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HOUSING RELOADED

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

Journal 54 – 2016/01



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docomomo Journal Published twice a year by the

docomomo International secretariat.

docomomo International Instituto Superior Técnico,

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ISSN: 1380/3204 · D.L.: 380259/14

On the cover: Georges Addor, Jacques Bolliger and Louis Payot, *Meyrin Parc*,
the first satellite precinct in Switzerland, 1960–1964. © ETH-GTA Archives,
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Contribute to the next journal

Journal 55 is scheduled for September 2016. Authors who would like to
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Guideline to contributors

- A copy on CD or an e-mail version of the text. The CD should be clearly labeled with the author(s) name(s), the title, and the names of the files containing the text and illustrations. The name and version of the word-processing software used to prepare the text should also be given.
- A hard copy on paper by postal mail. The title and author's name should be clearly mentioned on each page of the manuscript and the name, title, postal address and e-mail address should also be given at the end of each contribution.

Form

- All texts must be in English; if translated, the text in the original language must be enclosed as well.
- Manuscripts should be written with double spacing and liberal margins with all pages numbered in sequence.
- A short resume of the author(s), in connection with the contribution, must be included.
- Illustrations referred to in the text should be mentioned and abbreviated as follows: (figure 1).
- Articles must include a short bibliography of about 5 to 10 reference books or articles.
- Footnotes should be numbered and should follow the following style:

Books: Nikolaus Pevsner, *Pioneers of Modern Design: From*

William Morris to Walter Gropius, Harmondsworth, Penguin, 1960.

Articles: Julius Posener, "Aspects of the Pre-History of the Bauhaus", *From Schinkel to the Bauhaus*, London, A.A., 1972, 43-48.

Illustrations

We accept 3 to 6 illustrations for short contributions (about 600 words) and up to 10 illustrations for full-length articles (about 1500 words). It is essential that authors provide good quality illustrations either printed on paper or as digital data on disk or CD (size of images: 300 dpi for an A5 format).

For figure captions, the order of information is: designer, name of building or object, location, date, description, source. If a building has been destroyed, include that information.

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The Meyrin Satellite Precinct in Geneva. On the right, the Georges Ador's ensembles Meyrin Parc and Le Ciel Bleu (1960-64), the mall and schools; on the left, the housing complexes by architects André and Francis Gaillard (1961-69, 1961-71) and Virginio and Jacques Malnati (1970-73). © Centre d'Iconographie Genevoise-BGE, Geneva.

The European Large Scale Heritage

ANA TOSTÕES

Chair of **docomomo** International

ZARA FERREIRA

Secretary General of **docomomo** International

The theme of this 54th **docomomo Journal** is **Housing Reloaded** facing Post-War Housing Complexes in Europe. The debate focuses on the challenges and strategies that have been encountered in efforts to preserve collective housing in Europe, seen as a major issue in the contemporary agenda. Symbols of architectural, technological and social aspirations, these *grands ensembles* of Mass Housing have nowadays begun to be appreciated by users and authorities, as integral part of the current city. Whether discussing demolition (as faced by the Smithsons' Robin Hood Gardens and Toulouse's *Le Mirail*, and commonly seen as a focus for social marginalization), or the growing phenomenon of *heritagization* (as implicit in the type of person now using the Marseille *Unité d'Habitation*), the debate today has mainly become centred on the question of: how to keep these large structures alive, while meeting contemporary standards of comfort? Characterized by adventurous experiments in the use of new materials and techniques, space creation and gender transformations, the obsolescence of these *big complexes* is determined on two different levels: the technical one (regarding comfort, such as thermal or acoustic, and the need for mechanical and safety improvements, as infrastructures, systems, elevators), and the functional one (involving space dimensions, organisation, orientation, and the introduction of new uses); all while complying with current regulatory standards. In addition, these buildings have frequently been intensively used and modified. After the 3 R's discussion (Tostões, DJ 52, 2015) on Asia and America, the aim is to address this type of question, and consider the large variety of strategies presented in this issue concerning experiences developed mainly in Switzerland, but also in France, Italy, Belgium and Portugal. We believe that this issue deserves an in-depth approach, considering Northern and Eastern Europe to be pointed out in a next DJ issue.

We wish to thank Franz Graf and Giulia Marino, for accepting the challenge to be guest editors of this DJ. Due to their painstaking and rigorous work, and to the skills of the experts who contributed with their knowledge and experience, it is possible to present this Journal, addressing such an important question.

In particular, the research conducted at TSAM — Laboratory of Techniques and Preservation of Modern Architecture, at EPFLausanne, deserves to be mentioned as an exceptional

experience. Combining theoretical knowledge and technical know-how, the laboratory develops strategies for the preservation of modern architecture, including maintenance, conservation, restoration, rehabilitation, restructuring, redeployment and extension. This is exemplified in the rehabilitation plan developed for the *Cité du Lignon* (2008–2011) (DJ 44, 2011), which was distinguished with the Europa Nostra (2013) and SIA Awards (2014), and in the preservation process conducted at *Miremont-Le-Crêt*. With a not-so-happy ending, it is told the story of the *Cité de L'Etoile*, caught between indiscriminate demolitions and restoration efforts. Representing an important turning point in attitudes to post-WW II housing, is the case of *Corviale*, which had always been seen as a symbol of social failure among large-scale housing in Europe, and which now is starting to be admired and gathering support for its preservation. The evolution of doctrines on modern architecture conservation is revealed on the story of restoration conducted over the years on the iconic Marseille *Unité d'Habitation*, while *Bloco das Águas Livres* shows how different rehabilitation approaches can be addressed inside the same building. The challenges presented by modern prefabrication systems in rehabilitation processes are explored in the “EH, Evolutionary Building” prototype housing and in the *Ieder Zijn Huis*. Finally, landscape is presented as an approach that cannot recommend a *heritagization* perspective, since it is constantly changing.

