

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

Journal 43 – 2010/2

Brasilia

1960–2010

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Brasilia

Journal 43 2010/2

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On the cover: Aerial view of the House of Representatives, National Congress, Brasilia, by architect **Oscar Niemeyer**.

On the back cover: Aerial view of the North Wing of the Pilot Plan, Brasilia, by architect **Lúcio Costa**.

Photos by Leonardo Finotti, architectural photographer, www.leonardofinotti.com

Editorial

Brasilia 1960 – 2010: Modern Movement Universal Ideal

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THE ARGUMENT of this **docomomo** Journal is Brasilia. We are very pleased to celebrate its 50-year anniversary.

Since Brasilia's World Heritage inscription in 1987, the city has developed public awareness regarding the value of a major accomplishment in the history of urbanism. The singularity of Brasilia lies in its ability of being simultaneously rooted in the past while looking ahead to the future, envisioning an approach that should affirm Brazil's industrialization effort and the need to provide access to life quality incorporating a specific genuine cultural tradition; an approach where the new capital should be the image of the homeland. Lúcio Costa, the architect who sensed and perceived the need to rescue architectural heritage, formulated unprecedented theoretical principles, articulating both realities. He was aware of the fact that modern architecture was a powerful means to foster a national identity because, according to modern principles argued in Brazil, a bond should exist between an erudite *avant-garde* and traditional popular features. Costa revealed the structural resemblance between raw architecture from the 18th Century—the plain Portuguese style—and the new constructions, discovering the same logic, rationality, rigor and strictness.

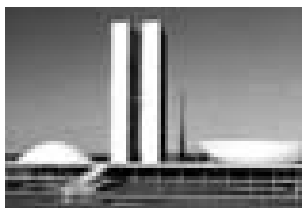
In fact, the construction of the Modern Brazilian Architecture is part of a larger cultural process which links tradition and innovation. Like Le Corbusier's Chandigarh, the Punjab's new capital, Brasilia was built according to modern standards, evolving from a perfect articulation between the *Pilot Plan* conceived by Lúcio Costa, the main buildings designed by Niemeyer, the landscape idealized by Burle Marx, and finally, the public art sculptures created by various artists. The grand ideal of modern movement, the synthesis of art, was fulfilled by means of a symbiosis between architecture, urbanism, landscape and visual arts.

In the 21st of April 1960, the opening of Brasilia was celebrated as something far greater than the simple inauguration of a new capital. Brasilia acquires a great echo, as a symbol of national identity and progressive political program, that, at the time, has exceeded the disciplinary universe of architecture and urbanism. Actually, there was a sense of proud amongst all Brazilian people, as the new city sought to provide a better future and overall progress. The success of this new architecture surpassed regions, social classes and nations! Everyone embraced the modern architectural language: upper class people, constructors or even humble workers.

Today, 50 years after, it is time to debate Brasilia's unprecedented modernity and to reflect both on the incomprehension of the critic and on the happiness of the inhabitants. It's time, 10 years after **docomomo** Journal 23 concerned with "the Modern City Facing the Future", to re-evaluate the memory of the past, the present and the future with a wide range of issues dealing with documentation and conservation topics. I wish to thank both Sylvia Ficher and Andrey Rosenthal Schlee who acted as guest editors of the Brasilia Dossier. Due to their knowledge and commitment, and the skill of a brilliant range of researchers, it is possible to extend this debate over Brasilia's challenge as a modern movement universal ideal, its current reality and its evolving process: analyzing the competition process held in 1956 and presenting the proposals on an international context; reflecting on Brasilia's contribution to the symbolic image and the new monumentality; presenting some case studies selected from the large scale buildings to the works of art dimension.

Facing the near future and searching for sustainable solutions, it is time to go deeper on the global design issue, undertaking an innovative conservation research as a condition for building a better future. As Gropius stated, the "design from the cup of coffee to the urban plan" ability is the challenge for the next **docomomo** International Conference that will take place in Espoo, Finland, from the 7th to the 10th August 2012.

Ana Tostões, Chair of **docomomo** International



1. National Congress
Oscar Niemeyer
1958



2. Praça dos Três Poderes
Oscar Niemeyer
1960



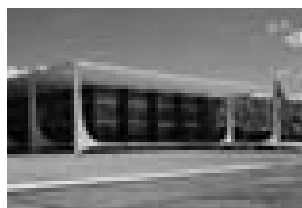
3. Palace of Justice
Oscar Niemeyer
1962



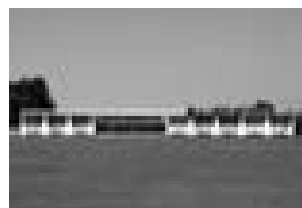
4. Planalto Palace
Oscar Niemeyer
1958



5. Itamaraty Palace
Oscar Niemeyer
1962



6. National Supreme Court
Oscar Niemeyer
1958



7. Alvorada Palace
Oscar Niemeyer
1957



8. DNIT
Rodrigo Lefevre
1974



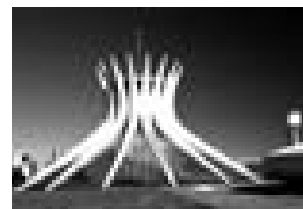
9. National Theatre
Oscar Niemeyer
1958



10. Bus Station
Lúcio Costa
1957



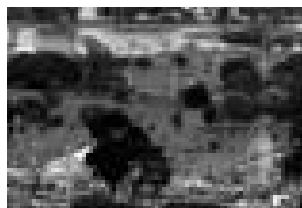
11. SARAH Hospital
João Filgueiras Lima
1980



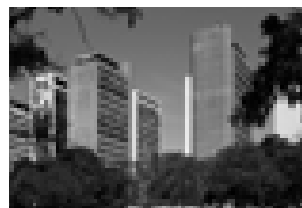
12. Metropolitan Cathedral
Oscar Niemeyer
1959



13. Nilson Nelson Gym
Icaro Castro Mello
1970



14. City Park
Burle Marx
1976



15. Camargo Correa and
Morro Vermelho Buildings
João Filgueiras Lima
1974



16. Central Bank
Helio Ferreira Pinto
1976



17. Super Quadra
107/108 South
Oscar Niemeyer
1959



18. Costa e Silva Bridge
Oscar Niemeyer
1967



19. Brasilia University (UnB)
AA.VV.



20. Embassies
a.Spain, b.Peru, c.Japan, d.Italy, e.Sweden,
f.Finland, g.Denmark, h.Germany, i.Turkey,
j.Mexico, k.Canada, l.Uruguay, m.Chile,
n.France, o.Portugal, p.Morocco, q.South
Korea



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Brasilia
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Listing and Protecting the MoMo.

Brazil / Brasilia

By Andrey Rosenthal Schlee and Sylvia Ficher

It's not enough to plant, we must know how to plant and care and persist, then, yes, the thing works.

Lúcio Costa, Museu do Ouro, Registro de uma vivência, 1995

Brazil

ALSO in the field of preservation, Brazil has made an unparalleled contribution to the MoMo. After all, when in 1988 **docomomo** was founded, the country already had a number of modernist works legally protected. And Brasilia had joined the select World Heritage of UNESCO, the first modernist urban complex to be conferred that honor. The precedent was established, and since then other MoMo works—all prior to Brasilia—received the distinction: the Bauhaus in 1996, the Schröder House and the University of Caracas in 2000, the Tugendhat House in 2001, the White City of Tel Aviv in 2003.

A rather bizarre circumstance, but well known and widely reported, where modernists and preservationists were the same people, all joined in a cohesive and hegemonic set of intellectuals from Rio de Janeiro, then Federal Capital. They were in charge of deciding, at once, what to protect from our past and how to design the architecture of our present. In other words, of choosing what could be erased from the country's memory and which should be the rightful aesthetic expression of its future image.

