Contribute to the next journal

Journal 51 is scheduled for September 2014. Authors who would like to contribute to this issue are kindly invited to contact docomomo@tecnico.ulisboa.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:


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.
High Density and the Investigations in Collective Form
— BY ANA TOSTÕES

Old Ditch — New Water
— BY MIKKO HEIKKINEN

Introduction
— BY EUI-SUNG YI

Converging Fragments. Seoul: A Portrait of a 21st Century City
— BY PETER FERRETTO

Post-Global? Fantasy and Crisis during the First Decade of the Global Era
— BY YOUNG MIN KOO

The Correlativity of Building Form and Urban Space: Swoo-Geun Kim’s Daehangno Projects in Seoul
— BY INHA JUNG

Capital Production and Social Equity: Finding Balance in Chinese Cities
— BY ANDREW LIANG

São Paulo: Urban Planning Efforts and Metropolitan Growth
— BY RENATO ANELLI

The “Densification” of Modern Public Housing: Hong Kong and Singapore
— BY MILES GLENDINNING

Flexibility in the Density. Metabolism: Freedom in a Large Complex
— BY SOUHEI IMAMURA

PREVI: The Metabolist’s first and only built Project
— BY EUI-SUNG YI

Rereading Our Recent Past: Notes on Chandigarh and New Gourna
— BY VINAYAK BHARNE

NEWS

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HERITAGE IN DANGER

BOOK REVIEWS

APPENDIX
The argument of this 50th docomomo Journal is High Density. In other words, the goal is to discuss the great metropolis growing process on the scope of the Modern Movement concepts. Discussing the emerging Asian city and following the Investigations in Collective Form, this theme is the result of a challenge which is related to the impressive Asian cities high density created by the link between the buildings and the space within. This year of 2014, when docomomo major Conference is hosted at the MOCA, the National Museum of Modern and Contemporary Art, South Korea, the inspiring stimulus of Seoul amazing city and the "Expansion and Conflict" conference motto are the starting point that justifies going deeper in the relationship that connects urban design and contemporary cities; the connection that stands between technology and human need.

The debates that followed the World Design Conference (WoDeCo, Tokyo, 1962) on the search for a “total image for the 20th Century” pointed out among worldwide designers, architects and planners, viewpoints and intellectual ideas concerning the future of the city, particularly in the wake of technological and scientific advancement in industry. At the time of the WoDeCo, progressive architects formed the “Metabolism” group and proposed their concepts for dealing with the increasing complexity of the cities rising. Debating over the ideal city and promoting a kind of experimental architecture based on ideas of life styles and communities for a new era, its biological name suggests that buildings and cities should be designed in the same organic way that the material substance of a natural organism propagates adapting to its environment by changing its forms in rapid succession.

As Fumihiko Maki argues, searching for new formal concepts in contemporary cities lies in the magnitude of recent change due to the unprecedented rapid and extensive transformations in the physical structure of society; the rapid communications methods, the technological progress and its impact upon regional cultures: “we must see our society as a dynamic field of interrelated forces, a dynamic equilibrium [...] which will change in character as time passes.”

The plan turns program and the time dimension became one of the keys for the future. As Távora stated, after participating at the WoDeCo in Tokyo, “everybody insists in the same idea: the necessity to create a link between the man and the technology regarding the formal matters.”

Redefining collectivity implied that elements and linkages become designed with a contextual consideration. Finally, the concerns over the dramatically change in contemporary city has led us to face environmental questions, ecological requirements and sustainable needs as vital values to ensure. Starting this new cycle of our Journal signaling the symbolic 1962 plus 25 years of work when we settled the docomomo Headquarters in Lisbon, with the financial support of the Municipality, at the Técnico, Lisbon University, we wish to come to this important issue introducing the post Second World War dimension related to the future of our environment and the increase complexity to deal with it. The late CIAM discussions brought social and intensive public aspirations in order to develop strategic tools in making our physical environment. Fifty years ago, at WoDeCo the urban designers asked why, what and how we should design.

Therefore, in our days, between North and South, East and West, the aim is to deepen understand the process and to find the paths for the future. A future that we may create with such awareness that may, generously give us, the tools for increase nowadays architecture and city planning.

I wish to thank Eui-Sung Yi who, from the first moment, accepted to be guest editor of this new docomomo Journal. Due to his commitment and energy, and to the skill of a wide range of experts that contribute with their knowledge and dedicated work, it is with great pleasure that we present this Journal. A variety of disciplines and points of view represented by professionals and scholars, show the vitality of docomomo people’s network based in Asian cities, from South Korea to China, Japan to Hong Kong or Singapore, and promoting linkages to the great São Paulo megalopolis as well as to Chandigarh or New Gourna. And in that sense envisaging the meaning of habitat and the concept of high density, low rise. The question of meaningful collective forms is discussed using PREVI case study in Peru approaching its relationship with the metabolism emergent movement and the housing policies in Latin America. The statements of Fumihiko Maki and Peter Land make clear the process of making a comprehensive and humanly evocative urban environment.

As we all know Modern Movement main mission stands for the creation of a better world made with the active participation of architects and planners. For 25 years docomomo has been working for improving and enlighten the importance and innovation of the modern project. Since then, modernity has been addressed as a “world heritage, and has been faced as a sustainable design tool,
a project method, and finally, as being crucial to the future of architectural production and cultural debates.” The “Absorbing Modernity: 1914-2014” Venice Biennale Architecture 2014 motto is the evidence of docomomo practice and theory relevance. We all know that architecture as a social production imposes a great responsibility on the architect. That’s why I wish to recall that today we live a time that requires, as Hubert-Jan Henket said, an “integrated effort of sciences, technology, arts and ethics”, in order to fulfill a better future “based on social, technological and cultural responsibility and innovation.”

Looking towards the future is also to remember the dearest friends that passed away. Therefore we honor the memory of our dear friend docomomo member, Professor Hiroyuki Suzuki (1945–2014). Being the first docomomo Journal produced by the new International Secretariat settled in Tecnico-Lisbon University, and provided with facilities and working space, we wish to increase the quality and efficiency of our work and we invite all members to visit us in Lisbon.