The Documentation Issues section presents the amazing story of the re-birth of the *Cercle de L'Ermitage* in Epesses. It tells how it was possible to rediscover Sartoris' original design, through research that managed to clarify different layers in time, functions and works of alteration. Some *thoughts on conservation and museography* are also discussed through André Wogenscky and Marta Pan's House Workshop.

The need to develop sustainable sites, neighbourhoods and landscapes is one of the main issues for the 21st century. Post-war collective housing remains one of the most significant modern products representing efforts to develop architecture as a vehicle for an egalitarian society and where thousands of people still live today. The proper rehabilitation of these structures, while addressing the demands of the contemporary agenda, would represent a tremendous potential achievement, in an overall context of economic, social and environmental sustainability.

MoMove: The docomomo Virtual Exhibition

docomomo International has launched the **docomomo** Virtual Exhibition (MoMove) on the 23rd November 2015 in Técnico-University of Lisbon. The original concept was developed by Ana Tostões and Yoshiyuki Yamana in September 2013 as an online exhibition to disseminate and to foster buildings, sites and neighbourhoods of the Modern Movement throughout the (online) world, under the scope of **docomomo**. The website exhibition.docomomo.com is a great achievement in the pursuit of the **docomomo** mission that could not be set up without the generous support of the Lisbon Municipality and Técnico-University of Lisbon. MoMove was launched with the work of the research of 482 contributors¹, from 36 Working Parties through the upload of information on 3247 buildings and sites.

Converting the Registers into a web-based platform

In recent years, the development of databases of digitized contents opened new fields of research concerning the future of web-based documentation. A number of online databases of buildings and sites were released worldwide such as the *Phaidon Atlas*² or *SAH Archipedia*³. **docomomo** has been researching new documentation strategies linked to the current digital tools. The 13th **docomomo** Council Meeting (Seoul, 2014) decided that **docomomo** International would work together with the International Scientific Committee on Registers (ISC/R) in order to build a **docomomo** web-based database. The first step, prior to the Council Meeting, was to ask the Working Parties to make a selection of 100 modern buildings. Each item on the list had to be illustrated by a picture and include the basic information (name of the architects, building name, site or neighborhood, city/place and years of the design and construction completion). As it is well known, documentation has been a central concern to **docomomo** owing to the fragility of the 20th century architecture, as it is possible to see by the number of buildings threatened or already demolished. The standard method to index buildings to the **docomomo** archives is to fill in a “register fiche” with detailed information, together with a

collection of photographs and drawings. The fiches, in its two versions, — minimum and maximum fiche — synthesize data that take quite an effort to collect. However, with the 100 buildings list simple method — it would be possible to enlarge the selection promptly and then gradually research every building over time according to the Working Party availability. To sum up, the challenge faced by the MoMove curatorial team and production team⁴ was to convert all these registers composed of fiches, pictures and lists into a user-friendly website, including also some new information, such as the current condition of the buildings and precise geo-location by means of address and of GPS coordinates.

Technical aspects

Exported from a basic Excel table the program used in the creation of the **docomomo** Virtual Exhibition was based on Omeka⁵ with the support of a professional web-developer⁶.

From the user's view, while browsing in MoMove it is possible to search buildings in three different ways: by dragging the map, inserting a name on the browse field or

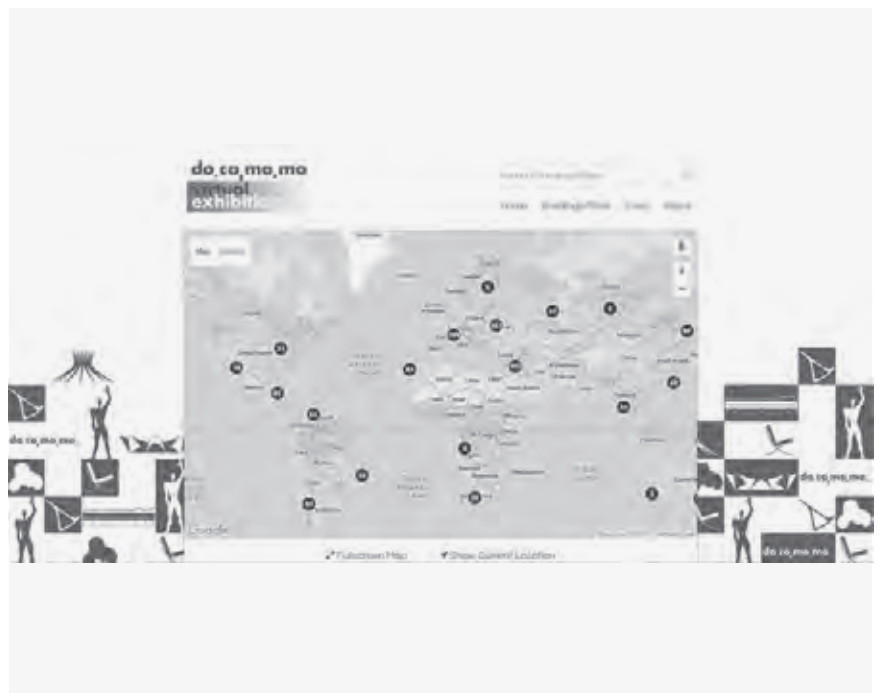
by clicking on the pictures and tags in the homepage. Furthermore, MoMove is provided with a tagging system that filters the buildings by: architect, city, country, type and decade. Multiple filters can be selected, refining the list of results. Each entry has the basic information regarding the name, dates, address, use, state of protection, type of building, visitor information and GPS coordinates.

From the contributor's view, all the Working Parties have a private account to enter the MoMove back office. In the back office it is possible to edit, update and expand its contributions. The *MoMove Guidelines* is a manual produced by **docomomo** International to help the Working Parties to work within the back office.