The heritage protection system now in force in Brazil was established by the Decree-Law No. 25 of November 30, 1937, during the Getúlio Vargas dictatorship (1930-45). This legislation created the National Historical and Artistic Patrimony Service (SPHAN), now National Historical and Artistic Patrimony Institute (IPHAN), and the main instrument for its action: the *tombamento*—the legal safeguard accrued to a landmark considered of national value, its register or listing.¹

SPHAN's initial staff comprised architects of modernist leaning, such as Lúcio Costa, Paulo Barreto Thedim, Carlos Leão, Alcides Rocha Miranda, Oscar Niemeyer and Renato Soeiro. From then on until his retirement in 1972 Costa would be head of the Division of Studies and Listing.² Treated reverently as "Dr. Lúcio", he was respon-

sible for setting up the institute's preservation guidelines.

As one of his first tasks, he would inspect and assess the conditions of the Church of São. Miguel (c.1735-50), in one of the Guarani Jesuit missions in southern Brazil. Concurring with innovative preservation practices at that time, he recommended the consolidation of the ruins, ordering the remains to be collected in a small museum designed by him. The listing attained in 1938, after the museum's completion in 1940, was included in the listing as part of the church protected environment. The first step was taken toward registering recent buildings. Yet—as we shall see—only those authored by architects from the same carioca modernist set, clearly identified with the corbusierian manner.

Soon this trend became evident even abroad. Anticipating the *Brazil Builds* exhibition held in 1943 at the Museum of Modern Art of New York, in 1942 Life magazine publishes the article "Modern Brazil is a paradise for young architects". Illustrated with photographs by Kidder Smith, the text praises Brazilian contemporary architecture—above all the work of Oscar Niemeyer—and draws attention to the weight of official patronage in its development and protection.

The preservation of MoMo works was unequivocally assured in 1947 with the listing of Niemeyer's Church of São Francisco de Assis de Pampulha (1942-43), in Belo Horizonte. The matter was controversial, involving not only a monument recently concluded but also the opposing stand of the local clergy and town's population.³ Costa's pragmatic solution was a *preventive* listing—taking into account "the unanimous acclaim for this work in the main centers of artistic and cultural responsibility around the world, particularly in Europe and the United States" and that "the exceptional value of this monument will lead to its register, sooner or later, as a national landmark".⁴

At the onset of Brasilia's construction, there were four registered modernist landmarks. Besides the museum and the chapel, the Ministry of Education (1936), designed by a team coordinated by Costa from a draft by Le Corbusier and listed in 1948; and the Hydroplanes Station of Rio de Janeiro (1937), designed by Attilio Correia de Lima and listed in 1957.

If the urge to register modernist landmarks continued, it did not imply the inclusion of works outside the Rio de Janeiro axis. So much so that the Santa Cruz Street House (1927), in São Paulo, by Gregori Warchavchik—considered by many the pioneer Brazilian MoMo building—would be listed only in 1986, together with two other houses by the same architect. Until the listing of Brasilia's Pilot Plan in 1990, among the eleven newly listed modernist works, only these three houses are not by architects from Rio. Among the other eight, two are by Niemeyer,⁵ two by Costa, and only one by an architect outside their group.

Brasilia

The ultimate step in the enthronement of Rio's modernist architecture would be given with Brasilia. In 1956 Oscar Niemeyer was invited to be in charge of architectural designs, and the construction of the first buildings begun. In 1957 Lúcio Costa won the Pilot Plan competition. The city would be inaugurated in April 1960.

Just two months after the city's inauguration, President Juscelino Kubitschek, concerned with his oeuvre perpetuation, recommended its protection by IPHAN, hence under the care of its planner.

*The only protection for Brasilia is in the preservation of its Pilot Plan—Adding it to the Heritage Registry would, I think, constitute a safety measure [...] Would you be so gracious as to study the possibility, even if it means slightly forcing the very interpretation of "heritage"? I consider this fortification indispensable against destructive assaults that already seem vigorous. Thank you for your consideration.*⁶

Still, despite the symbolic weight of Costa and Niemeyer and their close association with IPHAN, the federal register of Brasilia would be anything but straightforward. At the outset, a working group was created to propose the inclusion of the urban complex in the UNESCO list. But that institution imposed conditions, among them the existence of local protection legislations. Hence the hasty register carried by the Federal District government, with the Decree No. 10829 of October 14, 1987.⁷ Met the requirement, in that same year Brasilia—read, the Pilot Plan—was declared World Heritage.

And the federal register just resumed, with a few changes, the Federal District decree, resulting in Ordinance No. 4, March 14, 1990. This rule, though, did not meet the interests of Costa and Niemeyer—actually the

latter architect's interests. Today the Pilot Plan is under the protection of Ordinance No. 314, October 8, 1992. The only difference is to be found in the addition of a paragraph establishing that:

...when approved by the competent legal bodies, exceptionally, and of course as a temporary provision, it will be allowed the proposals for new buildings by the authors of Brasilia, architects Lúcio Costa and Oscar Niemeyer, as necessary complementary additions of the original Pilot Plan...

The Brasilia imbroglio seemed to have curbed the MoMo preservation surge. After all, from 1990 onwards there have been few of their listings. However, 2007 was a singular year: while Niemeyer was celebrating his centenary, the IPHAN reached its seventies. And nothing more appropriate than to celebrate the double anniversary with the register of twenty-four works from that architect who had integrated the first staff of the former National Historical and Artistic Patrimony Service.⁸

Notes

1. At that time, other American countries were also creating their preservation institutions, such as Argentina (National Commission for Museums and Historic Sites, 1938) and Mexico (National Institute of Anthropology and History, 1939).
2. Earlier, in 1930, the same Vargas appointed him director of the School of Fine Arts in Rio de Janeiro, in charge of reforming its academic education into a modernist course. Between 1936 and 1937, he coordinated the team that designed the Ministry of Education building and the University of Brazil campus. He was, therefore a man of trust for those in power.
3. So much so, that the consecration of the temple came only in 1959.
4. Tombamento da Igreja de São Francisco de Assis da Pampulha, 1947. In José Pessôa, *Lúcio Costa: documentos de trabalho*, 2004, pp. 67-68. The strength of Costa's opinions was such that the figure of preventive listing became a legal tenet.
5. Both in Brasilia. The Catetinho—the temporary presidential residence, built in only ten days in 1956—was listed in 1959. In the case of the Cathedral of Brasilia, in 1962 Costa argued against its listing, since the building was still under construction (Catedral de Brasília, 1962, in Pessôa, pp. 182-83); but in 1967 he changed his mind (Tombamento preventivo da Catedral de Brasília, 1967, p. 212). When consecrated and officially inaugurated in 1970, the cathedral was already registered.
6. Kubitschek's note to Iphan's director, Rodrigo M. F. de Andrade, 15 June 1960. Archives, Casa de Lúcio Costa.
7. With two texts by Costa appended: *Memorial descritivo do Plano Piloto* (1957) and *Brasília revisitada* (1987).
8. All in Brasilia, except the Canoas House (1952) in Rio.

Andrey Rosenthal Schlee

Architect, adjunct professor at Brasilia University's Architecture & Urbanism Faculty (FAU-UnB) and Researcher for the Brazilian National Research Council (CNPq).

Sylvia Ficher

Architect (Universidade de São Paulo, 1972), Master in Historical Preservation (Columbia University, 1978), Ph.D. in History (Universidade de São Paulo, 1989), and Post-Doctorate in Sociology (École des Hautes Études en Sciences Sociales, Paris, 1990-92). She is the author, among others, of *Os arquitetos da Poli* (2005).