References
2 Idem.
4 Since its creation in 1911, Instituto Superior Técnico is the largest and most reputed school of Engineering, Science and Technology and Architecture in Portugal. IST provides top quality higher education, strongly exposed to Research, Development and Innovation (RD&I) activities, immersing our students in an exciting and global environment geared towards solving the challenges of the 21st Century.
Modern in Venice
Absorbing Modernity 1914–2014
at the 14th International Architecture Exhibition

The 2014 Venice Architecture Biennale is on display from June to November. This year’s edition is directed by Rem Koolhaas and is bringing major novelties. For the first time the event will be held for six months and was assembled for a longer period than ever before. Koolhaas set this new schedule because he was committed to create a research-based exhibition. According to Paolo Baratta, the president of the Venice Biennale, this represents an unprecedented method that had never been used in past editions. The director engaged all participants in the theme Fundamentals and tried to establish a narrative between the show’s three main components: Absorbing Modernity, Elements of Architecture and Monditalia.

Absorbing Modernity 1914–2014 is the theme offered to the sixty-six participating countries for showing their processes of modernization in the last century. In his provocative initial statement, Koolhaas invited all countries to reflect on the “erasure of national characteristics in favor of the almost universal adoption of a single modern language”. Most curators accepted the challenge and focused on specific national character and on the singularities of their countries’ modernity. Throughout the Giardini, the Arsenale and some Venetian palaces, the exhibition presents a many-sided portrait of architectural modernity. Although using diverse strategies on display and aiming at different results, the national pavilions throw new light on the history of 20th-century architecture.

Great Failures in French Modernism

The French pavilion presents a critical exhibition curated by Jean-Louis Cohen, which received a Special Mention from the Jury. Modernity: Promise or Menace? focuses on the contradictions of the Modern Movement project, by portraying four French unsuccessful experiences.

The exhibition is divided in four parts: “Jacques Tati and Villa Arpel: Object of Desire or Ridiculous Machine?”; “Jean Prouvé: Constructive Imagination or Utopia?”; “Heavy Panels: Economies of Scale or Monotony?”; and “Grands Ensembles: Healing Heterotopias or Places of Seclusion?” Each part is represented by a large-scale object and linked-up to the others through a ubiquitous film.

The curator’s statement argues that France has shaped modernity since 1914. The exhibition succeeds at expressing modernism as a complex reality by representing its great expectations and ultimate disillusion. From Jacques Tati’s comedy to the tragedy of Drancy internment camp, France’s discourse aims at epitomizing the Modern Movement itself.

While France was focusing on its flops, other pioneers of the Modern Movement architecture chose to celebrate it. The Netherlands pays homage to Bakema with Open; Great Britain shows its specifically national forms of architectural and cultural modernity with a Clockwork Jerusalem; and Office US presents the American hegemony through corporate architecture, creating a repository of its worldwide contribution.

The Unwritten Story of Latvian Post-War Architecture

The Biennale was an opportunity for some countries to develop their first inquiries on 20th-century architectural legacy. Latvia, for instance, presents an exhibition curated by NRJA (No Rules Just Architecture) that asserts the need for acknowledged research and patrimonial evaluation of modern architecture in the country. The curators wish to start an informed debate on the future of these buildings that are currently at risk. They believe that biases towards Soviet architecture have blocked an objective assessment until the present moment; they name “aversion”, “uncritical nostalgia” and “superficial hipster joy” the responsible for the current situation.

Unwritten stands as an effort for starting a comprehensive survey on Latvia’s recent architectural output. The exhibition develops a work-in-progress database performed by a bright installation. The collected examples of Latvian 20th-century architecture are presented in paper sheets hanging from the sealing, which will continue to be piled up throughout the months of the Biennale.
Other post-socialist societies are dealing with similar challenges but using distinctive approaches to display their recent architectural past. Armenia, for instance, exhibits The Capital of Desires using Yerevan’s modernism to represent the Soviet Armenian era. Russia shows Fair Enough, which is an original exhibition using the universal manners of a trade fair to advertise Russian modern ideas. According to the jury, the Russian Pavilion received a Special Mention “for showcasing the contemporary language of commercialization of architecture”.

The winner of this year’s Silver Lyon, Chile, also alludes to the Soviet influence in the country. Monolith Controversies is a notable exhibition set around a large concrete panel produced in the 1970’s. At that time, the Soviet Union sponsored social housing programs in Chile by developing prefabrication systems. Chilean modernity is shown through an essential element of architecture embodying political and ideological debates.

Arab Modernism Collected by Bahrain

The Kingdom of Bahrain presents Fundamentalists and Other Arab Modernisms, documenting one hundred modern buildings across the Arab World. This architectural legacy is shown in “a subjective, non-exhaustive and sometimes fictional reading”, as pointed out by the curators. The project is related to the Arab Center for Architecture, which is engaged in safeguarding the archival architecture heritage of this region.

The exhibition catalogue presents the collection of buildings and is used, simultaneously, as a relevant element to the display. Tall wooden shelves, in which countless catalogues are stored, outline a circular space with a large table. Sitting around the table, visitors can listen to political discourses, in different languages, from each Arab country. A map of the region with the buildings’ location is shown in the table while a projection of the speakers takes place in the ceiling.

Focusing on the architectural legacy of the pan-Arab project, the Bahrain initiates a pioneering task. Modernism in the region is naturally linked to Colonialism, but the curators establish a chronological reading identifying different stages on its absorption within the last century.

Countries like Morocco and Kuwait, both participating for the first time in the Architecture Biennale, are also dealing with remains of 20th-century political and cultural transnationalism. Morocco presents Fundamental(ism), which is an exhibition divided in two distinctive periods; the first section is devoted to 20th-century modern housing experiments and the second to...


contemporary speculative projects in the Saharan desert. Kuwait displays Acquiring Modernity using the Kuwait National Museum, designed by Michel Ecochard, to represent the establishment of the state and its history of modernization.

