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

Journal 44 – 2011/1

Modern and Sustainable



Contribute to the next journal

Journal 45 is scheduled for November 2011. Authors who would like to contribute to this issue are kindly invited to contact docomomo@miesbcn.com.

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 to the contribution, must be included.
- Illustrations referred in the text should be mentioned 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 a 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.

Editor: Ana Tostões, Ivan Blasi.

Guest Editor: Theodore Prudon.

Collaborator: Filipa Pedroso. **English Editing:** Sandra Vaz Costa.

Translation: Sandra Vaz Costa.

Coordination and Production: Ivan Blasi.

Printing: Ingoprint, Barcelona.

docomomo Journal Published twice a year by the docomomo International secretariat.

docomomo International Fundació Mies van der Rohe, Provença 318, pral. 2, 08037 Barcelona

Phone: 34 934 879 301 · Fax: 34 934 883 685 · docomomo@miesbcn.com · www.docomomo.com

docomomo International Is a registered trademark, ISSN: 1380/3204 · D.L.: B/30664/10

On the cover: *Cité du Lignon*, Geneva, by architects **Georges Addor, Dominique Julliard, Louis Payot** and **Jacques Bolliger**.

On the back cover: *Cité du Lignon*. Façade panel assembly.

Photos by Claudio Merlini and Ferronerie Genevoise S.A.

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Editorial

**Modern
and
Sustainable**

IDENTIFIED as a key issue for the future of environment, the argument of this **docomomo** Journal is Modern and Sustainable.

docomomo acknowledges the major relevance of reflecting on the Modern Movement heritage, focusing on two of the main contemporary issues: economy and energy. For this reason, the first **docomomo** Journal of the year 2011, that is to say, the first **docomomo** Journal of the 10's, is dedicated to this issue.

In fact, Modern Movement Architecture is envisioned as a concept that deals with forms, spaces, techniques and social responsibility. In this **docomomo** Journal, the contributions on this discussion put together modernity and Modern heritage, economy and energy saving, the social mission and the responsibility of architects towards the future.

Modern Movement is often mistakenly related to a style, perceived in a skin-deep point of view and superficially adopted as simple form, as a modern shape, when in fact Modern Movement has always shown great concern with such issues, seeking for efficiency and economy, i.e., an accurate use of materials, a design approach that incorporates intelligent saving resources in order to create a better world.

This concept is nowadays synthesized in the so-called Sustainability, whose misuse might have lead sometimes to a trivialization of the word. That's why the identified theme to focus on is Modern Movement as the absolute primacy of the process over the style, looking for quality of life. The devices created to be efficient according to place and climate, the reflection made on building physics, the relation between heritage, energy and economy, are themes to be discussed both as Modern Movement concepts, on a documentation level, and as Modern Movement intervention nowadays, on a conservation level. After all, ideals that move **docomomo** between documentation and conservation.

The aim is to contribute for the discussion that relates heritage, economic constraints and energy issues, gathered underneath a global strategy for the future in order to fulfill a Modern Movement purpose: a better life quality for all!

I wish to thank Theo Prudon who acted as guest editor of this "Modern and Sustainable" dossier. Due to his commitment, knowledge and know-how—acquired within a transversal framework as a practitioner architect, researcher and professor—and his clear-sighted capacity of synthesizing and finding solutions, together with the knowledge shared by a range of researchers, in connection with pioneer academic research on the subject carried out by Columbia, Cornell, *École Polytechnique Fédérale* in Lausanne, it is possible to extend this debate over the reflection on the creation itself and its durability, the tools created by Modern Movement architects to answer to efficiency and economy in a sustainable way.

Seeking sustainable solutions is also the way we choose to envisage the "Survival of Modern. From coffee cup to plan", the main concept of the 12th International **docomomo** Conference which will take place in Espoo, Finland, from the 7th to the 10th August 2012. The Conference themes will range from Environment and Urban Space large scale to the discussion on creation and its consciously operative conservation as Modern Heritage—the global design issue—and the relevance of furnishing in the adequacy of everyday environment space. These are certainly challenging issues that may support us, both undertaking an innovative conservation research and practice, and formulating new ideas for the future of the built environment based on the past experiences of Modern Movement Architecture as a condition for building a better future.

Ana Tostões, Chair of **docomomo** International

The Modern Movement and Sustainability: Yesterday, Today and in the Future

By Theodore Prudon

CONCERN for the environment and a focus on the conservation of our natural resources have in general over the last couple of decades, entered into the dialogue around architecture and preservation.¹ In the last decade this focused more specifically on the more recent architecture. In some instances, the discussion about sustainability has begun to overshadow the preservation issues. Many countries have developed elaborate rating systems for buildings, whether new or old, that take into account a large number of factors to gauge and assess their impact. While these systems are intended to assist in deciding what actions can and should be undertaken, the discussion has remained quite limited and largely focused on the operational aspects of buildings and on new construction. The purpose of this issue of the Journal is not only to broaden the dialogue and the discussion about sustainability, but to include a much broader array of intrinsic values, and also to bring attention to the fact that there is much early research on building envelop performance.

The terminology surrounding our concerns for the natural and built environments is itself fraught with complications and, moreover, has changed over the last three decades as interests and concerns evolved. Sustainability is the term most commonly used in the English language today and describes an attitude as well as an approach to design, construction and operational issues. However, in the context of preservation, it is important to expand the meaning of the term to include not just the narrow operational concerns but also what it takes to sustain ourselves on more than just the physical level.² The slogan “the most sustainable building is one that exists” is often used in the US—echoed in this issue in Ivo Hammer’s article—and is a valid but too limited argument.

In this global and often confusing discussion on the sustainability of Modern Movement architecture and particularly Modernist architecture—in many people’s minds epitomized by the modern curtain wall—is seen as bad environmental design. While it is argued that many of these buildings were created when energy was cheap and abundant, it is equally important to recognize that energy use was then only a fraction of what is needed or desired today.³ The greater demand is partially the result of changes in perceptions of comfort, but also as a result of the explosion in the use and application of all sorts of equipment and electrical devices that—presumably—make our lives more comfortable or enjoyable.

Focusing entirely on those early curtain walls is neither doing justice to the level of awareness and concern that existed in the design and construction profession at the time, nor the efforts that were being made to achieve efficient and effective solutions. No self-respecting architect in the immediate postwar period would not take into account such basic considerations as orientation or exposure. Many drawings of that era, particular for tropical or subtropical climates, would not only show on its plans the orientation and the direction of the prevailing winds but also adapt the plans and elevations accordingly. The popularity and architectural use of the *brise-soleil*, large pivoted doors or large overhangs, to give just a few examples, were by no means accidental or mere stylistic accessories.

