays by Emmanuel Doutriaux, Frank Vermandel, Joseph Abram, Emmanuel Pouille, Philippe Louguet, Paul Hilaire, Danièle Voldman.



The reconstruction plan for Maubeuge in the north of France. In black the reconstructed 'îlots'. Photo: IFA Paris, courtesy of Espace Croisé.

For more information: Espace Croisé, Centre d'Art et d'Architecture, 101 Centre Commercial, 59777 Euralille, France, tel. +33-3-20069819, fax +33-3-20069742.

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Urban strategies for MoMo heritage

Le Havre and Rotterdam

by Wessel de Jonge

Most realizations of modern urban planning date from the mid-20th Century and onwards. In the New World the Modern Movement arrived relatively late but then, architects and planners got involved with large scale urban schemes that could often be developed from scratch. The construction of Brasilia in a virgin forest territory is no doubt the best known example, that is recognized as an item on the World Heritage List. In the overpopulated Old World such opportunities and European moderns concentrated on utilitarian structures, individual villas and urban exhibitions such as the *Werkbund* estates. Le Corbusier's *Plan Voisin* for Paris was prospectless and he dreamed about mega-projects in Algiers, Rio and the new Soviet capital. All this changed through the large scale devastations caused by World War II. The air raids on Coventry, Dresden and Rotterdam, the destruction of Warsaw, Stalingrad and a number of cities along the French coast like Le Havre, Rouan and Dunkerque posed planning challenges of a scale unprecedented in Europe.



The urban heritage of Perret makes up the entire centre of the French city Le Havre, that was reconstructed after World War II. Photo: Wessel de Jonge.

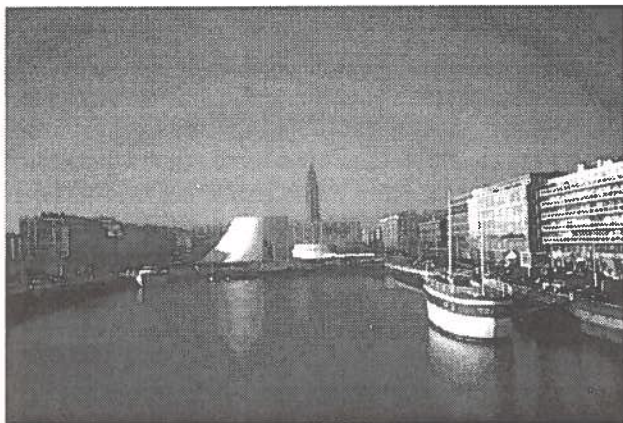
Two ports

Despite their particularities the harbour cities of Le Havre in France and Rotterdam in the Netherlands share many things, up to an effort to develop an urban management policy. Rotterdam is arguably the first city where a systematic planning of reconstruction was initiated, only weeks after fire storms razed the entire centre and some suburbs in May 1940. After a first scheme was abandoned as being too retrospective, the participation of industrialists became instrumental for the radical and forward looking

approach by chief planner Van Traa and his team. The former street pattern was largely abandoned to create a straightforward traffic structure and more or less regular city blocks. The *Basisplan* was presented as a two-dimensional urban substrate rather than a design for a city. The architects were called in to shape the streets, squares and waterfronts, so that the streetscape became diverse. Although most historiographies adhere to a model of confrontation and competition between traditionalists and modernists, recent studies revealed a far more complicated interweaving of approaches and styles, that even shared an architectural vocabulary to some extent.

The work of the *Comité Wederopbouw* ('Reconstruction Committee') of the last five years has been instrumental to arrive at a better understanding and wider public appreciation of postwar modern architecture and urbanism in Rotterdam (see also the review of their CD-ROM).

The dynamics of a city that is said to possess the world's largest port might have boosted Rotterdam's reconstruction after 1940 but it presses for a continuous renewal today. Large downtown areas are subject to decline, upscale shops leave the famous *Lijnbaan* to relocate in fancy new malls and 1950s, office blocks are changed for hi-tech headquarters. The main harbours moved from the central area towards the coast and obsolete docks of the *Kop van Zuid* will be turned into a second centre across the river.



The central basin at Le Havre, with Oscar Niemeyer's exhibition hall in the background. Photo: Wessel de Jonge.

These developments press for change in the reconstructed centre, to counter increasing corporate and domestic immigration to the other bank. The issue of urban heritage is of course delicate in a matter-of-fact business district such as Rotterdam has. The idea of protecting heritage other than incidental relics of long since, is quite alien to a city that is obsessed by progress.

Also, the Monuments Act in Holland is largely aimed at individual structures. Although it has been enlarged to incorporate small scale urban ensembles as well, it provides insufficient basis for an urban heritage.

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Le Havre

In this respect the city of Le Havre presently seems to have a better perspective, after being listed as a protected zone already in the 1980s. As a strategic port, the centre of Le Havre was destroyed by the War, a fate shared with other cities along the Atlantic coast. The state initiated and funded reconstruction programs for many such towns (see also 'Reconstructed cities in the north of France') Architects like Lurçat and Perret were commissioned to head design teams and also to coordinate the urban planning for a number of destroyed cities. Auguste Perret and his team created a new and modern Le Havre. They seized the opportunity to remodel the street pattern and to abandon the original small scale structure. The regular urban scheme defined almost identical *îlots* (lots), or city blocks, that create a very intimate and human scale in their interrelation with the various street profiles, yet in a highly architectural way.

Another characteristic that differs from the urban design by the Rotterdam planners is that Le Havre displays a large uniformity in its exposed concrete architecture that lends the city a unique character. The preservation of such characteristics on an urban scale poses enormous challenges to conservation officials everywhere. In contrast with most other countries the listing of a building in France includes a special *régime* in an area of 500 m. around the object concerned. This is already a great help, but the zone is not particularly related to the urban morphology. Long vistas for instance remain therefore hard to deal with, as are larger areas with a valuable architectural or urban coherence of buildings that might be insufficiently significant for individual listing. The latter problem is particularly relevant for these reconstructed cities.

Conservation zones

Another instrument available in some countries is a regulatory plan defining the usage, the main criteria regarding massing, and mostly some design rules. As in most cases, also the French *Plan d'Occupation des Sols* provided insufficient basis for an urban policy to properly balance preservation and transformation in a 'historic' environment like Le Havre.

Besides the far-reaching PSMV (*Plan de Sauvegarde et de Mise en Valeur*), established by Malraux in 1965 and particularly effective for older historic cities, France passed another law in 1984 on the so-called ZPPAUP (*Zone de Protection du Patrimoine Architectural, Urbain et Paysager*) that has been designed to fill the gap between the regulatory plan and the Monuments Act. At present, PSMV are enforced in Tours, Blois, Albi and the reconstruction areas of Rouan, while ZPPAUP are designated for Le Havre, Royan, Villeurbanne, Hossegor, Coutances, Lorient, Brest, Maubeuge and Vichy.

The ZPPAUP consists of five documents: 1) *Rapport de présentation* that describes the historic and

architectural characteristics that motivate the designation; 2) *Réglement* that provides rules regarding changes in windows, colours, illuminated advertising and so on; 3) *cahier de recommandation* that suggests solutions to avoid problems as a result of the *Réglement*; 4) *Plan* that indicates essential qualities of facades; 5) *Plan du Réglement* that shows listed buildings in the area.

The ZPPAUP is a non-obligatory municipal regulation that does not imply additional resources to become available to a city. The effectiveness of the designation is therefore strongly dependent on public support and political commitment, so that successful urban management can only be achieved after extensive information campaigns to address inhabitants, shopkeepers, offices, real estate brokers and investors. A key to successful employment of a ZPPAUP seems to be that although the entire area is designated, thereby stressing the comprehensiveness of the measure, the strict rules as enforced for the main squares and streets are watered down to various degrees to respond to every day planning demands in the areas away from the centre.

Despite some changes and problems in enforcing the ZPPAUP, the occasional visitor to Le Havre cannot be but impressed by the level to which the urban qualities of Perret's master plan and the architectural characteristics of the structures he and his team designed are still perceptible in detail.

Rotterdam

Compared to this, Rotterdam has a way to go. There are various setbacks this city has to counter in terms of an urban conservation policy. The city is considerably larger than Le Havre and the economic pressure on urban developments by corporate occupants is much higher. A great advantage of Le Havre is the remarkable coherence in architecture, created by a well recognized master architect. The activities of the *Comité wederopbouw* have been instrumented to raise public (and professional!) awareness about Rotterdam's qualities. Similar projects as being undertaken by *Espace Croisé* in the north of France must not be underestimated since it is obvious that we can not do without a broad public support. Yet this is not enough and we must admire the courage of the City of Rotterdam to have established an independent commission to assess the urban and architectural heritage of the centre, and to recommend a strategy for urban heritage management. Given the large quantity of postwar structures, the position of this modern heritage can not be but controversial in a country that faces planning challenges like Holland does. Recent refurbishment operations have erased many characteristic features of Rotterdam's streetscape and it were not only the historians who regretted that. The commission concluded that, apart from some individual buildings of interest that deserved listing as such (e.g. the *Bijenkorf* department store by Breuer and Elzas), the

core of the matter was to preserve the general urban qualities and ensembles that consist of relatively modest buildings.

The *Basisplan* has again been taken as a reference to assess the significance of urban structures, as well as individual buildings in their context. Remarkably, this blueprint for the city's reconstruction appeared to provide guidelines for planning decisions until today. It seems therefore essential to recommend a strategy to incorporate urban preservation in general planning levels. The assessment and possible protection of postwar heritage requires a creative and comprehensive approach that employs and integrates both new and established policies. It is encouraging to see how the barriers between different municipal departments and agencies are slowly dissolving, to allow for discourse and coordination. This way we hope that urban preservation and urban renewal, public and private parties will somewhere meet. It is insufficiently clear as yet to what extent the experiences of Le Havre can be of help, yet the committee reported several elements in the French approach that might apply to the problems Rotterdam is facing.

Wessel de Jonge is an architect and a member of the Commission Waardstelling Wederopbouw in Rotterdam, the Netherlands. The author wishes to thank Le Havre's city architect René Lahousse for his kind assistance. A report of the commission is due to be published this summer and will include an English summary.

A walk through Rotterdam... ...without leaving your chair

'Wederopbouw Rotterdam 1940/1965', by Wijnand Galema and Annet Tijhuis (editing and compiling), Rotterdam 1996, CD-ROM, ISBN 90-72498-14-3.

by Arjan Doolaar

The majority of buildings in the centre of Rotterdam were erected between 1940 and 1965, which is not odd considered that the city was bombed during World War II. Architecture and urban planning of the postwar period have been of great importance for the city's history and provide the historical framework for contemporary developments. In the past years, numerous publications, exhibitions and manifestations have gradually enlarged the available knowledge of

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the subject. However, because it is such an extensive subject, one book could do justice to the reconstruction of the city as a whole. A CD-ROM offers the solution to overcome this problem: it has the capacity of storing a complete encyclopedia on one disk, including illustrations. The *Comité Wederopbouw* ('Reconstruction Committee') of Rotterdam therefore decided to publish their data, an important scientific body of work documented by many volunteers, not in several volumes, but on a single CD-ROM. Included are complete descriptions of nearly five hundred buildings (existing as well as demolished), portraits of architects and an overview of publications. The design of the CD-ROM is intriguing: besides searching for architects, buildings, neighbourhoods, etc., it is also possible to look for buildings by means of the map of Rotterdam. All reconstruction buildings have been indicated and when the user clicks on one of them a detailed map with specific information will appear. By this means one can make a walk through the city without leaving its chair, only the movement of one arm is requested.

Because there is so much information available on this disk, it is very unlikely that one will be getting tired of looking at it. The enormous amount of texts and illustrations also causes that searching for a specific building often takes time; the CD-ROM asks for a patient user, who eventually will be rewarded with some fascinating examples of reconstruction architecture (for illustration, see page 39).

Browsing through this database makes it clear that CD-ROMs are the encyclopedias of tomorrow (or even today) and could also play an important role in the compiling of the DOCOMOMO registers. So many buildings, neighbourhoods and sites have been documented so extensively that the only possibility to publish it would be through a CD-ROM. Besides that, the price will no longer be an obstacle: the CD-ROM on Rotterdam's reconstruction period is available for only Dfl. 49.95.

Arjan Doolaar is an art historian in the Netherlands. For more information: Comité Wederopbouw, tel. +31-10-4258848.

problems of restoring modern architecture. Lectures were given by several well known architects from Europe. About 300 persons attended, most of them young Italian architects and students.

The theme of the first day was 'Ideas, Technologies and Icons of Modernity', chaired by Giancarlo De Carlo, with speakers Tomas Maldonado, Hubert-Jan Henket, Giorgio Muratore, Sergio Poretti and Giuseppe Strappa. During the second day, which had the theme 'Reintegrating the Old and Reinventing the New', Leonardo Mosso, Alvaro Siza Vieira, Francesco Venetsia, Giancarlo De Carlo, Sverre Fehn and Tim Quick (from Sir Norman Foster and Partners' office) told about their experiences with restoration, renovation and revitalization of old structures, buildings, city centers and abandoned villages. The last day concentrated on the protection and restoration of buildings designed by Alvar Aalto, specially the Viipuri Library. Speakers were Eric Adlercreutz, Marco Dezzi Bardeschi, Kristian Gullichsen, Maija Kairamo, Sergei Kravchenko and Vezio Nava.

The program was finished with a lively debate on the ethics and techniques of restoring modern architecture, chaired by François Burckhardt.

At the conclusion of the conference the president of *Comitato Italiano 'Aalto/Viipuri'*, Enrico Baleri, who with his volcanic energy personally has led the Italian campaign to save the Viipuri Library, donated about US \$ 120,000 to the Alvar Aalto Foundation for the restoration of the famous wooden ceiling of the auditorium. The cheque was received by the chairman of the Alvar Aalto Foundation, Kristian Gullichsen. An interesting exhibition about Modern Movement buildings in Milan, sponsored by Enrico Baleri, was seen during the conference. The beautiful catalogue is edited by Frederico Motta. The papers of the conference will be published by *Comitato Italiano 'Aalto/Viipuri'*, Via F. Cavallotti 8 20122 Milano, tel +39-2-76014672, fax +39-2-76014419.

Maija Kairamo is a member of the National Board of Antiquities in Helsinki, Finland..

Methods of restoration

Conference on Viipuri Library
November 1996

by *Maija Kairamo*

The international conference on the restoration of Alvar Aalto's Viipuri Library, organized by *Comitato Italiano 'Aalto/Viipuri'* in Milan, dealt with the

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Reports

Selected information from the participating countries, received **before June 15, 1997**, will be published in the next Journal, July 1997.

Brazil: visit from the Netherlands

In April 1996, DOCOMOMO Brazil was visited by the Dutch, worldwide known architect Aldo van Eyck, together with his wife Hannie. They came to São Paulo and Salvador with support of the Bardi Institute, represented by Marcelo Ferraz, and were received by DOCOMOMO Brazil in Salvador.

A great admirer of the architect Lina Bo Bardi, Aldo van Eyck expressed his admiration of this architect and her oeuvre, that has not yet received the recognition it deserves. In September we were present with seven members at the Fourth International Conference in Bratislava and Sliac, and presented three lectures during the event. Important was the participation of the Brazilian members in the meeting of the ISC/Urbanism, which will result in some very interesting publications on the subject.

DOCOMOMO Brazil is now preparing the organization of the conference in the year 2000 in Brasilia, keeping an eye on examples of well succeeded conferences such as the last one in Slovakia. We are already preparing the Second Seminar of DOCOMOMO Brazil, that we expect to happen in June. By then, the proceedings of the First Seminar will have been published, which will certainly be an important bibliographical reference for the Modern Movement in Brazil.

Report by Angela West Pedrão, vice-coordinator of DOCOMOMO Brazil.

The Netherlands: Van Nelle still at risk

In a confidential report to the management of Sara Lee/DE Ltd., consultant Heidemij states a wide range of new options for the Van Nelle plant to be open, if the municipality of Rotterdam creates the necessary development conditions, like infrastructure and a sustainable development policy. This policy should be aimed at a new function for the area concerned. A new industrial use with new impulses for employment is believed to be one of the possibilities.

Two strategies have been considered:

1. A slow and pragmatic reallocation of the area, in which the historic building is playing a secondary role.
2. The Van Nelle plant will definitely be closed by the end of 1998. Its owner, Sara Lee/DE Ltd., wants to sell the complex before 2000. Redevelopment of Van Nelle c.a. is primarily seen as a marketing problem, to which the connected cultural issues

seem to be considered as merely instrumental. How different from the way Fiat has redeveloped the Lingotto factory!

A number of possible new residential, commercial and recreational functions for the building have been taken into account and have been classified to their potential value for redevelopment scenarios. Thinking about the future of Van Nelle and the necessary strategies to activate good ideas and the interest of investors has been quite a 'closed shop' up to now. Only a small circle of involved officials from the city of Rotterdam and the Netherlands Department for Conservation have been invited to participate in the so-called 'Van Nelle Consult'. A number of interested parties, amongst others the Netherlands DOCOMOMO Foundation, have offered to help but were put on hold so far. It looks like there is not going to be a wider debate on the redevelopment possibilities at all: Sara Lee/DE wants a first investigation of the interest with developers in the Netherlands and abroad to be completed before the end of this year. An international competition as suggested by the Netherlands DOCOMOMO Foundation was not seen as a suitable instrument in that respect. Redevelopment of Van Nelle seems to be deliberately reduced to a financial instead of a cultural issue. Possible, serious candidates have been approached. If the interest for each of the two development strategies would appear insufficient, Sara Lee/DE will consider selling Van Nelle to the highest offer. This will not only mean a considerable risk to the historic value of the building, but also a lost opportunity to give the redevelopment of Van Nelle a cultural perspective. Will Sara Lee/DE's self declared cultural responsibility be a matter of money after all? For now there is not much more we can do than to give Sara Lee/DE the benefit of the doubt and wait...

Report by Rob Docter, coordinator of the Netherlands DOCOMOMO Foundation.

Update on Van Nelle

Anticipating the abandoning of the Van Nelle factory by Sara Lee/DE, most parts are already out of use. Although this complex is registered as a listed monument, even placed at the tentative list for the World Heritage List, its future is still uncertain without a new, prudential owner who cares for the building, particularly its architectural features.

In May, the Netherlands Department for Conservation will publish a detailed report about the possibilities for future use of the building, while the municipality of Rotterdam is searching for interested users. In the next Journal we hope to give more information on the process of re-use. In the meantime, the Netherlands DOCOMOMO Foundation will be keen on new developments.

Report by Marieke Kuipers, member of the Netherlands DOCOMOMO Foundation.

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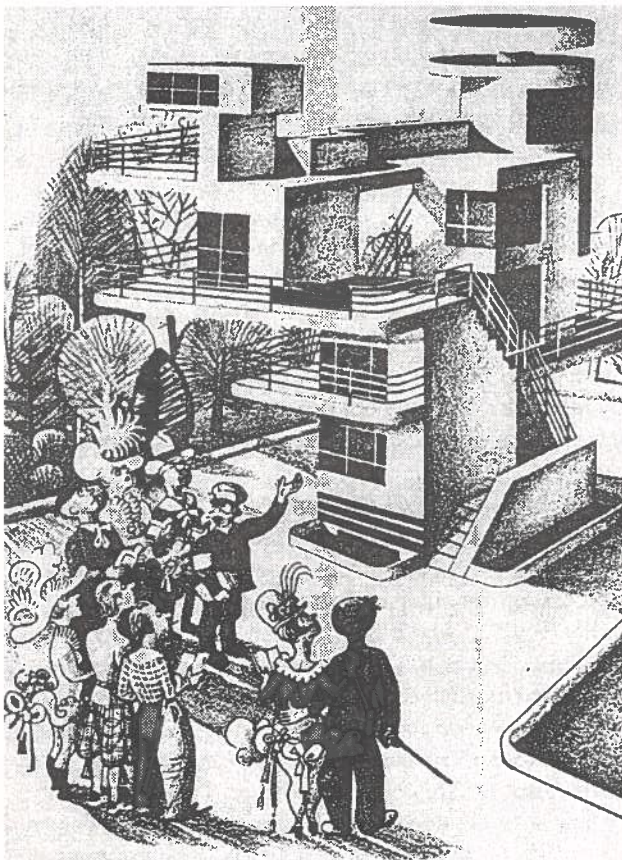
Between the Barrier and the Sieve

Finding the border in the Modern Movement

'Edge, rim, fringe, margin, frame, outline, brink, limit, frontier, boundary, line of demarcation, wall, separator, divider, screen, division, fence, paling, embankment, enclosure, barricade, barrier, block, obstacle, stopper, trench, cut, ditch, dike, passage, course, gutter, channel, canal, groove, fortification, shelter, scarp, foxhole, dugout, bunker, breastwork, threshold, gateway, entrance, inlet, opening, curtain, iron curtain, verge, sieve, membrane, film, skin'. (From an American Thesaurus)

The formula for the border as 'barrier and sieve' does not come from a theory of architecture. I found it in a book written by an American medical expert which recently appeared on the functions of the skin. After studying this doctor's reflections on skin as border, they continued to haunt my thoughts even as I began to think about the function of political borders and other spatial divisions in architecture. With this in mind I would like to begin with a speculative thought experiment using the skin as a model of the border, of national border, regional border as well as the constructed border surfaces in architecture.

by Helmut Lethen*



Cartoon published in 1929 showing MoMo architecture as an inaccessible showpiece where form no longer follows function.