**Modern Africa by the Nordics**


The exhibition, curated by Nina Berre and Space Group, is part of a larger project developed by the Nordic Museum in Oslo, Norway. The curators realized this legacy has been poorly studied, documented and exhibited until the present moment. Therefore, the Biennale is a first occasion to display a partial collection of buildings and projects from this historical period.

The show was specially tailored to Sverre Fehn's Pavilion: a series of walls, built-in the ceiling structure, present the chronological chart of projects. Iwan Baan and Mette Tronvoll's photographs complete the set showing contemporary aspects of selected buildings.

Nordic architects developed symbols for African independence using modern architectural language. In this case, modernism is presented as a synonym of freedom and hope for Africa. Nonetheless, Sub-Saharan African countries have many different stories to tell about the last one hundred years in the continent. The Architecture Biennale, unfortunately, could not cover a significant part of that narrative.

The five Portuguese-speaking African Republics of Angola, Cape Verde, Guinea-Bissau, Mozambique and São Tomé and Príncipe are portrayed in the exhibition Ilha de São Jorge. In spite of some blanks, Absorbing Modernity 1914–2014 is a wide-ranging exhibition on recent world history of architecture. National pavilions, in general, present serious and precise investigations on their latest years. Although the commission was to reflect on the years between 1914 and 2014, most countries focused on their Post-War period. The contributions do not present uniformity or international tendencies but stress on “modernity with national features”. The diversity resulting from this common strategy is on the origin of Koolhaas most interesting conclusions regarding Absorbing Modernity. In his vision, this exhibition questions “the so called ‘end of modernism’ that Portoghesi and Jencks had already proclaimed in the 1980s.” He goes as far as stating that the postmodernism presented by the first Biennale is not more than a “confuse footnote” when looking at all sixty-six national narratives.

Provocative as ever, Koolhaas also declares that “modernity has served so many different master narratives that it has become, finally, ideologically neutral.” Furthermore, he points out his success at presenting an architectural exhibition that does not mention major architects. He believes that these countries’ modernization was translated into architecture, but he devalues architect’s real impact on the process.

The Korean Pavilion won the Golden Lion with the exhibition Crow’s Eye View: the Korean Peninsula, which tries to establish a common reading between North and South Korea. The jury highlighted the curator’s efforts in “presenting a new and rich body of knowledge of architecture and urbanism in a highly charged political situation.” Minsk Cho put up a dense show using many different materials to present an architectural discourse from this geopolitical territory. The awarded countries, Korea and Chile, are both peripheral in the traditional history of 20th century architecture. Their non-West contributions not only complete our vision of the recent past but also inspire a potential future.

Margarida Quintã, docomomo International member

**Editor’s Note**

Absorbing Modernity 1914–2014 had the participation of:

- Monolithic Controversies — Chile
  Commissioner: Cristóbal Molina, docomomo Chile

- Modernity: Promise or Menace? — France
  Curator: Jean Louis Cohen, docomomo France

Crow’s Eye View: The Korean Peninsula — Korea Curator: Changmo Ahn, docomomo Korea

Acquiring Modernity — Kuwait Deputy Commissioner: Zaha Ali Baba, in charge of the on-going creation process of docomomo Kuwait.

...Condenados a Ser Modernos — Mexico
Commissioner: Maria Margarita Segarra Lagunes, docomomo Mexico

Open: A Bakema Celebration – The Netherlands
Curators: Dirk van den Heuvel, docomomo Netherlands

Forms of Freedom: African Independence and Nordic Models – Nordic Countries
Curator: Nina Berre, docomomo Norway

Homeland: News From Portugal – Portugal
Participant: Zara Ferreira, docomomo International

Offices – USA
Curator: Ashley Schafer, docomomo US

docomomo International congratulates all the docomomo members participants. Special greetings for Chile and Korea, for the achievement of the Silver's and Golden's Lion, respectively.
La Cité du Lignon has been distinguished with the Europa Nostra and SIA Awards

The Re-Use research on the Housing Complex of Lignon (Switzerland, Geneva) has been awarded with the Europa Nostra Prize for Research in 2013. The project, published in *docomomo* Journal 44 (2011/1), has been developed by the EPFL’s Laboratory of Techniques and Preservation of Modern Architecture (TSAM), under the leadership of Franz Graf and Giulia Marino, *docomomo* Switzerland members. “The problem of energy efficiency affects all buildings and particularly social housing of the post-war period. The case becomes one of great significance when we consider the Cité du Lignon, which has been recognized, since its inception, as an icon of modern architecture, and therefore of international interest. The challenge is the need to introduce new materials for comfort and insulation into structures designed from the start as streamlined and minimalist. The Jury was fascinated by the problem when applied to this particular site. The rigor of the methodology and the exemplary thoroughness of the conclusions of this research left out an award beyond doubt. “The Cité du Lignon near Geneva (1963–1971) is the most ambitious and large-scale of all housing projects in Switzerland. Its heritage value was recognized in 2009 by the adoption of a site plan, giving protection on an urban scale and recommending the preservation of the whole site and its remarkable outdoor areas. Faced with new energy use regulations — a priority in Switzerland — a reduction in energy consumption in the Cité was unavoidable. Hoping to provide a framework for future interventions, the research conducted by the TSAM laboratory between 2008 and 2011 had a twofold objective: conservation of the existing fabric and at the same time a reduction in fuel consumption. In the wider context of the energy consumption problem throughout the canton of Geneva, this pilot research has been the means to develop an evaluation method, embodying several different relevant criteria, which could define the most appropriate forms of intervention. This initiative, given its encouraging early results, introduces a conservation tool which can be applied to a great range of buildings from all periods. Recently the research La Cité du Lignon (1963–1971). Etude Architecturale et Stratégies d’Intervention has been also distinguished with the SIA (Société Suisse des Ingénieurs et des Architectes) Award. The Jury stated that "the strategies for the improvement of the Cité du Lignon striking in their pragmatism, their targeting objectives and interdisciplinary roots. Through a concerted commitment involving authorities and owners over the long term, the allegedly conflicting demands have been optimally aligned and a series of housing have been already restored successfully. Respectful of cultural and architectural values of existing buildings, this approach represents a valuable reference whose scope far exceeds the Swiss context, for a wider approach for the rehabilitation of large ensembles from the 1960s and 70s".