Selection criteria

In order to make cross references to the more detailed information about a building, it is possible to link a building to the local **docomomo** Working Parties websites and to upload any kind of information in order to complement the information about a building and to open new fields of research.

The **docomomo** Virtual Exhibition is intended to be a global database, not exhaustive, as is an inventory, but selective, dedicated to all the people interested in modern architecture. Its selective character will contribute to add significance to the selected examples. The selection is inexorably





a subjective decision taken by the **docomomo** Working Parties, it is not a matter of importance but to an interpretation of the significance, meaning and influence of certain buildings in a geographical context.

MoMove was the result of the work of 482 **docomomo** members around the world. It is important to mention that **docomomo** International has an open understanding of the Modern Movement, which admits very different architectural expressions in accordance to local interpretation.

docomomo is responsible for curating the exhibition, verifying all the new entries and making them public, as well as uploading information that can complete the entries. **docomomo** International checks the information inserted in the back-office by the **docomomo** experts, before becoming public, in terms of form and not in terms of content. In order to guarantee that trustworthy information is provided and authorship is respected, every contribution needs to have the signature of a rapporteur. The individual contributors and their Working Parties are responsible for the content they submit.

An open platform in constant evolution

Predictably, MoMove will grow with the help of **docomomo** members who can upload short films, sound tracks and images and provide links to other web resources. **docomomo** Working Parties are free to

create their own collections, to feature short texts and to update data. MoMove also works as a linking platform between all the Working Parties **docomomo** websites and museums, houses, monuments and institutions websites worldwide. As the name suggests, MoMove is an invitation to travel and visit a selection of buildings and sites, also through the recommended tours. This web-based platform and database tool serves as a mapping resource for Modern Movement architecture around the globe.

Users can interact with the exhibition by making comments, sending material to **docomomo** International or sharing buildings on the social networks such as Twitter or Facebook. In this way, users provide constant feedback, improving the exhibition.

As a consequence, the innovative character of MoMove lays on the fact it is a living platform, being in constant evolution as the database can be constantly updated and expanded by the worldwide **docomomo** community.

Conclusions

The MoMove is an effective step to accomplish the **docomomo** mission, as it was defined in the Eindhoven-Seoul Statement (2014)⁶ which updated the Eindhoven Statement (1989). **docomomo** endeavors to increase public awareness of the Modern Movement, to preserve and promote the study, interpretation and protection of its buildings, sites and neighbourhoods.

docomomo has been a leading global organization in the field of documentation and conservation, devoted to the safeguard and reuse of the Modern Movement architectural heritage. For the first time in the history of **docomomo**, all the work developed by the **docomomo** groups is being gathered in one single virtual interactive space. This web-based platform represents a major breakthrough in architectural research by applying the latest technologies to the documentation and registers of the Modern Movement heritage. As a powerful tool, user-friendly, that allows the universal use, not only by experts but also by a wide audience, MoMove is always interested in hearing feedback from all the users. Your help will be what keeps MoMove growing and evolving. ■

Ana Tostões

Chair of **docomomo** International

Zara Ferreira

Secretary-General of **docomomo** International

Joana Gouveia Alves

Coordinator of the MoMove Production Team

Notes

- 1 More information about the contributors at <http://exhibition.docomomo.com/credits>.
- 2 Phaidon Atlas: <http://phaidonatlas.com>.
- 3 Society of Architectural Historians Archipedia: <http://sah-archipedia.org>.
- 4 Curatorial Team: Original Concept — Ana Tostões, Yoshiyuki Yamana; Curators — Ana Tostões, Joana Gouveia Alves, Zara Ferreira; Assistant curator — José Pedro Cardoso. Production Team: Coordination — Joana Gouveia Alves, José Pedro Cardoso; Web developer — Sérgio Almeida; Production — Zara Ferreira, Catarina Teles, Cristina Alonso, Leandro Arez, Beatriz Olmos; Logotype — Luis Moreira (TVM); Website background design — Beatriz Olmos.
- 5 Omeka: <http://omeka.org>. "Omeka is a free, flexible, and open source web-publishing platform for the display of library, museum, archives, and scholarly collections and exhibitions." The use of the open source platform permitted to reduce costs in comparison to developing a database from scratch. As a result of volunteer work, the use of the platform is non-commercial, free of advertisements and free of any charge. All open source software that was used is available to the public with the same license of use.
- 6 Sérgio Almeida.
- 7 Eindhoven-Seoul Statement: <http://www.docomomo.com/Eindhoven>.



The Early Years of Schokbeton

Exhibition. December 2015 - 24 April 2016
Zwijndrecht, The Netherlands

Schokbeton is an architectural concrete precasting system, which was developed in the early 30s in the Netherlands. The shock system was invented by two concrete workers who converted a washing machine into a “shock table” on which concrete during the casting process was “shocked” for a few minutes to consolidate the material. The founders obtained an international patent for this technology in 1935. Over the almost 50 years that the “shock” process was used by the company, it was exported from the Netherlands to 30 countries around the world, from Japan to USA.

The initial goal of founders, G. Lieve and M. Leeuwrik, was to make low-cost, custom-made artificial stone elements intended to replace natural stone in buildings. In the artificially acquired land that constitutes the majority of the Netherlands, natural stone was rarely available, and was, therefore, very expensive to import in the interwar years. The idea of “shocked” concrete was derived from the knowledge that vibration was necessary to reduce the water content of the concrete mixture while achieving good compaction and high strength with less cement. Cement was also a product that was less available in the Low Lands and difficult to obtain from neighboring countries.

The first products made on “shock tables” were sills, thresholds, window frames and lamp posts. Noted Dutch architects Van der Steur and Van Ravensteijn were the first to use the Schokbeton process to produce architectural precast concrete elements for facade architecture in Rotterdam. Van Ravensteijn was the architect of several animal enclosures and the watchtower of Blijdorp Zoo in Rotterdam (1938–1941). It's the first project where Schokbeton was applied at a large architectural scale (Figure 02).