Before discussing the articles presented in this journal it is necessary to reflect on some of the fundamental dilemmas that exist. Materiality and permanence have played important roles in preservation theory, particularly in the context of material authenticity as well as durability as it pertains to the sustainability discourse. Permanence

and thus durability of buildings and building construction is not always encountered in these Modern structures, where functional specificity and experimentation with materials are seen as integral to their concepts. This leads to arguments that these structures are fundamentally temporal and were not intended to remain. This is in many instances a gross simplification and the very fact that they remain would seem to indicate their relative durability.

The other issue often raised—although not within this journal—in the discussion about preserving Modern architecture, concerns the idea of functional obsolescence. In other words, buildings that are tailor-made for particular functions become easily and quickly operationally, technically and economically redundant when those functions change. By being in turn tied into return on investment, permanence and durability are not necessarily promoted beyond the investment term unless the building can be recycled, which requires reinvestment.⁴ It is there that by comparing the existing structure with a new building the argument often made is that building new is more efficient and sustainable. The idea that buildings have limited functional life spans is not new and is something that appears early in the preservation related literature.⁵ This perceived obsolescence, which may have been predicted or desired, provides an impetus to build new, but would seem to be contradictory to the sustainability concept. However, given that so much of our economies are based on consumption and turn-over—representing as much as seventy percent of GDP in the US—durability may not be considered that desirable. Also with the strong emphasis on operational and performance efficiencies for both the interior and the exterior the intrinsic value of the original fabric is frequently discounted.

The articles in this Journal address sustainability not in the currently conventional sense, but rather address different issues that have to do with performance and retention of buildings as a functioning part of the built environment. It also seeks to acknowledge the skills and thoughtfulness of those early architects paying attention to what is called here *building physics* or the science and technology seeking to optimize the performance of the building and its exterior envelop.

Carl Stein titles his article, somewhat provocatively, “Greening Modernism.” He argues that the pioneers of the Modern Movement provided us with all the tools or design processes, as he calls them, for resolving the issues in the search for sustainability. In his book with the eponymous title, he states:

*While Modernism does not, in itself, offer new design tools for buildings reuse and historic preservation, it does provide a very clear framework for the appropriate application of these tools.*⁶

Using examples and quotations from various authors ranging from Gropius to Ada-Louise Huxtable, a well-known architectural critic for the *New York Times*, he seeks to establish that intellectual framework.

In many ways the article by João Vieira Caldas “Design with Climate in Africa: the world of galleries, *brise-soleil* and *Beta* windows” proves that point. Focusing on a series of schools built in Angola and Mozambique he describes the work of young Portuguese architects in these former Portuguese colonies. Orientation, massing, the use of overhangs, galleries and *brise-soleils* are the design tools and vocabulary used to achieve climatically the most effective solutions. Not only shading but particularly cross ventilation (presumably to the prevailing wind directions although the article does not specifically refer to it) are the most important features. The *Beta* window is a commercial louvered window type that provided both the opportunity for shading and cross ventilation. The description of the school buildings is reminiscent of the work of other architects of the period in the Caribbean,⁷ Africa or, for instance, Richard Neutra’s schools in Puerto Rico.⁸ The author, somewhat rightfully, bemoans the fact of how the addition of mechanical ventilation systems in a few of the buildings has not only affected the appearance but, more importantly, made the original design concept entirely ineffective. The practice of either installing so-called package units in all sorts of individual locations or introducing a more centralized system by creating a ‘box within a box’ eliminating entirely the advantages of the original cross ventilation [figure 1]. Individual cooling units have become ubiquitous in many of the early modernist buildings.

The contribution “Building Physics and its performance in Modern Movement Architecture” by Jos Tomlow presents the other part of the early design puzzle. In many ways, early modern architects anticipated and sought to address scientifically the building performance problems, which are the same issues discussed so prominently today in the literature.⁹ Because so many of these early proponents worked in northern Europe, the emphasis was on heating and thus insulation. However, Tomlow also points out correctly that this represents the emergence of what the Europeans called Building Physics, not only as a discipline and a serious academic science, but also as the beginning of formulating standards (the full implication of the German word *Normalisierung* is not easily translated into English). His focus is primarily on the European continent but parallels in other countries could probably be found [figures 2, 3].

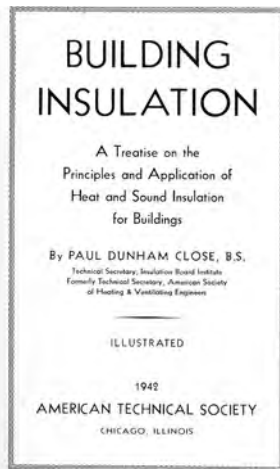
“Modern and Green: heritage, energy and economy” by Franz Graf and Giulia Marino reports on a pilot project in a satellite precinct of Geneva built in the



1



APPLICATION OF INSULATING THERMOBOARD TO CEILING BY MEANS OF AN AIR-BLAST



2



3

Figure 1. Student Services Building, University of Puerto Rico, Rio Piedras Campus, designed by **Henry Klumb** (1905–1984) and completed 1959. Designed to allow the “prevailing breeze” to pass through, modern requirements for air conditioning resulted in the insertion of enclosed box in an otherwise open space plan. Photo by the Author, c. 1998.

Figure 2. This ‘treatise’ is an American example of a comprehensive publication that provides formulas, methods of calculation and transmission coefficients and tables as well as materials and application methods of application. Author’s Collection.

Figure 3. Gropius House, Lincoln, MA, designed by **Walter Gropius**, 1938. The floors are insulated with natural fiber wrapped in paper, which was marketed under the name Cabot’s Quilt. Photo by the Author, 2007.

6

1960s in response to the postwar growth in population is a more contemporary example of the same discipline that Tomlow identified. The Laboratory for Techniques and Preservation of Modern Architecture, located in the *École Polytechnique Fédérale* in Lausanne, looked at the problem of the performance of the 1960s outer skin. Appropriate interventions were developed in the context of the Swiss initiative of the “2000 Watts Society” referring to a goal of energy use of 2000 Watts only by 2050 (for comparison the current average in Western Europe is 6000 Watts, while the US uses some 12,000 Watts). The project itself was guided by a Swiss Federal policy document titled: “Recommendations on Improving Energy Consumption in Historic Monuments” from which the authors quote an important sentence that is worth repeating:

*...heritage and energy are both legitimate issues; they share essentially the same concerns and seek the same outcomes: supporting sustainable development by preserving non-replaceable natural and cultural resources...*¹⁰

The study of remedial options for the curtain walls with their operable windows shows a number of strategies

aimed at maintaining as much of the original as possible, not only for historic and cultural reasons, but because the payback for more intrusive or far reaching interventions would be very far out in the future.