Arie Sivan 1940–2010

In memoriam

DESIGNER, architect, educator, researcher, critic, polemicist, Arie's multifaceted and ceaseless activity was, sadly, cut short just a week after his participation and lectures at the **docomomo** Congress and Icomos in Mexico, last August.

His formative years at the Architecture faculties in Montevideo, Uruguay, and the Technion in Haifa during the late sixties, were decisive for his long lasting belief in the Modern Movement instrumental role in the creation of "A new society" and, in his words, "A creative relation between people, their environment and their time".

In stride, his professional projects — to name just a few — educational games, tools and therapeutic facilities for the disabled, neighborhood libraries and recreational spaces, bear witness to those convictions. In large projects as well (in collaboration with his partner Horacio Schwartz) the pursuit of social and cultural dimensions is manifest, as in the award winning entry for the renovation of Tel Aviv boulevards formulated as a process of devolution and enhancement of urban public spaces. In the renovation of the historic build-

ings of the Bezalel Academy, Jerusalem, a dialectic interaction between the past and the contemporary is made explicit.

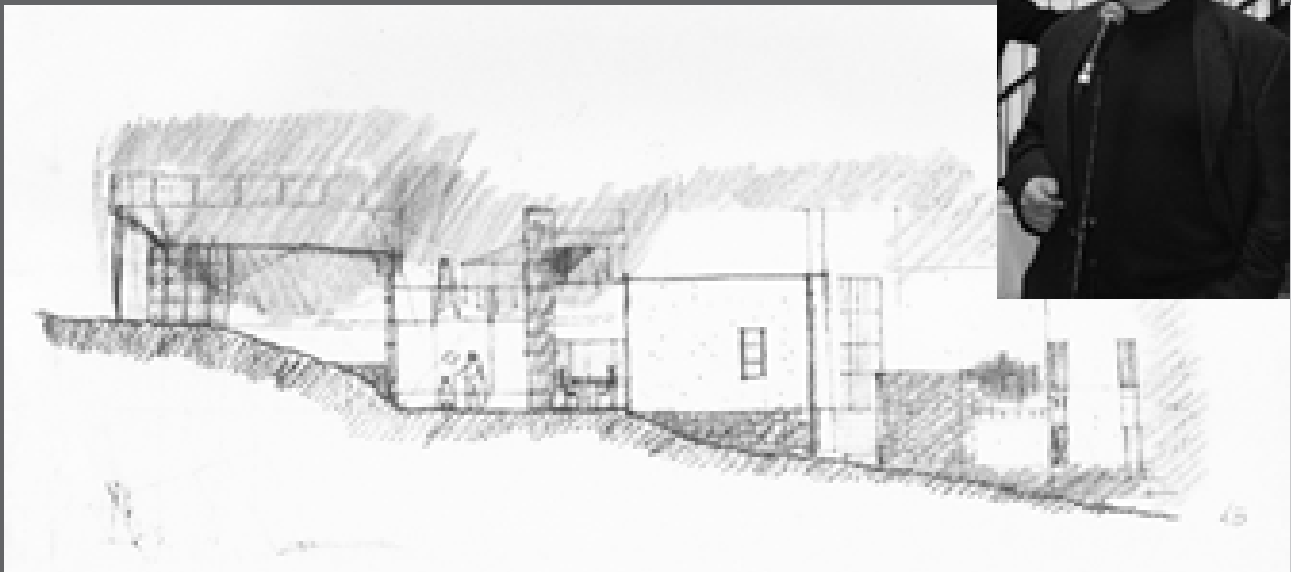
Perhaps his most outstanding achievements were in the field of education. Professor of Architecture at Bezalel for three decades, Head of the Interior Design unit at the Colman College, guest Studio Master and lecturer at American and European Universities and forums while constantly working on the update and creation of new study programs. His persuasive and engaging ways motivated generations of students.

Not surprisingly, Arie was the founder and leading figure of the Israeli Working Party of the **docomomo** involved in the redaction of the local register and in raising awareness for the much needed preservation — and most surely renovation — of important landmarks.

Knowledgeable, witty, ironic and at times confrontational, Arie's presence and contribution will be sorely missed.

As colleagues, we owe him the continuation of his work in the understanding that the goals of the Modern Movement are yet to be achieved.

In the name of **docomomo** Israel



docomomo Conference Mexico 2010: “Living in the Urban Modernity”

By Louise Noelle

THE 11th docomomo International Conference took place in Mexico City from the 19th to the 27th August 2010, under the title “Living in the Urban Modernity”, allowing participants to analyze the issues that transformed the city and its architecture during the first part of the 20th Century. Urban area growth brought up an environment that favored the presence of Modern Architecture, in which new materials and developing techniques took new forms. Likewise, and in relation to working and leisure spaces, social changes had a visible transformation influence over education, health, hygiene and housing. In order to explore and to analyze the different elements that transformed the city and its architecture, a workshop was organized and the Conference was divided into five subjects developed in fifteen sessions and five round tables. Three Master Conferences by Barry Bergdoll, Victor Pérez Escolano and Ricardo Legorreta, which dealt with interesting contributions on modernity, also took place.

The Workshop took place between the 19th and 24th August at Casa Barragán Ateliers in Tacubaya, a Modern Movement privileged and stimulating environment, fostered by the Universidad Autónoma Metropolitana. The tasks were coordinated by professors Alejandro Ochoa, Ricardo Pita and Rodolfo Santa María from UAM—Xochimilco, with the participation of Theodore Prudon, Jorge Sánchez Antuñano, Mariano Arias and Miguel Ángel Ronquillo. Roberto Eibenschuz, Louise Noelle and Óscar Terrazas presented conferences on urban and architectural issues. The twenty-student group was divided in four teams in order to elaborate conservation and adaptation proposals for the Melchor Ocampo Square urban space which preserves buildings by distinguished architects of the Modern Movement such as Augusto H. Álvarez, Luis Barragán, Max Cetto, José Creixel and Enrique del Moral.

The inauguration of the Conference took place at the Museo Nacional de Antropología on the 24th August and the events development took place at the *Ciudad Universitaria* of the *Universidad Nacional Autónoma de México*, two Modern Movement emblematic works which gave a particular meaning to

the conference's theme: living in urban modernity. The formal presentation counted with the participation of Consuelo Sáizar, President of the Consejo Nacional para la Cultura y las Artes; José Narro Robles, Rector of the UNAM; Louise Cox, President of the International Union of Architects; and Lisandro de la Garza, President of the Federación de Arquitectos de la República Mexicana. docomomo was represented by Ana Tostões, Louise Noelle Gras and Sara Topelson de Grinberg. Mauricio Rivero Borrel, Vice-President of UIA; Sergio Alcocer Martínez del Campo, Secretary General of the UNAM; the directors of the architecture faculties that participated in the organization of the event and other leaders of architectural institutions also took part in this opening event.

The first theme, “Modern Living” referred to the relevance of modern society multi-family dwellings and how organization was the instrument that sought solutions to the incipient proletariat and the developing middle class. Four sessions were introduced: “Housing as a state affair” conducted by Henrietta Moravcikova; “Cultural liberation and architectural diversification”, conducted by Carlos Eduardo Comas; “Images of modern living” conducted by Raquel Franklin; and “Modernity and tradition” conducted by Manuel Berumen.