In his book *Le Moi-peau* (The Skin Ego), the French psychoanalyst Didier Anzieu considers the problem of

the border between the familiar and the foreign.' The place of Ego formation takes place, according to Anzieu, at the borders of the body; the skin is a membrane where the Ego is at home. As a network of various sensory organs the skin registers touch, pain, sensations of warm and cold. Skin is an organ of perception. The border surface of the skin is a zone where the mental life meets with its biological and social reality. It is a protective cover for the individual and a place of exchange with others. It protects our inner world from outside disturbance, showing in the construction of its surface, colour and scars, the results of external influences, which also reveal an inside. Based on various functions of the skin, the Skin Ego has, according to Anzieu, first and foremost the function of a pocket which contains in its interior the wealth of experience from nursing and the care of its mother. Its second function is as border surface which forms a barrier to the external world protecting from penetration as expression of desire and aggression towards other people and objects. Its third function is as a primary tool of communication: the epidermis forms a sensory perceptive surface on which the traces of meaningful relations are engraved. Perhaps the fantastic multifunctionality of the skin stems from the fact that it originates from the same tissue as the brain.

The question remains: Can these three skin functions which cultivate security, protection and exchange be transferred to other border surfaces? The skin as model of a border leaves decisive questions unanswered. How does the individual armour against

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interventions in his or her 'skin space'? How is personal space guaranteed? Who regulates the balance between proximity and distance in the intersubjective communication between people? Skin cannot exist without armour. The human child cannot survive in its skin. From birth on, it needs a cultural context which envelops him in artificial border surfaces.

Architecture as border art

The period of time in which we locate the architecture of the Modern Movement is characterized by conflicting tendencies: indeterminable migration movements ranging from migrant workers, tourism and rural exodus to troop movement, exile, foreign occupation and streams of refugees. The experience of border-crossing is so elementary that Salman Rushdie places the 'perspective of the migrant'² at the center of his focus. The experience of 'uprootedness and separation', the experience of forced departure from a life space, the crossing of its border, seems to be the basic experience of this century. This observation is clearly linked to another one: this is a century in which the most rigid borders were drawn. From the trenches of World War I to the Atlantic Line of World War II; sharp lines of demarcation between zones of trust and zones of distrust, between friend and foe: between classes, nations and races. There appears to be a fatal regularity: turbulence in the traditional social structure of the population, new ethnic mixes, the need for mobility in work, the dispersion of traditional power structures, the facilitation of traffic across the borders — these tendencies produced and met with vehement resistance. In the midst of these turbulent migrations individuals and segments of population seek to establish an identity with the slogan: '*I draw a borderline, therefore I am!*' Distinguo, ergo sum. This, of course, seems to be a paradox inasmuch as the same actors who insist on such rigid borders are the ones who consistently violate the borders drawn by others, by mobilizing vast armies just to place a flag in the ground somewhere at a great distance from their point of departure. One could almost conclude that the greater the desire to define one's own identity as a spatial zone of trust by drawing impermeable borders, the greater the probability that the neighbouring borders will be violated in a colonizing movement (I draw a borderline everywhere, therefore I am). Just how did the different architects of the Modern Movement behave in this force field in which the border is drawn or blurred. If we look at the manifestos of the Modern Movement in the 1920s, we soon get the impression that they were on the side of the transgressors. They built for 'nomadic' mobile inhabitants and for impassioned border-crossers. Architects of the Modern Movement were intent on building permeable borders: transparent walls, mobile installations and

transportable houses. They even designed buildings which did not resist the wear and tear of time, but rather incorporated this inevitability in their structure. During the 1920s in Berlin, houses conceptualized by the city planner Martin Wagner anticipated a fifty-year period of deterioration: after this period had passed, if the house was depreciated financially, it was to be torn down.³ The architects of the Modern Movement did not build fortresses or bunkers, in short: buildings with impermeable borders. This makes the conservation of their permeable structures so difficult.

The wonderful concept of permeable borders was, as we know, highly debated. Rather than raise the issue of spatial borders, I would like to emphasize a problem which played a central role in the battle of the anti-modernists against the new architecture: the relationship between architecture and the borders of human constitution.

You are familiar with the argument of the opponents who were interested in establishing the polemic image of the 'cold boxes' of Bauhaus: the transparency, brightness and coldness of the new constructions placed too much duress on the human constitution. The inhabitants of the houses were members of an organic community and not nomadic existences. They were shaped by the desire for warmth, rootedness and solid walls of protection which the architect had to account for. They should have a right to a lack of transparency and a right to darkness. Only in this way can humans ground themselves in the warmth of symbiotic units. We also know the cosmopolitan laughter of some modern architects over these 'retrograde' views of 'cave-dwellers'. The resistance clearly is not broken by the enlightened laughter. The problem lies in the differing concepts of 'natural' human borders. During the 1920s the resistance to the new architecture was especially pronounced. The opponents of the Modern Movement referred to human 'nature' and it is interesting to investigate what concept of man the alternating parties use as a point of departure during these years.

In the following I will concentrate on the theory of the philosophical anthropologist Helmuth Plessner. Although it is a fact hardly known to the international discussion, he published some essays during the mid-1920s in which the problem of the border was brilliantly linked to the question of the nature of man. Plessner coined the phrase: '*Man is artificial by nature!*'⁴ I would like to address this phrase because it can be found in some of the New Construction manifestos of Hannes Meyer, Bruno Taut and Martin Wagner at the end of the 1920s in Germany. Before doing so, I would like to look at the perspective on this problem offered by two cartoons published in Germany in 1929 and 1930. This was a time in which the Modern Movement was under heavy attack. The irony of the cartoons gives an opportunity for reflection.

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A nightmare

In October of 1929 the first cartoon appeared with the title 'A Palace Tour in the Year 1979'.⁵ Is this a remarkable prognosis of the fate of Modern Movement monuments in the postmodern era? In any case an avantgarde monument appears here as antique object. It appears to be one of the objects of cultural inheritance successfully preserved by DOCOMOMO and yet a nightmare. For it appears to be an inaccessible toy and clearly separate from the life space of the viewer. A purism neither spoiled by the use of inhabitants nor tamed by local traditions. Functionalism without function becomes an ornament of ancient times.

The cartoon risks a look back at the present. A flock of visitors stands before a deserted architectural monument in which elements of Rietveld and Bauhaus are combined with designs of the Soviet constructivists (something like Lenin's speech rostrum) and with characteristics of the newly opened Wannsee beach resort in Berlin. While the building itself appears to belong to the class of dwellings in which one learns to freeze, the flock of viewers appears to have taken on a relaxed attitude demonstrated by their summery dress and casual demeanour. Dressed somewhat anachronistically for the fashion standards of 1929, these people occupy the future. And from there they regard what was built for the sensibilities and mentalities of the future as outdated and obsolete. Soon the suspicion arises that what we have before us is a clairvoyant prognosis: a group of people dressed for the postmodern in eclectic fashion statements quoting costumes taken from light opera and slapstick films. All are casually gathered around an idol of modernity which has lost its appeal and is now only of antiquarian interest. The clothing of the viewers is no longer determined by their work.

Similarly, the building constructed with the idea in mind that 'form follows function', has lost its place in the work sphere and now assumes a space in the museum as a sacred idol of modernity: a huge ornament!

'Things made of glass have no aura' Benjamin rejoiced.⁶ In hindsight all transparent surfaces appear opaque, all openings are closed, there are no permeable borders. While the casual clothing of the visitors shows a lot of skin they are standing before an airtight sculpture which doesn't breathe. What once was meant to be a shrine of mobility, now stands before us as a drift block left behind by a previous ice age. We are standing before a monument whose inner logic has to remain unknown, because it is not transparent.

And the group of viewers looks back mockingly just as Tom Wolfe in fact did exactly fifty years later as he looked back at the 'glass boxes' of the Silver Prince Walter Gropius: 'pipe railings, ramps, hob-tread metal spiral stairways, sheets of industrial plate glass, banks of tungsten-halogen lamps, and white cylindrical shapes, it looks like an insecticide

refinery'.⁷ The inhabitants, who, according to Wolfe, are 'driven to the edge of sensory deprivation' by the transparency and cold of it all, attempt to 'bury the obligatory white sofas under Thai-silk throw pillows of every rebellious, iridescent shade of magenta, pink and tropical green imaginable'.

Tom Wolfe knew the fate of the rebellious inhabitants: 'but the architect returned, as he always does, like the conscience of a Calvinist, and he lectured them and hectorated them and threw the shimmering little sweet things out'. As we see, in 1929, the little sweet things had gathered together to mock the document of the Modern Movement as a cold project which they already seem to have been banished.

A suspicion arises. Is it really a clairvoyant prognosis, when fashions, which were *passé* by 1929 standards here express the wish that, in future, the dictates of modernity would again make room for more feudal, more impractical and less streamlined attitudes?

Doesn't the truth of this prognosis lie simply in its trust in the repetition of the repressed?

It would seem more useful, not to begin with a prophecy, but rather to establish that the reflections upon modernity in 1929 turn upon the contradiction fixed in the drawing – a contradiction which is played out in the form of a prognosis over a temporal axis. In 1929, reflections upon the stereotype of the 'cold-boxes' of the Modern Movement, the contradiction between the frigidity of Calvinism and the heartwarming shimmering sweet things is just as apparent as today. Then, as often today, the consideration of modernity is subject to a scheme of polar oppositions. Of course, the cartoon overlooks the nuances, the shadings, the climate of partial shadow, partial sun. It overlooks that there were architects as Ove Bang in Norway who said 'If I'm not able to combine the beautiful and the practical I will go for the impractical', as I learned in the poster-exhibition at the conference in Sliac.

The cartoon *does not* succeed in communicating a central concern of some of the architects in the early phase of Bauhaus: the attempt to link elements of eccentricity with functional housing, characterized by transparent borders and surfaces. However, in no way does the cartoonist place himself on the side of the reactionary adversaries of Bauhaus architecture who are also not represented by the viewers. His drawing does reflect the contradictions which architects then were painfully aware of. He represents the contradiction in a nightmare of every representative of the Modern Movement: namely, the possibility that his buildings could become the object of antiquarian interest, which means that his borders are closed to the future; that his building could only fill the function of the cult object that is a celebration of memory storage.

Modern fetish

The second cartoon appears in the year 1930.⁸ It concentrates on the question of whether the

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representatives of the Modern Movement don't overtax human condition with their inventions of moveable walls and 'cold' furniture. It asks: has the project of modernity overtaxed its own originators? 'The tubular steel chair', I read in Sigfried Giedion's book *Mechanization takes command*, 'is as truly part of the heroic period of New Architecture as are the transparent shells of glass that replace brick support-walls'.⁹ In 1925, Marcel Breuer had produced at the Bauhaus the first tubular metal chair out of Mannesmann steel pipe, and in 1926 the large lecture hall of the Bauhaus Dessau was furnished with tubular chairs; in 1928, they were mass produced. This drawing takes a look at the psychological costs of the 'heroic period' of the Bauhaus. The architects of the Modern Movement demanded apartments 'without fetish'—and here stands a prime example of functionalism as a spatial fetish. Before it—reverently—one of the perpetrators of that heroic period, which probably fell sometime in his youth. Has he regressed? Sitting in an outdated comfortable chair, packed between four pillows, his feet on a fifth as if he had to compensate for the cold of his own creation! The tubular metal chair, designed for a 'nomadic existence', as once was said, or for 'mobile people' as the new director of the Bauhaus, Hannes Meyer, put it. And in front of this nomadic apparatus, the perpetrator as a couch potato?

In the 1940s, the philosopher Günter Anders, who lived in exile in America, will see in this attitude an image of Promethian shame. Human beings are ashamed of themselves because they cannot succeed in attaining a synchronization of their own bodies with their own creations. What are we seeing? An agent of modernity is chilled here in viewing his own exhibit. If he wants to survive, then he will have to bring his own project in line with his practiced existence. The borders of the spaces which the cartoon shows allow many perspectives. The curtains are missing and as for plants, only cactuses and a low leafy shrub are allowed. The flowers have moved to the biggest pillow, which cushions the inventor against the cold. Since women were considered a source of warmth—according to male tradition—relief could be provided in this functional room by the framed picture of a woman next to the window. Is it a woman in fur, as in Kafka's *Metamorphosis*? The woman is behind glass and the inventor has turned his back toward her. In awe he seems to copy his heroic invention on paper. Is this the picture of a person, who wants to remain a 'Skin Ego': since he does without his steel armour, does he need to be embedded in pillows in order not to be damaged by the coldness of the world?

Does the cartoon only point to the banal experience that private practice and professional design might be contradictory? Or does the criticism aim at an anthropological factual situation. Does it maintain that the project of modernism generally asks too much of human nature because it does not take the desire for

borders offered by caves that are not transparent, seriously?

I assume the friendly skepticism presented in this caricature is something which the architects of the Modern Movement always needed to take issue with. And I assume that the opponents could be sure that their polemics were supported by most contemporary philosophers who made statements about human nature. It seems all the more important to point to the writings of an anthropologist who made statements about human nature, with which architects could have productively taken issue.

Plessner's image of man as border being

The battle over the Modern Movement probably took on different contours in the various countries. It can be shown in the German context that the arguments of the opponents always oriented themselves toward the image of man as a 'communal' being, who makes a claim for his right to rootedness in a stable border horizon which went against the processes of modernization. The 'community' seemed to them to be the natural way to construct larger units of population. This was sharply distinguished from the artificial construction of the 'cold society'. The anthropologist Helmuth Plessner intervened in this traditional field of conflict. Amidst the turbulences of the modern era in which the old orientations disappear one can no longer orient oneself toward the ideal of the community. Man needs to come to terms with the 'coldness' of society. In order to enhance this Plessner develops a kind behavioural habitus of coldness.¹⁰

This is supposed to clarify an elementary problem of cohabitation. It has to do with behavioural techniques 'with which people come closer without hurting each other, or with which they move apart without offending each other by indifference'. For him the first step consists in accepting the artificial nature of society as the only possible environment of behaviour. Only then can the 'forced distance between individuals be gentrified as distance, the offensive indifference, coldness and coarseness of estranged living be made ineffective through forms of politeness, deferentiality and attentiveness and a closeness all too great be avoided. For according to Plessner, humans need one thing above all: distance. In order to maintain this he needs one virtue: he must keep the balance between the regressive desire to fall back into symbiotic structures and the necessity to develop his autonomy in his public role. In a way Plessner tells us an old story about the balance between intimacy and distance once told by Arthur Schopenhauer: The temperature is below zero. A group of porcupines tries to get some warmth by coming closer and closer. If they come too near, they'll hurt each other; intense proximity is self-destructive. If they stay too far away, they could freeze to death.

The community tries through its tyranny of intimacy to destroy the necessary border zone of personal space. Man can only realize his full potential in the

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A 1930 cartoon of the perpetrator of the tubular metal chair –designed for a nomadic existence– as a coach potato.

strangeness and anonymity of society. 'Distance', 'politeness' and 'diplomacy', these are the magic words which are also to have validity in human relations. Nothing for Plessner is more ruinous than the claim to 'authenticity' in every situation: 'Sincerity is not the guiding rule for estranged persons [...].

After a short collision the coldness of outer space should settle between them'.¹¹ The considerations published by the American sociologist Richard Sennett during the 1980s put forth that suffering in society does not, as is often claimed, stem from the 'coldness of estrangement', but from the friction caused by too

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great a proximity, that is from the 'tyranny of intimacy'.¹² These are ideas which were already formulated by Plessner in 1924. He bases his argument on the idea that the artificiality of social structures shapes the 'natural' space for human development. Only in the artificiality of the symbolic order which a culture erects around a person can the way to expression be found.

However these ideas and behavioural directives should be regarded with some reserve. How, one might object, can a person be a cultural being by nature. Plessner had originally studied zoology before turning later to philosophy. Only as an anthropologist did he ground the 'nature' of man in the standards of knowledge which the human sciences then offered. His argumentation does not surprise us anymore today. It runs: man is born into an eccentric position vis-à-vis his environment, especially when compared to the animals. Helpless and without defense against the outside world, the pure Skin Ego needs the artificiality of culture from birth onward in order to survive. Man continuously develops object structures which protect him and in which he develops himself: his family, his craft, weapons, clothes, the architectural spaces and the symbolic order of images, languages, myths, religions, sciences and institutions. 'Artificiality in acting, thinking and dreaming is the inner means by which man stands in harmonious relation with himself as a natural being'.¹³ The artificiality of modern society does not by any means contradict human elementary needs, as the apostles of community would have it. Moreover, it is the necessary condition for human beings, who are cultural beings by nature. From this evolve the conditions for the psyche, whose expressions are subject to the artificiality of the symbolic order. 'The self must first be lost in the foreign medium (of language, writing, images, or music, HL), in order for it to be found again'.¹⁴

Violence

Plessner does not deny here that man has a longing for 'community'. Yet he requires that man learn to balance on the borderline between legitimate desires for community and the necessity to realize himself in civil society. Thus when he maintains that man is a border phenomenon, he means that man has always had to balance on the border between the necessities of life in the political sphere and intimate spaces. He must realize his freedom in the strangeness of the public, for this is the only one which offers the open horizon of his existence. He must make use of conventional rules of play, he needs the masks of social roles as an artificial means for regulating closeness and distance. The mask belongs to his gestural language of the public sphere.

When Plessner speaks of the German public sphere in the 1920s, then he is speaking very realistically of a public sphere grounded in violence. Although the concepts 'balance', 'play' and 'tac' are important for

him, he does not forget the realities of civil war. He is not guided by the notion of an anthropology for a peace loving communal sphere, because he does not see this anywhere. He reckons with aggression and that is why anthropology is forced to construct man as an 'accountable subject' ('Zurechnungssubjekt') linked to a violent world. With this he departs from the notion that man is a playful existence on the border between peace loving community and a crude public sphere. Both spheres are grounded in violence. This political anthropology is also shaped by Thomas Hobbes' view of man. Plessner assumes that the battle-ridden political sphere is not a foreign, coincidental, or external situation of being but rather one with the ability to draw boundaries between friend and foe, which belongs to the essence of man from the beginning. He must conquer an area located between the life world which has already become familiar and the foreign one which is inimical. Since the sphere of familiarity is not to be understood as one that is by nature a protective border, it must be created artificially, that is, also by violent means.

A play of masks

So where do these thoughts lead us? Are we back again in the heart of modern darkness as we repossess the phrase: 'I draw a borderline, therefore I am'? They have taken us to a place that is far away from the ideas of the Skin Ego. For a while it seemed as though Plessner wanted to suggest a playful definition of the border. If we think back to the last cartoon, to the arguments of the opponents of the Modern Movement, we can refer to this anthropologist, for whom the essence of man did not consist of remaining in the warmth generated by symbiotic communities, but in the risk of taking a step into the coldness of modern society. Plessner seemed to support us in arguments for mobility and border-crossing. All the more surprising that we find a critique of Bauhaus architecture in his essay 'Limits of Community'.