Sources
http://www.europanostra.org/awards/13/
http://tsam.epfl.ch/
The School Building “The Ship” has been distinguished with the 2013 Brinkgreve Award

The School building “The Ship” in Amsterdam, rehabilitated by Wessel de Jonge - Architecten BNA BV, won the annual Brinkgreve Award for the best adaptive re-use & restoration project in Amsterdam of 2013. The distinctive former First Technical School along one of Amsterdam’s main avenues has recently been fully restored and transformed into an up-to-date school building for the Cygnus Grammar School. The remarkable modernist structure, better known as “The Ship”, has been adapted to current insights on education as well as to contemporary health requirements according to recent governmental guidelines to improve the ventilation of school buildings. The government program as well involves funding incentives and, as a result, many school buildings in Holland are now upgraded in terms of climate control and sustainability.

The building was designed in 1952-1956 by the architect JB Ingwersen and strongly inspired by the Unité d’Habitation of Le Corbusier. Partly because of the expressive structure of exposed concrete it has been designated as a national landmark in 2009. The concrete, which had been partly painted in the 1990s, was fully cleaned and carefully repaired, restoring the original texture and various natural colours of the material surfaces. Great care was given to restore the many art works that are integrated in the concrete as bas-reliefs, as well as the original colour scheme of the interior.

Bespoke insulation glazing is placed directly into the concrete rebates of the fixed façade elements. The distinctive ‘brise soleil’, the screen façade of prefabricated, mechanically compacted concrete elements, was inspired by Mediterranean examples but appeared in our climate as an inadequate shading device. The timber sliding windows have been replaced with an improved sound insulation but natural ventilation by simply opening them was no longer possible due to the traffic noise. Given the limited budgets for educational facilities, a climate control system had to be developed without using mechanical cooling. As far as possible, the physical features of the building have been used to enhance the indoor climate, for instance by making good use of the heat-absorbing capacity of the concrete structure. Fresh air is blown into the class rooms. To avoid an excessive amount of ventilation ducts in the building, the corridors and stair cases are used as abduction ‘channels’. The Cygnus Grammar School is now accommodated in a relatively sustainable building, while CO₂ emissions are a greatly reduced.

Last December 17, the project by Wessel de Jonge architects was awarded the “Brinkgreve Bowl” as the best restoration and adaptive re-use project in Amsterdam of 2013.

Revised translation by Wessel de Jonge, from: http://www.wesseldejonge.nl/cygnus.php
Heritage in Danger docomomo

Chair Ana Tostões had stayed in Tokyo from 20th to 23rd February 2014 on the way to attend the scientific committee for the 13th docomomo International Conference, in Seoul. There were three missions for her visit.

First of all, she met the Kanagawa Prefecture representatives of Culture and Education in order to confirm the conservation and reuse of the Museum of Modern Art Kamakura (1951, MoMA Kamakura) designed by Junzo Sakakura (1901–1969) — See docomomo Journal, 49 (2013/2) —, adding to it the discussion with the director of the MoMA Kamakura, Tsutomu Mizusawa, on the future of the museum.

Kanagawa Prefecture representatives understood the revaluation of the MoMA Kamakura as a masterpiece of modern architecture in Japan, however, they did not declare to conserve it but they promised to decide some kind of directions including any possibility of conservation and maintaining this masterpiece by the end of 2014.

Ana appreciated their understanding of the docomomo’s missions; furthermore, she reconfirmed to promote any continuous investigation of its historical outstanding values as modern masterpiece.

After the discussion, she moved to Kamakura to visit the site and to meet its director, Mr. Mizusawa. Before the meeting, she looked around the Museum to take photos like a child. Because this building is one of her favorites (which she used as the image of hers Christmas and New Year Card 2012).

Their discussion about not only the museum but also about artists and art history reflect upon their intellectual sympathy toward the Modern Movement in art and architecture, developing the issue of living heritage and the new museum in Seoul as the venue of the 2014 Docomomo International Conference.

Secondly, she visited the architectural office of the Japanese prestigious modern architect, Fumihiko Maki (1928–), to show her gratitude for his acceptance to be present at the 13th Docomomo International Conference as a Keynote Speaker. Mr. Maki has shown his understanding of docomomo activities for long time, especially because of his appreciation of the modernity of Kameki Tsuchiura (1897–1996) house as his decision to become architect in his childhood.

Thirdly, she visited the Exhibition Une Architecture Pour l’Homme: Junzo Sakakura in Architectural Documents at the National Archives of Modern Architecture, Agency for Cultural Affairs as a first architectural archive in Japan, and she had a seminar lecture on the Re-Use Modern Heritage for the docomomo Japan members, at the Conference Room of the Tokyo Metropolitan Festival Hall (1961) in Ueno, designed by Kunio Maekawa (1905–1986), which is on the docomomo Japan’s registration list.

Her lecture showed us the case-study of the Headquarters and Museum of the Calouste Gulbenkian Foundation in Lisbon of which especially she had committed to its conservation and renovation work in explaining the scientific data and definition of conservation of modern architecture. Furthermore, her work compiled documentations of the buildings and architects, that is to say, one of the ideal actions for docomomo, suggesting us to the future of the MoMA Kamakura.

Kenji Watanabe,
docomomo Japan Coordinator

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02 docomomo International Chair at the MoMa Kamakura, Mr. Mizusawa.