The importance of the “Civic and Social Infrastructure”, considered an essential consequence of modernity, allowed an appreciation of the different circumstances in which modern buildings were built. Together with social, political and economical issues, also ideological and urban project significance was discussed in three sessions: “Conservation and Design Issues” coordinated by Maristella Casciato; “Urban Scales” coordinated by Horacio Torrent; and “Education and Recreation” coordinated by Gustavo Luis Moré.

The third theme analyzed the triumphs and failures of urban modernity, considering both architecture and planning: “The Modern City”. The ideal city design, where progress and technology were the main statements, and the unbounded growth of some metropolis in this process, gave back answers based on a desire for welfare which was present in the four sessions that took place: “Planning the

Modern City” conducted by Catherine Ettinger; “Temporality and Transformation” conducted by Emilié d’Orgeix; “City and Nature” conducted by Louise Noelle Gras; and “The Modern City from a Contemporary Perspective” conducted by Gabriela Lee.

The essence of the Modern Movement, based on material and technological innovations, is also the origin of docomomo’s discussions on philosophical and physical conservation challenges. The theme “Technology for a Modern Habitat”, approached theoretical and practical aspects regarding building protection and preservation. It was divided into two sessions: “Conservation Issues for the Modern Habitat” organized by Susan MacDonald; and “Building Climates and System Analysis for Modern Habitat” organized by Kyle Normandin.

The Campus of the UNAM *Ciudad Universitaria*, declared World Heritage Site, also offered the opportunity to introduce a fifth theme, that of University Campus, significant to most countries not only because of the intrinsic architecture and art issues, but also because they have been the melting pot of education and knowledge that have allowed a specific academic richness. These ideas were studied in two sessions: “Evolution and University” led by Janneke Bierman; and “The University and the City” led by Eduardo Luis Rodríguez.

The round-table debates counted with a large number of participants that made them very interesting: “Architectural Magazines, Documental Foundation for Modern Heritage”, coordinated by Patricia Méndez; “Movie Theatres, Modern Heritage to be Rescued” coordinated by Alejandro Ochoa Vega; “Brasília: Limits of the Urban Project” coordinated by Carlos Eduardo Comas and Silvia Ficher; and “Modern Movement Architecture in Sub-Saharan Africa” coordinated by Ana Tostões. A fifth round-table on the fundamental issue “Architectural Practice and Conservation” took place in the main auditorium and was organized by Hubert-Jan Henket with the participation of Maija Kairamo, Wessel de Jonge, Gabriel Mérito and Theodore Prudon.

Regarding the diffusion of the 11th **docomomo** International Conference Minutes, a summary of the Papers which had been presented was edited. A DVD with the complete papers and posters presented at the round-tables, together with the coordinator’s presentations, was given to the participants at the end of the Conference. The International Specialist Committees on Registers, Technology, Urbanism and Landscape, and Education and Theory have organized working sessions with their representatives and their conclusions were presented at the Council Meeting.

Guided visits around the *Ciudad Universitaria*, declared World Heritage Site in 2007 by UNESCO,

were also offered to participants during the three days of the congress as well as the four Docotours that took place after the congress. The latter were coordinated by Juan Ignacio del Cueto, who personally guided the three visits to works by Félix Candela, Juan O' Gorman, Mathias Goeritz and Enrique de la Mora, and other dwelling projects, together with Raquel Franklin. Louise Noelle Gras was in charge of showing and explaining the works of Luis Barragán. The participants deeply appreciated this activity because it allowed a rapprochement with important buildings and urban areas of Mexico City.

It is important to stress that we are proud that this conference was supported fundamentally by the *Universidad Nacional Autónoma de México*, specially the Architecture Faculty and the *Instituto de Investigaciones Estéticas*; the *Universidad Autónoma Metropolitana*, specially Campus Xochimilco; the *Universidad Iberoamericana*; and the *Universidad*

Anahuac del Norte. We also counted with the generous organizing participation of the *Consejo Nacional para la Cultura y las Artes* and the *Gobierno del Distrito Federal* through Seduvi. Many people voluntarily collaborated in the academic part of the event, including foreign members of the Scientific Committee: Janneke Bierman, Maristella Casciato, Carlos Eduardo Comas, Wessel de Jorge, Natalia Dushkina, Carlos García Vázquez, Miles Glendinning, Susan Macdonald, Enrique Madia, Rahul J. Mehrotra, Raúl Monterroso, Henrieta Moravciková, Gustavo Luis Moré, Alona Nitzan-Shiftan, Kyle Normandin, Theodore Prudon, Eduardo Luis Rodríguez, Dennis Sharp and Horacio Torrent; and Lourdes Cruz, Catherine R. Ettinger, Raquel Franklin, Gabriela Lee and Alejandro Ochoa from Mexico. The Organizing Committee was formed by Louise Noelle and Sara Topelson as Co-Chairs; Iván San Martín as Secretary; Lourdes Cruz as Treasurer; Alejandro Ochoa and Rodolfo

Santa María regarding the Workshop; Juan Ignacio del Cueto, Lourdes Díaz, Raquel Franklin and Catherine Ettinger, together with María García Holley, in the Secretariat; Jordi Messeguer Gally with the organization; Gabriela Gutiérrez Saucedo with the accounts and register; Claude Constant as the computer technician; and Celia Facio with the design, among many others. I also want to emphasize the support of Maristella Casciato, former Chair of docomomo International, and her team in Paris, as well as that of the present Chair, Ana Tostões, and the Barcelona team with Ivan Blasi and Laura Arenas.

With nearly 400 people from around 50 countries attending and participating in the events, we were able to come closer to understand the real dimension of the significance of what to live, to act and to enjoy Modern Movement Urban Areas means, emphasizing the importance of its adequate conservation and safeguard for future generations.



Figure 1. Inauguration of the Conference at the *Museo Nacional de Antropología*. Photo: María García Holley.

Figure 2. Master Conference by Ricardo Legorreta. Photo: María García Holley.

Figure 3. Ana Tostões with students at the Conference Workshop. Photo: Ana Magalhaes.

Figure 4. "Architectural Practice and Conservation" round table. Photo: María García Holley.

Figure 5. Docotours: Louise Noelle presenting Casa Gilardi by Luis Barragán. Photo: Ivan Blasi.

Eleventh **docomomo** Council Meeting. August 26, 2010, Mexico City, Mexico

By Ivan Blasi, Secretary General, **docomomo** International

ANA Tostões, Chair of **docomomo** International, welcomed all representatives and auditors to the 11th **docomomo** International Council Meeting. She asked Hubert-Jan Henket, honorary president, to say some words in remembrance of Dennis Sharp. Next to an image of the “architect, scholar, critic, writer, teacher, bookseller, cook and walking encyclopedia” dancing in the tango competition at the 4th International **docomomo** conference in Sliac, Slovakia, he finished his tribute with Dennis’ words: “While I breathe, I hope.”

After a one minute silence in remembrance of Dennis Sharp (UK) and Eliana Cárdenas (Cuba), Ana Tostões invited Maristella Casciato, former Chair of **docomomo** International, to say some words. She thanked the assistance of Émilie d’Orgeix and Anne-Laure Guillet during her chairmanship and summarized the two main issues that **docomomo** International in Paris had dealt with between 2008 and 2010; on the one hand the organization of the 11th Conference in Mexico, and on the other hand, the relocation of **docomomo** International’s headquarters from Paris to Barcelona, including the on-line vote to choose Ana Tostões as Chair and Ivan Blasi as Secretary General of **docomomo** International. The corresponding reports and budgets had been presented to **docomomo** members on July 2010.