Due to the ability to consistently produce a desired uniform finish and the durability of the material, architectural precast concrete, and the Schokbeton process that produced it, became popular for the post-war generation of modern architects. Because of the large building task, especially in the bombed city center of Rotterdam, the Schokbeton company grew to have three branches in the Netherlands and produced complete

façades for very large projects such as more than 1000 farm barns in the Noordoostpolder (1947–1953) area reclaimed from the sea and the immense Trade Center in Rotterdam by architect Maaskant (1953, Figure 03). In the early 60s half of the European countries had Schokbeton precasting plants producing standard products and customized building elements. Schokbeton was the favorite building material of architect Marcel Breuer, who, like the architect John M. Johansen for the US embassy in Dublin (1964, Figure 01), preferred the unique qualities of concrete at the center of a new architectural language.

Due to economic and technical developments after the 1980s, the economic competitiveness of the “shock” system was diminished by the advent of admixtures such

as plasticizers. The Schokbeton Company however, continued to produce concrete façade elements until 2005 and the name is still used in some international locations, which are still using the name to symbolize the quality architectural concrete.

The original Schokbeton plant in Zwijndrecht, constructed in the 1930s, was, until 2015, in use by the Loveld concrete company. It was in this plant the first “shock” machines were invented and the casting process perfected.

From December 2015 to March 2016 *De Vergulden Swaen*, the city museum of Zwijndrecht told the history of the firm Schokbeton, exhibiting the first “wooden shock machine”, models of buildings made with the patented “shocking” process, and drawings and photographs of international iconic projects from the 20th century. ■

Lucas van Zuijlen

docomomo Netherlands

More information: www.schokbeton.info;
www.swaen.org

01 John M. Johansen, US Embassy, Dublin, Ireland, 1964.
© **docomomo** US.



02 Van der Steur and Van Ravensteijn, Blijdorp zoo, Rotterdam, Netherlands, 1938–1941. © Archives Royal Zoo Rotterdam.



03 Maaskant, Trade Center, Rotterdam, Netherlands, 1953. © City Archive of Rotterdam.

BOOK REVIEWS



Idade Maior. Cultura e Tecnologia na Arquitetura Moderna Portuguesa

Author: Ana Tostões
 Publisher: FAUP
 ISBN: 9789898527042
 Language: Portuguese
 Year: 2015

Idade Maior. Cultura e Tecnologia na Arquitetura Moderna Portuguesa [The Greater Age: Culture and Technology in Portuguese Modern Architecture] by Ana Tostões is a great work — not only because of its size — which, I believe, will remain as one of the most important moments of architectural culture and Portuguese architecture. With no room for doubts, Ana Tostões is the most important protagonist of contemporary Portuguese research into modern Portuguese architecture. In a country like Portugal, where, until not long ago and with few exceptions, there were few architects writing, and even less researching, outside the scope of design project; where, except for half a dozen studies, there were very few on the history of Portuguese architecture of the 20th century. Even rarer were the professionals developing a broad, reliable, well-grounded and well-researched narrative on architectural production; and where such studies came primarily from fields other than architecture. It is important to highlight the extraordinary dimension of the author's work as an architect-historian, not only because of being a precursor, but because it is consistent, persistent and fruitful in the way she has progressed since completing her Master's degree in History of Art at the *Universidade Nova de Lisboa*, in 1995. Two years later she published *Arquitetura Moderna Portuguesa dos anos 50. Os Verdes Anos ou o Movimento Moderno em Portugal* [Modern Portuguese architecture of the 50s, the green years or the Modern Movement in Portugal], which is now a classic reference in the historiography of Portuguese architecture. Not to mention the many initiatives and projects

in which she has been involved ever since. In short, with regard to the place that Ana Tostões occupies in the 20th century architectural history in Portugal, I must just say the following: there is a before and an after. In this sense, with *Idade Maior*, a cycle is closed and another one is opened. A cycle is closed because this work, the result of the author's doctoral thesis at *Instituto Superior Técnico* in 2003, supervised by Professors Nuno Portas and António Canha Piedade, keeps the “goal of studying Modern Movement architecture in Portugal”, covering now not only the key moment of “Modern Portuguese architecture of the 50s”, but also entering in the 60s, as well as in the other key moment that is “the first modernist experiments of the 1930s”. She “focuses on the relationship between form and construction”, or rather, focuses much of the research in materiality and construction systems, something so unusual in Portuguese historiography, as indispensable as it is for a full understanding of architectural development.

It is not surprising that Professor José Augusto França, in its preface to this book, states that it “brings to the understanding of the historical discourse of the national architecture of the 20th century an essential contribution in information and reflection”. And being so, for the first time we witness the implementation of a *Grand Récit* of 632 pages about Portuguese modern architecture of much of the 20th century which is crucial to be noted as being unique among us and, not least, by being conducted at a very difficult time in which the comfort of fragmentation and deconstruction is privileged over the ambition of great syntheses. So with this work is also opened a new cycle because, as a first major synthesis, it will serve as a central reference for study and future investigations, both from the perspective of developing larger views, or perhaps to contradict it. One way or the other, or both, *Idade Maior* runs the positive risk of confirming itself as a unique piece of architectural history of the 20th century in Portugal. Again, I believe that there will be, a before and an after it.

It is also beautiful, both in its content, of words and images, and it is carefully designed, to which we have become accustomed to from the editor of the Architecture Faculty of the University of Porto.