03 Meeting with Professor Fumihiko Maki.


05 Seminar lecture on the Re-Use Modern Heritage by docomomo International Chair, Tokyo Metropolitan Festival Hall.
Shukhov Tower, Moscow, 1922
by Vladimir Shukhov

A world renowned engineering marvel and masterpiece of constructivist architecture, the radio tower designed by Vladimir Shukhov has garnered much attention lately. Citing the “dangerous” condition of the 92-year-old tower, in early February 2014 the Russian Ministry of Communications announced their plans for the 160 m structure: a two stage reconstruction-restoration, with the dismantling of the tower followed by reassembly at a new location. This has been deemed the de facto destruction of the tower by both experts and public opinion in general and has led to the Russian and international community to rally behind the campaign for the preservation of “Russia’s Eiffel Tower”.

Vladimir Shukhov’s 1899 patent for metal lattice shells has been used in numerous designs around the world, as the resulting structures are both strong and light. Shukhov’s invention was debuted at an industrial exhibition in Nizhniy Novgorod in 1896 with a 25 m hyperboloid tower. But it is the radio tower on Shabolovka Street in Moscow that is the most well-known, which made its first radio broadcast on March 19, 1922.

The proposal to remove the tower from the Moscow skyline has drawn criticism from engineers, architects, activists, and local residents for a multitude of reasons. The soaring tower is not only a familiar Moscow sight; it’s also a part of Russian history, a beacon of patriotism, and a symbol of progress, industrialization, and mass communication. From a preservation point of view, a reconstructed tower would lose its authenticity as a historical landmark. Not to mention that the tower is a registered monument.

Be that as it may, the tower sits on the balance sheet of the Ministry of Communications and so as owners of the tower they have framed the issue as a matter of safety, claiming that the advanced corrosion only allows for one possible solution: dismantlement.

Joining the efforts of the Shukhov Tower Foundation, numerous architectural organizations including docomomo International and ISCOMS ISC. 20C, cultural institutions, public figures, historians, architects, activists and concerned citizens have offered their support to the tower. So while the campaign for the preservation of the tower has been going on for many years, the imminent threat of losing the tower has sparked a wave of
publications, petitions, exhibitions, and other events related to promoting the tower and protesting its destruction.

The Shukhov Tower has some passionate, dedicated people on its side with a great number of initiatives being put forward to spread the message: Shukhov Tower should stay where it is. Graphic designers have lent their talents in designing posters and other printed materials. Volunteers have been collecting signatures and passing out informational leaflets, reminding that the tower “is our pride, it is our history”. An online petition against the demolition of the tower currently has over 17,000 signatures.

Surrounding the Shukhov Tower is a large concentration of 1920–1930s avant-garde architecture. Tours, lectures, kid’s programs, guidebooks — all dedicated to sharing the history of this special neighborhood and the ingenuity of the tower’s engineering, are demonstrating the viability of a Shabolovskaya cultural cluster.

Since February media attention on the issue has been nonstop. An open letter signed by prominent architects and specialists from around the world was sent to Vladimir Putin in March expressing their opposition against plans to dismantle the tower, making this not only a local issue but also guaranteeing international attention.

Four months of campaigning, and activities have not subsided. At the end of May a city-approved rally was held in defense of the tower, where veteran activists like architectural watchdog Archnadzor, newly created initiative groups, local residents, and concerned citizens all gathered in a show of support. By this point, the message is only being repeated: Shukhov Tower is a masterpiece, it should be restored without disassembly, and remain in its historic location.

The fate of the tower will be decided at an official level, but the public has rallied to show that it is not indifferent to what goes in their city. Shukhov Tower is their tower.

Natalia Melikova
docomomo Russia member

© Photos by Natalia Melikova, 2014.
TRIBUTE

We must bring to you all a very heartbreak- ing notice of the sudden and totally unex- pected loss of a giant, our beloved and most admired Professor Hiroyuki Suzuki, who was not only the former and first president of docomomo Japan but also a Professor Emeritus of The University of Tokyo, Professor at Aoyama Gakuin University Graduate School and the General Director of the Museum Meiji-Mura (a major outdoor architectural museum). He had passed away on February 3, 2014 in a hospital in Tokyo. The cause of death was due to a respiratory complication from pneumonia. He was 68 years old. He was survived by his wife and daughter.

Professor Suzuki (or Suzuki-Sensei, as he was affectionately called) was born in 1945. After graduating from The University of Tokyo in 1968, he continued his architectural study at The Graduate School of Architecture of the same university. Upon completing his master degree, he became a tenure-track lecturer/professor at the same The University of Tokyo, and in 1974, he went to The Courtauld Institute of Art at Somerset House in London for two years as a visiting scholar for further architectural history study. The Courtauld Institute of Art is an independ- ent college of the University of London. Returning to Japan, he became an assistant professor, and in 1992, he became a professor of architecture at The University of Tokyo, furthering his studies until retirement in 2009.

Suzuki-Sensei attended the 5th docomomo International Conference in Stockholm, Sweden in 1998, as part of the observing tentative member of Japanese delegate. Subsequently, he was instrumental in the establishment of docomomo Japan in 2000. Thus, he became the founding president of docomomo Japan. With his enthusiastic leadership, docomomo Japan was able to successfully host the major exhibitions of docomomo 20 Japan in 1999 and docomomo 100 Japan in 2005. Suzuki-Sensei has worked diligently for the last 15 years as the president of docomomo Japan to promote and preserve the certain historical and cultural value of the architecture based on the notion of Modern Movement in Japan as an active frontrunner. We must reiterate here that docomomo Japan owes much to the extraordinary effort of Suzuki-Sensei.

Suzuki-Sensei’s literary output in Japanese of books, essays and journal articles were numerous, and in English language publications including such as ‘Contemporary Architecture of Japan 1958–1984’ (Rizzoli, New York, 1985) and Shuhei Endo: Paramodern Architecture (Phaidon Press, UK, 2006) are well known.

Suzuki-Sensei played a critical roll in the successful preservation of Hizuchi Elementary School which received the 2012 World Monuments Fund, Knoll Modernism Prize in New York. There are numerous other preservation works as well such as the International House of Japan, Tokyo Central Post Office, Osaka Central Post Office, Kyoto Kaikan, and so on. Additionally, he was involved in the restoration project of the Tokyo Station (completed in 2012). Many among the build- ings he cited through docomomo Japan have subsequently been registered as Impor- tant Cultural Properties of Japan.