The representatives of the Chapters that assisted to the Council Meeting were welcomed by Ana Tostões: Argentina, Australia, Brazil, Canada-Quebec, Chile, Colombia, Cuba, Denmark, Dominican Republic, Estonia, Finland, France, Germany, Greece, Guatemala, Iberia, Ireland, Israel, Italy, Japan, Korea, Mexico, The Netherlands, Panama, Poland, Scotland, Slovakia, Slovenia, Switzerland, Turkey and United States. Peru and Ecuador, provisional chapters after the 10th Council Meeting that took place in Rotterdam in 2008, together with Serbia, South Africa and Venezuela which presented their candidacies during the meeting, were also welcomed.

The chapters with voting rights, according to the **docomomo** Constitution were: Argentina, Australia, Austria, Brazil, Chile, Greece, Iberia, Italy, Japan, Mexico, Slovakia, Slovenia, The Netherlands,

United Kingdom and United States. Serbia, South Africa and Venezuela were also given voting rights, recognizing their new Chapter status.

Four new Chapters had sent their complete candidacy to **docomomo** International in 2010: Egypt, Serbia, South Africa and Venezuela. Egypt was not able to assist to the meeting so it was considered a provisional chapter until the formal candidacy presentation which will take place in the next Council Meeting. The new candidacies were presented by Tanja Conley regarding Serbia, Laura Robinson in relation to South Africa and Hannia Gómez presenting Venezuela. The three chapters were unanimously accepted and welcomed. Ecuador and Peru were also accepted as chapters with full rights and it was agreed that Uruguay would continue being a provisional chapter until its attendance to the next Council Meeting.

Institutional, Individual and Student membership fees were not changed although they will be revised in the next Council Meeting. Institutional sustaining membership fees were increased and a new membership called Corporate was agreed. Reductions, both for new chapters and existing ones, were not changed but they will be discussed in the next Council Meeting.

Regarding **docomomo** International memberships, the Advisory Board decided at its meeting in Mexico that, those people interested in becoming **docomomo** members who live in countries or regions where a **docomomo** Chapter does not exist, may be accepted as **docomomo** International members. Those members interested in becoming **docomomo** members who live in countries or regions where a **docomomo** Chapter already exists will be directed towards the existing Chapter. **docomomo** International in Barcelona will contact the Chapter and if it does not receive an answer in 3 months, it may accept the applicant as an International member. This point was introduced into the Council Meeting Agenda and it was accepted. The fees regarding Corporate, Institutional Sustaining and Institutional memberships can be consulted by the Chapters.

The 2008–2009 **docomomo** International in

Paris Report was approved as well as the **docomomo** International in Barcelona January–July Report of Activities, read by Ivan Blasi. Ana Tostões presented the **docomomo** International in Barcelona Plan of Action 2010, which was voted unanimously. Horacio Torrent and Silvia Ficher, guest editors of **docomomo** Journal 42 and 43 respectively, were thanked by the Chair.

The new Executive Committee for the next two years was also unanimously voted for: Ana Tostões, Chair; Ivan Blasi, Secretary General; Panayotis Tournikiotis, representing the International Specialist Committees; and Timo Tuomi, as representative of the next **docomomo** Conference. Ola Wedebrunn and Louise Noelle’s close, strong and important collaboration with the Executive Committee in the last years was also appreciated by Ana Tostões.

During the Conference in Mexico, the Finnish Chapter presented its proposal to hold the next Conference in Espoo, Finland, in August 2012 under the title The survival of Modern. From coffee cup to plan. The proposal was voted positively with acclaim by the Chapters with voting rights at the Council Meeting.

No proposal to hold the Conference in 2014 was received at the Council Meeting and we would like to take the opportunity in this summary to invite Chapters to present their proposals.

The Advisory Board members in the next years will be Wessel de Jonge (The Netherlands), Theodore Prudon (US), Scott Robertson (Australia), Hiroyuki Suzuki (Japan), France Vanlaethem (Canada-Quebec) and Louise Noelle (Mexico).

The International Specialist Committees also had the opportunity to present their reports and plans of action during the Conference in Mexico. The new members which were chosen in each committee were all also accepted after the corresponding vote.

Voting Rights were also discussed. It was agreed that in the next Council Meeting changes regarding the homework could be introduced for those Chapters that organize an international major event or produce a major effort such as publications or international conferences.

Finally an amendment was introduced to the Constitution. Point 2.3 of the appendix will now say “The membership fees are administered by the Associació **docomomo** Internacional Barcelona” and point 4.1.2 will say “The **docomomo** International Association is a legally established Association in Barcelona, Spain, in accordance with Spanish and Catalan law.”

Ana Tostões concluded the meeting at 11:00pm on August 26, 2010, at Hotel Diplomático, Mexico City.

World Monuments Fund/Knoll Modernism Prize 2010



Photos by Wessel de Jonge

THE World Monuments Fund/Knoll Modernism Prize 2010 was awarded to Hubert-Jan Henket and Wessel de Jonge for their work on the Zonnestraal Sanatorium. The jury was chaired by Barry Bergdoll, The Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art in New York, and included Kenneth Frampton, Jean-Louis Cohen, Sheldon H. Solow, Dietrich Neumann, Theo Prudon, and Karen Stein.

The Zonnestraal Sanatorium was conceived by Johannes Duiker (1890-1935), Bernard Bijvoet (1889-1979); and structural engineer Jan Gerko Wiebenga (1880-1974). Founded by the Diamond Workers Union of Amsterdam, the sanatorium was part of a larger aftercare colony for tubercular patients. It was funded by Union dues as a facility that would train members who had been afflicted with the disease for their return to society.

After the Second World War it fell from public and academic notice and into disuse, nearly disappearing into its surrounding landscape. In the 1960s, the building was rediscovered and deemed by architectural critics and historians to be a major monument of modern architecture. Its physical survival was assured in 1995 when it received landmark protection. In 1982 the Dutch government commissioned Hubert-Jan Henket and Wessel de Jonge, already leading experts in the field, to develop a solution for saving and restoring the country's rich

Modern heritage, using Zonnestraal as the prototype. This led not only to a conservation program for Zonnestraal, but also inspired Henket and de Jonge to create **docomomo**.

Prior to beginning work on Zonnestraal, extensive research was employed to obtain a comprehensive understanding of the complex's rationale. The architects then developed a conservation program that was predicated on a thorough structural analysis of all of the building's elements: framing, construction technology and materials, building installations, and the interrelation of all of these.

The conservation project aimed at the reconstruction of the sanatorium's design scheme, including its original facades, partitions, and finishes; however, there was little conservation or restoration of authentic materials, many of which had literally disappeared. Some lost parts were reconstructed such as the steel window-casements, the sheet glass, and such finishes as the linoleum and terrazzo flooring. Some components, like window glazing and hardware that had been industrially produced in the 1920s, were no longer in production and had to be hand crafted.

One of the significant components of the Zonnestraal program was the successful re-purposing of the facility for contemporary use: The re-creation of the original layout of the buildings now accommodates several health-care providers. The original workshops of 1928 have been restored and expanded in size in order to serve as an obesity clinic. The main building accommodates a sports-injury rehabilitation clinic and a conference center.

More information:
www.wmf.org/node/2088
www.wesseldejonge.nl
www.biermanhenket.nl

The demolition of the addition to the Marine Biology Station in Montemar, Chile

A *AGAINST Winds and Tides. A Critical Review of the Alterations and Extensions to the Oceanographic Institute (Enrique Gebhard, 1941) at Montemar, Chile*, was the title of Maximiano Atria's case study presentation at **docomomo's** 9th International Conference in Rotterdam in 2008. Two years later **docomomo** Chile announced the demolition of the ongoing but suspended addition to the building, one of the brightest examples of modern

architecture in Chile which has suffered several interventions during its lifetime. The last one was a big addition that would have blocked its open side towards the ocean, in a bad try to emulate its forms and structural system.

