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.
Contributors to the next journal
Journal 35 scheduled for March 2017. Authors wishing to contribute should contact docomomo coordinator docomomo@tecnico.ulisboa.com

Guidelines to contributors

A copy on CD or site mail version of this issue. The CD should clearly indicate the title, the volume number, the issue number, and the contribution containing the text and illustrations. The names and version of the word-processing application should be noted in the header of the email.

A hard copy only on paper by postal mail. The title and author name should be included in the contribution. Requests for personal CDs or additional copies should be given at the end of each contribution.

Contact

All text must be in English, translated, typography should be in English or Latin script. All figures should be on CD or site mail version.

Illustrations

The journal is open to contributions for short contributions (about 500 words) and up to illustrations for full-length articles about (5000 words). It is essential that pictures provide good-quality illustrations either printed on paper or digital data on CD. Images of size 300 dpi for an A4 format. For figures and tables, the order of insertion, the appearance of building or object, location, date, description, source. If a building has been destroyed, include that information.
The House, the Home and the Housing Question
— By Ana Tostões

Housing and City: Old Problems, New Approaches
— By Joan Busquets

Robin Hood Gardens and the Rehabilitation of Post-War Mass Housing in London
— By Aranzazu Melon

Two Mexican Housing Units developed by the Social Security Institute
— By Juan Pablo Rodríguez Méndez

Poker Faces: Seeing Behind the Mask of Convention
— By Alice T. Friedman

Modern Housing Envisaged as a Patrimonio Vivo (Living Heritage)
— By Josep Maria Montaner

Modern Housing: Heritage and Vitality
— By Josep Maria Montaner and Zaida Muxí Martínez

Citizen Activation in Contemporary Collective Housing. Barcelona Experiences
— By Isabel Aparici Turrado

How to Deal with Halen Estate
— By Bernhard Furrer

Santa María Micaela Housing Cooperative in Valencia: a Critical Assimilation of the Modern Legacy
— By Carmen Jordá and Maite Palomares

El Tunal Experimental: 40 Years Later an Experimental Housing Project in Bogotá, Colombia, 1972
— By Ramón Bermúdez, José Roberto Bermúdez, Daniela Sanjinés

Paradigms of Social Housing in Buenos Aires. Lessons From Juan XXIII
— By Soledad Armada

Social Housing in the 60s in São Paulo
— By Maria Luíza Sanvitto

From the Late 19th Century House Question to Social Housing Programmes in the 30s: the Nationalist Regulation of the Picturesque in Portugal
— By Rui Jorge García Ramos, Eliseu Gonçalves and Sérgio Dias Silva

Poker Faces: Seeing Behind the Mask of Convention
— By Alice T. Friedman

Women in Modern Neighborhoods: Margarete Schütte-Lihotzky; Jakoba Mulder, Lotte Stam-Beese; and Carmen Portinho
— By Zaida Muxí Martínez

The Preservation of Authenticity and the Awareness of the Necessary
— By Luciana Rocha

Two Mexican Housing Units developed by the Social Security Institute
— By Juan Pablo Rodríguez Méndez

News

Book Reviews
This issue of the *docomomo* Journal is devoted to the theme of Housing — “housing” in its broadest meaning covering multi-family apartment buildings, single-family houses, privately-funded housing as well as government — and institution — funded social/public housing.

Housing is a central program in contemporary architectural production. Incorporating civilizing values of 19th century culture, the house arrives in the 20th century at the time notions of private space and domestic comfort come to the fore in Western Culture as values inseparable from the emergence of the family in domestic space: the home. In 1951 Martin Heidegger (1889–1976), in his *Darmstader sprache*, “Bauen, Wohnen, Denken”, relates the word building (*bau*) with the verb “to be” and the action of “being” (*bin*), to conclude that “dwelling is the fundamental trait of being, the mortals’ living condition.” Looking to reframe the sense of construction and to identify the meaning of “being”, Heidegger’s criticism is moved by the failure of the so-called rational materialistic solution, and opens the discussion up to the re-evaluation of the design action as a unique, magical and creative action.

In the second half of the 19th century, with the *Arts and Crafts* movement, a process focused on finding comfort and a sense of intimacy and privacy in the dwelling is begun. Espoused by the vanguard of the early 20th century, housing became a tool of the ideological agenda of the modernity. The analysis of dwelling conditions implies an understanding of the occupation of space: related spaces, uses and functions. Addressing the act of living as a cultural fact, the house reflects the time and manner of its production. In its internal organization, the house responds to the mode of existence that the environment, culture and civilization suggest. Its design reveals the time and taste of the inhabitants, the family’s habits, and it offers many clues about the nature of social relations. The rapid changes in domestic architecture that followed the course of the 19th century have profoundly altered the boundary between public and private space.

Following Engels’ housing question (1872), the idea of a home for all or, as it has been stated in the ’60s, for the “greatest number”, addresses architecture practice at a political level, becoming to be understood as a determinant social factor.