Since his critique primarily focuses on figures who were involved in a romantic escape from civilization, we are astounded to find him extend it to include Neues Bauen. He sees in two impulses the same cult of the authentic, the ethic of tactlessness and other forms of radicalism, which make him distrust the ideology of racial or national community spirit. In opposition to both of these attitudes in the Weimar Republic, he advances the Nietzschean discovery, that the soul requires the 'cold air of diplomacy'. His critique of the new architecture is found in the chapter on the advantages of diplomatic behaviour. The reader, whom the author has in the meantime convinced of the devastating effect of intimacy, is caught off guard by this attack on the Bauhaus: 'Industrialism is the mode of exchange, expressionism the art, social radicalism is the ethic of tactlessness. The cry for physical hygiene that is placated by a mere skylight (Oberlicht) and tiled walls corresponds

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excellently to an art which pounces without ceremony on what is essential, to a morale of merciless sincerity and hurting oneself and others on principle'.¹⁵ Oddly enough, Plessner accuses Bauhaus architecture of violating the personal space which he considers typical for all radicalisms. Plessner will not tolerate the appearance of 'naked honesty' or 'eruptive genuineness' in a contemporary design, neither in Modern Movement interiors 'with skylights and tiled walls', nor in expressionist settings. He polemicizes against all forms of unmediated directness: 'Sincerity is not a guiding principle for two strangers [...] After colliding briefly, cosmic coldness must lie between them'. Yet why does Plessner direct criticism against an architectural movement that is considered the embodiment of the urban, and is famed for having completely done away with the culture of the overheated 19th Century room?

Plessner argues in favour of nuances: controlled gestures, broken light. Evidently, the functionalism of the Modern Movement does not meet his demands; he dislikes the transfer of the dictates of sincerity to materials. As long as personal hygiene and the exposure of the construction merely serve to intensify 'genuineness', he expects little good to come from them. He expects the architect to assume the virtues of a diplomat: precise knowledge of the borders which may not be violated. Spaces large enough to enable elegant avoidance maneuvers. A play of masks as a convention of artificial means, with which human communication can function without too much frictional loss. A play of masks in the hopes that the mask of politeness with the possibility of peacefulness will wear off on its aggressive wearers. What architecture was he thinking of here? One wonders, of course, whether the anthropologist Plessner ever visited dwellings designed by Bruno Taut, Walter Gropius or Mendelsohn...

Membrane

So we have to recognize that Plessner, like the Modern Movement, also stands in the force field between total mobilization and hunkering down. He cannot dissociate himself from this spatial reality. Plessner even goes so far as to say that a political active existence is impossible without armour. A pure 'Skin Ego', fears Plessner, will only be slaughtered off. As playfully modern the type may seem that he creates, he finds himself in the chronic state of alarm typical for a person who knows he is surrounded by enemies. He exchanges briefly with the legal historian Carl Schmitt about this idea. Their systems of thought seem to touch one another, since for Schmitt the essence of the political rested on the ability to draw sharp lines between spheres of trust and mistrust, between friend and foe. Registered as 'Half Jewish' Plessner slipped into the sphere of the enemy in 1933. While Schmitt moved up to higher levels in Nazi legal positions, Plessner was forced into exile in Holland via Turkey. Plessner raises the problem of borders anew in

the 1930s from the 'perspective of the migrant' as the perspective of the refugee. Modernity is an 'unfinished project' (Jürgen Habermas) as long as the borderproblem is not solved. But first we must get rid of the fatal attitude 'I draw a borderline, therefore I am'. Then there could be a chance that the border becomes more a sieve than a barrier, or even better: a membrane.

Helmut Lethen is a professor of German linguistics at the University of Rostock, specialized in the German avant-garde literature, particularly New Realism. His latest book on the subject, Verhaltenslehren der Kälte. Lebensversuche zwischen den Kriegen, was published in Frankfurt am Main, in 1994.

* This article is based on Lethen's key note lecture at the Fourth International DOCOMOMO Conference on September 18, 1997, in Bratislava, Slovakia.

Notes:

1. Didier Anzieu, *Le Moi-peau*, Paris 1985; quoted after the German translation *Das Haut-Ich*, Frankfurt am Main 1991.
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3. Ludovica Scarpa, 'Abschreibungsmythos Alexanderplatz', *Die Metropole. Industriekultur im 20. Jahrhundert*, München 1986, pp. 126-134.
4. Helmut Plessner, 'Grenzen der Gemeinschaft' (1924), *Gesammelte Schriften vol. V*, Frankfurt am Main 1981, pp. 7-135.
5. Karl Holtz, 'Eine Schloßführung im Jahre 1929', *UHU. Das Monatsmagazin* (October 1929); reprinted in *UHU. Das Magazin der 20er Jahre*, Frankfurt-Berlin 1979, p. 261.
6. Walter Benjamin, 'Erfahrung und Armut', *Illuminationen*, Frankfurt am Main 1961, p. 316. See also Helmut Lethen, 'Lob der Kälte. Ein Motiv der historischen Avantgarden', *Die unvollendete Vernunft*, Frankfurt am Main 1987, pp. 287-325.
7. Tom Wolfe, *From Bauhaus to Our House*, New York 1981.
8. Cartoon by Walter Trier, *UHU. Das Magazin der 20er Jahre*, p. 34.
9. Sigfried Giedion, *Mechanization takes command*, New York 1948, pp. 485-508.
10. See also Helmut Lethen, *Verhaltenslehren der Kälte. Lebensversuche zwischen den Kriegen*, Frankfurt am Main 1994 and Helmut Lethen, *Cool conduct. Literature and Anthropology before Hitler*, Berkeley 1997.
11. Plessner, p. 107.
12. Richard Sennett, *Verfall und Ende des öffentlichen Lebens. Die Tyrannei der Intimität*, Frankfurt am Main 1983.
13. Plessner, p. 106.
14. Plessner, p. 106.
15. Plessner, p. 110. See also Helmut Lethen, 'Von der Kälte des Materials in den 20er Jahren', *Daidalos*, June 1995, pp. 50-60.

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Urban heritage in Brazil

A modern tradition in urban conservation

In Brazil, the preservation of the nation's historic and artistic heritage is strongly connected to modern architecture and urbanism. Mario de Andrade, Rodrigo Melo Franco de Andrade, Lúcio Costa, Paulo Duarte and Carlos Drummond were among the intellectuals who joined the movement and helped to institutionalize the preservation of cultural treasures in this country. The first three participated directly and decisively in the organization and administration of the National Artistic and Historic Heritage Service (SPHAN), created in 1937 during the Getúlio Vargas administration.

by Marcia Santanna



A Minas Gerais town. The synthesis of Portuguese and African culture in its baroque architecture was recognized by Brazil's modern architects as the essence of a national style.

The interest of Brazil's modern architects and urban designers in historic culture did not begin with the founding of SPHAN. Tradition played a major role in the genesis of modern art in Brazil. It was conceived as a new Brazilian art form that took a fresh look at the nation by breaking with academic aesthetic schemes. 'Being modern' was the equivalent of 'being Brazilian'. Therefore, a tradition had to be identified to attest to the national character of new works of art. Throughout the 1920s, the modern core of São Paulo travelled through the country, visiting the historic

towns of Minas Gerais. These trips functioned as 'revelatory excursions' and strongly influenced the discourse on establishing the Modern Movement in Brazil.

Imitation architecture

The appreciation of Brazilian cultural symbols was not the exclusive concern of the moderns. In the field of architecture, the group that founded the Neocolonial Movement in the first decade of this century shared their preoccupation. One of them was Lúcio Costa, a

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leading modern architect. He began his career as a member of the Neocolonial movement, joining the effort to value Brazilian heritage and resist the fashionable European lifestyle. Although the Modern as well as the Neocolonial Movement agreed on the importance of their cultural roots, they completely disagreed on the means of including art in that tradition. Their radically different aesthetic and architectural concepts led Lúcio Costa to break with the Neocolonial Movement, after he had become familiar with the historic towns of Minas Gerais and the ideas of Le Corbusier. According to Costa, he came to realize that Neocolonialism did not embrace the essence of architectural tradition. Instead, it merely copied its form and appearance. The unbroken line of evolution which the Brazilian moderns traced between traditional and modern architecture was thus based on the logical and structural identity established between them.² It was based on the reinterpretation of space, the rational use of local materials, and the maximum use of the technology available. Mere imitation of the formal repertory was frowned upon.

The moderns began to name academic architectural styles such as Eclecticism and Neocolonialism 'bastard styles', which had no connection to or roots in Brazil's architectural tradition.³ There was more at stake in this dispute than the best means of interpreting and respecting our cultural traditions, however.

Above all, the battle was being waged for hegemony over architecture and an anointment as Brazil's official architectural style. Before the early 1930s, Neocolonial architecture was the unquestioned holder of that title, representing Brazil at international fairs and events. Nevertheless, the moderns won the final victory in that decade. Those intellectual's direction of institutions such as SPHAN and the National School of Fine Arts⁴, as well as their use of those institutions to communicate their ideas, made a major contribution to that victory.⁵ It is no coincidence that, besides marking examples of 18th Century Minas Gerais baroque architecture as national treasures, in the 1940s SPHAN also preserved major modern structures such as the building of the Education and Health Ministry in Rio de Janeiro and St. Francis of Assisi's Church of Pampulha in Belo Horizonte. Being declared national treasures, these buildings also became objects of veneration.⁶ In the view of modern intellectuals, the Minas Gerais baroque contains a synthesis of Portuguese and African culture that makes it the essence of our national style. An 'entirely Brazilian way of life'⁷ was also said to have emerged in the historic Minas Gerais towns, which therefore witnessed its cultural birth. They were the 'living testimony that we are not a people being improvised overnight; that we have our own culture and venerable traditions'.⁸ Thus, in 1938, shortly after the promulgation of the first law protecting Brazil's historic and artistic heritage,⁹ six entire Minas Gerais

towns were declared national monuments¹⁰ at a time when preservation focused strictly on architecture in the rest of the world. In 1938, the chief standard for preserving historic cities was their artistic value, which was determined on the basis of the modern canon. The conservation of these treasures was based on similar criteria. It generally consisted of restoring a building to the state of formal and structural purity associated with colonial edifices and modern constructions. The logical and structural identification established between these two forms of architecture, allied with a strong rejection of the academic styles, banished 'bastard' Eclectic and Neocolonial stylistic elements from urban space. Furthermore, aspects of colonial architecture were being emphasized as identical with the modern style (formal simplicity, lack of embellishment, structural autonomy, rational use of materials, etc.). Thus, restoration was considered a natural operation.

Monument-city

Due to their status as Brazilian cultural relics, the Minas Gerais towns were established as places for experimentation and the establishment of technical procedures. From the perspective of urban planning, the concept behind their preservation was the identification of urban space as a monument. That idea not only involved the overall preservation of the town but also its perception as a consummated work of art, a finished whole that could only grow and expand in separate areas distinct from the protected center. Commonly used by SPHAN architects, the expression 'monument-city' perfectly expressed the association underlying the urbanist approach to the problem and the formulation of rules for building new constructions in a protected town's environs. Lúcio Costa was then SPHAN's foremost theorist. Although he did not publish works specifically addressing restoration, he published his thoughts in countless technical reports and specifications stored in SPHAN's files. These documents contain guidelines for the town's development and determine that areas of expansion must always be outside and separate from the preserved centers. Therefore, there was no conception of organic, continuous growth in these areas. It was considered important that their growth took place separately, out of view but easily accessible. In these free zones, construction was unrestricted. The only precaution was to ensure that their size did not interfere with the preserved center.

False tooth

Besides providing this model for expansion, the notion of the monument-city also guided the establishment of standards and rules for designing new buildings within the preserved area. At the level of discourse, new buildings had to be designed in the 'spirit' of the old without 'copying their style'.¹¹ Pastiche were banned because they compromised the authenticity of the whole and demonstrated a complete

misconception of the principles of good architecture. However, two standards for erecting new buildings in preserved centers were put into practice: one designed to fill in gaps or voids in the whole and the other to construct large, conspicuous buildings. The buildings intended to fill in the gaps were viewed as finishing touches on a work of art.¹² According to Lúcio Costa, the intention was to minimize their impact. Introducing a new building was compared with inserting a false tooth, which should not make itself noted.¹³ According to this idea, the gap should be filled by reproducing the basic characteristics of colonial facades in the new building without making it look like a historic structure. On the other hand, Ouro Preto's Grande Hotel, designed in the modern style by Oscar Niemeyer, may be the best example of the standard upheld by the modernists for conspicuous constructions set apart from the architectural whole. Through such buildings, they sought to be consistent with their discourse and establish a line of defense for modern architecture, declaring it the style most worthy of being placed in a traditional setting. When these standards for modifying preserved historic sites were being set, the Minas Gerais towns were economically stagnant. It was therefore reasonable to expect that the number of 'finishing-touch constructions' would be limited. Moreover, the expansion model devised was well planned and foresaw urban growth in a separate area. The development of towns such as Ouro Preto that began in the 1950s was certainly unexpected. The town has grown steadily since then, and about 3,000 new buildings have arisen in and around the protected area.

Modern rules

The standards of change conceived by the moderns were vulgarized by common preservation efforts that were carried out with no relation to urban planning and were mainly focused on the analysis of isolated modifications of preserved areas. Also SPHAN's institutional isolation and the unexpected and disorderly growth of some towns prevented the modern preservation principles to be widely recognized and followed. The constant application of strict rules governing facades, which had to reproduce the basic characteristics of traditional buildings, resulted in the creation of hybrid, 'fake' architecture by the moderns' own standards. Ultimately, their credo was responsible for creating ersatz 18th Century settings. Such architecture was popularly dubbed the 'heritage style' in Ouro Preto.¹⁴ In fact, a standard initially devised for exceptions was routinely and uncritically applied as a rule and became widespread due to the growth of some towns. Another factor was the strict rules of artistic appreciation upheld by the moderns, combined with their disdain for styles that did not fall into the traditional modern binomial and their conception of history, which was limited to the celebration of officially sanctioned events. The method of

preservation practiced by Brazilian moderns was only seriously questioned in the late 1980s, when a more precise, documented conception of the nation's heritage was favoured. However, the new group that took over SPHAN never achieved the conceptual unity of the moderns; nor did they establish a solid conceptual base for a new preservation method. Although criticized, the 'heritage style' is still widely used when modifying preserved areas. Furthermore, the surviving moderns and their followers have changed little. In a recent interview, Oscar Niemeyer stated that Alvorada Palace, the president's official residence, is like a colonial house, 'with a wide verandah, a small chapel and a large foyer'.¹⁵ Clearly, traditional architecture is still being invoked to legitimize works of the Modern Movement in Brazil.

Marcia Santanna is an architect with the UNB (Federal University of Brasilia), has a master in conservation and restoration by the UFBA (Federal University of Bahia) and currently works for the IPHAN (National Institute of Artistic and Historical Heritage) in Fortaleza, Brazil.

Notes:

1. Nicolau Sevckenko, 'Orfeu Extático na Metrópole: São Paulo, sociedade e cultura nos frementes anos 20', *Companhia das Letras*, 1993, p. 245.
2. Mariza Veloso Mota Santos, *O Tecido do Tempo: a idéia de patrimônio cultural no Brasil (1920/1970)*, Brasília 1992, p. 349. See also Lauro Cavalcanti, 'Introdução', *Modernistas na Repartição*, Rio de Janeiro 1992, pp. 9–22.
3. Lúcio Costa used that expression on several occasions to label examples of Eclectic or Neocolonial architecture.
4. Lúcio Costa became director of the School of Fine Arts in 1931 at the invitation of the Getúlio Vargas administration.
5. Maria Tarcila Guedes, 'A influência do pensamento modernista no Serviço do Patrimônio Histórico e Artístico Nacional (SPHAN)', *Ideólogos do Patrimônio Cultural*, Rio de Janeiro 1991, p. 15.
6. Lauro Cavalcanti, p. 129.
7. Mariza Veloso Mota Santos, pp. 429, 440.
8. Report by Lúcio Costa dated 11 October 1943, attached to document 68-T38 of the preservation proceedings for São João del Rei, Minas Gerais.
9. Decree 25, dated 30 November 1937.
10. Ouro Preto, Diamantina, Mariana, Tiradentes, São João del Rei and Serro.
11. Document 172, dated 30 May 1938, from the permanent files of the IPHAN; file 33, 1938–1950, topic: construction, Minas Gerais – Diamantina.
12. Lia Motta, 'A SPHAN em Ouro Preto: uma história de conceitos critérios', *Revista do Patrimônio Histórico e Artístico Nacional*, no. 22, 1987, pp. 108–122.
13. Personal statement given to the author on 14 June 1994.
14. Lia Motta, p. 116.
15. 'A jóia do cerrado', *Veja*, no. 23, 7 June 1995.

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Postwar town planning in its mid-life crisis

Developments in conservation policy in the Netherlands

In the past years a number of interesting initiatives have been taken in the Netherlands to investigate and revitalize town parts from the 1950s and 1960s. The government is now confronted with the question if, how and when conservation and redevelopment of the postwar period housing areas have to become part of municipal planning and urban renewal practice. Recently it has been a standing policy in the Netherlands to stimulate local authorities, planners, architects, owners and developers to contribute to a high quality standard in architecture, town planning and landscape design. That includes taking cultural historical values into account in development plans. This stimulation policy is by priority aimed at new development, but also stretches out to conservation. Conservation is looked at in terms of re-designing the existing environment, according to current needs, using existing cultural values and adding new cultural values to the built environment. This comprehensive approach is referred to as *integrated conservation*.

by Rob Docter



A period photo of Reconstruction architecture at Rotterdam Leuvehaven. Photo: Collection Gemeentelijke Archiefdienst Rotterdam.

The urban heritage of the postwar reconstruction period (1940–1970) forms a very specific issue in conservation in the Netherlands today. The production of rebuilding plans began directly after the devastation of Rotterdam (and later during the war for other towns that had been bombed by allied forces by mistake), but actual rebuilding began of course a few years after the end of the war, around

1950. The devastation of Rotterdam created an interesting socio-cultural phenomenon. The postwar 'spirit of reconstruction' found a good breeding ground in Rotterdam, that always had been of a modern and progressive character. Futurist thinking in architecture and town planning took root easier in Rotterdam than in other Dutch cities it seems.

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City of Rotterdam

In other reconstruction cities typically the traditional face of architecture was placed in the forefront, as if the war trauma was to be denied by choosing a building form that had a close reference to the original (historic) situation. In Rotterdam the new society and the new city required an image that was futuristic, optimistic; the modern face of architecture. Nowadays Rotterdam still has a non-retrospective urban culture, an atmosphere of creation, renewal, progress. This has also resulted in a strange sort of nostalgia to the recent past. It is remarkable how the town parts that came into being in the 1950s and 1960s are appreciated in Rotterdam in the same way other cities cherish their medieval heart.

Attention of the local authorities for the young history of the city recently has been drawn by private initiative. Two private organizations, the *Stichting Van na de Oorlog* ('Postwar Foundation') and the *Comité Wederopbouw* ('Reconstruction Committee') have started to do research and make inventories. They are active to appeal to authorities and private parties concerned to take the special values of this urban heritage into account. Maybe these organizations are so successful in gaining public interest because postwar reconstruction is so closely related to the historic city and has become part of the collective memory rather easily. In new towns it seems to be a quite different story.

New land, new towns

The postwar reconstruction had to provide for quick and adequate housing with scarce materials. Modern methods of allotment and industrialized building techniques, that had been experimented with in the 1930s, could be applied on a large scale now, in order to rationalize and speed up building production.

The euphoria of postwar social, economic and urban reconstruction was a fertile ground for bringing the ideals of the Modern Movement in architecture and townplanning into practice. Especially on 'reclaimed lands', the large *Usselmeer polders*, and in large town-extensions, new functional and spatial concepts in housing could be realized. The most important principles were those of concrete constructions in open building strips for row houses. The new city was presented to and accepted by the public as a new, clean and healthy environment for happy family life. In general construction of these new town parts took place in a *tabula rasa* situation: new *polders* or building lots outside the city, on flat land where new infrastructure and building pattern could be projected at will. On the one hand, this allowed for a pure application of functionalist design principles of the Modern Movement. On the other hand, however, this meant a break with the tradition of historic stratification in urban development in the Netherlands. The occupation of new lands, the making of a new city was realized in one turn,

without an interrelation with underlying historic patterns. The existing social connections could easily be transplanted to the new rational residential suburbs as it seemed. Society was still restorable, at least that is what planners, sociologists and architects thought.

Mid life crisis...

Of the social idealism of those days not much is left. The ideal city of the 1950s and 1960s has become today's ghetto. It is especially in postwar residential areas that social, economic, psychological and functional problems of the city seem to be concentrated. High unemployment, ethnic tensions, high crime rates, declining public facilities and technical decay are symptoms well-known in urban areas all over the world. The ideal city of the Modern Movement has, in many cases, not even lasted for forty years. At first, these neighbourhoods met the modern standard of their time and were very much in demand, but nowadays they suffer from a severe lack of public interest. In fact, today they are considered to be the low end of the residential market.