After big efforts from **docomomo** Chile, Maristella Casciatio and Ana Tostoes' chairmanships, lectures in **docomomo** conferences and **docomomo** Chile seminars, meetings with the

university authorities and with journalists and professors working at the station, as well as the inclusion of the building in the World Monuments Watch list for 2008, this promising situation has been achieved. From now on actions for its restoration will take place, for which **docomomo's** joined efforts will be needed.

The Marine Biology Station was built between 1941 and 1959 under extraordinary construction, assignment, program definition and location circumstances, responding to a landscape condition that is today considered one of Latin-America's most relevant contributions to the development of a universal modern architecture.

The interventions made to the station not only transformed the character of the project but they also changed the environment and its relationship with the coastline inlet. The building is nowadays occupied by the Valparaíso University which expressed its support to restore its original state.

With Maximiano Atria's words we wish to thank **docomomo** Chile's efforts and those of all our members worldwide: "I see this moment as a worldwide success on the part of our organization, and I take this opportunity to thank everyone who helped in any way to reach this day."

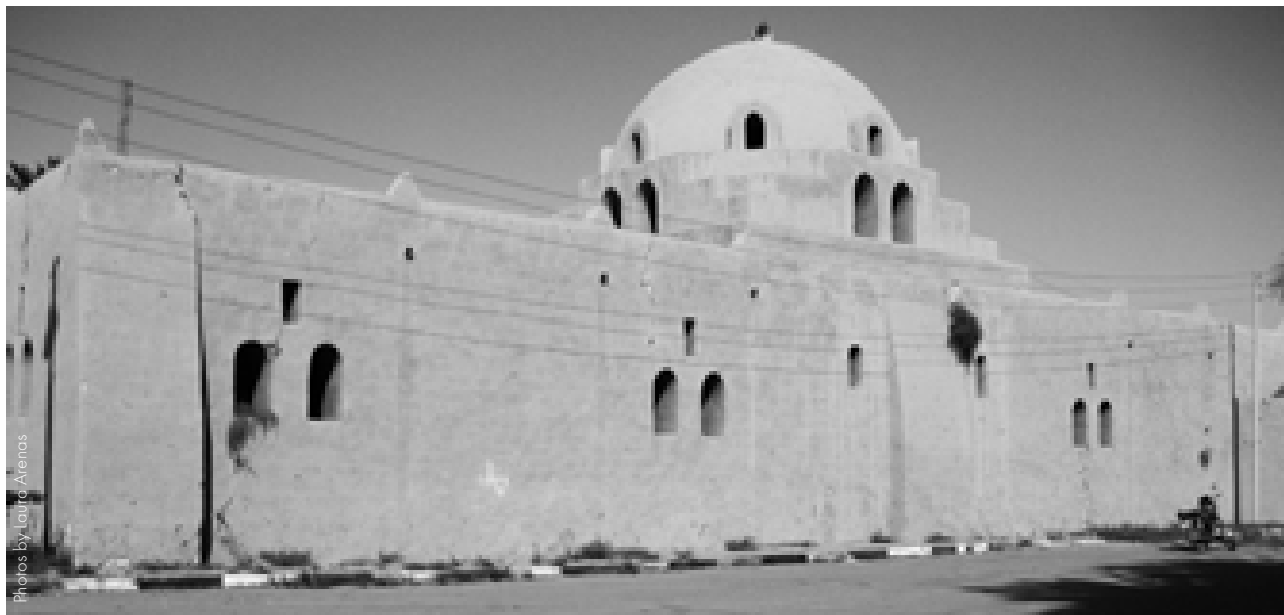
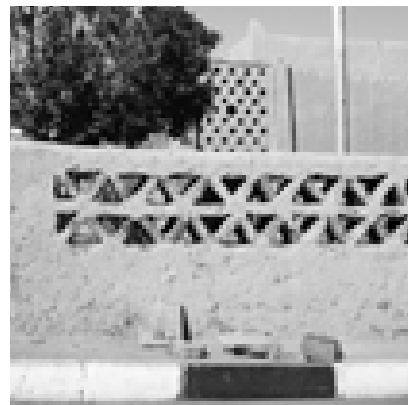
Montemar, 2011



Montemar ca. 1977



Safeguarding project at New Gournia Village, part of Ancient Thebes World Heritage site



THE village of New Gournia, which was partially built between 1945 and 1952 by architect Hassan Fathy, is possibly the most well known of his projects because of the international popularity of his book, *Architecture for the Poor*, published nearly twenty years after the experience and concentrating primarily on the ultimately tragic history of this village. Fathy wrote "In Nature, no two men are alike. Even if they are twins and physically identical, they will differ in their dreams. The architecture of the house emerges from the dream; this is why in villages built by their inhabitants we will find no two houses identical. This variety grew naturally as men designed and built their many thousands of dwellings through the millennia. But when the architect is faced with the job of designing a thousand houses at one time, rather than dream for the thousand whom he must shelter, he designs one house and puts three zeros to its right, denying creativity to himself and humanity to man. As if he were a portraitist with a thousand commissions and painted only one picture and made nine hundred and ninety nine photocopies. But the architect has at his com-

mand the prosaic stuff of dreams. He can consider the family size, the wealth, the social status, the profession, the climate, and at last, the hopes and aspirations of those he shall house. As he cannot hold a thousand individuals in his mind at one time, let him begin with the comprehensible, with a handful of people or a natural group of families which will bring the design within his power. Once he is dealing with a manageable group of say twenty or thirty families, then the desired variety will naturally and logically follow in the housing."

While the project proposals are extremely compelling and ultimately persuasive, New Gournia is still most significant for the questions it raises rather than the problems it tried to solve. UNESCO, in cooperation with the Egyptian Ministry of Culture and the Governorate of Luxor, held the first Scientific Committee meeting on the safeguarding project of New Gournia Village in Luxor, on the 2nd and 3rd October 2010. The Scientific Committee was formed by Mr. Benno Albercht (Venice University's Institute of Architecture), Ms. Erica Avrami (World Monument Fund), Mr. Baba Alpha Ismail Cisse (Bu-

reau d'Etudes d'Architecture et d'Urbanism), Ms. Leila El-Wakil (University of Geneva), Mr. Hubert Guillaud (CRATERRE-ENSAG), Mr. John Hurd (ICOMOS), Mr. Joseph King (ICCROM), Ms. Adelina Picone (Federico II University of Naples), Ms. Jana Revedin (Jana Revedin Architect), Mr. James Steele (University of Southern California), Ms. Ana Tostoes (docomomo International) and Ms. Gihane Zaki (Ministry of Culture-Egypt), with the assistance of Mr. Francesco Bandarin (Assistant Director-General, Culture Sector), Mr. Lazare Eloundou Assomo (World Heritage Centre, Chief Africa Unit), Ms. Franca Miglioli (World Heritage Centre, Programme Specialist) and Mr. Francesco Siravo (Aga Khan Trust for Culture).

The initiative aims to assist the Government of Egypt in its efforts to preserve this precious heritage and to rehabilitate this important architectural heritage, as well as to valorize Fathy's ground-breaking ideas and revive their relevance to contemporary sustainable architecture. The three-year project will be implemented within the framework of the World Heritage Earthen Architecture Program, which was launched in 2007.