The Lignon project aims at reducing energy consumption through visually minimal interventions. The projects of the students in the 3rd year architecture graduate studio of Cornell University seek to employ all modern tools in studying the energy use and impact on well-being in all aspects of a building. Not limiting it to wall studies but also addressing noise, light, glare and comfort levels that make interior and exterior spaces more comfortable and contribute to our overall sense of well-being. While the level of interventions may be well beyond what preservationists would deem appropriate, it is an interesting and innovative way of approaching the performance of architectural icons such as the Seagram Building or the Ford Foundation Building in New York City.

Although most of the articles in this issue have focused on systems, it is not the only factor to be considered. The last two articles return to the beginning of this introduction and its discussion of materials. Ivo Hammer’s “The

Tugendhat House: between artisan tradition and technological innovation. Preservation as sustainable building policy” focuses initially on the pre-modern craft and the quality of its finishes in this modernist building. He argues at the end of his article that not only the materials but also the craft is worth preserving because they reflect a different type of sustainability: the authenticity of the original material, the craft it represents and being the most sustainable simply because it already exists.

Over the years we have used many different materials with great optimism for their durability and applicability, only to discover their deleterious effects years or even centuries later. Lead, lead paint or asbestos are the examples with a long use but serious impact that are best known to us. Asbestos as a material in building manuals or lead paint were in most instances not abandoned till the 1970s. Once their impact on health was recognized these materials were replaced without much concern from a preservation or authenticity point of view. However, these may not be the only examples that we will have to face with modern architecture and construction introducing many different and new materials. As an example one of the more traditional and well-respected materials that has become the subject of some scrutiny and regulatory action in Europe and California is copper. Copper does not directly affect humans but may have a negative effect on aquatic life. In the last contribution, Amy Swift looks at the copper cladding of Frank Lloyd Wright’s Price Tower in Bartlesville, Oklahoma. Because the building is freestanding its run-off into the ground could easily be monitored. While the case study may not necessarily identify copper as a source of great concern, the study does pose two important questions that may be applicable to many other situations. First, at what point does the general well being or quality of life trump the authenticity of the material, particularly when the impact is not immediate but long term and is not easily quantified. Secondly how many other materials should we be concerned about and how much do we consider this even today, when we design or specify new materials for either old or new buildings.

The authors of the articles (in this issue) highlight each in their own way significant issues. They all illustrate how nuanced and broad the concept of sustainability is and must be. It is not just about carbon or trees but it must be integral to all the decisions we make. Moreover, architects, preservationists, conservators and others involved in the preservation of the built environment, with their much more extensive knowledge about buildings, materials and their use, have an important role to play. Hopefully this issue and its articles help in leading the way.

Notes

1. See, for instance, “Positioning Preservation in a Green World”, *Forum Journal* (National Trust for Historic Preservation), Vol. 23, n°3 (Spring 2009).
2. See, for instance, Erica Avrami, “Sustainability and the Built Environment: Forging a Role for Heritage Conservation”, *Conservation Perspectives, The GCI Newsletter* (Spring 2011), 4-9. She discusses not only the usual aspects of conservation but also emphasizes the social and more intangible values. This issue of the newsletter of the Getty Conservation Center includes other articles on environmental and sustainability issues related to conservation and preservation.
3. The initiative “2000 Watts Society”, established in Switzerland, seeks to reduce consumption to 2000 Watts per capita by 2050. Ironically that was the common consumption in the 1960s, the period when many of these buildings were constructed.
4. For a discussion on the issues of functional and economic obsolescence, see Theodore Prudon’s book, *Preservation of Modern Architecture*, New York, John Wiley & Sons, 2008, 30-34 and by the same author, “The ‘Modern’ Challenge to Preservation”, *Forum Journal* (The National Trust for Historic Preservation), Vol. 24, n°. 4 (Summer 2010), 9-14.
5. For a discussion of this issue with regards to a particular building, see Hubert-Jan Henket and Wessel de Jonge, “A restoration concept for Modern Movement architecture”, Paul Meurs and Marie-Thérèse van Thoor (eds.), *Sanatorium Zonnestraal: the history and restoration of a modern monument* (Rotterdam, NAI Publishers, 2010), 98-101.
6. Carl Stein, *Greening Modernism: Preservation, Sustainability, and the Modern Movement* (New York, W.W. Norton & Co, 2010), 81.
7. A review of the buildings highlighted in the *docomomo* Journal 33 (September 2005) titled “The Modern Movement in the Caribbean Islands” or the *docomomo* Journal 28 titled “Modern Heritage in Africa” illustrates that very well.
8. Thomas S. Hines *Richard Neutra and the Search for Modern Architecture* (New York, Rizzoli, 2005), 212-215.
9. A more detailed discussion of this subject and including other countries may be found in Jos Tomlow, editor, and Ola Wedebrunn, co-editor, *Climate and Building Physics in the Modern Movement, Proceedings of the 9th International docomomo Technology Seminar, June 24 and 25, 2005* *Wissenschaftliche Berichte der Hochschule Zittau/Görlitz (FH)* and *docomomo* Dossier 9, September 2006.
10. The translation from the original documents, as quoted in the text here, is found in the Graf/Marino article and is, presumably, by the authors.

Theodore H. M. Prudon

Theodore Prudon is the president of **docomomo** US, a member of **docomomo** International’s Advisory Board and chair of the ISC Education + Theory. He is professor in Columbia University’s Graduate Program for Historic Preservation and a practicing architect in New York City.

12th International docomomo Conference

Espoo, Finland, August 2012

docomomo Suomi/Finland will host the 12th docomomo International Conference in Espoo, in 2012. Espoo is part of the greater metropolitan Helsinki area and parts of the conference program are held over the capital region. The Conference is hosted by the City of Espoo and Espoo City Museum and realized in collaboration with public and private organizations, the principal ones being the Alvar Aalto Foundation, the City of Helsinki, Museum of Finnish Architecture, The National Board of Antiquities, the Architectural Department of Aalto University, the Ministry of Culture and Education and the Ministry of Environment. The Conference coincides with the Helsinki region being the World Design Capital 2012, with numerous events and exhibitions dealing with design in all its aspects.

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Keynote Speakers

Mikko Heikkinen, Juha Leiviskä, Juhani Pallasmaa,
Álvaro Siza and Anthony Vidler.

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Schedule

July 25, 2011: Call for papers.
October 15, 2011: Deadline for abstracts.
December 15, 2011: Notification of acceptance.
March 1, 2012: Deadline first version full paper.
April 10, 2012: Deadline final version full paper.
May 31, 2012: Early registration ends.
August 2-7, 2012: Workshop.
August 7-10, 2012: Conference.
August 11-12, 2012: Post-conference tours.