An additional problem is that public appreciation of the Modern Movement is not very large: the buildings and urban environment are often regarded as ugly. There is no broad public affection, like with (older) historic towns. The strive for preservation is often considered to be an academic peculiarity and has no substantial political acceptance as yet.

...or end of the way?

In less than 40 years this originally well-respected and appreciated part of our architectural and urban heritage ended up in a crisis. The question now is: is there still a future for these neighbourhoods? Can they still respond to the current demand on the residential market? Can they be adapted and renovated for a new and hopefully more prosperous future, or is there no hope at all? In other words, are they just in a mid-life crisis or is this the end of the way for them? It is my opinion that the ideas of the CIAM are no longer applicable to the present urban society just like that. The CIAM ideas have to get updated or even reconsidered to be able to give answers to present day problems like fast and radical changing of social structures, changes in consumer behaviour and the enormous increase of motorized traffic. The dwellings are small and lacking comfort and—in the case of high-rises—the original concept of safety and comfort of the living environment has inverted into a general feeling of unsafety. Many people who could afford it have moved away into the suburbs with more comfortable single family houses, leaving the postwar building stock for the lowest income groups, among which many immigrants.

CIAM heritage reconsidered

Many postwar districts have mainly two groups of residents: older people, that have often been living

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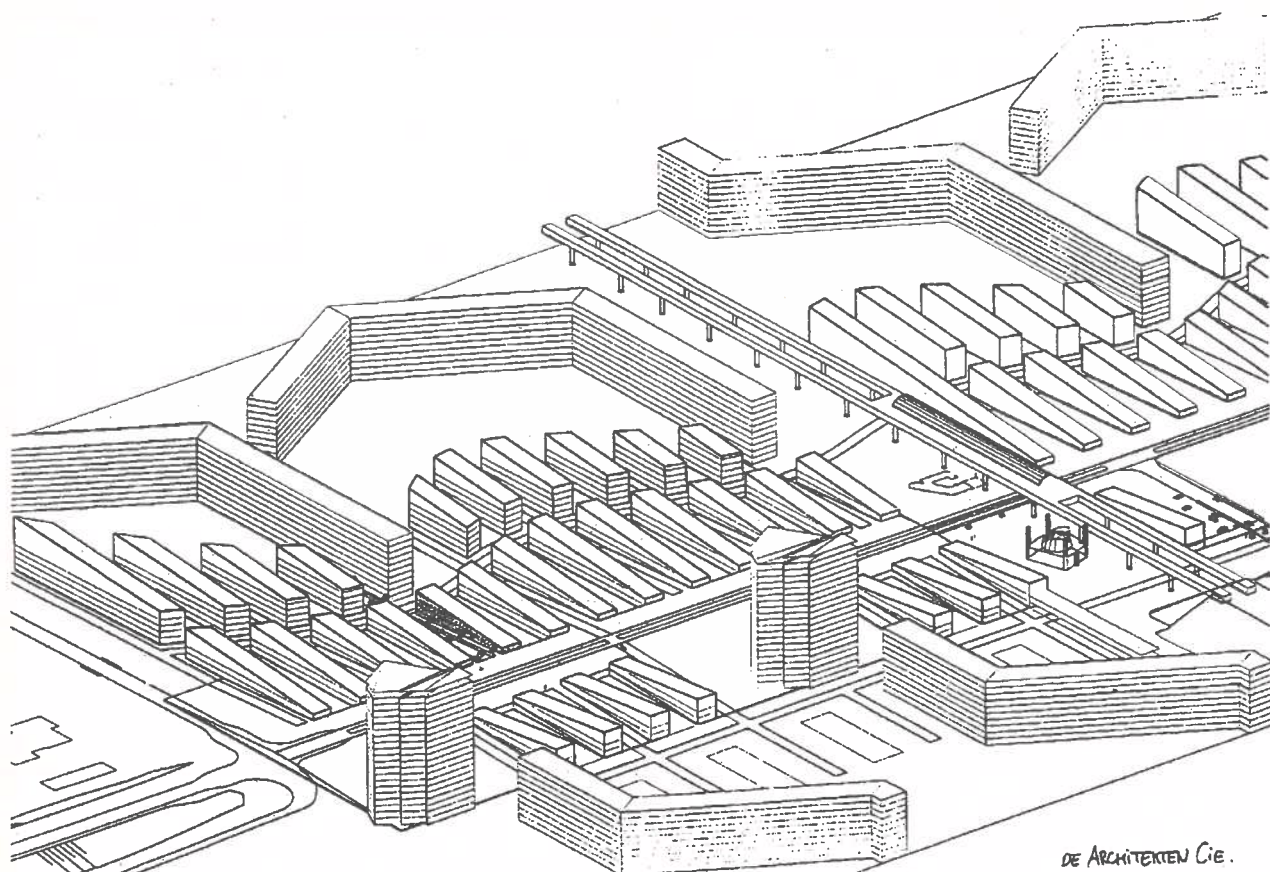
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there from the start; newcomers, mostly young people that just entered the residential market; and immigrants. This causes a rather fundamental problem: originally these neighbourhoods were based upon a clear concept of society and of the kind of people to accommodate there. They were differentiated in a socio-economic way, but homogeneous from a socio-cultural point of view. Nowadays the situation is exactly the other way around: there is a great socioeconomic uniformity together with large socio-cultural differences. The divide is the sharpest between locals and immigrants. Without getting into that matter too deeply at this point, it may be clear that handling the postwar neighbourhoods is a matter to be dealt with by sociologists and economists rather than architects and town planners alone. The redevelopment plans that have been designed during the past years have a number of characteristics in common. The current exercise is in the mixing of functions rather than in functional separation, in designing integration and complexity, rather than social and spatial clearness. First priority seems to be to diversify the social structure. The second important point of attention is the creation of employment by the establishment of businesses in the neighbourhood and the upgrading

seems to be between radical change or demolition. One of the interesting developments in thinking about the future of these CIAM neighbourhoods is the reconsideration of the allotment principle of free-standing building blocks surrounded by public green. Nowadays the principle of the closed building block with a quiet and semi-private inner open space is being reevaluated, because it provides privacy and safety but –most of all– because the maintenance of the extremely large quantity of public green (in square meters per inhabitant) is no longer sustainable. Solutions that mean an essential divergence of the original features are inevitable.

Amsterdam Bijlmermeer

In a study for redevelopment possibilities of a part of the Bijlmermeer, the 1960s extension of Amsterdam, architect Pi de Bruijn (de Architecten Cie, Amsterdam) proposes some rather drastic interventions in building pattern and traffic system. In fact, many of the present problems with regard to public safety are considered to be the result of extreme separation of motorized and pedestrian traffic in the original layout. The monotony of identical blocks of buildings in regular patterns is also seen as one of the main causes of the current lack of appreciation of the Bijlmermeer as a



A study for redevelopment possibilities for Amsterdam Bijlmermeer. All drawings from *Plan Kraaiennest*, a study for Bijlmermeer, Amsterdam, by 'de Architecten Cie' (1996). Design: Pi de Bruijn, in collaboration with Laura Weeber and Joris Smits.

of the public facilities. Recent studies are made within the context of the debate on the future of town parts from the period 1945–1970, in which the choice

residential area. De Bruijn's study includes a program of 1,100 dwellings, 4,200 square metres of new retail space and 10,900 square metres of new office space.

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More differentiation in dwellings, more privately occupied green and neutralizing the sharp division between roads and green pedestrian areas (by lowering elevated roads or by making them accessible by green slopes) are the main ingredients of De Bruijn's remedy. The result is a rather essential change in urban layout, a higher density, a more differentiated and identifiable residential area, including employment, retail and commercial functions in the neighbourhood. The monotony and lack of orientation possibilities are compensated by more variation in landscape design.

The value of the Bijlmermeer as a monument of urban planning is respected, but cannot be kept without affecting the original CIAM ideology. De Bruijn c.s. tried to use the positive sides of the original concept, yet making the necessary improvements at the same time. The compromise between saving as much as possible of the urban history and (re)making a safe and pleasant living environment results in quite a different urban image, but essentially meets with the underlying social idealism.

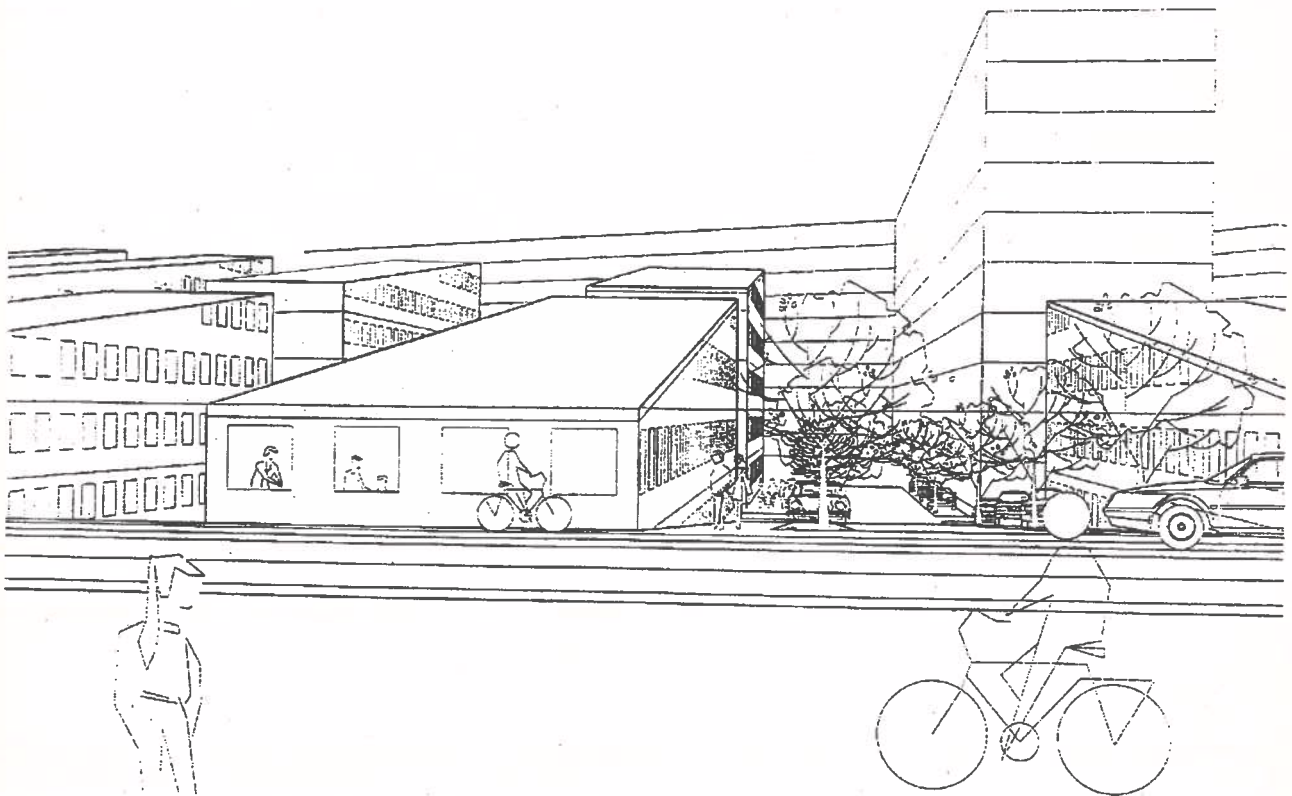
Conclusion

It is inevitable to further develop Modern Movement neighbourhoods, as there is no point in preserving

intentions is not always possible, but we can always try to bring new life and a new meaning to these neighbourhoods with respect for the underlying range of ideas and using their potentials for further development. In doing this, we must not be too dogmatic about the original concepts of modernism or functionalism, but we must try to be open-hearted in building on to them, giving them a new meaning. This can be done with respect for and with use of the major leading principles of the Modern Movement, being sobriety, economic use of resources and social and technical integrity. These principles are still topical and can be an important source of inspiration for new design. A contemporary application of these principles can save the urban heritage of the Modern Movement as a social, an economic and a cultural asset.

It will definitely only have been a mid-life crisis for these town parts if we give them a second chance and redesign them to fit present needs, in accordance with the original conceptual values.

Rob Docter is head of the architecture section of the Arts Directorate at the Netherlands Ministry of Education, Culture and Science, and secretary of the Netherlands DOCOMOMO Working party.



A study for living quarters, Amsterdam Bijlmermeer.

them as they are, since they no longer respond to current needs.

There is only one solution: to find a compromise between historic integrity and the need for functional and social adaptation and change.

Conservation with consideration for the original

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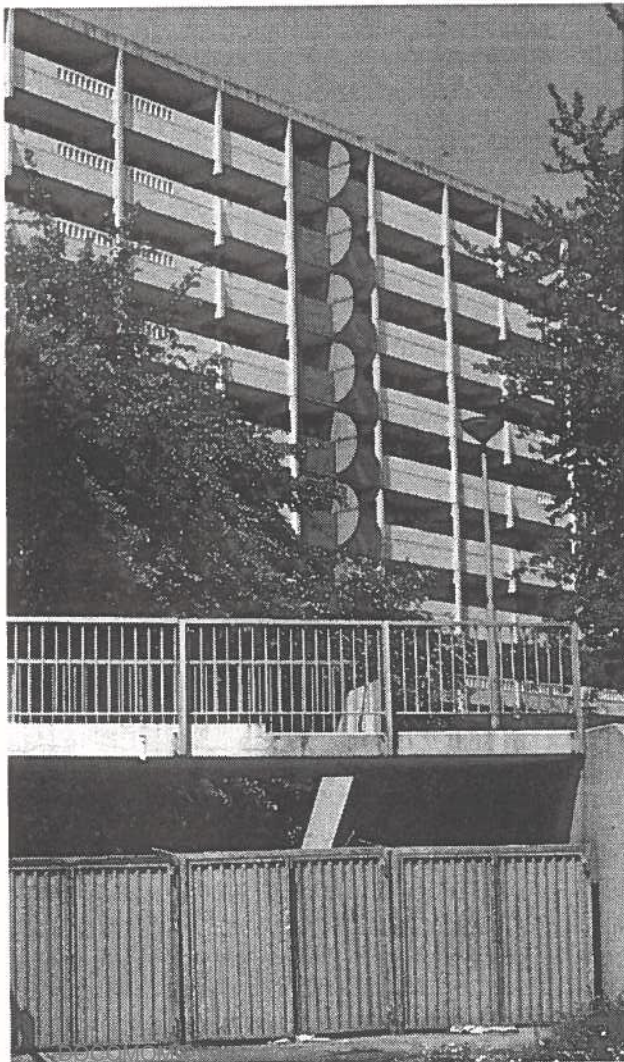
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This parking will be torn down, to provide room for new developments. Photo: Rob Docter.

The rigid separation of motorized and pedestrian traffic will be abandoned. Photo: Rob Docter.

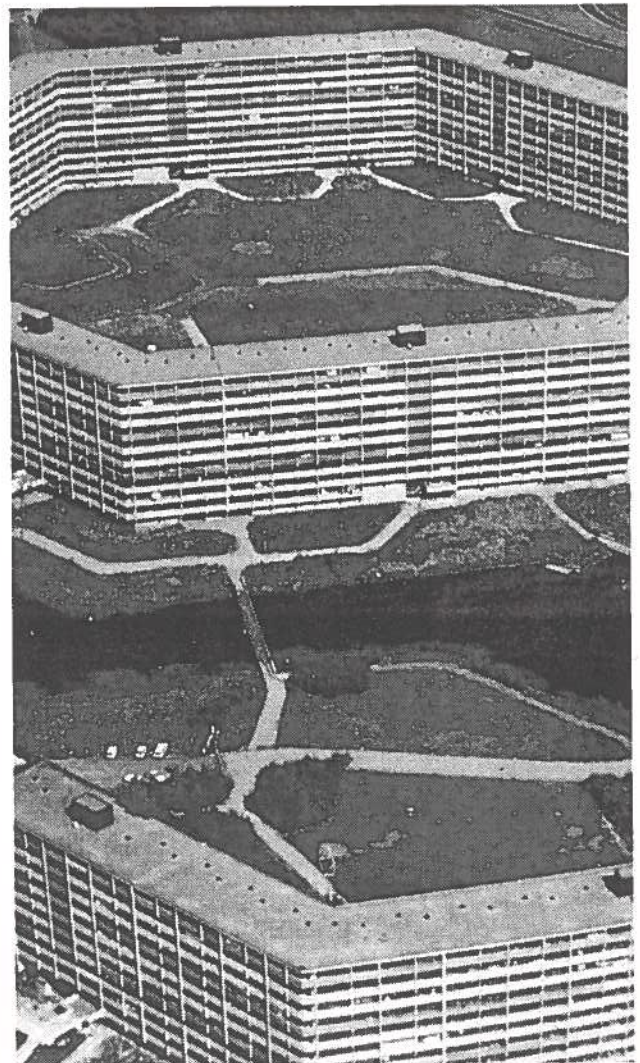


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Public open space will be given new use, to give a new impulse to livability. Photographer unknown.

An aerial view of the Bijlmermeer shortly after completion. Photographer unknown.

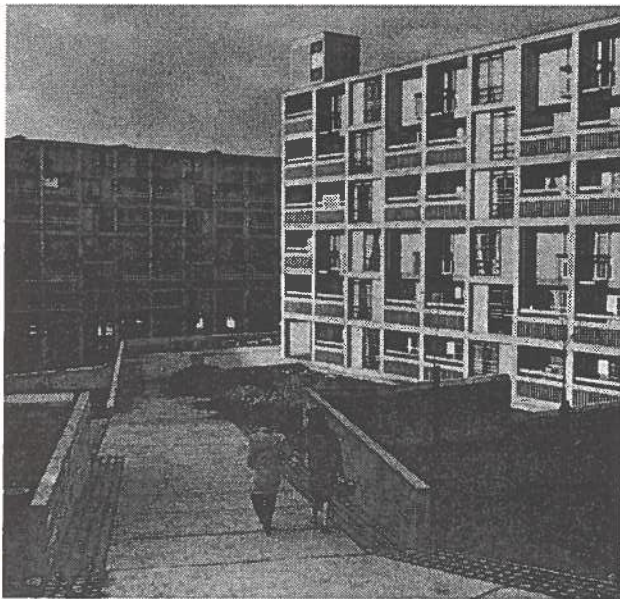


Park Hill, Sheffield (Lynn & Smith, 1953–60)

The social impact of a deck housing prototype

The Park Hill Housing Project in Sheffield is the culmination of an approach to design whose antecedents lie in notions of deck access housing and the idea associated with Team Ten of 'streets in the sky'. Indeed, the precedents for Park Hill may be traced to the housing of Michiel Brinkman in Spangen, Rotterdam of 1921, and to the work of Le Corbusier. Design work in Britain at that time by the Smithsons and John Voelcker of Team Ten were also influential on the form of Park Hill. It can be argued that the scheme is the most complete project of deck access housing in Europe. The thinking behind the design is also an example of the austere postwar modernism which was defined by Reyner Banham and others as Neo-Brutalism. Park Hill also demonstrates an attitude to design which is based upon both social and cultural factors. The scheme reflects the Modern Movement's concept of spaciousness and the application of modern techniques of building. The scheme was recommended for listed building status last September, a decision that caused a heated discussion in the British press.

by Edwin S. Brierley



One of the courts of Park Hill in Sheffield. All photos: Roger Mayne, for *Architectural Design* of September 1961.

Designed by Jack Lynn and Ivor Smith working for Lewis Womersley of the Sheffield City Architects Department the scheme was designed from 1953 and completed in 1960. It is presently being advocated to the Department of National Heritage as a project worthy of listed building status by English Heritage. The topography of the site was particularly receptive to a deck access scheme. There is a steep fall to the north which is the approach to the city centre. A series of interconnecting open courts are formed

which increase in scale from the south to the north and this is reflected in the height of the blocks. The roof line of the project remains constant from four storeys to fourteen storeys and the increase in height is determined by the fall in the site. Decks are placed at every third level so that three of the four decks have access from ground level. This is made possible due to the topography of the site. The blocks of maisonettes are joined at a 120 degree angle which gives the characteristic form of the courts and allows sunlight on at least one facade of the courts at some time during the day.