His effort was crucial for the organization and inauguration of The National Archives of Modern Architecture which opened in May 2013. As such, Suzuki-Sensei always gave his energy in the important task of carrying the heritage of architecture based upon the Modern Movement to the future generations. His enormous contribution to our cause is simply immeasurable. His personable and warm character made us work in harmony. His keen and deep insights instantly invigorated us intellectually. His leadership is irreplace- able. Hence, we all mourn gravely of Suzuki- Sensei’s passing here and now.

Words are inadequate to express, but once again, we, all of us members of docomomo Japan, collectively tender Suzuki-Sensei our deepest condolences. And we pledge to carry on our work in accordance with the course he set.

We appreciate for all your concerns and good- will extended to us in Japan. Thank you.

Sincerely, —

Hiroshi Matsukuma
docomomo Japan President

Translated into English by Shinichiro Ohnishi.
tiles were replicated with original molds; original glass was replaced with safety glass; classrooms were restored into specific rooms such as a music room and an arts & crafts room. And a new wing which contained classrooms was constructed to meet modern needs, but was designed in keeping with the original architecture.

The project is believed to be the first case of an architecturally significant modern wooden building restoration in Japan. In 2012, the consortium members won the Annual Award of the Architectural Institute of Japan and World Monuments Fund/Knoll Modernism Prize and Hizuchi Elementary School was designated as a national important cultural property of Japan. Moreover in 2013 the consortium members won the Architectural Heritage Conservation Award of docomomo.

Architectural Consortium for Hizuchi Elementary School
The Consortium was formed in 2005, after Yawatahama City established a planning committee for Hizuchi Elementary School’s renovation. Six experts – architects and professors – then came together to work on the project with City officials. In addition to the City, the individual members of the consortium are: Hiroyuki Suzuki, professor at Aoyama Gakuin University; Kiyotada Magata, professor at Ehime University; Yoshiaki Hanada, professor at Kobe Design University; Kouichi Wada, president of Wada Architectural Design Atelier; Kazutomi Takechi, CEO of Atelier A&A Ltd; and Mikio Koshihara, professor at the University of Tokyo.

Yoshiaki Hanada
docomomo Japan member

1 For more details about MATSUMURA Masatsune, please refer to HANADA Yoshiaki, Architect MATSUMURA MASATSUNE and Another Modernism, Kajima Institute Publishing Co., Ltd. 2011.
2 Hiroyuki Suzuki, former Chair of docomomo Japan, passed away on February 2, 2014. I along with all other members of the Consortium wish to convey our deepest condolences.
The book, carefully edited by Giacinta Jean, is another precious and helpful step in the research on the preservation of modern architecture, developed within the project *Enciclopedia Critica per il Restauro e il Riuso dell’Architettura del XX Secolo* (carried out in collaboration with the Academy of Architecture of the Università della Svizzera Italiana, the EPFL, the ETH Zurich, and the SUPSI in Lugano). The book contains the proceedings of a seminar organized at the SUPSI in February 2012 (texts in Italian, English and German, with resumes in English).

The issue of polychromy is presented through the eyes of architectural historians in the first two chapters of the book ("Color as Part of the Design", "Color in Urban Spaces"), but it is within the following chapters ("Color Technology", "Architectural Paint Research and Conservation Strategy") that we can figure out a real interesting interdisciplinary approach. The understanding of the cultural significance of color, together with the understanding of techniques and materials, is presented never forgetting that these informations find their goal in creating the conservation project decision-making. In order to correctly conserve architectural polychromy indeed — as pointed out by Giacinta Jean — we need to know it both from a material and from a cultural point of view.

Today in the landscape of conservation of modern architecture is no longer a surprise we need to know it both from a material and indeed — as pointed out by Giacinta Jean — correctly conserve architectural polychromy. Migrations find their goal in creating the conservation and restoration of polychrome surfaces. It is finally put aside the idea that it is enough to do some thorough survey, scrape a little with a scalpel by a skilled restorer, to get all the answers you need and then choose which color is the “original”. Here some scholars in their contributions and the editor in her keen and clear introduction present the issue of the conservation of the entire stratigraphy of surfaces as the enrichment that the building got from history, that — finally! — acquires a dignity that requires a deliberate choice and not the trivial and uncertain return to any supposed original state, which for years has depleted many of the modern masterpieces at the very moment of their restoration.

**Andrea Canziani**

docomomo Italia Secretary General

The campaign for the “patrimonialisation” of the controversial architectural and urban legacy of 20th century state communism, as a heritage equal in status to the “canonical Modernism” of capitalist countries, is now well-established across Europe. Following initial historical research and documentation efforts (including incidentally our own docomomo ISC/UK+L “Socialist Mass Housing” conference of 2011: https://sites.ece.ac.uk/docomomoiscul/publications/e-proceedings-4/), attention is now increasingly moving to the more challenging task of active preservation and heritage management. Here a leading role has been played, since 2012, by a remarkable trans-national initiative led by ICOMOS Polish and German working-parties and the ICOMOS ISC on Twentieth Century Heritage (ISC20C) — an initiative that has generated over half a dozen scholarly conferences and workshops in Poland and Eastern Germany, and from which *Socialistischer Realismus und Sozialistische Moderne* is, to date, the most ambitious published output. The book shows evidence of two major shifts of emphasis that have taken place during the life of the initiative. Firstly, reflecting the universal conservation impulse of ever-expanding scope (and echoing docomomo’s expansion from canonical interwar European modernism to embrace the vast global output of post-war modernism), the project has been extended from a tightly defined but restrictive focus on Stalinist Socialist Realism to a broader concern with pre-1989 “socialist modernism” across the entire socialist bloc. Secondly, it has increasingly focused on the specific policy agenda of securing designations of World Heritage Sites, either individually or as trans-regional/national “serial nominations” of thematically grouped subjects. This approach sets out to exploit the unique media and political appeal of the WHS “brand”, and the reliance of the UNESCO–ICOMOS heritage apparatus on layers of official experts and administrative bureaucracies, as a way of sidestepping the often controversial image of the socialist heritage at a national level: this is not, after all, a subject ideally suited to conservation advocacy via civic activism and mobilisation of volunteer enthusiasts.