João Belo Rodeia
docomomo international



Södra Ängby – Modernism, Architecture, Landscape

Edited by Thorbjörn Andersson, Sören Johansson, Paul Källenius, Anders Lindunger
 Publisher: Carlsson Bokförlag
 ISBN: 978 91 7331 737 5
 Language: English
 Year: 2015

In the summer of 1930 the so-called *Stockholm Exhibition* burst onto the scene. The exhibition was a huge success in terms of both its form and its content, and attracted as many as four million visitors. In Sweden the event marked the breakthrough of modernist architecture. It was inspired by European precedents, with the Bauhaus School in Dessau serving as a kind of ideological center and the work of architects like Walter Gropius and Le Corbusier leading the way. In Sweden these ideas were given a distinctive regional interpretation that is sometimes known as Nordic Functionalism. The functionalist breakthrough happened in the midst of a period of intense development, with new garden cities springing up around Stockholm's periphery. One of these, and in fact the last of them, was Södra Ängby. The community was located directly west of Stockholm, and built between 1934 and 1940. Södra Ängby is a suburban development of over five hundred single-family homes strewn across two hills on the north shore of Lake Mälaren, one of the largest collections in Europe of single-family homes in modernist style. It quickly earned the nickname of the White City.

This book is about Södra Ängby — about the ideas that developed among Stockholm's urban planners, how international precedents from places like France and Germany influenced them, who the architects were that designed the houses, how they were built, where the first residents came from, and how we can preserve this national cultural heritage site for future generations. But Södra Ängby has even more to tell us. It captures

the emergence of a new, modern society built on new values of democracy, progress, public health, and community. Södra Ångby became a reflection of the new Sweden that was being born, the political push to construct a “home for the people,” and of the Swedish model of compromise between capitalism and socialism that would be studied internationally as “the Middle Way.” It was a time when Sweden was the most modern country in the world.

From the Publisher.



La Arquitectura de la Vivienda Colectiva

Author: Josep Maria Montaner
 Publisher: Editorial Reverté
 ISBN: 978 84 291 2126 1
 Language: Spanish
 Year: 2015

This book presents a story that had not yet been written with a broad and interpretive vision. This history is exposed from a contemporary perspective addressing the reality complexity, describing experiences that are model examples of housing policy and architectural typology. The case studies are interpreted not only on its original time, but also in its later use. Emphasis is placed on cases that have focused on community and urban issues.

In the first part of the book it is exposed the long tradition that have began with the *Existenzminimum* experiments, with the Viennese *Hofe* and the German *Siedlungen*, followed by the British new towns and the French grands *ensembles*.

The second part explains the answers to the crisis on modern urbanism and functionalist housing, with the alternatives offered by the organicism, by participatory processes, the typological criticism and the theory and practice of media.

The third part deals with contemporary systems: the organization in plan, modular combination systems, urban integration,

neighborhood development and the superposition of layers.

Finally, the fourth part discusses alternatives to the dominant systems: rehabilitation, environmental architecture, forecasting the periphery, the redevelopment of marginal neighborhoods and of responses to catastrophe situations.

To give a broader view of the above, the conventional Eurocentrism and the exclusive presentation of works carried out in developed countries was renounced. Therefore, the book includes a numerous experiments carried out in developing countries. Also, it is not only presented conventional examples of new plan but also rehabilitation and recycling, sustainable architecture and emergency housing are studied.

Translated from the Publisher.



George Matei Cantacuzino: A Hybrid Modernist

Author: Dan Teodorovici
 Publisher: Ernst Wasmuth Verlag Tübingen
 ISBN: 978 3 8030 0767 4
 Language: English
 Year: 2014

The Romanian cosmopolitan George Matei Cantacuzino (1899–1960) is one of the least known polymaths of the 20th century. In view of that age of extremes, both his *classical attitude*, which links modernism to tradition and aesthetics to ethics, and his intellectual integrity are remarkable.

He was born in Vienna to aristocratic parentes, and was educated in Switzerland, Bucharest and Paris. In Romania he became the unchallenged integrative figure of the moderate modernism; he still is the most prolific architectural theorist of that country. He was also professor of architectural history and theory in Bucharest, painter and curator, the first Romanian correspondent of *L'Architecture d'Aujourd'hui*, honorary citizen of New York, and much more. With his liberal political attitude being disapproved of by

both fascists and communists, he experiences imprisonment and social exclusion and ultimately an untimely death.

Offering a journey through Cantacuzino's *momentos* life and work, this study tries to place it into a wide architectural, cultural, economic and political context. It also seeks to reveal the cornerstones of his *classical attitude* and to discern the “the springs which feed the river of his thought” — from Vitruvius via Palladio and Schinkel to Loos and Perret, from Wolfllin via Wittkower to Gombrich, from Plotinus via Bergson to Camus, from Montaigne via Goethe to Rilke, Valéry and T.S. Eliot.

From the Publisher.



In Light of Hilberseimer. The Genesis and Legacy of the New City

Author: Plácido González Martínez
 Publisher: Vibok Works
 ISBN: 978 84 939058 6 6
 Language: English
 Year: 2015

With clear and elegant writing, González Martínez unravels an important paradox in this book: the unexpected emotional intensity hidden within this figure who was commonly described as cold, dull and stubborn; his tragic love story with Otti Berger, a student he met in Bauhaus de Dessau; his close relationship with students at the Illinois Institute of Technology in Chicago (IIT), who suffered from the daunting arrogance of a certain Mies van der Rohe... In short, this book reveals the profound human dimension behind the leader of urban and architectural rationalism in the 20th century.

From the Publisher.