One of the concepts of the proposal was that the cultural and social interaction found in the traditional street pattern of low cost urban housing would be reflected by that of the deck access system. A theoretical framework for this can be seen in the 'Team 10 Primer' and also in the *Unité d'Habitation* projects by Le Corbusier. Jack Lynn, one of the designers of the project, acknowledged the influence of Le Corbusier. At the time of the design of Park Hill CIAM was still in existence, however Team Ten had only recently been formed. It is possible to argue that although Park Hill has been associated with the thinking of Team Ten it was also influential on their work. Arguably the scale of the project and the social basis for the scheme may also reflect the utopian thinking of Fourier and Guise in the 19th Century and also the social housing megastructures of 1930s Vienna. For, the Park Hill project contains not only 994 dwellings for families but also a shopping centre, a primary school, community hall, laundry and a

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number of pubs which are integral with the housing blocks.

Social attitude

Jack Lynn's thinking is to be found in his observation that in some way social needs may be defined and that the architect may then in some way be able to apply them. In this field they may ask sociologists to help them in order to draw attention 'to the need for research into the functional uses of space between houses, or the groups by which houses should be put together and matters of that nature... (that) would be useful to housing architects'.² In the immediate postwar years there was a concern for the economic value of design decisions and utilitarian values which were related to a period of austerity and established in a way an ethical approach to design in which aesthetic values were seen in the honest expression and use of materials. There certainly was a European and Scandinavian influence at the time.³ The idea of Park Hill was one of redeveloping an area on a hillside to the east of the centre of Sheffield of what were seen to be unhealthy slums. Jack Lynn felt this area to be the worst of the slum clearance areas which was 'a mixture of back-to-back houses built around small courts or against the steeply sloping sides of the hill'.⁴ The motivation behind the concept

implemented. To a large extent the proposals reflected the postwar spirit of the times. Although the 19th Century housing to be redeveloped had been classified as a slum there had been a strong community feeling in the area and when the new scheme was built it was 'interesting to find that of the former residents who had to move from their slums to outlying Corporation estates many... returned to live on Park Hill'.⁵

Deck access system

The evolution of the deck access system at Park Hill is generally accepted to result from the idea of the Smithsons which was developed in an architectural design competition for Golden Lane, London 1951. By placing the deck on the exterior of the block the position was considered to alleviate the problems encountered with the *rue intérieure* of Le Corbusier's *Unités*, that of a dark corridor lacking views out. It is interesting to note that the concept of the *rue intérieure* had a precursor in the utopian project by Fourier of 1808 for public housing known as the phalanstery. In that project, Fourier incorporated internal galleries, *rue galerie*, as a connecting walkway through the scheme.

The concept of the exterior deck was also used in the competition for Golden Lane in a scheme submitted



A view of a deck.

was based upon both a social commitment to design, of egalitarian values, and of modernism in the way in which the proposals were to be conceived and

by Jack Lynn and Ivor Smith and it is felt that this scheme ultimately led to their appointment at Sheffield.⁶ Lynn acknowledges the influence of the

Smithsons on their work which they further implemented in a large scale study for the Rotherhithe area of London's docklands that developed the street deck by incorporating shops, pubs, and play areas. In that study they emphasised the socio-economic advantages of large scale urban development and Lynn states that it was 'this Rotherhithe study which was instrumental in our joining the staff of J.L. Womersley at Sheffield'.⁷

During the first years of occupancy the scheme was studied by a sociologist who lived in the project. The sociologist, Mrs Demers, made several positive points in her assessment.

One of the good things of the deck system was that the dwellings were arranged so that 'people could have maximum privacy or maximum contact whichever they wished' and the younger children could 'play quite happily on the decks' where they could be seen and were safe.⁸ In a recent review of 1995 of the way the scheme has worn over time, Cruickshank agrees that despite the repetitive and at times dispiriting appearance of the decks, some tenants do use them as Lynn and Smith intended and although 'it has become the convention to dismiss the deck access system in public housing as a

failure...Park Hill shows this system can be made to work'.⁹ The decks which were intended to provide the setting for communal interaction, in a way to recreate the life of the terraced housing and pavements, are cut-off from the dwellings and no windows overlook the decks however lively incidents do occur on the decks, milk floats deliver to the doorsteps and a semblance of street life is to be found.

Appearance

The appearance of Park Hill reflects the contrasting values of austerity and optimism associated with the postwar years. There was the concept of utilitarian values and of the ethical stance of truth to the nature of materials which led to an expression of brutalism. However, a major influence upon the form of the scheme resulted from the decision not to use a large panel system build approach which had been given some consideration by Lewis Womersley. The slope of the site and the need to provide a framework within which a variety of types could be accommodated led to the use of an in-situ concrete frame which delineates the formal expression. Contained within the concrete frames are simple brick panels and storey high window frames which are relatively free of requiring maintenance. The brick panels vary in colour with the deck level, the lighter coloured brick panels being at the higher levels. Some of the panels are set back from the facade and balconies are provided to kitchen spaces and some of the bedrooms.

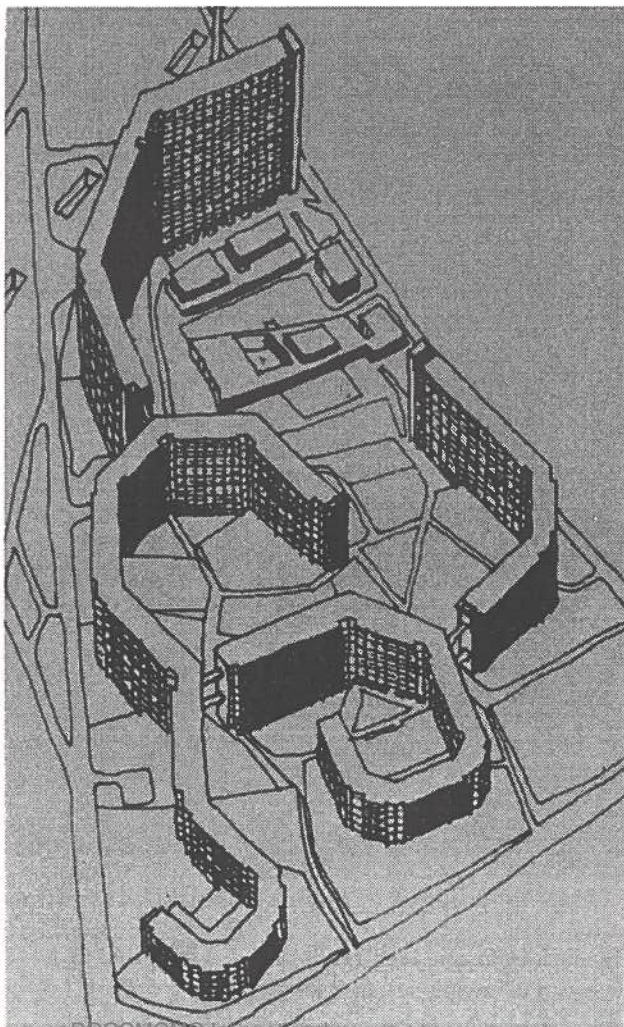
The planning of the levels are divided into three zones, the central of which is composed of circulation spaces, staircases, toilets and bathrooms and generous service ducts. The deck is located on either the northern or eastern side so that the living rooms receive sunlight during some part of each day. Bedrooms are located in general above or below the decks in a zone of 2.8 metres (or 10 feet) and overlook the internal courtyards of the scheme. The two main points of criticism which are made of the plan arrangement are that the servicing and circulation zone effectively cuts the living areas off from the deck and that noise from the decks can invade the privacy of the bedrooms.

Utilitarian modernism

Jack Lynn was fully aware of the social implications of the typology of housing form particularly so when as at Park Hill the dwelling unit would be mass produced. He recognised that up to that time collective housing was not a traditional English habitat and that dwelling type affected community structure.¹⁰

In achieving a flexible structure which would support the varying storey heights and both the range of dwelling types and the ancillary functions of pubs, shops and so on, the choice of an exposed concrete frame seemed appropriate. This also reflected socioeconomic considerations as well. Banham, whilst

An areal view of Park Hill.



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recognizing that the brutalist aesthetic of the design was innovative in aspects of the design and not simply a direct influence from Le Corbusier, considered that the way the concrete frame expressed the cellular nature of the grid was such that 'it simply looks as if the architects had more important things on their minds than facade-patterns' probably the image of Park Hill is more concerned with reflecting the internal arrangements than abstract notions of architectural expression.¹¹ Over the years the concrete has weathered, the board marks from the shuttering has given the structure a tarnished quality and twice a year the spalling concrete is removed and repaired, but the challenging vigour of the brutalist architectural expression is in a way a clear definition of postwar utilitarian modernism.

A further area of innovation at Park Hill was that of the servicing system of the dwellings, in particular the district heating system and a kitchen waste disposal system known as the Garchy system. The Boiler House was designed to be fired by fuel oil and district heating was intended to be supplied to over 2,300 dwellings, shops, public houses, laundries and schools. The system was designed as a hot water flow distributed system and on the whole worked quite well. The Garchy waste disposal worked on a suction principle from the kitchen sink and from a series of pipe ducts the waste was collected at the lowest part of the site near to the Boiler House. Unfortunately over the years and with the use of disposable nappies by the young families of Park Hill the pipes of the Garchy system became clogged up and that way of waste disposal had to be abandoned and a more conventional means of rubbish collection was adopted.¹²

Significance

The aims of Womersley, Lynn and Smith reflected the postwar avant garde. They accepted modernism in an uncompromising way and were rigorous in the development of the concept of Park Hill but they also were committed to improving the living conditions of the people. At the time of its completion a perceptive piece of criticism appeared: Park Hill 'is not attempting to be Architecture with a big abstract A; but more directly building which has arisen from observations and propositions to do with specific people in a particular place, and the environmental tools they need for life and community'.¹³ The scheme was not intended to be a proposition about architectural style rather the appearance of the scheme reflected the content of the design and there is a feeling that the designers were not concerned with makings judgements about style. Banham identified the thinking that led to Park Hill to be based upon the convictions of the designers and the commitment of the architect to the needs of society. 'The moral crusade of Brutalism for a better habitat through built environment probably reaches its culmination at Park Hill'.¹⁴ There is also a social ideal which Park Hill

represents. This ideal is a realistic one, it is not utopian in the sense of Fourier's of the 19th Century. The redevelopment of Park Hill set out to replace the existing slum housing and thereby provide social housing in the centre of Sheffield, but it did so in a manner that provided social and communal facilities for the people.

One of the strengths of the scheme has been the sense of place and identity created by the design. Perhaps not all the social aims have been achieved particularly so if we consider Lynn's approach: 'Are there sociable and anti-social forms of access to houses?

In our zeal to erase the evils arising out of a lack of proper water supply, sanitation and ventilation, we had torn down streets of houses which despite their sanitary shortcomings harboured a social structure of friendliness and mutual aid.¹⁵ This attempt to reconcile the culture and social issues within the context of housing form was central to then contemporary discussions of the postwar CIAM meetings and to the 1960s thinking of Team Ten and in this respect the significance of Park Hill should not be undervalued.

Edwin S. Brierley is a senior lecturer at the Department of Architecture of the De Montfort University in Leicester, United Kingdom.

Notes:

1. Alison Smithson (ed.), 'Team 10 Primer', *Architectural Design*, December 1962.
2. Jack Lynn quoted in 'The Architect and Productivity', *RIBA Journal*, November 1963, p. 443.
3. Reyner Banham, *The New Brutalism, Ethic or Aesthetic?*, London 1966.
4. Jack Lynn, 'Park Hill Redevelopment, Sheffield: the Development of the Design', *RIBA Journal*, December 1962, p. 449.
5. Pat Crooke (ed.), 'Sheffield', *Architectural Design*, September 1961, pp. 380-415.
6. Banham, p. 42.
7. Lynn 1962, p. 448.
8. Demers, 'Appraisal of Park Hill Redevelopment, Sheffield', *RIBA Journal*, July 1963, pp. 281-286.
9. Dan Cruickshank, 'Park Hill, Sheffield 1960-1995', *RIBA Journal*, October 1995, p. 59.
10. Lynn 1962, p. 448.
11. Banham, p. 132.
12. Nick Snow quoted in 'Park Hill, Sheffield 1960-1995', *RIBA Journal*, October 1995, p. 61.
13. David Lewis in 'Sheffield', *Architectural Design*, September 1961, p. 397.
14. Banham, p. 132.
15. Lynn 1962, p. 448.

Reference:

G.I. Richmond, 'Park Hill: The Services', *RIBA Journal*, December 1962, pp. 462-469.

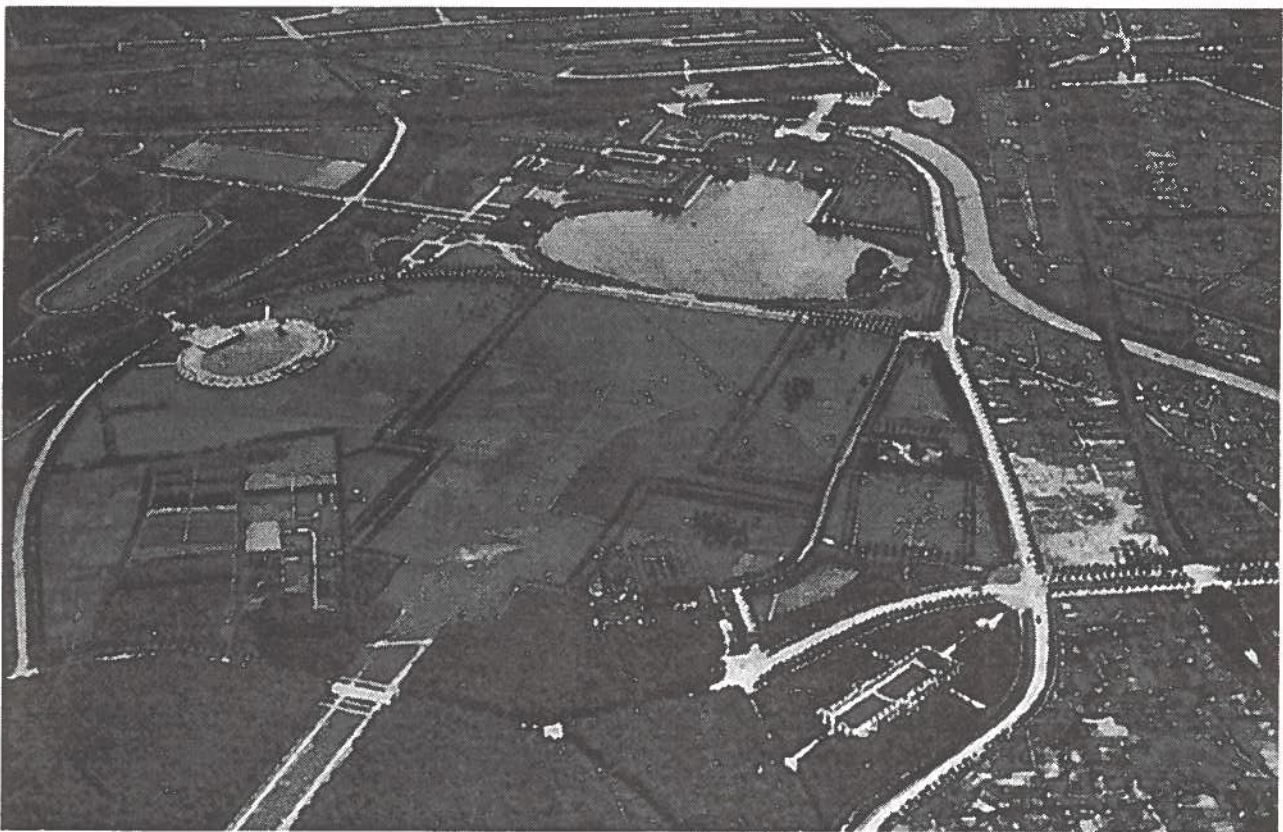
Modernity in park design

A retro-active manifesto

The concepts of modernity in landscape and garden design have rarely received any serious regard in historiography until recently. At the same time modern gardens are amongst the most vulnerable artefacts of 20th Century architecture. The power of simplicity is often underestimated in contemporary redesigns of modern parks, particularly when restraint fails to be recognized as room left for the imagination.

This article, based on the author's PhD. thesis *Designing Parks*, explores the definition and qualities of modern garden design in order to arrive at a better balance between dynamic management and respectful preservation.

by Lodewijk Baljon



Aerial view of Fritz Schumacher's *Stadtpark* (1909) in Hamburg.

There is little source on the body of thoughts by landscape architects of the Modern Movement. Did landscape architecture, a profession full of idealism and practical knowledge, contribute much to the movement? A lack of clear definition of the design approaches and composition principles makes a judgement premature.

Was the view on landscape of many modern architects too romantic? In their drawings they confronted their architecture with a landscape as a 19th Century promenade park in an outworn version

of the English landscape style. The objects that result are even more difficult to assess. Working with material that grows, matures, and decays makes the situation very vulnerable. As living objects, parks and gardens are inconstant. Space is the principal quality of modern design. When seen only as empty and void, it is filled up easily. It is hard to find gardens, parks or landscapes that are, after going through the whole process of design, execution, maintenance and management, still a clear example of modern landscape architecture. Perhaps cemeteries, out of the

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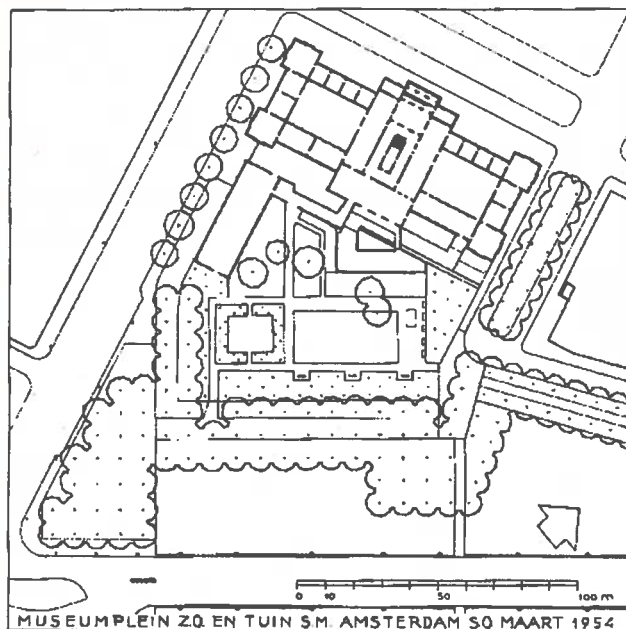
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dynamics of everyday life, are the places to look for. That seems to be ironical; the social ambition of the Modern Movement was to contribute to a better life for people.

Since the appearance in 1992 of *Designing Parks*, interest for the modern landscape seems to be increasing. The initiative of Franco Panzini, former coordinator of the DOCOMOMO International Specialists' Committee on Gardens and Landscapes (ISC/G+L) will hopefully lead to more understanding of the cultural importance of the landscapes of the first part of the 20th Century.

Design approach

The Modern Movement approached style as a by-product of rational design research, whereby the form emerges from situational, functional, material, constructional and particularly ecological demands as well as objectives regarding perception that are often less clearly defined. In the access, zoning, dimensions



Plan of the garden of the *Stedelijk Museum* in Amsterdam, designed by Hans Warnau and Cornelis van Eesteren in 1953.

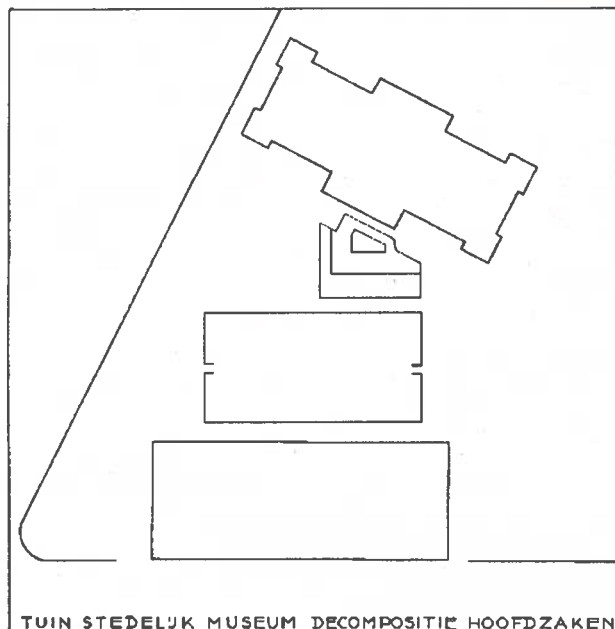
and design, there is a close link with the urban development and organization of the surrounding area. The design is 'without illusion, without blurring, without embellishment, without the resemblance of something beyond itself' (Theo van Doesburg), 'without meaning, other than that which arises from the construction and nature of the material' (Cornelis van Eesteren). The park is not elevated or mysterious, but is recognizable in its elements, functioning and use. The visitor is thereby free to use it, and is not manipulated by irrational forms that refer to a mythical or magical source.