Call for Papers

docomomo invites architects, researchers,
historians and other parties involved in the pro-
cess of preservation, conservation, renovation or
transformation of modern towns and buildings to
investigate on the theme: The Survival of Modern -
From Coffee Cup to Plan. The proposed theme gives
an opportunity to discuss Modern architecture and
town-planning from a holistic point of view. The
concepts of space and scale in Modern architec-
ture are challenged in an age of new ecological
and economical needs for more building density
and energy-saving technical solutions. The theme
also builds on and adds to the themes of previous
docomomo conferences.

The concept of space in architecture and town
planning has changed radically during the last
hundred years. The modernist vision of townscape
opened up the closed urban surroundings of the 19th
century with dramatic consequences. The introduc-
tion of new building materials and pre-fabricated
building techniques influenced the architecture
whereas the uses of zoning in dividing urban land-
scape to separate functions and neighbourhood-
unit concept in organizing suburban areas led to a
new paradigm in urban planning.

All this has had a great impact on us, not only
from architectural point of view, but also through
changes in the relationship between nature and
the built environment, development of urban infra-
structure, and developments in environmental psy-
chology and its uses and misuses in planning. The
four sub-themes examine the concept of space and
design in four different scales and offer views on
how the fundamental urban qualities of modernism
can be preserved and what they have to offer for
contemporary planning.

1. Environment

What is a good living environment? What is the
sense today of preserving modern heritage?
Points of interest: environmental psychology, scale,
urban density, nature and environment, challenges
of sustainable development, landscape architec-
ture, architecture of the infrastructures.

2. Urban Space

How to protect and improve modern urban space?
Points of interest: the ideal of openness and the
contemporary requirements for sustainable devel-
opment, ecologically and economically motivated
requirements for density, challenge of sustainable
urban planning. The form of the modern city in the
scope of a social responsible approach.



THE SURVIVAL OF MODERN, FROM COFFEE CUP TO PLAN

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12th International Docomomo Conference, Espoo, Finland, August 2012



3. Open Plan

Where to draw the line between the architect's intention and the preservation of modern building? Points of interest: open floor plan, the ideal of flexible space and the anticipation of the future needs in relation to original arrangement of spaces and original interior program, questions of conservation in situations of shifting purposes/function, everyday environment and its changes, Techniques and constructive issues regarding durability and change.

4. Interior Design

How to preserve modern interior designs and furnishings? Points of interest: total work of art, innovation in details, the preservation of hardware, built in furniture - loose furniture, balance between the interior and its surroundings, the detail scale and the concept of global design.

Those interested in presenting a paper should submit an abstract with maximum 500 words before October 15, 2011.

Abstracts are to be submitted via an online system operated by Tavicon Ltd. The online form can be found at <http://www.docomomo-fi.com/conference2012/>.

Please note that submitting an abstract to the Conference represents a commitment to participate. Abstracts will be published and made available to conference participants as a Book of Abstracts. Please note that no editorial changes are made. Abstracts will be published in the Book only if registration and payments have been received accordingly.

<http://www.docomomo-fi.com/conference2012/>



9th docomomo Brazil Conference. Interdisciplinarity and experiences in documentation and preservation of recent heritage. June 2nd to 11th, 2011 – Brasília, Brazil

The 9th **docomomo** Brazil Conference had as chief subject Interdisciplinarity and experiences in documentation and preservation of recent heritage and was opened with a tribute to Brazilian architect José Galbinski, author of several Brasília's modern masterpieces. As key lecturers, it was honored with the presence of **docomomo** International Chair Ana Tostões (IST, Universidade Técnica, Lisboa), **docomomo** US President Theodore Prudon (Columbia University, New York), Mário Mendonça (Universidade Federal da Bahia, Salvador), Luis Mauro Freire (Escola Da Cidade, São Paulo), Cyro Correa Lyra (National Monuments, Rio de Janeiro), Alfredo Gastal (National Monuments, Brasília), Alfonso Corona Martínez (Universidad de Belgrano, Buenos Aires), Jorge Silvetti (Harvard University, Cambridge, Mass.). The two latter also integrated, along with **docomomo** Chile President Horacio Torrent, the special round table

Brasília and the modern monumentality, chaired by **docomomo** Brazil President Carlos Eduardo Dias Comas.

A foremost aim of the Conference was to congregate contributions from several fields of knowledge committed to the documentation and preservation of cultural properties—such as Geography, History, Restoration, Arts, Economy, Law. This objective was achieved owing to 120 contributions distributed according to three thematic axes: experiences on documentation, experiences on preservation, and reflections on recent heritage. Over 400 participants attended the conference, many of them from other countries, as Argentina, Mexico, Portugal, Spain and England.

Activities also included an international pre-conference—with the theme What to consider as recent heritage? Readings of dwelling space and perspectives of comparative studies; a workshop—produc-

ing, with the kind contribution of Theodore Prudon, a chart of guidelines for the preservation of Cine Brasília, a landmark movie theater designed by Oscar Niemeyer in 1958; momotours—twelve guided tours to buildings ranging from well-known modern monuments by Brazilian architects to outstanding works by foreign authors; a movie premiere, and the release of books and of **docomomo** Journal 43, dedicated to Brasília. During the conference, **docomomo** Brazil Chapter signed a cooperation agreement with the Lucio Costa School for Monument Management, in Brazilian National Monuments.

The conference was organized by the **docomomo** Brasília Chapter and the School of Architecture and Urban Design (Universidade de Brasília), together with the **docomomo** Brazil Chapter and with financial support of the National Council of Science and Technology Development (CNPq). Conducted by local **docomomo** members Danilo Matoso Macedo, Sylvia Ficher, Elcio Gomes da Silva and Andrey Schlee, it was achieved thanks to the dedication and teamwork of over 20 collaborators and 30 undergraduate students.

Danilo Matoso Macedo
docomomo Brazil

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Opening Round Table. From left to right: Professor **Andrey Schlee**, School of Architecture and Urban Design (*Universidade de Brasília*); **Danilo Matoso Macedo**, **docomomo** Brazil-Brasília; **Carlos Eduardo Dias Comas**, **docomomo** Brazil; **Joe Valle**, District Deputy; **Ana Tostões**, **docomomo** International Chair; **Márcia Rollemberg**, National Monuments; **Elizabeth Mansur**, *Centro Universitário Uniceub*; and **Julio Cesar Peres**, Syndicate of the Industry of Construction in the Federal District.



From left to right: **Horacio Torrent**, **docomomo** Chile, **Carlos Eduardo Dias Comas**, **docomomo** Brazil, **Jorge Silvetti**, Harvard University, **Alfonso Corona Martínez**, Universidad de Belgrano, Buenos Aires.