**Community:
Building Modern Australia**

By Hannah Lewi and David Nichols

Publisher: UNSW Press

ISBN: 978 174223 042 9

Language: English

Year: 2010



Several years ago, during a conference panel discussion, American architectural historian Dell Upton expressed frustration with the use and abuse of the term *community*, remarking that 'every time I hear the word *community* I want to reach for my guns.' His displeasure with the term was based on his perception that too many American academics used the term reflexively, as a synonym for any social phenomenon that they supported. The title of this book, therefore, might give Upton pause. But one of the great virtues of this volume—which consists of several related studies of community building types in Australia—is that its authors do not naturalise the idea, or valorise community as a state of grace. The book's several authors argue that far from being a natural process existing underneath the level of the state, community in Australia's suburbs and towns depended on built infrastructure that was either fully funded or subsidised by governments. In other words the state collaborated with civic groups in the construction of places for community activities and the communal ideal. It was not organic and traditional but rather deliberately constructed and explicitly modern.

For an audience interested principally in understanding architectural developments *Community* is most rewarding not for its explanation of stylistic developments or architectural thinking—though these form strong threads throughout and the book contains an interesting account of modernism in Australia—but for the way in which the authors explain why these community-oriented buildings exist at all: the social rationales and community activity on which their construction was premised. The book also poses some tricky questions about how it might be possible to preserve and revitalise such

community buildings now that many have outlived the time span originally imagined as their useful life and the immediate demands that led to their planning and construction.

The chapters are organised according to building type and, broadly speaking, document places designed to serve the community from "cradle to grave". The chapter sequence is roughly organized to follow from birth through childhood and into maturity, beginning with baby health centres and moving on to discuss kindergartens and local libraries before looking at swimming pools, lawn bowling clubs and civic centres. Taken together they illustrate how the functional orientation of modern architecture was mobilised in a wide range of everyday places that are easily overlooked, but no less significant for their unassuming physical appearance. The book is novel in the Australian context in that it initiates a scholarly investigation into the history of the built environment, setting questions of architectural and planning history alongside those of social and cultural history. In doing so it shares a family resemblance with the work of scholars such as Abigail Van Slyck in North America, who has looked at the expansive Carnegie Library building program and more recently the spatial and social logic of the fabled American summer camp; the work of Hilda Heynen, who has carefully examined the recreational infrastructure of the welfare state in Belgium in the twentieth century; and the great volume of work which was contributed to the 2006 North American conference, 'Preserve and Play'. Likewise, the focus on childhood and social reproduction situates *Community* within the extensive recent literature on the histories and cultural terrain of children, represented most explicitly in the study of the built environment by Marta Gutman's edited volume, *Designing Modern Childhoods*.

But as rich and varied as Gutman's book is, *Community* is a very different kind of collaborative endeavour. Rather than emerging from a conference or from a call for chapters around a designated theme, *Community* is based on a focused collaborative research project in which the authors all participated. In other words, the authors—among them several architectural historians as well as a planning historian and a social historian—did not bring their work together for the purposes of publication, but instead have published the outcomes of their collaborative research. As with any collaboration, there are shortcomings and obvious compromises. Some chapters develop very interesting historical themes that are only partially or weakly linked to architectural concerns. But overall the commitment to locating these highly significant but low key modern buildings within a thoroughly researched political and social context is a strength of the volume. It will enable

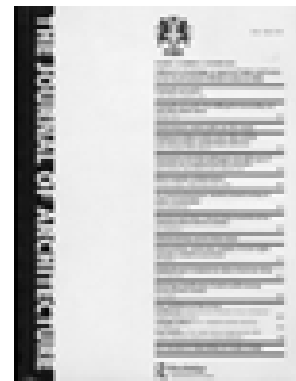
much wider understanding of twentieth century architectural strategies at the same time as it gives those interested in architecture and heritage an expanded field in which to consider the diffusion of modernism throughout our everyday environment.

Cameron Logan

Research Fellow at the University of Melbourne

**Special Issue of the Journal of
Architecture**

Volume 15, number 5, October 2010



This review is drawn from the introductory essay of this special issue devoted to 'Keeping the Past Public', guest edited by Hannah Lewi (Chair *docomomo* Australia). The impetus for this issue came from an international symposium, 'Keeping the Past Public: the documentation and conservation of modern places', hosted in Melbourne, Australia, in 2009. Through this forum many challenges surrounding the understanding and preservation of public modern sites regarded of value were raised and explored by international and Australian speakers. Of particular focus was institutional types and sites dedicated to public functions and programs. The themes of the symposium, and the 9 papers in this special issue, accord closely with the aims of *docomomo* and were in part inspired by an emergent theme at the *docomomo* International Conference in Rotterdam, 2008, that interrogated the impacts and after-effects of ideological and social goals respondent to social and political upheaval in the twentieth century, and palpable in public places. Most of the invited speakers to the symposium and paper authors are closely involved with *docomomo* in their respective member countries.

A number of papers in the issue address the need for more comparative thematic analysis of prosaic types such as hospitals, recreation buildings, universities and public housing, and the vexed issues

that surround their conservation. For example the paper 'Designing the Belgian welfare state 1950s to 1970s: social reform, leisure and ideological adherence' by Janina Gosseye and Hilde Heynen examines the how Flemish leisure infrastructure underwent a series of social and architectural transformations after World War II. Comparable to the Belgian case is the paper by David Nichols, Kate Darian-Smith and Hannah Lewi that discusses a cross-disciplinary project that has constructed a significant documentation of Australia's public, modern community buildings and sites between 1920 and 1970. While the paper by Cameron Logan, Philip Goad and Julie Willis examines the complex case of the hospital which reveals the profound coincidence between medical advances and modern architecture in the post-war decades, and questions options for its meaningful conservation today.

Miles Glendinning, in his paper 'The Forgotten Revolution': Northern Ireland's heritage of modern reconstruction', argues that much scholarship about the post-1945 boom years of modern architecture in Western Europe emphasizes its close and positive relationship with the high ideals of post-war reconstruction and the building of the welfare state. His account puts forward an exception in the ambitious reconstruction program associated with the Unionist government of Northern Ireland between 1921-72.

Other papers in the journal issue reflect more directly upon various issues surrounding current approaches to conservation practice, the critical evaluation of heritage listings and assessments in respect of modern public sites. John Allan's article 'Private privilege—public duty' teases out the symposium theme of 'Keeping the Past Public', and what this may mean for conservation practice, but also for the maintenance of public patronage and access. Elaine Harwood's account of English Heritage's initiatives to list and protect significant post-World War II buildings shows how shifting government support has direct bearing on heritage work and priorities. And Julia Gatley's analysis of the heritage identification of modern public housing in New Zealand, also illustrates the instrumental role of various government authorities in documenting and conserving significant housing sites in this country.

These and other papers in this issue offer reflective and international studies that further the scholarship and practice of documenting and conserving modern sites within the public realm.

Details of this issue of the Journal of Architecture can be found at <http://www.tandf.co.uk/journals/RJAR> (follow links to "online contents")

Hannah Lewi
Chair **docomomo** Australia

Maestros de la arquitectura moderna en la Residencia de Estudiantes

By Salvador Guerrero and AA.VV.
Publisher: Residencia de Estudiantes
ISBN: 9788493747428
Language: Spanish
Year: 2010



Between 1928 and 1934 some of today's critically acclaimed modern architects visited the Casa de Estudiantes in Madrid: Le Corbusier, Erich Mendelsohn, Theo van Doesburg, Walter Gropius, Sigfried Giedion and Edwin Lutyens.

Stanislaus von Moos, Regina Stephan, Jan Molema, Joaquín Medina Warmburg, Sokratis Georgiadis and David Watkin have written essays that are complemented and enriched by historical documents dealing with the lectures that those protagonists of modern architecture held at the Residencia.