Spatial structure

Lucid plans are pursued. The bases of the spaces are made of elementary geometrical forms; a rectangular

field is, indeed, a suitable and practical form for activities. The composition is pure in terms of the interrelationships between lines and surfaces. The space remains as intact as possible. Additions are visible as such. This does make the original spatial quality of pure forms and interrelationships vulnerable.

For the purpose of orientation, no concealing groups of trees or buildings are placed in the corners. The visitor acquires a grasp of the space and can comprehend the situation. Where they arise as a result of torsion or the conflict of alignments, residual forms and remnant corners are kept as small and distinct as possible. The garden of the *Stedelijk Museum* in Amsterdam (Hans Warnau and Cornelis van Eesteren, 1953), for instance, mediates between the building and the Museum square. The composition is constructed from lines and planes as a Mondrian painting. The larger planes are situated parallel to the main axis of the Museum square, which is clearly



Decomposition of the museum garden, showing the principal features.

detached from the museum building. The pond is a remnant form between garden and terrace. As a point of friction, it is kept relatively compact. In this way the designers have made a distinction between the garden as a pocket park for daily use to passers-by, and the sculptures that are exhibited as *Fremdkörper*.

In this way a spatial art is created with a spontaneous and autonomous, that is to say, undirected, spatial experience. The visitor can look with 'new' eyes, can see, or rather see through, the situation because nothing is being referred to other than what can be verified on the site itself. 'Seeing' appeals to a developed power of perception on the part of the user. For this reason the appreciation of modern parks by professionals and laymen quite often

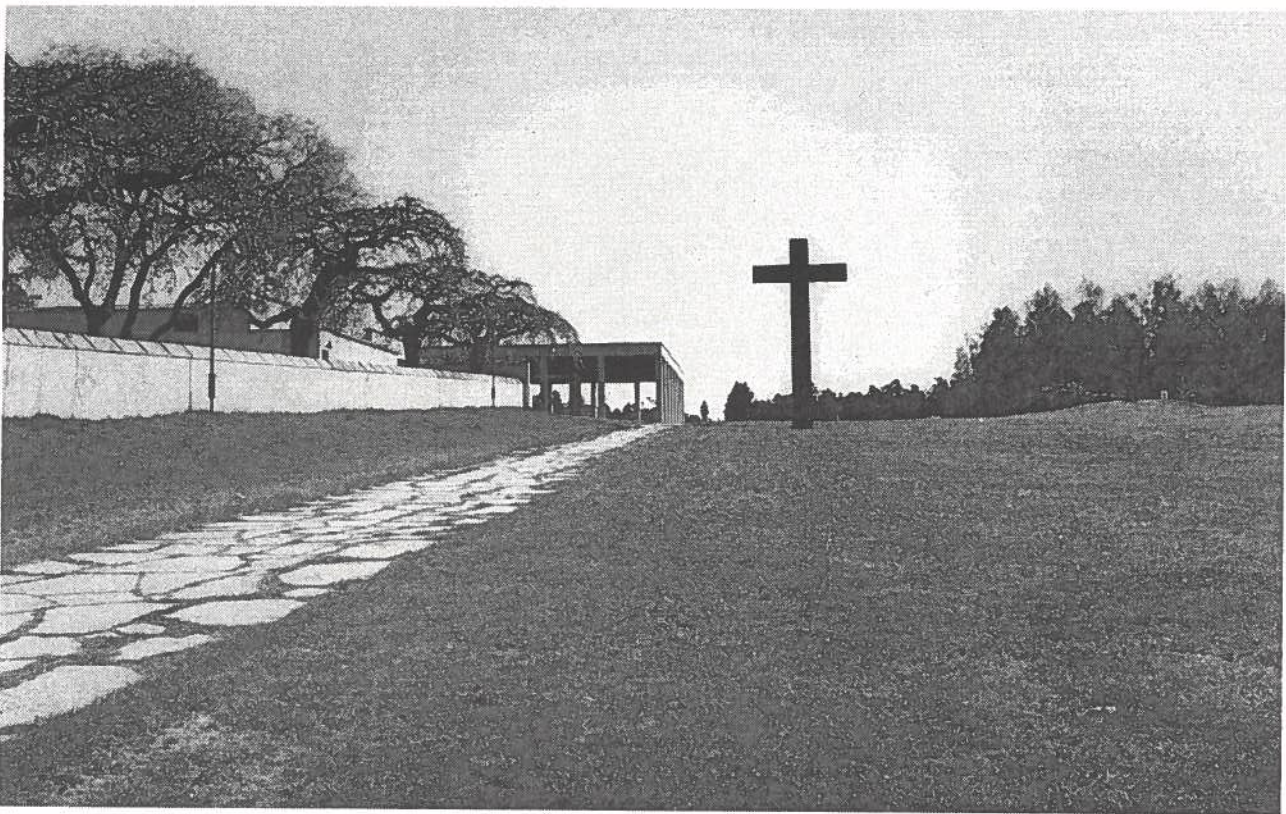
diverges. The plan must be of a practical simplicity, lucid and sensitive and, above all, not showy, pretentious or pompous, but restrained, detached and subtle. The forms are simplified to their spatial essence, the major lines are decisive and solid. The use of materials is practical and, certainly in the beginning, traditional. The ordinary and not the exceptional is pursued in design and in the treatment of plant material.

As regards spatial dynamics, the modern park can also be seen as a geometrical interpretation of the landscape style: the fluent pattern of interpenetrating spaces. Smaller spaces are separated from the general space by boundaries that are not entirely complete. There is an additive arrangement of places: an addition of space according to need and a connection through a sequence of articulations. This partly explains the preference for asymmetry. A source of inspiration is the useful arrangement of the farmyard. But also the sober woodland setting, as in

Park designers were given a new brief: recreation in many forms for large groups of people. The designers, mostly urban planners and civil engineers, constructed plans on the basis of classical patterns of access: a central main space with a balanced composition on either side.

The *Stadtpark* in Hamburg (Fritz Schumacher, 1909), in particular, shows a number of striking innovations within the traditional framework. Straight and curved lines have been placed close to each other. As a result, a simple, direct connection between the elements of the park is created. In construction one speaks of connections 'butting' against each other. On account of this efficient arrangement, there are no remnant spaces or left-over corners. All the fragments have a certain equilibrium, as a consequence of which both form and counterform have an autonomous value.

On account of the adaptation of classical park forms, a new program could be shaped. The baroque



The sober woodland setting of the Forest Cemetery in Stockholm (Gunnar Asplund and Sigurd Lewerentz, 1917–1940). Photo: Per Bonde, Swedish Museum of Architecture.

the Forest Cemetery in Stockholm (Gunnar Asplund and Sigurd Lewerentz, 1917–1940), can be the key to the image and the atmosphere of the design. The geometry of buildings, walls and plantings is harmonized with the sweeping undulation of the site, created out of old gravel-pits.

Origin

In the early part of this century the development of park designs, particularly in the German *Volkspark*, unfolded slowly into the innovation of a new style.

garden –in the form in which it presented itself and as it was interpreted at that time– did not serve as an example of content, but as an inspiration for the organization and the spatial development of the park and for the forming of clearly defined spaces with corresponding functions. A geometrically arranged scheme was better suited to the provision of sports facilities and other attractions; it had a logic and balance that was undeniably modern.

The classical theme of symmetry can also be disordered by means of a simple manipulation, so

that a new spatial image is created. In the design for a small neighbourhood park in Hamburg by Leberecht Migge (ca. 1910) the groundplan is, as a consequence of the street layout, not a perfect rectangle. This irregularity is not corrected; it is, on the contrary, supported by the unobtrusive paths that guilelessly traverse the space. The two symmetrical groups of trees consist of completely different types of tree: red-leafed maple and birch.

The axes acquire a new dimension in relation to classicism: more informal and more restricted. The garden of Hidcote Manor (Lawrence Johnston, ca. 1915), for example, is a precursor of the modern. The garden consists of rooms, with the aim (function) of displaying a wide variety of plants and plant arrangements. The main vista terminates in the open air; nor are the other axes—derived from classicism—terminated by an object. The great cedar is just off centre, both from the main walk and from the cross vista.



The geometry of the buildings, walls and plantings of the Forest Cemetery, on a 1930 plan, is harmonized with the sweeping undulation of the site. Photo: Swedish Museum of Architecture.

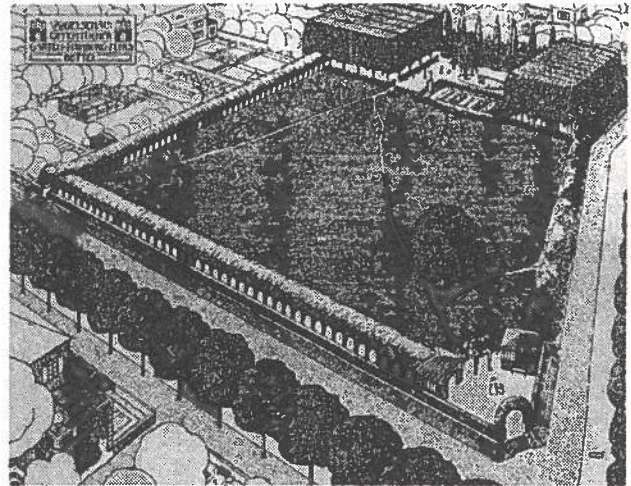
Neither is the geometrical form that of classicism. The straight line is toned down by flexibly arranged plantings. Square, circle, triangle and oval are, indeed, fixed forms, but they are used as forms that

are free and almost suspended in space, reminiscent of abstract painting. The latter is particularly evident in Scandinavian landscape architecture, in which a sensitively controlled naturalism has been added to the simplicity of the New Objectivity.

Spatial experience

Unity in the modern *Volkspark* was achieved through the use of a tightly-knit, classical main layout and a commonsensical and practical elaboration of the facilities provided in the park. Unity within the public gardens designed in the New Objectivity style involves the use of a minimum of means to bring the elements of the composition to a standstill. The equilibrium is fragile, so that the additions are readable.

Contrasts between the rigidity and the clarity of the space and the looseness and luxuriance of the plantings are manipulated. Rigid is for the main layout and the framework and signifies regularity, a



The groundplan of Leberecht Migge's park in Hamburg (ca. 1910) is not a perfect rectangle as a consequence of the street layout.

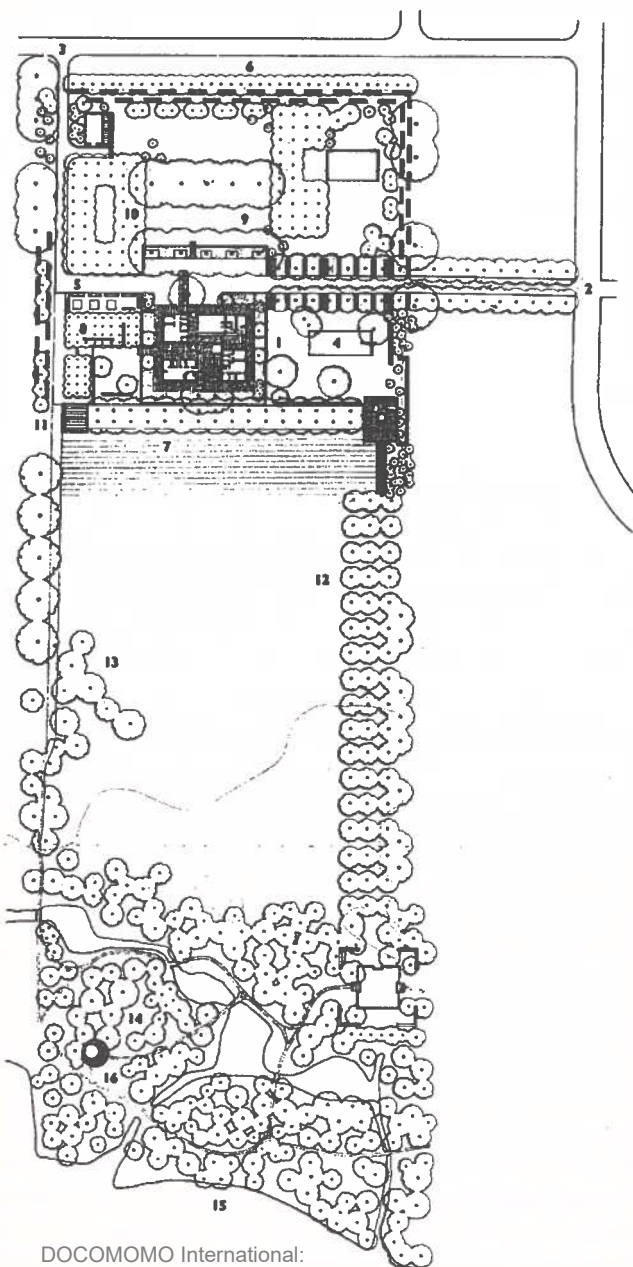
limited plant assortment, which is indigenous and phytosociologically in keeping with the soil type. Loose is for the subordinate and supplementary in the structure and signifies irregularity and a varied and exotic plant assortment, with effects related to the picturesque and the romantic of the landscape style. Paths should follow the walker's natural course across the terrain, directly towards a particular goal. Short cuts are welcome. A path reaches an open field in a T-junction, so that the large, continuous field invites its free traversal, independent of path, avenue or edge of the woods.

All too often the curve, the meander, or the loose is considered to be the best way of shaping nature, and the straight line or the rigid as the best way to order human activities. This view, which sees the one form as natural and the other as cultural, ignores the principle that the one can contrast with and tones down the other.

Modern designs show how the loose form can interact

with the rigid. In the plan of Dan Kiley for the Miller garden (Columbus, Indiana, 1957) a strong geometrical grouping of trees in blocks corresponds in position, scale and function to the house. Small clumps of loosely placed trees accentuate the space. In a rigid, rectilinear environment a meander or loose group of trees is wayward or whimsical; it emphasizes the geometry and, at the same time, relieves it to some extent. It renders the formed spaces affectively. Depending on the way plantings are arranged, this counterpointing can be subtly played out. Otto's design for a small green strip in Castricum (Holland, 1960) provides an example. Here, a row of maple trees along a railway line provides a background in the form of a metre. Rhythmic accents are introduced by the addition of less formally placed

The Miller garden (Dan Kiley, 1957) in Columbus, Indiana, has a strong geometrical grouping of trees in blocks, corresponding in position, scale and function to the house.



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trees. The counterpoint is varied by modifying the type of tree. The beginning, middle and end are marked by maple trees that stand out from the background. In between, a game is played, casually, but extremely precisely, using larger and smaller trees: limes, ornamental apple trees (two varieties), hawthorn and Norwegian maples.

Decline

The 1960s and 70s can be regarded as the declining years of modern park design. Many of its followers had strayed from the original body of ideas that constituted the Modern Movement, largely because these ideas had been inadequately formulated. The architectural movement of that time can be termed functionalism, from which it is apparent that it is a more restricted design philosophy within the Modern Movement. The *Volkspark*, richly diverse on account of the presence of, for example, allotments, swimming pool and sport fields, has declined because of functionalist considerations. Elements became organizationally autonomous and subsequently spatially isolated in detached complexes. This has led to a coarsening of scale and the disappearance of visitors to the park. The park lost its expressive form and became reduced to a recreational area or green strip, solely designed to separate residential districts. A mere utilitarian form remained, devoid of imagination and meaning.

By tradition, symbolism is an important phenomenon in garden and park. The German *Volkspark* of the early years of this century, with its urban woods of oaks and pine-trees and large, boundless fields, referred to the national landscape and was intended to serve as a reminder to the inhabitants of the metropolis of their origins in the countryside. The central open space (*Volkswiese*) symbolized liberty and community spirit.

The appreciation and utilization of symbolism and meaning is not always a matter-of-course however. The references in (late) 19th Century urban park are often commonplace and timeworn. The pleasant promenade park, embellished with a botanically richly varied plant assortment, resembles only in a few respects the dramatic landscape style of the preceding period. The landscape style continued to exist after the period of Brown and Repton, but it was adapted to increasingly small and less inspiring sites (gardens) and other purposes (urban parks). Possibly as a reaction to this, the Modern Movement in landscape architecture sought the elimination of secretive, mythical and timeworn meanings. The only reference was to the here and now: place, context and use. The design was restraint instead of monumental, objective instead of sentimental. It de-mystified nature. Nature became functional. When affected by cut-backs in and the reduction of facilities, for example, this restraint can easily produce barren spaces with little substance, resulting in a cold environment. By way of compensation, there

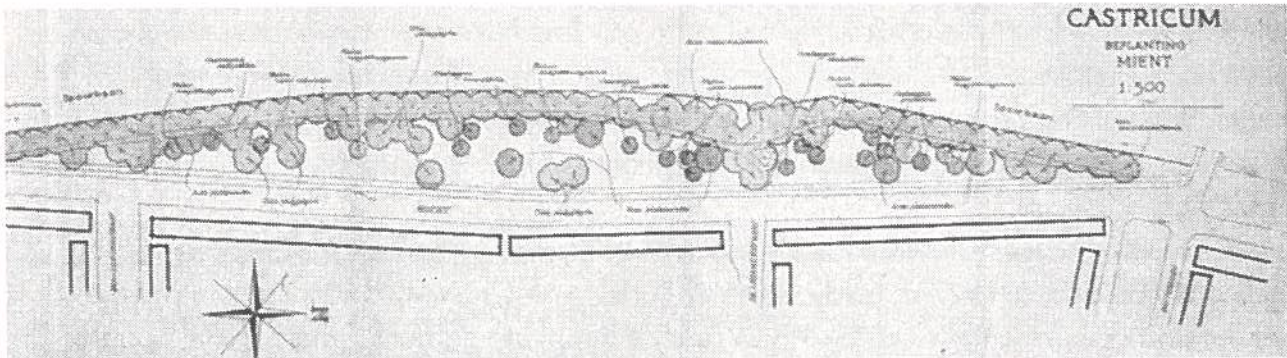
is a frequent perfunctory revival of 19th Century park forms.

Misconception

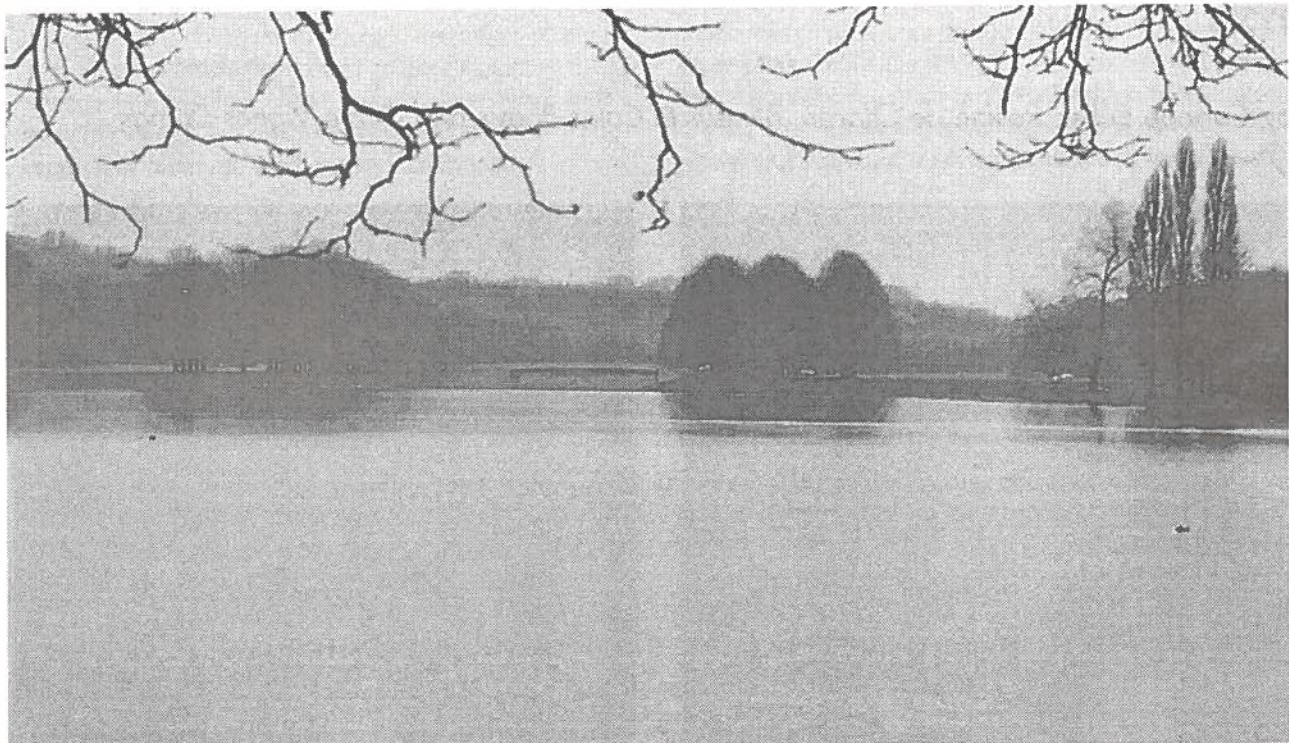
The power of simplicity is often underestimated in contemporary park design. The naturalness of a

ceases to be regarded as an expression of a transparent arrangement. Effectiveness in design is replaced by the spectacular expression of a desire for form as soon as restraint ceases to be experienced as a space left to the imagination.