Irmãos Roberto, Arquitetos

Author: Luiz Felipe Machado
Coelho de Souza
Publisher: Rio Books
ISBN: 9788561556327
Language: Portuguese
Year: 2014

One of the biggest gaps in Brazilian modern historiography is the absence of a profound and exclusive architecture study on the trajectory of the Roberto brothers' office and its importance for 20th century architecture. The architect brothers Marcelo, Milton and Mauricio associated themselves and together, over the decades from 1930 to 1960, at the office called MMM Roberto, they brought forth a rationalist architecture which became a reference in quality for all the young Brazilians architects of the that era. Marcelo, the oldest one who graduated in 1930, joined with his brother Milton, the middle one, in the competition for the new head office of the Brazilian Press Association, ABI, in 1935. They won the competition with an unusual corner building that had its two façades covered with vertical *brises-soleil*. A few years later, Mauricio, the youngest brother, joined them and the new office was created. The exciting feeling in 1939 caused by its opening went beyond Brazil's borders. In December of the following year, the North American magazine *Architectural Record* published articles about the then newly opened building in Rio de Janeiro. ABI was praised for its fixed sun-baffles, which give the building's exterior its form and ornament, had never before been used in tall buildings. The projects of MMM Roberto were published in national and international architecture magazines of the decades between 1940 and 1960; even appearing in specialist magazines and mentioned with great fanfare as a part of Brazilian Modern Movement architecture. However, MMM Roberto was never covered in a comprehensive book about the firm's projects.

Authored by the architect and professor, Luiz Felipe Machado Coelho de Souza, the book *Irmãos Roberto, Arquitetos* was a result of his thesis defended at the University of Paris

I, Panthéon-Sorbonne. In it, the author identifies the creativity and singularity of the brothers and sought to contextualize it within the social and cultural environment of the Rio de Janeiro of the mid-20th century, which gave birth to a charming rationalist architecture, and to other cultural phenomena, such as the *Bossa Nova* in music. The book also analyses the trajectory of each of the Roberto brothers inside the office and how the singularity of each one of them was reflected in the final production of the office.

Outlining a panorama of the production of the office between 1935 and 1996, it is clear the transformations of Brazilian architecture at the time. The first project built by the partnership of the brothers, the ABI, was the first tall building built in Brazil that has followed the rational functionalism aesthetic of the 20th century. Its conception and construction predates the edifice of the Ministry of Education and Health, the collective work by the leading figures of the first generation of modern Brazilian architects — Lucio Costa, Oscar Niemeyer, Afonso Eduardo Reidy, Jorge Moreira, Carlos Leão and Ernani Vasconcellos —, and which was consecrated by historiography as the inaugural symbol of the Brazilian Modern Movement, relegating the ABI building to a secondary role.

Perhaps, the explanation of this phenomenon is found in the trajectory of the office MMM Roberto which produced a fairly autonomous work in parallel with the legacy of the architect Oscar Niemeyer, the almost hegemonic influencer of Brazilian architecture at that time.

The main platform for disseminating Brazilian Modern Movement architecture were the widely publicized public works. In contrast, the MMM Roberto office had as its main customer the private sector, producing spaces that were built in dialogue with society's desire for the modern Rio and Brazil of the decades from 1940 to 1970. In the housing projects the brothers designed with high spatial and constructive quality, as well as commercial profitability.

Roberto's workmanship is known for its great contrivance. Designing all elements of the building, making the most of new techniques and engaged in control of its construction sites, the Roberto brothers already said in their first project: "In ABI, there was not a screw that had not been designed by us". In addition, it was an architecture that provided a rich dialogue with public space. Subverting existing regulations that prohibited the free pillars of modern architectural design, they projected a series of institutional and commercial buildings in which elevators and stairs gave access directly onto the street, and the city floor of Rio de Janeiro, in its traditional mosaic of white and black stones, so

that people entered into the building via the hall of elevators. The façades were objects of a constant volumetric and compositional experimentation, in which the sun protection of *brise soleil* had a key role that took on varied solutions designed to meet the uniqueness of each project. Their residential projects offers a constant discussion about modern housing, especially in the use of duplex apartments, in terms of constructive rationalization, and the spatial quality qualification of housing. They were open to the influences of Le Corbusier's rationalism to Wright's organic nature, even though without ignoring several good projects of compositional from traditional scholarship. For all of this, this book is an excellent opportunity to reassess the role that brothers Roberto had in the dissemination of modern Brazilian architecture.

José Pessôa
docomomo Brasil



Modernism in Europe. Modernism in Gdynia. Architecture of the 1920s and 1930s and its Protection

Edited by Maria Jolanta Sołtysik
and Robert Hirsch
Publisher: The City of Gdynia
ISBN: 978-83-907114-4-7
Language: English
Year: 2009

The book *Modernism in Europe. Modernism in Gdynia. Architecture of the 1920s and 1930s and its Protection* is a result of the international conference on Modern Movement architecture held in Gdynia in 2007. The conference has inaugurated the series *Modernism in Europe. Modernism in Gdynia* which, since then, has gained significant international importance. The concept of the event was to discuss the current state of protection of pre-war European built heritage, examining both the general approach to, and methodology of, preservation, as well as presenting practical examples of completed heritage conservation

projects. The success of the first conference has resulted not only in the rapid growth of interest, but also has led to the organization of three more iterations. This year will bring the fifth of the series, titled *20th Century Architecture — Preservation — Conservation*.

Undoubtedly, the choice of Gdynia as the place of the inaugural conference was not random. This Polish city seems to be a perfect location for such activities and studies, as it is the only Modern Movement creation of that scale in Poland. Its homogeneous and well-thought-out architectural concept was designed mainly in the 1920s and 1930s and is still clearly visible today, the Polish “White City” is preserved almost in its original form.

The book, documenting this prominent event, is as important as the conference itself. Although it does not aspire to be a monograph, it does present a vast spectrum of information about work carried out in various European cities. The material has been split into two parts, first of which serves as a presentation of icons and models of modernist architecture from the period between the World Wars, while the second part deals both with theoretical and practical issues connected with the preservation of 20th century heritage. Despite noticeable differences in the authors' views and opinions, the book clearly stresses two issues: the different character of Modern Movement architecture compared with historical monuments, giving rise to the inability to use the same methodology of conservation in both cases, and the unquestionable need of creating a separate and coherent procedure when dealing with 20th century heritage. Authors of the thoughtfully illustrated articles included in the book document individual problems in a detailed manner; the separate issues are connected with respective buildings, the relationships between ideas and forms of all the European flavors of Modern Movement heritage are thoroughly explored.