Ivan Blasi
Secretary General **docomomo** International

Equipamientos I. Lugares Públicos y nuevos programas, 1925–1965. Registro docomomo Ibérico

By AA.VV.
Publisher: Arquia/temas 30
ISBN: 9788493785734
Language: Spanish
Year: 2010

docomomo Iberia organized an exhibition with the same title in Madrid. During the 20th Century, society underwent a modernization process that reached all fields. This transformation was reflected in different built spaces but, above all, in those buildings dealing with health, religion,

civil services and education programs. Each project is superbly presented with a new photographic report and technical data.



docomomo_Slovenia_100

By Natasa Koselj and AA.VV.
Publisher: ab arhitektov bilten/architect's bulletin
ISBN: 9789619229811
Language: Slovenian and English
Year: 2010



docomomo Slovenia organized the exhibition 'docomomo Slovenia_100' and published this monograph that presents 100 selected projects, a critically evaluated register from the perspective of architecture and art history, aiming at the preservation and renovation of architectural heritage. Sources, bibliography and introductory studies by well-known researchers highlight the importance of this publication.

Living and Dying in the Urban Modernity

By Claes Caldenby, Ola Wedebrunn and AA.VV.
Publisher: The Royal Danish Academy of Fine Arts/School of Architecture
ISBN: 978877830242
Language: English
Year: 2010



Nordic-Baltic experiences is the subtitle of this publication, the third of a series of joint experiences held by Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway and Sweden. It deals with the 60s and 70s estates and their role in the crisis of modernism, its proclaimed death in the 70s and their possible continued life. The importance of the collaboration between the Nordic and Baltic countries to debate their common urban future under a need of a continuous criticism clearly indicates the strength of joint forces.

Ivan Blasi
Secretary General **docomomo** International

Designing UNESCO: Art, Architecture and International Politics at Mid-Century

by Christopher E.M. Pearson
Publisher: Ashgate
ISBN: 978-0-7546-6783-4
Language: English
Year: 2010



This publication represents the first full-length monograph on the genesis, construction and reception of the Paris headquarters of the United Nations' Educational, Scientific and Cultural Organization (UNESCO). The book traces the long and

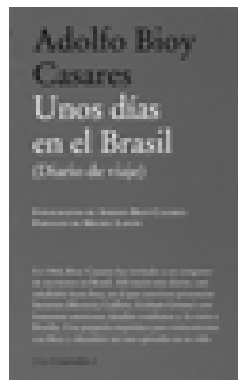
complex birth of UNESCO's permanent seat from its conception in 1950 to its inauguration in 1958, showing how its history constitutes a unique nexus of modernist practices in twentieth-century international politics, art, architecture and criticism. Drawing on a wide range of unpublished archival material and examining critical reception of the building in the local and international press, Christopher Pearson's analysis operates on formal, structural and theoretical levels, revealing many of the largely unspoken assumptions of modern architecture at mid-century and elucidating the conflicted relation between art and science in the post-war period. The volume also throws new light on many of the major architects and artists of the period, among them Breuer, Gropius, Le Corbusier and Eero Saarinen, as well as Picasso, Moore, Miró, Arp, Calder and Noguchi. Designing UNESCO is a compelling and original account of one of the most important, yet under-appreciated, buildings of twentieth-century modernism.

Ashgate Publishers

Unos días en el Brasil (Diario de viaje)

by Adolfo Bioy Casares

Publisher: La Compañía de los Libros and Páginas de Espuma
ISBN: 978-84-8393-071-7
Language: Spanish
Year: 2010



Arquitetura+Arte+Cidade. Um debate internacional

By Roberto Segre, Marlice Azevedo, Renato Gama-Rosa Costa, Inés El-Jaick Andrade Viana & Mosley, Rio de Janiero
ISBN: 8588721635
Language: Portuguese
Year: 2010



Ás Áfricas de Pancho Guedes

AA.VV.
Sextante Editora. Lisboa
ISBN: 978-989-676-040-3
Language: Portuguese
Year: 2010



This book, together with the exhibition with the same name, brings together the flavor of the journeys, happenings and personal meetings of Pancho Guedes. The so-called plastic arts, popular art, craftsmanship and traditional ceremonial and daily use objects coexist in Pancho Guedes' collection forged during his intense professional life in Mozambique and South Africa.

Brasil: arquiteturas após 1950

María Alice Junqueira Bastos, Ruth Verde Zein
Perspectiva, São Paulo
ISBN: 9788527308915
Language: Portuguese
Year: 2010

This publication could become a reference book in the study and teaching of architecture in Brazil. The Catalan critic and historian Josep Maria Montaner describes it as "an important document because, thanks to its quality, it will become a new



tool for the critical interpretations of contemporary Brazilian architecture and a necessary text because it contributes in giving a new necessary vision on the contemporary Brazilian architecture history which remains imprisoned by prejudices, clichés and images that in general emphasize a presumed and unbeatable Golden Age”.

Perspectiva Publishers

Guía de obras de Óscar Niemeyer. Brasília 50 anos

Silvia Ficher, Andrey Schlee
Câmara dos Deputados, Instituto dos Arquitetos do Brasil, Brasília
ISBN: 978-85-736-5716-6
Language: English, Portuguese, Spanish
Year: 2010



The work of Oscar Niemeyer in Brasilia was born as a result of a genial talent. It is historic because it is a monumental milestone for a great era. Original, since fraught with Brazilianness. So beautiful and simple. Incredible lightness. Inexhaustible creative fecundity. Sublime in every stroke. Surrounding the curve. Generous in the infinity

of space. Visible in the light of so many horizons. Incomplete because it is genuinely human. It has everything to make it be admired. It is a privilege to visit it. Knowing it brings up an indescribable emotion. In this guide the IAB-DF combines information elements that explain the significance and unique architectural coherence of the work of the great master. Release the heart, release the soul and live the experience of beauty in the incomparable aesthetic expression of concrete and the concrete masterpiece considered a World Heritage Site.

Igor Soares Campos
President IAB/DF, 2008-2009

Os primeiros arquitetos modernos. Habitação social no Brasil 1930 – 1950

Paulo Bruna
EDUSP
ISBN: 9788531409523
Portuguese
Year: 2010



Seeking an approach in keeping with contemporary architectural critique, Paulo Bruna extends the vision of Brazilian modern architecture history. Therefore, the author reworks the notions of modern and modernity with the background of the Europe of 1920 to 1930. He then goes back to Brazilian architectural culture, showing that since the beginning of the 1930s, a group of architects and engineers panned to specify the ideas of the modern movement in a concrete and objective form. The book seeks to show the relation between the creation of the IAPs – Institutes of Retirement and Pensions – in the 1930s and the construction of the big dwelling assemblies in Brazil, influenced by theoretical concepts and constructive approaches associated to the modern movement.

EDUSP Publishers

**Zonnestraal Sanatorium
The history and restoration of a modern monument**

By Paul Meurs and Marie-Thérèse van Thoor (eds.)
ISBN 978 90 5662 696 9
Language: English
Year: 2010



Ever since its completion in 1928, Jan Duiker’s Sanatorium ‘Zonnestraal’ in Hilversum has probably been the most canonical and internationally celebrated example of Modern Movement architecture in The Netherlands. After an extensive restoration of more than thirty years, carried out by the architects Hubert-Jan Henket and Wessel de Jonge, the project is completed. The book *Zonnestraal Sanatorium: The History and Restoration of a Modern Monument* describes the process. The book is richly illustrated with historical visual materials, using plans, sketches and photographs that capture the Zonnestraal of today and yesterday in its full glory. You can order this book at www.naipublishers.nl/zonnestraal

‘Splendid new monograph’
The New York Review of Books

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