The park as a complementary experience in the life of



Otto's design of *De Mient* (1960) in Castricum, the Netherlands, for a small green strip.



An example of modernism in park design from 1950: Greenbelt in Cologne, Germany.

rectangular field is lost as soon as it ceases to be related to the free, playful, spontaneous and independent movement of people in that space. Meandering paths are preferred to lane and short cut as soon as they cease to be recognized as a form of compelling and ready-made spatial experience. Compact and surveyable junctions are rejected as soon as they cease to be exploited as points of exploration for the emancipated visitor, who wishes to determine his or her own way around the park. The open space in the middle of the park is filled with facilities as soon as emptiness ceases to be regarded as central to the park.

Elementary forms are rejected as soon as clarity

the city is lost as soon as its relaxed character is displaced by a consumptive form of recreation. The significance of a park for the city is limited as soon as good anchoring, both in terms of the paths along which visitors walk and the treatment of the edges of the park to form a well-composed margin, is replaced by an autonomous, aesthetic tour de force.

Lodewijk Baljon is a landscape architect in Amsterdam and a member of the Netherlands DOCOMOMO Working party. This article is based on Baljon's Ph.D. research Designing Parks, which is published by Architectura & Natura Press, Amsterdam.

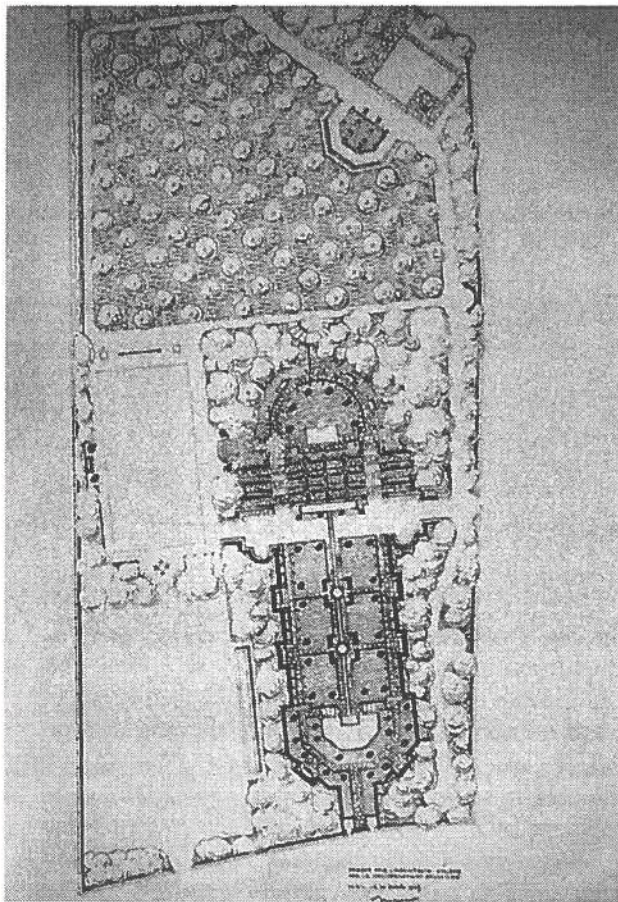
Landscape or landmark?

Preserving three modern gardens around Paris

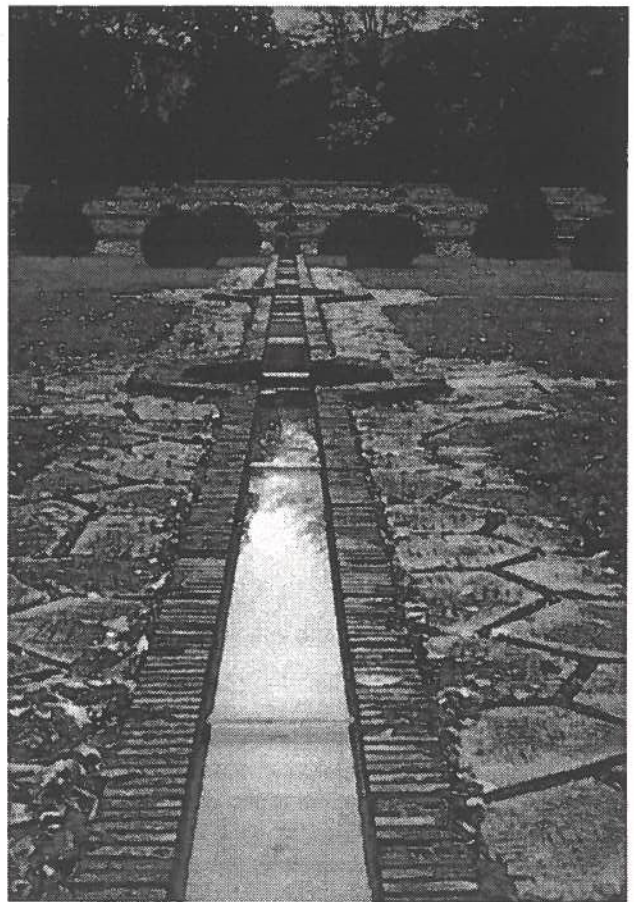
Modern architecture in the Paris region has now undergone several protection campaigns; but, if major buildings are covered, few modern gardens have been designated national landmarks. Therefore when three gardens of the 1930s were presented to the regional landmark preservation commission (C.O.R.E.P.H.A.E.) recently, it was greeted as an opportunity to deal with this issue and, in a broader context, to reflect on preservation and maintenance policies.

The commission voted in favour of their protection as national landmarks. The 'Parc Boussard', created in 1927 in Lardy (south of Paris), was originally designed as a private garden and is representative of the Art Deco style in private gardens, whereas the 'Square Saint-Lambert', 1933, and the 'Square René Le Gall', 1938, both in Paris, are public gardens and demonstrate well how gardens were an essential part of Paris' town-planning in the 1930s.

by Corinne Bélier, Rosine de Charon, Bénédicte Colas-Bouyx and Claire Vignes-Dumas



The lay out of the Art Deco 'Parc Boussard'.



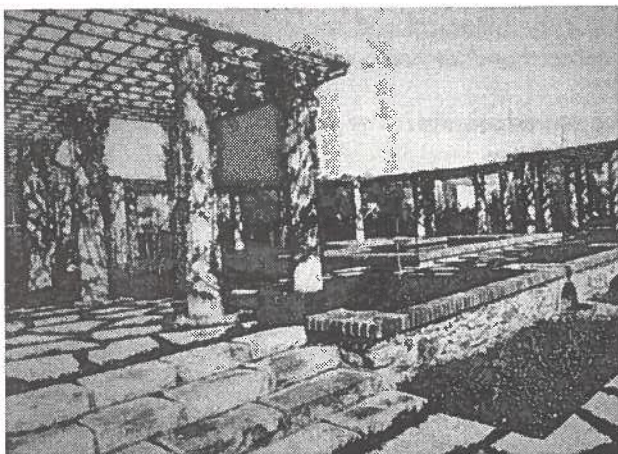
The water path at 'Parc Boussard'. All photos: DRAC IdF.

After the First World War, large estates around Paris were often divided into smaller lots and sold. The illusion of 'real nature' rendered in a landscape

garden, can no longer be sought for in these smaller villas. New gardens tend to be mostly designed for urban settings (city-villas, suburban houses) rather

than for countryside houses. The modern garden was to adapt to the modern house. It became an extension to the house, a new room, the outdoor room. This renewal is particularly obvious during the 1920s and 30s, through the writings and creations by a large group of renovators. Jean-Claude Nicolas Forestier, general inspector for gardens in the 1925 *Exposition Internationale des Arts Décoratifs*, was one of the leading figures; but Albert Laprade, Jean-Charles Moreux or André Véra should also be mentioned. The 1925 exhibit had great influence on garden planning, especially for private gardens. Highly publicized, it settled the Art Deco garden's characteristics and, simultaneously, illustrated its variety: rose garden, water garden, rustic garden, one colour or one flower garden, and so on. Many examples were conceived in the manner of Spanish patios or oriental interior gardens with fountains, pergolas, and low walls.

These modern gardens were marked by regularity of composition. From that point of view, they are still based on French tradition, though no longer after the fashion of Le Nôtre, but rather after enclosed Renaissance gardens. Their outlines were sharp and straightforward, architectural elements abundant and vegetation often reduced: lawns like carpets,



Originally, concrete pergolas topped the slope at 'Parc Boussard'.

box-shaped trees, rows of bushes or trimmed hedges framing the composition. The use of modern materials also distinguishes these gardens: concrete, cement, agglomerated stone, mosaics, brickwork, ceramic vases, and so on.

One of the most admired gardens at the *Exposition* was that of Joseph Marrast, combining modernity and Mediterranean tradition in its succession of terraces and water works. Joseph Marrast was chief architect for gardens at the *Exposition* and in charge of writing a general report on the exhibit's gardens.

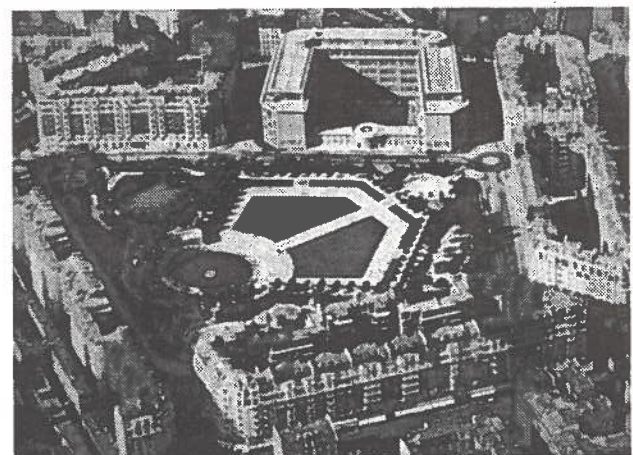
Two years later, in 1927, he designed the 'Parc Boussard', for M. Boussard's villa in Lardy. The garden was given to the town of Lardy in 1988, and is now a public park. It offers a number of the above mentioned Art Deco features. Slightly sloped, it resembles a

greenery theatre, staging running water. One main direction prevails in this symmetric composition: a straight line—the water path—leading from the upper fountain down towards the lower basin, through a series of smaller ponds. To the foreground: lawns, box-shaped trees. In the background: a succession of terraces, planted with rose-trees (originally a collection of rare species). Concrete pergolas used to crown the terraces. A grove of trees closes off the perspective.

Joseph Marrast paid much attention to functional aspects, such as the use of materials that required less maintenance, emphasizing mineral aspects instead of vegetation. Low walls, water paths and ponds are of brickwork. Fountain basins are of blue ceramic fragments. Walkways are paved with concrete *opus incertum*.

Paris' public gardens of the 1930s

During the 1920s and 30s, several outer Paris' districts such as the 12th to 20th *arrondissements* underwent important changes. Urban restructurations took place. Town planning focused on less salubrious neighbourhoods, making public health a prime issue. Public gardens were part of hygienist schemes, providing light and fresh air as well as places for



Square St. Lambert' in its urban context.

leisure and sports.

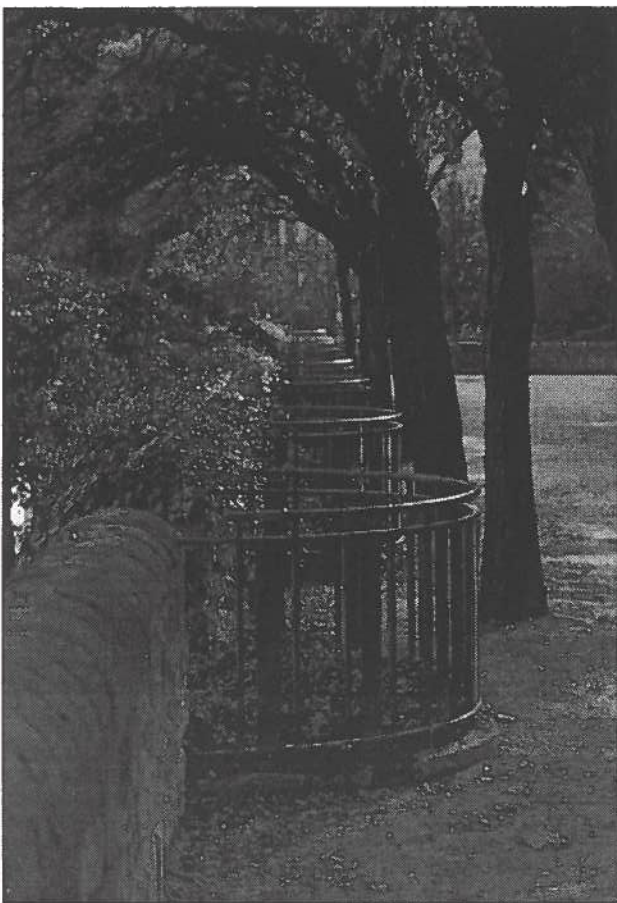
The 'Square Saint-Lambert', inaugurated in 1933 in the 15th *arrondissement*, was created on the site of an old, unesthetic and malodorous gas-factory: the ideal spot to launch urban renewal. The whole project lasted from 1927 to 1938 and included four new streets, new housing blocks, and a school (lycée Camille Sée, 1935 by François Le Coeur, now a national landmark). Successful integration of this park in the city fabric can be partly explained by the early interest for town planning shown by its designer, Georges Sébille (1870–1962), chief architect for the Paris promenades.

The design of the 'Square René Le Gall' (formerly 'Jardin des Gobelins') was part of urban renewal operations in the 13th *arrondissement*. It was commissioned by the city of Paris at the same time as

Auguste Perret's *Garde Meuble National*, on a site occupied by Gobelins workers' allotments. The neighbourhood had been known for its smelly tan yards and dye works. Jean-Charles Moreux (1889-1956) was in charge of its design. The inauguration took place in 1938.

Public gardens were based on precise programs given by the city of Paris. They combined different spaces for different functions: promenades, playgrounds, and quiet places to rest. Both *squares publics* here mentioned illustrate variety in functions, as well as unifying design.

The 'Square Saint-Lambert' is a two hectares big quadrangle. Its layout made use of the natural variety of ground levels, adding artificial ones, contrasting with the usual flatness of Paris' public gardens. Two vast symmetric lawns lead, with a slight slope, towards a large fountain with a high rising waterspray. Behind this fountain, a terrace compels to a view of the whole garden. Its stone wall had small waterfalls, now filled with flower baskets. Kiosks, bandstands, and pavilions are scattered about the park. An open air theatre can also be found, its stage sheltered under a concrete half dome. It was originally painted blue and saffron yellow, but is now white.



Some furnitures at 'Square Lambert'.

The 'Square René Le Gall' is composed of three different areas: a garden for sports, a green garden and a regular garden, (as named by Jean-Charles

Moreux himself). The first offers open recreational grounds. The green garden was conceived as an orchard, with fruit trees and decorative ones, providing shade, between quiet kiosks. The regular garden is located next to Perret's *Garde Meuble*. It is arranged in the fashion of Renaissance gardens: geometric lawns, box-shaped trees, trellis, and a grand staircase leading to the street above. Moreux combined elements he most admired in Renaissance and Italian gardens. A remarkable feature is the grotto work by Maurice Garnier: human masks and fantastic animals of pebbles and shells decorate the sides of the staircase.

Modern gardens' heritage of classic and baroque traditions is best described by Jean-Charles Moreux's work and writings. He showed a life-long interest for gardens, old or new, and was considered a specialist. For him, gardens act as a transition between architecture and the soil. The beauty of their layout is essential: symmetry, position of main axis, harmony between planted and open spaces, proportion between trees and alleys. A regular garden is architectural and disciplined. Landscape gardens are refined transitions between the latter and nature. A humanist mind guided his classification of gardens: sensuality (oriental garden), intelligence (French and Roman garden), sensitiveness (romantic garden), curiosity (botanical and zoological garden), and utility (orchard and kitchen garden).

Legal protection for modern gardens

As said, few modern gardens around Paris have a landmark status. Actually, attention has been drawn to this matter rather recently. It is surprising to see how fast changes happen: in 1990 'Parc Boussard' had already been noted, but at that time no protection procedure was carried out. When pointed out again in 1995, its qualification for landmark status seemed already obvious.

Several difficulties were encountered when trying to conduct this modern garden protection policy. Knowledge of the existing was found out to be most difficult, especially in the case of private gardens. Historical information is easily available: archives of the 1930s are abundant, as well as articles and photographs of the time. But locating the examples noticed in such documentation is very often almost impossible. For private gardens, the articles hardly ever mention the owner's name, or an address. Their titles read 'small garden in the 16th arrondissement', or 'parc in Boulogne', or 'project for Mister B'. A visit to the designated town does not help: private gardens are often invisible from the street.

Therefore no scientific protection strategy has been set up for the time being in Île-de-France. It would be most logical before engaging any protection, to carry out an extensive inventory of the existing modern gardens in the region: to check if they still exist, and in what state, and to compare their qualities. Landmarks would then be chosen as the most

representative ones. Such a policy has been carried out in other fields, such as shops or theaters. But modern garden listings seem nowadays mostly guided by chance.

An interesting garden can be pointed out by its owner, wishing to obtain landmark status, because it could prevent future destruction, or because of the funding possibilities it offers. This is seldom the case. On the other hand modern gardens can be indirectly located through protections carried out on architectural landmarks – mansions, villas, castles – often of another century. Indeed, many parks belonging to such estates were redesigned in this century. The 18th Century *Hôtel de Pompadour* in Fontainebleau for example is a landmark since 1947, with its garden created by Charles de Noailles in the 1930s.

Registering public gardens is an easier task. Public modern gardens in Île-de-France seem to be mostly located in Paris, for historical reasons. In the countryside, many towns ended up inheriting large estates after the First World War. Maintaining such castles or mansions with their park was enough of an investment for these municipalities.

Creating yet another garden to maintain was meaningless. In the suburbs, urban fabric was not as dense as today. Fields still covered large areas and the need for greenery was less noticeable than in Paris.