UNESCO World Heritage List: Le Corbusier Proposal Deferred

On May 10th 2011, UNESCO announced that forty two remarkable and cultural properties from forty countries would be considered for the World Heritage List.

At the annual committee meeting which took place from 19 to 29 June 2011 to select the sites that would be placed on the list, 25 new additions were announced, including the *Fagus* Factory by Walter Gropius, but the application for the inclusion of "Le Corbusier architectural work" was deferred, referring the decision to the next committee meeting. (Decisions adopted at the 35th session of the World Heritage Committee: whc.unesco.org/en/sessions/35COM).

On June 28th, Marc Petit, President of the Association des Sites Le Corbusier, made a press release where he noted the decision and said that the partners, experts, the *Fondation Le Corbusier* and the countries (Germany, Argentina, Belgium, Japan and Switzerland) involved in the association, would continue working on the new recommendations of the World Heritage Committee. The Association will also explore what has failed, as the impression was that they had already met the expectations of the World Heritage Committee. Alongside the dossier's technical and scientific aspects, it seems indeed necessary that the cohesion of the group of countries involved is better fulfilled. Marc Petit continued, stating that it is incomprehensible that the nomination was not submitted at any time to the vote of the 21 countries comprising the World Heritage Committee. *The Fondation Le Corbusier*, the *Association of Sites Le Corbusier* and many important authors of the dossier were never involved with this decision and the result is of great disappointment. Marc Petit agrees that a diplomatic work with the ambassadors of the countries that are part of the Committee is necessary. Moreover, given the discussion at the meeting of June 28 of the Committee, there was a real chance to get registration and then consecration, but member countries followed the recommendations of France (following



**“L’Œuvre architecturale
de Le Corbusier
Une contribution exceptionnelle
au *Mouvement Moderne*”**

**Dossier de candidature à l’inscription
sur la Liste du patrimoine mondial**

*Présenté par : l’Allemagne, l’Argentine, la Belgique,
la France, le Japon et la Suisse.*

VOLUME I

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the unfavourable opinion rendered by ICOMOS) to propose a delay instead of the inclusion. (Complete press release: <https://sites.google.com/a/sites-le-corbusier.org/association/>).

On January 14th 2011, Ana Tostões, Chair of **docomomo** International, joined the meeting "Journée d'Études sur le projet d'inscription sur la liste du patrimoine mondial de l'œuvre architecturale de Le Corbusier. Une contribution exceptionnelle au Mouvement Moderne", organized by ICOMOS France, which took place at the Institut National du Patrimoine in Paris, together with Christiane Schmückle-Mollard, Tim Benton, Jean-Louis Cohen, Nicolas Faucherre, Gérard Monnier and Gilles Ragot who presented *Le Corbusier WHL candidacy Dossier* which comprises 19 works by Le Corbusier built

in Argentina, Belgium-Flanders, France, Germany, Japan and Switzerland.

Ana Tostões stated for the recognition and the conservation of Modern Movement culture within the World Heritage Committee. She defended the importance of Le Corbusier's worldwide work, stressing the fact that it represents Modern Movement architecture as a critical process in permanent transformation. Considering the international character of the Modern Movement as its DNA, she underlined this dimension in Le Corbusier's work—understood today as a worldwide architectural Modern Movement heritage. Therefore, the Le Corbusier serial list purpose responds to this universal dimension. The intense role of Le Corbusier reveals the synthesis between techniques, spaces and

forms in the search for a better living environment. His work embodies this universal dimension always linked with the time.

Jean-Louis Cohen highlighted the international or transnational dimension of Le Corbusier's work which can be understood by his condition of Jurassien (in an unstable balance between the Germanic and the Roman cultures which marked his personality); the generation of architects he belonged to (the railway, the steamship and the airplane made them international and even transcontinental experts); his architecture office practice (international collaborators); and his written work (translated to different languages and creating an important link between France, Germany and Switzerland).

G rard Monnier spoke about Le Corbusier's relationship with mass housing and regretted that we are not yet in a position to share our belief in the importance of the history of architecture. He asked himself if institutions such as ICOMOS would have listened to the proposal if it had been presented starting with the architect's social history.

Tim Benton hoped that the postponement of UNESCO and the World Heritage Committee decision to focus on the importance of Le Corbusier's work for the Modern Movement would not be an ambush. He considered Le Corbusier the most passionate critic of the Modern Movement, emphasizing one of his most important creative aspects: his way of being a critic of his own architecture and very critic of the architecture of his contemporaries. He said that it was important to stress this aspect in the dossier as Le Corbusier was somebody capable of renewing himself at every moment. Regarding universal values, Benton recalled the existing debate on their existence and how it also involves the proposal list because Le Corbusier believed in universalism and the universal value of architecture. He wanted to create a permanent architecture and he had absolute faith in the universal value of architecture and did not believe in rules but, instead, in universal principles. He finished by stating that the universal value of Le Corbusier does not lie in his professional approach or his impact on other architects but his influence on people all over the World. This is how his work should be presented.



Fagus Factory in Alfeld is a 10-building complex - began around 1910 to the design of **Walter Gropius**, which is a landmark in the development of modern architecture and industrial design. Serving all stages of manufacture, storage and dispatch of lasts used by the shoe industry, the complex, which is still operational today, is situated in Alfeld an der Leine in Lower Saxony. With its groundbreaking vast expanses of glass panels and functionalist aesthetics, the complex foreshadowed the work of the Bauhaus school and is a landmark in the development of architecture in Europe and North America.

All the participants unanimously defended the importance to have UNESCO accept the Le Corbusier WHL proposal which comprises:

- Argentina: **Doctor Curutchet House**, 1949, La Plata.
- Belgium-Flanders: **Guiette House**, 1926, Antwerp.
- France: **Maisons La Roche et Jeanneret**, 1923, Paris.
Cit  Frug s, 1924, Pessac.
Villa Savoye and gardener house, 1928, Poissy.
Pavillon suisse at the Cit  universitaire, 1930, Paris.
Immeuble locatif at the Porte Molitor, 1931, Boulogne-Billancourt.
Unit  d'habitation, 1945, Marseilles.
Manufacture in Saint-Di , 1946, Saint-Di .
Chapelle Notre-Dame-du-Haut, 1950, Ronchamp.
Maisons Jaoul, 1951, Neuilly-sur-Seine.
Cabanon de Le Corbusier, 1951, Roquebrune-Cap-Martin.
Couvent Sainte-Marie-de-la-Tourette, 1953, Evieux.
Centre de r cr ation du corps et de l'esprit de Firminy-Vert, 1953-1965, Firminy
- Germany: **Weissenhof-Siedlung**, 1927, Stuttgart.
- Japan: **National Museum of Western Art**, 1955, Tokyo.
- Switzerland: **Villa Jeanneret-Perret**, 1912, La Chaux-de-Fonds.
Petite villa au bord du lac L man, 1923, Corseaux.
Immeuble Clart , 1930, Geneva.