Although the need to create new conservation methodology for modern architecture in Poland is still urgent, the situation looks to be a lot better nearly a decade after the first *Modernism in Europe. Modernism in Gdynia* conference. The book *Modernism in Europe. Modernism in Gdynia. Architecture of the 1920s and 1930s and its Protection* is still relevant as a document of the former state of affairs and also as a reminder that, although a great deal of work has been done since 2007, several questions about Modern Movement architecture's future still have to be answered.

Piotr Tomaszewski

docomomo International Collaborator



En el Sítio Roberto Burle Marx

Author: Patricio Vélaz

Publisher: Libros del Vórtice

ISBN: 978-84-617-3314-9

Language: Spanish, Portuguese and English

Year: 2015

En el Sítio Roberto Burle Marx is a descriptive essay about the place where the famous landscape designer had his gardening and landscape laboratory. Eighteen photographs in black and white, twenty two in color, and eight pages of text, describe the different environments and most characteristic elements, whilst, at the same time, highlighting the importance of the *Sítio* in the artist's life and in the experimental process that provided new concepts on, and shapes to, the modern Brazilian garden.

Translated from the Publisher.



Reconstruire La France. L'Aventure du Béton Assemblé. 1940-1955

Author: Yvan Delemontey

Publisher: Editions de la Villette

ISBN: 978-2915456882

Language: French

Year: 2015

The reader is invited on a journey through the emergent building industry and the resulting architecture. He is provided with a reasoned inventory of a multitude of inventions,

improved from one building site to another, contributing to the accelerated modernisation of a sector deemed backward in a time of repairing the damages of the war. The urgency and the challenge that the recovery of the country represents impose the implementation of innovative operational processes, all of this led by the Government. In this context, the explosive growth of prefabrication paves the way for innovative technical performances and formal achievements around a leading material, the concrete.

Even if it doesn't summarize itself the building industrialization policy, prefabrication is the result of an unprecedented technical adventure, an adventure defined by the wealth of new proceedings and by the remarkable inventiveness of the concept that testifies the richness and the vitality of the French constructive cultureback then.

In this effervescence where most of the players think about the procedures, manufacture and construction, the architect, which sees his role redefined, the engineer, the building contractor, the technician and the worker, experience an unlimited fascination before the process of fabrication and assembly, the movement of cranes, the back and forth of trucks, disassembly and reassembly of the formwork, the pace of the molding. Nevertheless, beyond the reeling aroused by this “mechanical ballet”, some architects are worried about the possible excess of an absolute rationalization.

Translated from the Publisher.



El Paris de Le Corbusier

Author: José Ramón Alonso Pereira

Publisher: Editorial Reverté

ISBN: 978 84 291 2098 1

Language: Spanish

Year: 2015

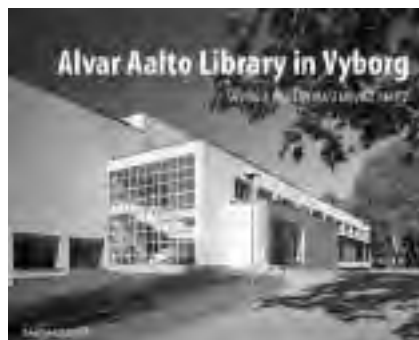
El Paris de Le Corbusier analyzes the dual relationships between the city and the architect: the dialectic between the real city — Paris, where he lived — and the ideal city — the abstract Paris that he was projecting. *El Paris*

de Le Corbusier tries to confront both worlds to understand them better. Paris is an opportunity to understand Le Corbusier and Le Corbusier is the occasion to study Paris. None of the factors wants to take precedence over the other.

Le Corbusier embodied the dynamics of the 20th century in Paris. It was there that he lived most of his life: where he thought, where he wrote, where he designed. The city of Le Corbusier was both place of reality and utopia. His proposals for *La Ville Contemporaine* and *Ville Radieuse* are both a prophetic gesture and a poetic image.

The intersection between his ideals and the reality of Paris is presented in this book through a rich and sequential speech — Édouard, Jeanneret and Le Corbusier: the discovery of Paris by Édouard, the dialectic that Paris, with its provocative energies, established with Jeanneret, and the proposals for Paris developed by Le Corbusier, making them a poetic journey and a vital encounter.

Translated from the Publisher.



**Alvar Aalto Library in Vyborg:
Saving a Modern Masterpiece,
Part 2**

Edited by Eric Adlercreutz, Maija Kairamo
and Tapani Mustonen
Publisher: Rakennustieto Oy
ISBN: 978 952 267 101 1
Language: English
Year: 2015

On its completion in 1935, Alvar Aalto's library in Vyborg was regarded as one of the most significant functionalist buildings of its time. The restoration of the library, which had been in a state of neglect for a long time, began in 1994 and was completed in 2013. The restoration work has since received several awards for the exceptionally high-quality result and the laudable international cooperation. *Alvar Aalto Library in Vyborg Saving a Modern Masterpiece, Part 2* takes off from where the previous book ended and presents in detail,

through texts, photos and drawings, the individual renovation projects that were completed in 2010–2013: the lecture hall, the lending and reading halls, the children's library, the main entrance and lobby, the basement floors, the book storage and technical systems as well as the external walls and roofs. The book's viewpoint is very much set in the present, in presenting the recently restored library, its pure white surface, the soft grey soapstone on the main entrance façade, and the carefully finished details of the windows, doors and staircases. The photos taken specially for the book beautifully show Aalto's masterpiece in all its new splendor.

From the Publisher.