Reflecting this deliberate positioning within the “expert” strand of conservation, the book pursues two parallel agendas: administrative and scholarly. Administratively, it serves as a dossier of World Heritage nomination material for submission to the 2014 ICOMOS General Assembly in Florence, and thus is logically arranged in two parts, each of which is also of intrinsic academic interest.
The first part, largely authored by ICONOS Germany and Poland members, explores in detail the administrative aspects of serial World Heritage nomination, and the issues and problems attending socialist heritage in general: the leading role played by Poland here is highly appropriate given that the reconstructed Warsaw Old Town is currently the only WHS whose nomination focussed, even partly, on the architecture of Socialist Realism.

The second part of the book contains a series of 12 case-studies of potential World Heritage nominations, drawn from a range of former-socialist-bloc countries, and falling into two broad groups: large-scale urban ensembles and “representative” selections of key individual sites spanning the history of socialist rule in the country concerned. Some of the latter, such as the Armenian, Bulgarian and Slovenian chapters, are rather miscellaneous in character, whereas the Croatian contribution focuses thematically on representational sculptural monuments. The “urban ensemble” chapters are of greater interest, especially the multiple contributions from Germany and Poland. Most obviously appealing is the city-backed proposal for a twin WHS in Berlin that would contrast the Karl Marx Alle in the East and the Interbau 1957 (Hansaviertel) in the West, but the chapters on Krakow’s Nowa Huta and Warsaw’s MDM areas are also very fully developed (the latter including the bizarre post-socialist quirk of a Stalinist boulevard now named “Winnie the Pooh Street”), while Joerg Kirchner’s piece on the Lange Strasse in Rostock intriguingly explores the semi-submerged discourse of Heimat in the early GDR years. The book’s final three chapters explore the specific potential for nomination proposals, reviewing the existing tentative national lists (including complexes from Cuba, Belarus and Czech Republic) and elaborating the Berlin twin-site proposal into a fully-documented form suitable for inclusion in the German tentative list.

What of the future? To be sure, it will be fascinating to see how this ambitious initiative develops following the vast expansion in the German tentative list. If a reciprocal relationship exists between words and objects, between concepts and built texts (i.e. architectural works), informed technically cognisant interventions — whether directed towards modifying the layout, structure, finishes and energy-saving, accessibility regulations, or towards more forward looking “green” response, the collection of contributions presents key-elements that demonstrate what can already be done to prevent partial or total destruction of such heritage.

While underscoring how the goal of a common regulatory framework is a key part of the rationale for the research project Critical Encyclopaedia for the Reuse and Restoration of 20th Century Architecture, developed by the Swiss architecture schools over the past few years, Roberta Grignolo, in the introductory essay, lays out the elements and open issues of this multifaceted and frequently inconsistent scenario: a variety of provisions and guidelines for the protection of architecture, enmeshed with disparate seismic, fire-safety, energy-saving, accessibility regulations, which, if applied indiscriminately, can modify the layout, structure, finishes and even the meaning of architecture from the recent past.

As underscored by Ana Tostões and Terje Nyan, one of the many challenges raised by its continuous presence, is the difficulty of comprehending that recent architecture belongs to a temporal context that has definitely come to a close. It is no coincidence that the word “duration” — e.g. the duration or time period set to assure protection or to maintain it, the duration of the type of use linked to the original building layouts, the duration or life span of buildings, components and materials, and related conservation issues and costs — recur frequently in the arguments raised by legal experts and restoration architects from several European countries called upon to debate practice and competencies.

The solutions they suggest — observant and insightful interpretations of written and built texts (i.e. architectural works), informed and technically cognisant interventions — provide a map upon which common work
avoid demolition — Robin Hoods Gardens, social housing schemes in Europe struggle to make progress, as advocated by Bruno Reichlin, to review legal systems at a European level and establish training programs for technical specialists in the field of regulatory compliance. The above solutions might also be considered pieces of an ideal mosaic of preserved 20th century architecture.

Carolina Di Biase  
docomomo Italy

Happy children playing on a cement block wall, against the backdrop of a dynamic architecture, a play of white squares in the spaces of a reinforced concrete frame, producing an impression of movement. This is the photo chosen by Richard Klein for the cover of his book on the Cité de l’Étoile, at Bobigny; built by architects Candilis, Josic and Woods (1954–63): youth, hope and vitality the defining image of this 727-home project, product of a national competition (Opération Million), a grand ensemble commissioned by Emmanu to address the housing crisis affecting the most vulnerable.

The book is superbly assembled, providing a detailed documentary of the operation so as to understand and expose its architectural and urbanistic qualities. It tells the story of its life, its neglect and its hardships, and of its planned demolition avoided at the last minute through a “rediscovery” and recognition of its intrinsic value. The final chapter deals with the refurbishment now underway with the aim of bringing new purpose to the Cité. At a time when some of the most important social housing schemes in Europe struggle to avoid demolition — Robin Hoods Gardens, London and Toulouse-Le-Mirail to name but two — the publication of this work is of the utmost importance: it reminds us, if we need be reminded, of the cultural richness, intelligence and social generosity of post-war housing schemes of this type; it delivers proof that the conservation project at the Cité takes the qualities of the existing fabric as its starting point instead of destroying them. The most important architectural projects in the 21st century, quantitatively and qualitatively, are those to existing buildings like the Cité. Here we are made to see again what ought to be blindingly obvious: what sense is there in abandoning existing resources, cultural or economic?