Ivan Blasi. *Secretary General* docomomo International

UNESCO

Intergovernmental Meeting of Experts

Draft Recommendation on the Conservation of the Historic Urban Landscape Paris, UNESCO Headquarters, 25 – 27 May 2011

docomomo International was invited to attend the Inter-Governmental Meeting of Experts (category II) on the Conservation of the Historic Urban Landscape. Agnes Cailliau, Chair of **docomomo** France, represented **docomomo** in this important event.

According to the Rules of Procedure concerning Recommendations to Member States and International Conventions, the Member States were requested to submit their comments on the First Draft text to UNESCO by 25 December 2010 and these comments, incorporated in a Revised Draft text, were presented and discussed at the meeting with Representatives of Member States of UNESCO. On Friday 27 May a final Draft text of a new UNESCO Recommendation on the Historic Urban Landscape was finalized and adopted by the Expert Meeting.

This final Draft text will be submitted to UNESCO's General Conference, at its 36th session in October/November 2011, for adoption. Approximately 60 Member States participated in the Inter-Governmental Expert Meeting. On Friday 27 May during the afternoon a discussion took place on the inclusion of a glossary of terms, which should explain a number of technical terms appearing in the Final Draft text of the new Recommendation, as well as on the status of the accompanying Action Plan. It was agreed that the Action Plan should not form part of the new Recommendation, but be part of the Draft Resolution to be submitted by the Secretariat to the General Conference.

The final draft text can be found at <http://whc.unesco.org/uploads/activities/documents/activity-638-55.pdf>.

UNESCO's proposal to prepare a draft recommendation on the conservation of the Historic Urban Landscape began in 2008 according to the following schedule:

2008: 179th session of the UNESCO Executive Board "Proposal by the Director-General for the

preparation of a revised Recommendation concerning the safeguarding and contemporary role of Historic Areas" (179 EX/Decision 25).

2009: 181st session of the UNESCO Executive Board "Full preliminary study of the technical and legal aspects of a revised recommendation concerning the safeguarding and contemporary role of historic areas" (181EX/Decision 29).

2009: 35th session of the UNESCO General Conference "Preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on the conservation of the historic urban landscape" (35C/Resolution 42).

2010: 185th session of the UNESCO Executive Board "Invitations to the Intergovernmental Meeting of Experts (category II) related to a Draft recommendation on the conservation of the historic urban landscape" (185EX/Decision 46).

2010: Preliminary report on the draft Recommendation on the Historic Urban Landscape.

2011: Report and revised text of the draft Recommendation on the Historic Urban Landscape.

Intervention Principles for 20th Century Architectural Heritage

International Scientific Committee on 20th Century Heritage – ISC20C – ICOMOS International Scientific Conference

ICOMOS ISC20C: International Scientific Committee on 20th Century Heritage

Cluster de Patrimonio of the Campus Internacional de Excelencia Moncloa ETSAM Escuela Técnica Superior de Arquitectura de Madrid

Sheridan Burke, President of ICOMOS International Scientific Committee for Twentieth Century Heritage, welcomed attendees to the committee meeting that took place in Madrid on Monday, June

13, 2011. Gustavo F. Araoz, President of ICOMOS, Gunny Harboe, Vice President, Fernando Espinosa de los Monteros, Vice President ISC20C, Kyle Normandin, Officer ISC20C, Louise Cox, President of UIA, other members of **docomomo** and ICOMOS and Ivan Blasi, Secretary of **docomomo** International, attended this meeting in which the 2011-2014 working program was discussed. One of the important issues presented at the meeting was the ICOMOS Tool Kit for World Heritage Site Monitoring Indicators. This document outlines the importance of monitoring World Heritage Sites by use of measurable indicators of change. Primary and secondary indicators are identified and examples of how these can be used should be provided. A next meeting could take place during **docomomo**'s International Conference in Finland in 2012.

The second part of the meeting was focused on

the International Conference that took place from June 14 to 16, and which discussed the need for the development of the "Intervention Principles for 20th Century Architectural Heritage". The keynote speakers invited to this event were Fulvio Irace, Michael Speaks, Francesco dal Co, Ron van Oers, Alvaro Siza and Ana Tostões, Chair of **docomomo** International.

The conclusions of this Conference provided a broad starting point for approaches for intervention in the 20th Century architectural heritage and they were expressed in "The Madrid Document" which was presented by Sheridan Burke.

Following the Conference, a field inspection trip to Cordoba took place together with a meeting with the Architecture University.

More information can be found at <http://www.madrid2011.eu.com/noticias/>.

American Glamour and the Evolution of Modern Architecture

By Alice T. Friedman
 Publisher: Yale University Press, New Haven and London
 ISBN: 978-0-3001-1654-0
 Language: English
 Year: 2010



This fascinating book by Alice Friedman provides new insight into the development and acceptance of what we now so often and somewhat erroneously call “mid-century” modernism. She discusses not only different building typologies and some of the “starchitects” of the time but also, more importantly, places them in the social and cultural context of the postwar era. While preservation is not specifically discussed, the “glamour” of the architecture as Friedman presents it may explain why high-style magazines and publications continue to be captivated by the period.

Architecture of the Sun: Los Angeles Modernism 1900–1970

By Thomas S. Hines
 Publisher: Rizzoli, New York
 ISBN: 978-0-8478-3320-7
 Language: English
 Year: 2010



With over 745 pages and numerous illustrations in both black & white and color,

Architecture of the Sun is probably the most complete history of modernism in Los Angeles. Not only is the book comprehensive with every major architect included, but also the language is understandable and free of ‘archispeak’, which is unusual in so much of architectural writing today.

Arquitectónica 18–19

Número especial—docomomo
 By Louise Noelle, AA.VV., edited by Gigliola Carozzi Arosio
 Publisher: Licenciatura en Arquitectura, Mexico DF
 ISSN: 166-5-1685-0001-8
 Language: Spanish
 Year: 2010



This special number of the Arquitectónica magazine is the result of a selection of 15 papers made by an editorial committee involved in the International docomomo Conference which took place in Mexico City in 2011.

The diffusion of architectural culture can not be done in one single way. It is important to join efforts between education, communication, government, and civil society institutions, to reach a collective effort that will benefit the preservation of traditional bastions and the creation of new examples of the creative activity of a society.