**Towards a Typology of Soviet
Mass Housing: prefabrication
in the USSR 1955–1991**

Authors: Philipp Meuser
and Dimitru Zadorin
Publisher: DOM publishers
ISBN: 978 3 86922 446 6
Language: English
Year: 2015

Soviet mass housing is a contradictory but unique phenomenon. It is usually blamed for creating the most monotonous built environment in the history of mankind, thus constituting a symbol of individual suppression and dejection. The construction programme launched in the post-Stalinist era was the largest undertaken in modern architectural history worldwide. At the same time, Soviet mass housing fulfilled a colossal social role, providing tens of millions of families with their own apartments. It shaped the culture and everyday life of nearly all Soviet citizens. Yet, due to the very scale of construction, it managed to evolve into a complex world denoting an abundance of myths and secrets, achievements and failures. Soviet mass housing is indisputably intriguing, but nevertheless it is still neglected as a theme of research.

Therefore, the time is ripe for a critical appraisal of this ambitious project. The authors aim to identify the most significant mass housing series designed and engineered from Kaliningrad to Vladivostok.

From the Publisher.



**Angola Cinemas.
A Fiction of Freedom**

Authors: Walter Fernandes
and Miguel Hurst
Edited by Christiane Schulte, Gabriele
Stiller-Kern and Miguel Hurst.
Publisher: Steidl / Goethe-Institut
ISBN: 978-3-86930-794-7
Languages: German, Portuguese
and English
Year: 2015

Angola Cinema honors the unique, fantastic and unknown architecture of movie theaters in Angola, built in the decades before the end of Portuguese colonial rule in 1975. Initially designed as traditional closed spaces, open-air cinemas with terrace bars became the order of the day, better suited as they were to a tropical climate. The arrival of these cinemas in the 1960s brought atmosphere and elegance to the experience of going to the movies; but these urban cathedrals were also, importantly, a place where social barriers dissolved and where liberation from colonialism was possible. Walter Fernandes (born 1979) photographs offer not only an examination of the architectural history of these buildings, but also an important document of urban organization in the 20th century, as well as the changing mentalities of a society living with the prospect of its independence.

From the Publisher.



BAGDAD: La Construction d'une Capitale Moderne (1914-1960)

Author: Caecilia Pieri
 Publisher: Presses de l'Ifpo
 ISBN: 978-2-35159-399-8
 Language: French
 Year: 2015

With the Orientalist imagery casting Baghdad as a vanished mirage, that of wars tending to transform it into a foil, and a regime which functioned for thirty years as a screen between Iraq and the rest of the world, how can a clear perception of the modern city of Baghdad be achieved now?

This book identifies the main stages of transformation of Baghdad's urban and architectural landscape between the First World War and the establishment of the first Iraqi Republic. It assesses what is at stake in the building of a modern capital. It envisions the interaction between architectural forms and urban practices as a paradigm of a complex identity and intertwines various approaches: studying the historical and political context, unravelling shaping patterns and processes, and analyzing the societal modernization.

Its largely unpublished iconography is rich with more than 800 illustrations: old and recent photographs, drawings, plans, maps, autograph documents, archives.

From the Publisher.



La ciudad colonial y la cuestión de la vivienda. Tetuán-Larache 1912-1956

Author: Alejandro Muchada
 Publisher: Universidad de Sevilla —
 Consejería de Fomento y Vivienda
 ISBN: 978-84-8095-573-7
 Language: Spanish
 Year: 2015

This collective work about the urban transformation of the cities of Tetouan and Larache during the colonial period (1912-1956), contains an interdisciplinary approach about the origin of the modern city in northern Morocco and about the issue of habitat, especially on the urban peripheries, and public housing production based on an analysis of unpublished documentary sources. A diverse group of professionals and Spanish-Moroccan researchers at the <www.tetouanmodernchallenge.com> initiative has reached a complex and critical view of this unknown period for Spanish and Moroccan historiography.

Translated from the Publisher.



Das Grenzlandtheater in Zittau 1934-1936

Authors: Jos Tomlow
 and Sabine Spitzner-Schmieder
 Publisher: Graphische Werkstätten Zittau
 ISBN: 978 3 929744 96 5
 Language: German
 Year: 2015

The construction of Grenzlandtheater was caused by the fire of the previous bourgeois theater in 1932. Of the three theaters in the service of National Socialism it was the highest among them to achieve active participation by the political parties in the years from 1934 to 1936 (the Reichsgauleitung, the propaganda and interior ministries, and the broadcasting corporations).

It was considered to be an exemplar implementation of the idea of the Thing-Place.

The Dresden architect Alfred Hopp and Prof. Dr. Hermann Alker from Karlsruhe, and the builder OB Zwingenberger followed modern conceptions even against the intrigue of political adversaries. The architecture shows a careful handling of building science thanks to high-level specialist advice.

The book details the planning activities for a theater that was a building type of the highest relevance to ideological Nazism. Sociologically, a more revealing insight into everyday Nazism is offered.

Translated from the Publisher.



Housing the Future — Alternative Approaches for Tomorrow

Edited by Graham Potts
 and Rachel Isaac-Menard
 Publisher: Green Frigate Books
 ISBN: 978 0 9933706 0 1
 Language: English
 Year: 2015

Housing the Future — Alternative Approaches for Tomorrow offers three perspectives on the problems of housing today with an eye on tomorrow. It brings together world-leading practising architects with academics from even countries and teams of international students. World leaders in the field of residential design such as UN Habitat Award winner Avi Friedman present built projects whose design criteria and aims they lay out in text. Academics from the UK, the USA, Spain, Germany and elsewhere follow these project descriptions with extended essays from a more theoretical perspective but remain focused on the realities of practice. Finally, ideas on current housing problems from the next generation of designers are brought together in student projects from Europe and North America. With an introduction by Dr. Graham Cairns, this book highlights the practice of residential design internationally at a time when affordable housing provision is seen as a critical issue by designers, planners and policy makers alike.

From the Publisher.

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