Franz Graf  
docomomo Switzerland Chair

La Cité de l’Étoile à Bobigny.  
Candils, Josic, Woods

Edited by Richard Klein
Publisher: CREAPHIS EDITIONS, Paris  
ISBN: 978-2354287826  
Language: French  
Year: 2014

Guide des Architectures du XX siècle de Casablanca

Edited by Casamémoire  
(Association de Sauvegarde du Patrimoine Architectural du XX siècle au Maroc) in the framework of the project Mutual Heritage
Publisher: Revue Maure & Graphely  
ISBN: 978-9954-521-87-0  
Language: French  
Year: 2011

Casablanca is an “open book of the architecture of the first half of the twentieth century” as already been so well written. Indeed, the African metropole was a veritable laboratory of 19125 international architectural movements in the 1960s.

The Art-Deco, the Neo-Moroccan, the Bauhaus, the functionalist and other brutalist styles may have been developed with a boldness and an undeniably exceptional scale in the world, as evidenced by all specialists. This first guide, digestible and practical, with over a hundred representative buildings, is aimed for both students and researchers and for the general public lover or simply curious about this quote in the peculiar physiognomy.

From the Publisher

The Architecture of Edwin Fry and Jane Drew  
Twentieth Century Architecture, Pioneer Modernism and the Tropics

Edited by Jackson Iain and Jessica Holland
Publisher: Ashgate Studies in Architecture
Language: English  
Year: 2014

This book, highly documented with archival records, deeply examines and illustrates the lives and the architectural legacy of the British couple of architects Maxwell Fry (1899–1987) and Jane Drew (1911–1996).

Standing between a biography, a geographical index and also a socio-political history, this monographic book shows how their partnership was pioneer in the development of the modern architecture in Britain — contributing for the enrichment of the 20th century British history —, as they had played a key role in the development of the issue of designing with climate, through the brand of “tropical architecture”, in West Africa and India.

Through the positioning of Fry and Drew architecture, writing and educational legacy within wider frameworks, Jackson Iain and Jessica Holland give us a deeper knowledge about the transnational practices and the new forms of modern architecture developed in post-colonial territories.

Last but not least, this book has the particularity of revealing the life of one of the first woman to have a significant career in the field of architecture.

Zara Ferreira  
International Director of docomomo

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Metabolism, the City of the Future. Dreams and Visions of Reconstruction in Postwar and Present-Day Japan

Edited by Hiroto Mami, Sasaki Hitomi, Maeda Naotake, Tagomori Miho, Tamayama Ami, Yoshida Yuri, Yoshida Ayako
Publisher: Mori Art Museum, Shinkenchiku-sha Co., Ltd, Tokyo
ISBN: 978-4-924700-25-9
Language: English
Year: 2011

This catalogue, published following the exhibition Metabolism, the City of the Future. Dreams and Visions of Reconstruction in Postwar and Present-Day Japan, organized by the Mori Art Museum, which took place in Tokyo, Japan, between 17th September 2011 and 15th January 2012, is the English-language edition of the original published in Japanese. This richly illustrated Catalogue explores through 16 essays the meaning of Metabolism, from a current perspective and with an interdisciplinary breadth, and how its ‘legacy continues to be value today.

Metabolism is a Japanese architecture movement launched at the World Design Conference 1960 in Tokyo.

Its name is taken from the biological phenomenon. Architecture critic Noboru Kawazoe, architects Masato Otaka, Fumihiko Maki, Kiyonori Kikutake, and Kisho Kurokawa, graphic designer Kiyoshi Awazu, and industrial designer Kenji Ekuan formed the Metabolism Group under the influence of architect Kenzo Tange. The movement also included other architects of the same generation, such as Arata Isozaki and Sachio Otani, and Metabolism became known worldwide as an architecture movement originating in Japan. At a time when Japan was recovering from war, and had rapid economic growth and a population explosion, the Metabolists contended that architecture and cities should be designed to continually grow and change in the same way as organic life. Keenly ambitious to give shape to a new future for Japan, the movement produced a large number of works.

Metabolism, the City of the Future is the first exhibition in the world to provide a comprehensive overview of this movement. In covers the period from 1952 during World War II, which can be seen as the eve of metabolism, to the 1960s when Metabolism took form, 1970 with Expo ’70 Osaka, which was perhaps the greatest achievement of Metabolism, followed by the subsequent international development of the movement, and the legacy of Metabolism that continues to be of value today. The exhibition is presented in four main sections, entitled “Birth of Metabolism”, “Era of Metabolism”, “From space to environment” and “Global Metabolism”. The 500 or more exhibits from about 80 projects include models, drawings, sketches, photographs, archive film footage, and computer graphic, all on display. New CG images produced especially for this depict six future city plans including A Plan for Tokyo, 1969 — the revolutionary design of new Tokyo on Tokyo Bar by Kenzo Tange — demonstrating how the dynamic ideas of this architect still move audiences.

From the Foreword


Edited by Nobuyuki Yoshida
Publisher: A+U Publishing Co., Ltd.
ISBN: 978-4-90221-71-1
Language: English and Japanese
Year: 2012

This highly documented publication demonstrates the worldwide work of the architect Fumihiko Maki (b. 1928, Tokyo), from 2007 to 2015. Important essays such as “Fumihiko Maki’s Social Condenser for M.I.T.” (by Edward Lifson, from USA), “Japanese Thoughts” (by Francesco Buzzi, from Switzerland) and "Passages in the Landscapes of Time” (by David Leatherbarrow from the University of Pennsylvania, former contributor for
docomomo International is a non-profit organization dedicated to the documentation and conservation of buildings, sites and neighborhoods of the modern movement. It aims at:

• Bringing the significance of the architecture of the modern movement to the attention of the public, the public authorities, the professionals and the educational community. Identifying and promoting the surveying of the modern movement’s works.
• Fostering and disseminating the development of appropriate techniques and methods of conservation.
• Opposing destruction and disfigurement of significant works.
• Gathering funds for documentation and conservation.
• Exploring and developing knowledge of the modern movement.

docomomo International wishes to extend its field of actions to new territories, establish new partnerships with institutions, organizations and NGOs active in the area of modern architecture, develop and publish the international register, and enlarge the scope of its activities in the realm of research, documentation and education.