That is why it is so important that the Department of Architecture has devoted a special edition of Arquitectónica to the issues presented in the International Congress organized by docomomo Mexico, an extraordinary effort of interinstitutional work where the Universidad Nacional Autónoma de México, the Universidad Iberoamericana, A.C., the Universidad Anáhuac, the Consejo Nacional para la Cultura y las Artes, the Instituto Nacional de Bellas Artes, the Secretaría de Desarrollo Social, the Escuela Nacional de Artes Plásticas and the Sociedad Mexicana de Arquitectos have converged. [...]

This publication is a vehicle not only to commu-

nicate but also to educate about these changes and the vicissitudes which made them possible. In today’s world, where you must go beyond technology and understand the economic, social and symbolic flows of life, spaces must be redesigned in a continuous and not episodic way, understanding the operation rather than just the appearance (John Thakara, In the Bubble, 2006).

Carolyn Dubose Aguilar

Dean of the Department of Architecture at the Universidad Iberoamericana, Mexico City

Climate and Architecture

By Torben Dahl
 Publisher: Routledge, London
 ISBN: 978-0-4155-6308-6
 Language: English
 Year: 2010



In connection with the exhibition of the same title, the book was written by several researchers in close association with the Institute of Architectural Technology and edited by Torben Dahl. Its most important message is that an analysis of the local climatic conditions and an involvement of the quiet climatic adaptation, being in the traditional architecture of the very same environment, imply a rich and unexploited architectural potential.

In the universe of architecture it is often necessary to go further than to the direct challenges and immediate solutions to find answers, matching the complexity in such important questions like the interrelations between the built environment, its technology, the resources, and the surrounding climate.

Torben Dahl

Head of the Research Institute 2, School of Architecture

Peder Duelund Mortensen

Head of the Research Institute 3, Publishers and Exhibitions Secretariat Royal Danish Academy of Fine Arts

La arquitectura del Movimiento Moderno. Selección de Obras del Registro Nacional

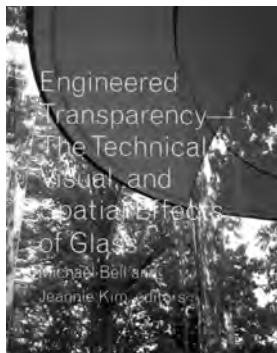
By Eduardo Luis Rodríguez (ed.)
 Publisher: Ediciones UNIÓN,
 Colección Arquitectura y Ciudad
 ISBN: 978-9-5920-9998-2
 Language: Spanish
 Year: 2010



This publication by **docomomo** Cuba is a selection of its Register which has been carefully and magnificently edited by Eduardo Luis Rodríguez. Drawings, photos and short explanations of each of these 150 projects built between 1931 and 1978 help understand the value of these selected works.

Engineered Transparency. The Technical, Visual and Spatial Effects of Glass

By Michael Bell and Jeannie Kim
 Publisher: Princeton, New York
 ISBN: 978-1-5689-8798-9
 Language: English
 Year: 2009



Glass was one of the most important architectural materials in early modern architecture and remains so today. While many studies look at either the visual aspects or the technical requirements, this publication, which is the outcome of a two day long conference at Columbia University's Graduate School of Architecture, Planning and Preservation in 2009, does both.

Glass is one of the most ubiquitous and extensively researched building materials. Despite the critical role it has played in Modern architecture in the last century, we have yet to fully comprehend the cultural and technological effects of this complex and sophisticated building material.

Engineered Transparency brings together a multidisciplinary group of international architects, engineers, manufacturers, and critics to collectively reconsider glass within the context of recent engineering and structural achievements. In light of these advancements, glass has re-emerged as a novel architectural material, offering new and previously unimaginable modes of visual pleasure and spatial experience.

The book is a portfolio of various glass projects including SANAA's Glass Pavilion at the Toledo Museum of Art, Yoshio Taniguchi's MoMA extension in New York City, and Steven Holl's Nelson-Atkins Museum in Kansas City, along with contributions from Antoine Picon, Reinhold Martin, Richard Tomasetti and Steven Holl. *Engineered Transparency* redefines glass as a 21st century building material and challenges our assumptions about its aesthetic, structural, and spatial potential.

Equipamientos II. Ocio, Deporte, Comercio, Transporte y Turismo.

By AA.VV., edited by Susana Landrove
 Publisher: Fundación Caja de Arquitectos, Fundación **docomomo** Ibérico
 ISBN: 978-8-4937-8577-2
 Language: Spanish
 Year: 2011



The exhibition of the same name and the book present the research and documentation work done by the Fundación **docomomo** Ibérico on Modern facilities (leisure, sport, commerce, tourism and transport) built in the Iberian peninsula between 1925 and 1926. The book includes all the works related to these subjects, 260 buildings from this territory presented with graphic documents

and a register of each building. The publication counts with a presentation by Celestino García Braña and two essays which address the issue in the context of Spain and Portugal, written by Carlos García Vázquez and Ana Tostões. This book was possible thanks to the support of the Fundación Caja de Arquitectos, an organization that has published the book in collaboration with the Fundación **docomomo** Ibérico, and that also published *Equipamientos I, lugares públicos y nuevos programas, 1925-1965*, the first part of this work.

Ivan Blasi
 Secretary **docomomo** International

Ernesto Nathan Rogers: Continuità e Contemporaneità

By Eugenia López Reus
 Publisher: Marinotti, Milan
 ISBN: 978-8-8827-3104-5
 Language: Italian
 Year: 2010



To mark the centenary of his birth, Marinotti has published *Ernesto Nathan Rogers: continuità e contemporaneità* written by the Barcelona based professor and researcher Eugenia Lopez Reus. The title is already a letter of intent: the thought and work of Rogers is in full force in the era of globalization.

The "rogerian" position, explicit in Cassabella editorials and in his built work with the group BBPR, became a modern long-haul thanks to the setting, already then, of a certain distance from the founding period of the 1920s. Rogers had to professionally deal with Italian and European reconstruction works after World War II. Provided with an non-ideologized pragmatism, he managed to reconcile history and tradition with the demands of modern creativity and managed to highlight the role

of architecture in the urban and community image. The "continuità" that Lopez Reus brings out in her book bridges between past and present, between the isolated building and the whole city and even the country, while putting in value the legacy of the masters of Modernism, such as Gropius, Le Corbusier and Mies, along with other predecessors not sufficiently valued still today such as Henry van de Velde.