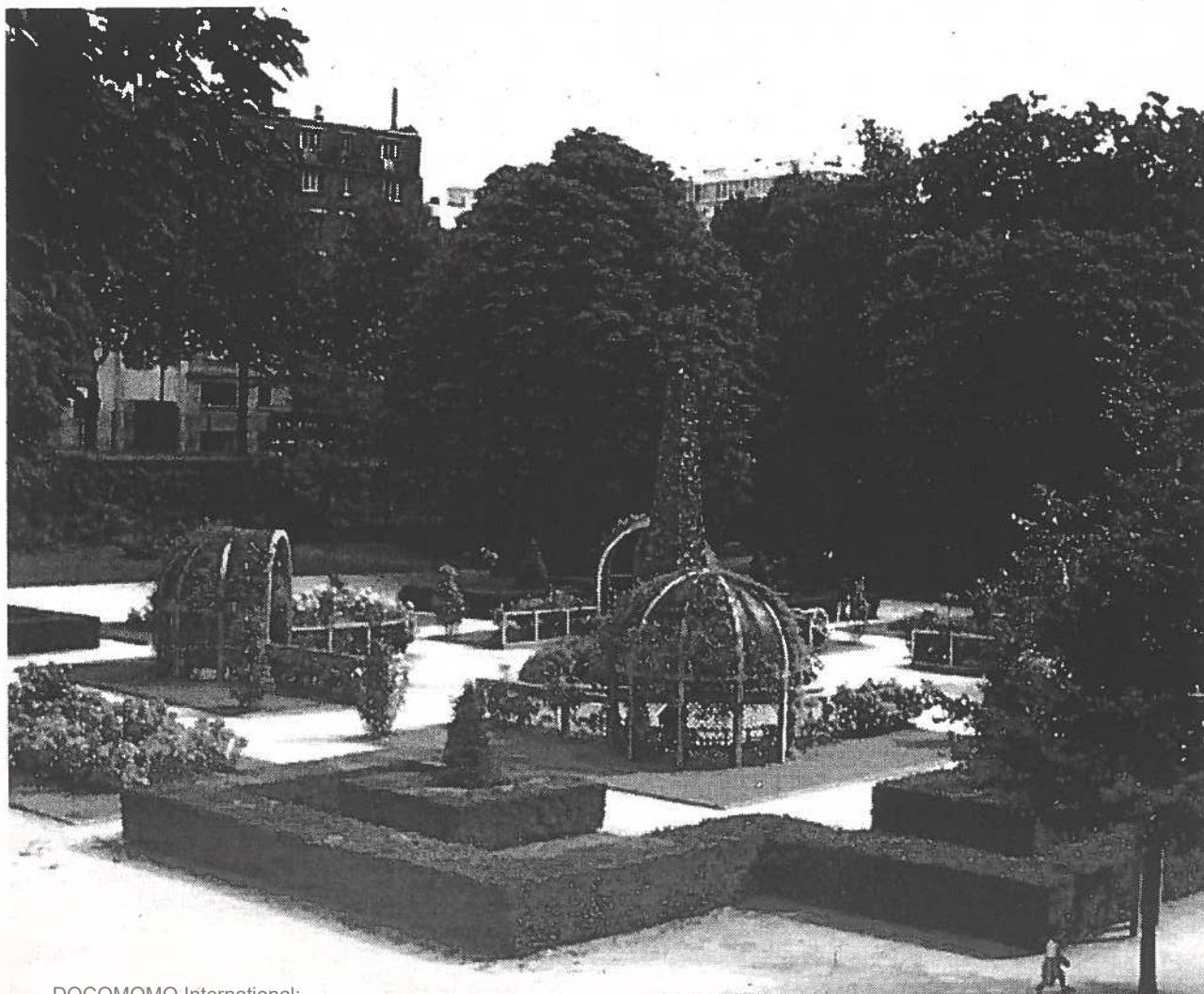
In 1994, the City of Paris Directorate for Parks, Gardens and Green Spaces (*Mairie de Paris, Direction des parcs, jardins et espaces verts*) conducted an inventory: 'Architecture des années trente dans les jardins'. This register of public gardens of the 1930s aimed at a better knowledge of their history, conception and materials, in order to establish guidelines for their preservation by the maintenance teams.

The conclusions of this report guided the choice in favour of the 'Square Saint-Lambert' and 'René Le Gall'. A few other listed gardens are of great interest and could apply for landmark status.

Preserving modern gardens in France

Adaption of legal protection to garden preservation can be discussed. In our case, these three gardens were protected as national landmarks and not as landscapes. It is interesting to underline that two

The public park at 'Square René le Gall'.



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different legal systems are available, but these gardens were thought of as architecture more than landscape. In our description of Art Deco gardens we insisted on the preeminence of composition, and mineral elements; even vegetation is used in an architectural way. Similarly, French classical gardens are always protected as landmarks and not as landscapes. Our choice of legal tools shows how gardens are extensions of the house. This emphasis on architectural aspects is also obvious in the way preservation tends to be practiced: attention is slightly more focused on built elements than on plants. Restoring or re-creating kiosks, stands, walls and fountains is comparable to most work done on landmarks.

On the other hand, there is less practice, and therefore experience in dealing with vegetation. Landscape gardens having undergone great changes or simply lack maintenance, such as 'Méréville' in Ile-de-France, are difficult to restore in an 'original' state: archeology of plants is less precise than that of stoneworks, and available historical descriptions of shapes, colours and species and of their positioning in space are rather imprecise when confronted to existing remains. In our three gardens, changes had occurred either by lack of maintenance, or by misunderstanding of their spirit. The 'Parc Boussard' lost its pergolas; water-paths and fountains had not been kept up. In the 'Saint-Lambert' and 'René Le Gall' parks, pebbles are falling from the grotto-work, cement has cracked, fountains are filled with flowerbeds. For the past two years the town of Lardy has undertaken restorations in the 'Parc Boussard'. Water flows again, plants are trimmed, brickwork and ceramics are under repair. To find those same materials today can be difficult. In the future, concrete pergolas might be erected again (their exact location is visible on the ground), and rare rose trees could be collected. The 'Square Saint-Lambert' and 'René Le Gall' do not require important restorations, but rather guidelines for their regular maintenance: where and what to plant; materials, colours to be chosen and where to find supplies. Such a document would be most useful, especially when maintenance teams change. To conclude, one can refer to Gilles Clément, designer of the contemporary 'Parc Citroën', who described his views on gardens in a recent interview: 'A garden is a space of vegetation, mastered to serve a concept. It's a place of art and craft. It's also an enclosed space, conceived to protect what is best of plants, materials or ideas; this notion of 'best' changes throughout history. In that way it differs from a meaningless green urban filling. Because of its previous fragility, a garden supposes responsibility of its owners and users.'

Corinne Bélier, Rosine de Charon, Bénédicte Colas-Bouyx and Claire Vignes-Dumas are with the Direction Régionale des Affaires Culturelles d'Ile-de-France, in charge of landmark preservation.

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Challenging high modernism

The *Fondation Maeght* (J.L. Sert, 1960–64)

'The Parthenon, stark, stripped, economical, violent; a clamorous outcry against a landscape of grace and terror. All strength and purity.' Le Corbusier's statement embodies modernist ideas about the landscape. The *Fondation Maeght* (1960-64) by Josep-Lluís Sert seems to be exactly such a universalist modernist temenos: elevated on a hill, overlooking the Mediterranean, enclosed by a wall, driven by a vision, even dedicated to a saint. Sert was indeed a close friend and collaborator of Le Corbusier. But here finish all similarities with universalist high modernism.

by Jan Birksted



The Braque Rooms at the Maeght Foundation. All photos: Jan Birksted.

The *Fondation Maeght* brought together in the 1960s a group who had worked together at the Pavilion of Republican Spain in 1937: Sert, Miró and Calder. The *Fondation Maeght* provided Sert with a second opportunity to explore his ideas about a different relationship between art and architecture; thus André Malraux emphatically pointed out at the inauguration:

'*Ceci n'est pas un musée*'. The *Fondation Maeght* involved a close collaboration with Miró and Calder, which extended to other artists such as Braque and Giacometti. The resulting exhibition spaces at the *Fondation Maeght*, including their light conditions, are therefore artist-specific. For example, the lighting conditions in the Braque rooms, and their form and

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sequence, create spaces following Braque's idea of 'tactile and manual space in which you measure the distance separating you from the object, whereas in visual space you measure the distance separating things from each other'; in the smaller rooms, the edges are lit up and the center left in shadow; in the longer rooms, shadow and subdued light alternate due to the barrel-vault roof construction drawn by Braque. These exhibition spaces are constructed of 'Braquean' layers of folded space.

Movement

Another example is the Giacometti Terrace. Here too we find a personal vision of space. Giacometti has described the experiences that transformed his vision. One must remember here some key-points about his life. Simone de Beauvoir described Giacometti—who suffered from extreme vertigo—walking down the street and hanging onto lampposts and trees so as

trees...'. And, describing a similar experience while he was watching a model, Giacometti wrote: 'He shot up in front of me... He seemed immense to me, all out of proportion to normal size. An unknown person sat there, so that I no longer knew whom I was looking at and what I saw'. Central to Giacometti's sculptural concern with space and distance, size and perspective, mass and immateriality, is the importance of movement since weight and balance are a function of gravity and movement.

Again Giacometti said: 'A man walking in the street weighs nothing, much less anyway than a man lying down who has fainted. He is in equilibrium on his legs'. And it is precisely this spatial quality that is found in the Giacometti Terrace. The strong directionality of the Giacometti terrace—oriented by its length, its panorama, and its water cascade towards the horizon—creates both a sense of direction and of movement which contrasts with the walking



The Giacometti Terrace.

not to fall down. Giacometti himself described the memorable, indeed visionary moment that transformed his life and art: 'On that day—I still remember exactly how I walked out into the Boulevard Montparnasse—I saw the boulevard as I had never seen it before... Everything was different. The depth of space metamorphosed the people, the

sculptures, as well as a sense of axially directed enclosure which highlights how the sculptures face all different directions in an apparently random way.

Variety of spaces

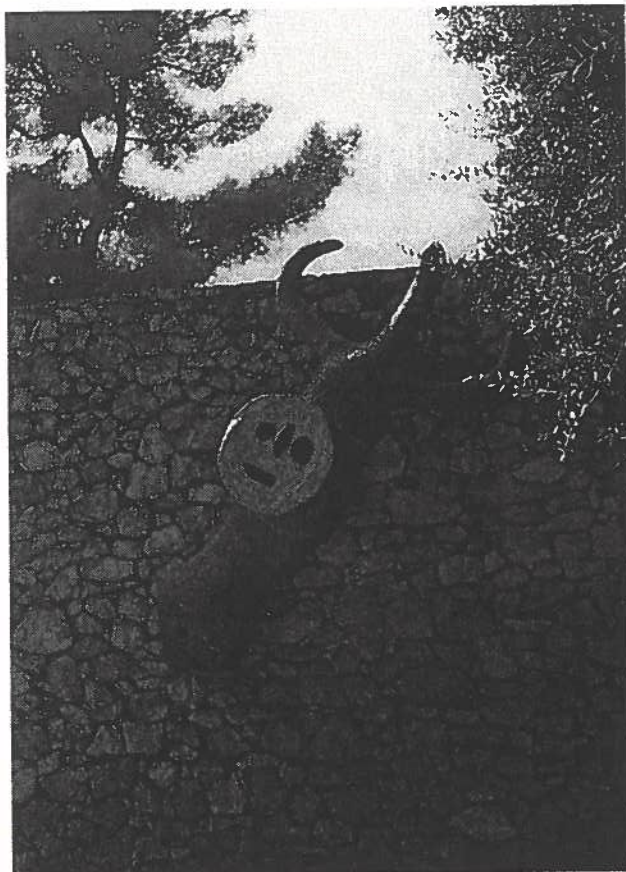
From the Giacometti Terrace, we enter Miró's garden, the 'Labyrinth' through an abrupt and narrow

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opening in a rubble wall. Here, strange beasts -the 'Solar Bird', the 'Lunar Bird', the 'Goddess', the 'Lizard'- intermingle with trees and plants on different terraced levels. Some grow directly out of the soil, others stand in water, some spout or gush water, others crawl up stonewalls. They peep over the terrace parapets, stare down from the walls, glare around corners, hide in nooks and crannies. These are not simply Miró sculptures in a garden or landscape. They are the inhabitants of a Miró world. In the Labyrinth, like in his paintings, Miró develops his notion of fields of space in which objects merge with the background instead of the traditional figure-ground relationship. As one sits on one of the stone benches in the Labyrinth, surrounded by a Baudelairean world of strange and familiar symbols, a surprising feature common to all these gargoyles, beasts, and creatures appears: silence and immobility. It is this feature which is central to Miró who himself



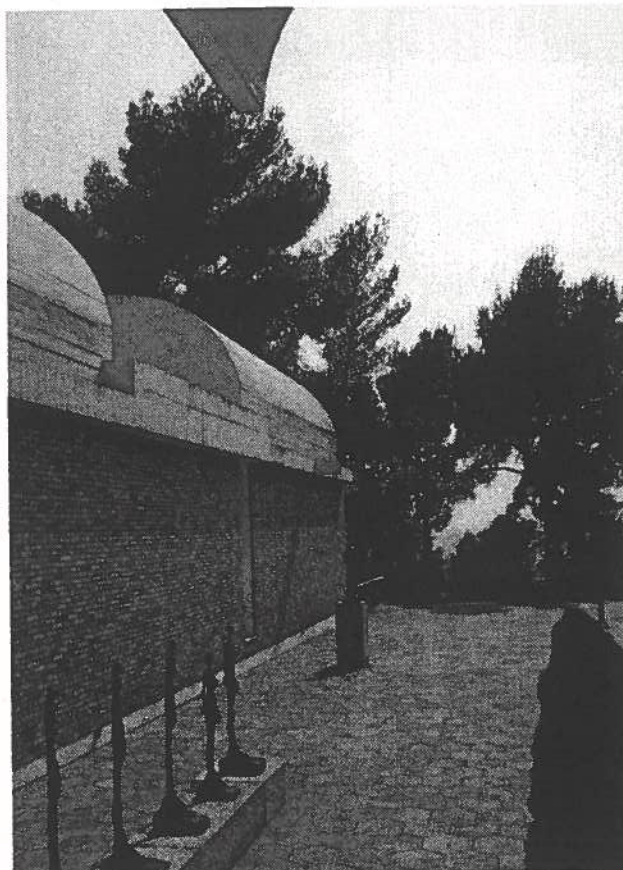
One of the inhabitants of Miró's world.

said: 'Immobility strikes me. This bottle, this glass, a big stone on a deserted beach - these are motionless things, but they set loose great movements in my mind... Immobility makes me think of great spaces in which movement takes place which do not stop at a given moment, movements which have no end'. So, just as the spaces and the light of the Cloister matches Braque's work, and the Giacometti terrace matches its Giacometti sculptures, so the Miró Labyrinth embodies Miró's concept of space. The architectural and/or landscaped surrounding extends

the vision of the work of art, and thereby complements and completes it. These spaces are not just designed with abstract space in mind, but with specific spatial and experiential qualities so that a variety of spaces is created.

Design process

But not only does the architecture extend the specificity of the works of art, it also develops the specificity of the site. After initial designs, full-scale mockups of the buildings were erected and moved around the site for one whole year. In this way, the many different levels and views on site are developed both inside and outside. Courtyards, terraces and gardens link the interiors to the exteriors. Sert also used regionally produced and locally found materials. Sert had planned to use exposed concrete until he realized how many stones were available on site in the ground and from old ruined buildings and



The Giacometti Terrace at *Fondation Maeght*.

terrace-walls, and until he discovered a local factory producing bricks. During the building period, discussions took place between Sert and Miró, Braque, Calder, and Chagall, about special commissions for the Foundation as well as the lighting and exhibition conditions inside. Building started on September 5th, 1960. Even then, discussions continued: 'Each time the architect and the artists met at Saint Paul, new discussions would start up during the dinners and these conversations would then continue during site visits even when the buildings

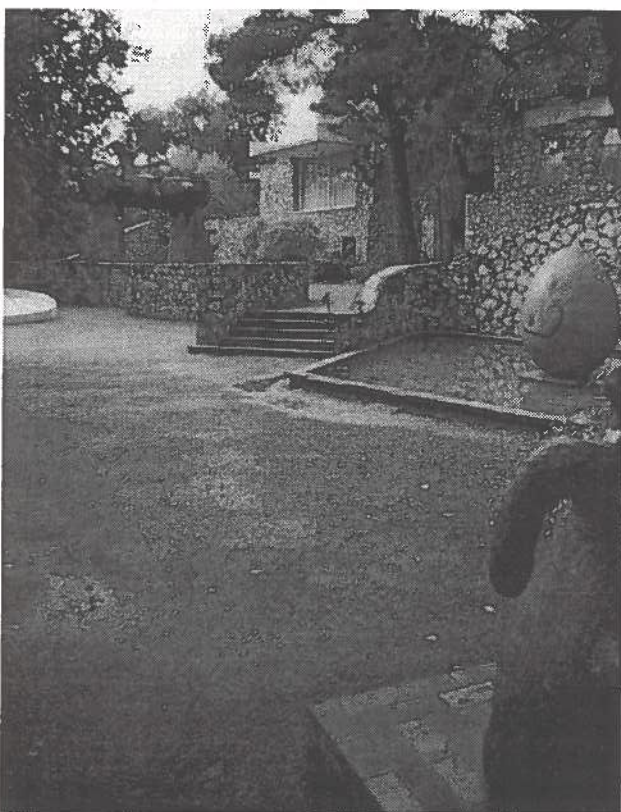
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were beginning to be laid out. Full-size replicas of Miró's statues were placed in situ on the unfinished terraces.' 'In keeping with this' –and here I quote from Bastlund who worked with Sert at the time– 'it was decided that utmost use would be made of the sloping site.

The garden extensions would be part of the museum itself. The artists represented in the *Galerie Maeght* would contribute pieces especially designed for the gardens, courts and interiors. The plan of the Maeght Foundation would rather resemble that of a small village, and volumes would be many and differentiated. The outside spaces around the buildings would be well defined so as to be used as extra exhibition rooms or patios.' We can see how not just the process of building but the design process itself took place on site as opposed to the abstract flat surface of the drawing board.



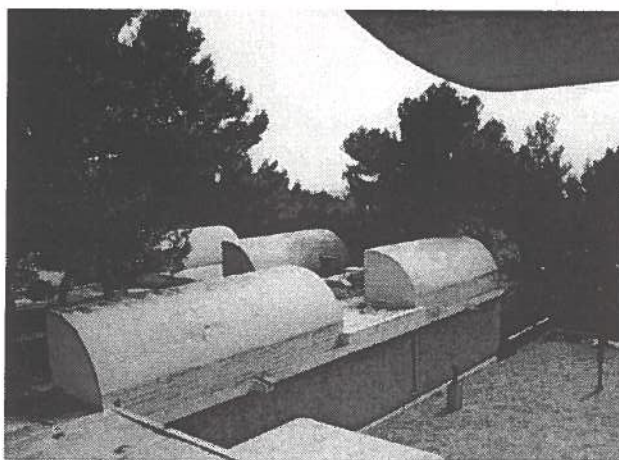
The Gallery building by Sert in the Miró Labyrinth.

Fusion

But it is in the garden designed by Miró –the 'Miró Labyrinth'– that the hidden iconography of the *Fondation Maeght* can be detected: the imagery of the Labyrinth with its Minotaur, and of *Daedalus* and the *Choros*. The plans, sections and elevations of the *Fondation Maeght* return us to the mythical location of the original labyrinth: Knossos and Cretan culture. It was precisely these that were so much in the news while the *Fondation Maeght* was being conceived since the architect Michael Ventris succeeded in deciphering 'Minoan Linear B Script' –as difficult to decipher as Egyptian hieroglyphics– at that time. And Cretan culture represented an alternative to classicism

and to high modernism: harmony between architecture and landscape and an acceptance of the garden, harmony between architecture and art and an acceptance of ornamentation. Thus the *Fondation Maeght* models itself upon pre-Hellenic architecture in its search for a vision of a new harmonious social life integrating art, architecture and landscape, challenging and rejecting Le Corbusier's ideal of an architecture 'stark, stripped, economical, violent; a clamorous outcry against a landscape of grace and terror. All strength and purity'.

To summarize, the *Fondation Maeght* – through its site-specificity, its programme-specificity and its model for an alternative society incorporating landscape and art and based on collaboration– proposes an alternative to the abstract universality of high modernism. This model of a fusion between architecture, landscape and art which we find at the



The setting of the Maeght Gallery with the Giacometti Terrace as an intermediary to the sloping landscape.

Fondation Maeght, designed and built in the early 1960s, is one to which other art foundations of the 1960s aspire. At the Gulbenkian Foundation in Lisbon, opened in 1969, we also find an art collection displayed in a purpose-built setting including a garden. The gardens of the Gulbenkian Foundation are notable for three features: 1) they are based on the tradition of the English landscape garden, 2) they use many local and native plants and 3) they address the issue of creating spaces with plants within the city, of the planted landscape within the built environment. The concerns of the Gulbenkian Foundation are thus quite different from those of the *Fondation Maeght*. One could extend this list to include other art foundations such as Louisiana in Denmark. Though different in conception and different in their concerns, all these 1960s art foundations throw a challenge to the contemporary universalist 'orthodoxy of neutrality' which rules museum design today.

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