Miguel Jaime
Ph. D. Architect

Greening Modernism. Preservation, Sustainability & the Modern Movement

By Carl Stein
Publisher: W.W. Norton & Company, New York
ISBN: 978-0-3937-3283-2
Language: English
Year: 2010



With much of our interest in design and construction focused on sustainability, the preservation of modern architecture has become a subject of much discussion. Buildings created in what author Carl Stein refers to as the 'petroleum' era are coming particularly under much scrutiny and in turn becoming the victim of negative perceptions and opinions. In his new book Stein seeks to address these issues in a broader historical and comprehensive context. Aside from the more general discussion of sustainability and energy, he sees Modernism not solely as a problem but part of the solution. Or, in his own words: "While Modernism does not, in itself, offer new design tools for building reuse and historic preservation, it does provide a very clear framework for the appropriate application of these tools."

Historic Preservation and the Livable City

By Eric Allison and Lauren Peters
Publisher: Wiley, Hoboken
ISBN: 978-0-4703-8192-2
Language: English
Year: 2011



Eric Allison + Lauren Peters

While not specifically addressing modern architecture, the book certainly looks at a modern problem. With planning and city planning being one of the disciplines that emerges fully after World War II when many (European) cities had to be rebuilt, planning as it was experienced in the 1960s and 1970s in the US in the era of urban renewal has come under much attack. The rise of so-called New Urbanism—conventional planning in a traditional dress—has again focused attention on the importance of planning livable cities, which this book does.

Luigi Moretti, le Ville. Disegni e Modelli

By Carmen L. Guerrero, Salvatore Santucio and Nicolo Sardo
Publisher: Palombi Editori, Milan
ISBN: 978-8-8606-0200-8
Language: Italian and English
Year: 2009



This book, published in Italian alongside an English translation, shows in its 159 pages many small photographs of models and thumbnail floor plans the houses and villas in the oeuvre of the Italian architect Luigi Moretti (1907-1973). In the Americas his name is best known as the architect of the Watergate Complex in Washington DC (completed 1971) and, with Pier Luigi Nervi, the Stock Exchange Tower in Montreal (completed 1965).

Miami Modern Metropolis. Paradise and Paradox in Midcentury Architecture and Planning

By Allan T. Shulman and Diane Camber
Publisher: Balcony Press, Glendale
ISBN: 978-1-8904-4951-3
Language: English
Year: 2009



This extensively illustrated book accompanied the exhibit Promises of Paradise: Staging Mid-century Miami, which was first mounted in the Bass Museum of Art in Miami and subsequently in Samuel P. Harn Museum in Gainesville in 2008. While the exhibit was managed by Ruth Grim of the Bass and co-curated by Allan Shulman and Tome Hine, the book was edited by Shulman, who is a practicing architect in Miami, a faculty member of the University of Miami School of Architecture and an active member of docomomo US/FLA. This lavishly illustrated work, which contains a series of essays about the various aspects of the development of Miami in the postwar period, is in many ways the culmination of a recognition and preservation process of modern architecture in Miami that began as early as the 1970s with its Art Deco hotels. Not surprisingly the majority of the essays, several of which are the work of docomomo members Jean-François Lejeune, Anthony J. Abbate and Alice Friedman, highlights its residential and hotel architecture but also brings attention to

the growth and open-spirited ethos of the region and some of its remarkable examples of its civic, religious, commercial and industrial architecture. Largely illustrated with photographs and images of the book period, as the original exhibit did, it offers an extraordinary insight in the development, growth and architecture of postwar Miami.

Sustainable Preservation: Greening Existing Buildings

By Jean Carroon
 Publisher: Wiley, Hoboken
 ISBN: 978-0-4701-6911-7
 Language: English
 Year: 2010



Sustainable development, greening architecture and preservation are all words that have become common in our language. However, what it exactly means in real practical terms is by no means always clear. Sustainable Preservation seeks to do that by presenting some of the theoretical constructs and terms in conjunction with some relevant case studies for each category. The book is divided in three parts: Overview, Targeted Resource Conservation and, the last part, titled Of Note, which includes a section on best practices. The preservation of modern architecture and the conversion of 20th century buildings are being addressed in a number of the case studies throughout the book but particular at the end with a small section of the recent past. The book is profusely illustrated in mostly black and white but with a center insert of particular projects in color.

Tomorrow's Houses: New England Modernism

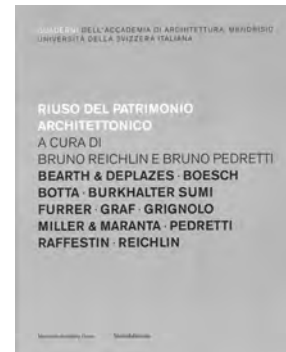
By Alexander Gorlin and Geoffrey Gross
 Publisher: Rizzoli, New York
 ISBN: 978-0-8478-3399-3
 Language: English
 Year: 2011



While the cover of the book sports the ubiquitous photo of Philip Johnson's Glass House in New Canaan, the inside of the book covers a wide range of mostly modernist houses in New England. Starting with Purcell & Elmslie's "Bradley Bungalow" in Woods Hole (a 1912 Prairie Style house in New England), the book concludes with Richard Meier's 1967 Smith House in Darien. In-between these two are houses by famous and some lesser known architects. An introduction by Alexander Gorlin provides the historic context for residential architecture in New England, and each case study is accompanied by short descriptions as well as small (but very useful) plans. The major strength of the book is the superb color photography by Geoffrey Gross, who has done similar books about other styles of architecture, such as his Dutch Colonial Homes in America. It is precisely these photographs, in striking color, that debunk the misconception that modern architecture is purely monochromatic.

Riuso del Patrimonio Architettonico AAM Quaderni Dell'Accademia di architettura, Mendrisio

By Bruno Reichlin and Bruno Pedretti
 Publisher: SilvanaEditoriale/Mendrisio Academy Press
 ISBN: 978-8-8366-2076-0
 Language: Italian with English abstracts
 Year: 2011



This book inaugurates the publication of "Quaderni dell'Accademia di Architettura, Mendrisio/Papers of the Academy of Architecture, Mendrisio," an annual journal which intends to show the debate that animates the cultural exchanges within the *Accademia di Architettura di Mendrisio*, in both the theoretical and design matters. This first issue focuses on the reuse of architectural heritage, a theme—that of the recovery of architectural heritage, and particularly that of Modern Movement architecture—that is becoming central to contemporary practice and theory.

The first part presents essays focused on the debate that justify the re-use concept, followed by a section which includes some works showing case studies that highlight the different strategies of the relationship between new design and heritage. A last article states information on the research project "Encyclopedia critical to the reuse and restoration of twentieth century" which confirms how the recovery of the built heritage of the 20th century represents nowadays an unavoidable challenge for architecture.

Texts by Bruno Reichlin, Franz Graf, Bernhard Furrer, Claude Raffestin and Bruno Pedretti.
 Projects by Bearth & Deplazes, Miller & Maranta, Burkhalter Sumi, E. & M. Boesch and Mario Botta.
 Research by Roberta Grignolo.

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