With a new twist, modern homes brought to the debate themes of public and private life, intimacy, exposure and gender. The house, seen from the cell, the module, the system, and expanded across the city, constituted the fundamental issue debated within the architecture of the Modern Movement. CIAM discussion forums triggered profound consequences, both in the organization of the family house unit and of the multi-family housing blocks. The theory of the minimal house, based on the *Existenzminimum* concept, was present, not only in models for social housing, but also in the bourgeois house program. It was Sigfried Giedion (1888–1968) who, in 1929, wrote about modern forms of housing showing the house’s “magic formula” for the future: light, air and openness while launching, in the same year, the theme of CIAM 11: “Minimum Housing.”

*docomomo* acknowledges the major relevance of reflecting on Modern Movement heritage, focusing on these main issues: house and housing. As Joan Busquets argues “in the course of the 20th century, housing became a science due to the huge efforts of progressive architects and their great interest in addressing this issue that had been raised with major political impact by Engels”.

I wish to thank Josep Maria Montaner and Zaida Muxí who acted as guest editors for this issue of the Journal. Due to their commitment and research in the field, together with the knowledge of the range of researchers who agreed to share their work, and their analysis and creative interpretation that focused on some key architectural houses or housing complexes — from Barcelona’s innovative experiments to Robin Hood Gardens’ symbolic destiny, social housing cases from Valencia to Bogotá, from Buenos Aires to São Paulo, and from cultural to technical or gender aspects — it is possible to extend this debate by reflecting on the link between design and housing, and the house and the home.

The challenge of considering sustainability as the urgent contemporary issue facing momo buildings and neighborhoods was reflected in the main *docomomo* forum discussions held during the 15th International *docomomo* Conference in Seoul, South Korea, in September 2014. A result of the discussions was the establishment of the *docomomo* 15C on Sustainability. Apposite to the emerging theme of sustainability, the student workshop that preceded the Seoul conference comprised a design discussion on the future of Sewoon Arcade, the Seoul modern commercial and housing mega-structure recently threatened with destruction. Thanks to the efforts of many people the demolition has been averted and a new, economically — and socially — sustainable life is now envisaged for this amazing structure.

The 13th International docomomo Conference took place in Seoul, Korea, between 24 and 27 September 2014. Jong Soung Kimm, Chair of the 13th International docomomo Conference, explains that “after much soul-searching, ‘Expansion and Conflict’ was agreed as the theme by the organizers, and was presented at the Helsinki conference in 2012.” Jong Soung stresses that “the keyword in the theme is ‘conflict’, and that word at one point was put forward as the lead of the catch phrase”. Not as a pejorative word, “conflict” was used as a challenge to invoke a critical dialogue about the diaspores of the Modern Movement: how it has extended and taken root in various cultures and generations as well as how there has been conflict, if any, during this process, as explains Tae Woo Kim, Chair of docomomo Korea.

Moreover, as the first International docomomo conference held in Asia, the 13th International docomomo Conference’s call for papers emphasized the necessity of re-measurement “of the expansion of the modern ethos within the different context of Asia. Instigated by a geo-political expansionist policy, colonial expansion produced violent confrontations and challenged the very cultural and heritage foundation of Asia. As a result, the relevancy of the Modern Movement — not as a style but as a way of thinking, a harbinger of contemporary values — was tested and fortified. Predictably, modernity in Asia grew and matured through this process of conflict and expansion and intrinsically took on very distinct identities in different regions”. To comprehend the variety of Asian Modernisms, besides the usual sub-themes on Education & Theory, Urbanism & Landscape, Conservation & Re-Use and Technology, the call for papers integrated a sub-theme on Asia Modernity, in order to map a comparative analysis of each country’s modern roots and major achievements. Ultimately, the conference was about the resilience of the Modern Movement.

The opening ceremony was held in the evening of 24 September at the Ninetree Convention Center, hosted by Tae Woo and Jong Soung Kimm and introduced by Eui-Sung Yi. Many distinguished guests, docomomo partners’ representatives — UIA, UNESCO, ICOMOS and the Getty Conservation Institute — and docomomo friends attended the ceremony, which included Korean traditional music and dance performances.

The conference itself, between 25 and 27 September, took place in the recently-renovated National Museum of Modern and Contemporary Art, Seoul. The museum is a modern extension and renovation of the old Kimusa Military Hospital, built in 1928 during the Japanese occupation. Following that function, it was used as the Defense Security Command building during the tumultuous early days of democracy in Korea. The occasion to preserve its history and infuse it with modern cultural relevance was celebrated and inaugurated by the 13th International docomomo Conference as its first major event.

About 80 papers were presented at three simultaneous sessions, during three enlightening days of discovery that were a huge success. Moreover, it was with great satisfaction that docomomo International and docomomo Korea published the Proceedings of the 13th International docomomo Conference for distribution to all the participants in the first day.

The first Conference day was opened with an inspiring keynote lecture by Jong Soung Kimm about the legacy of Mies van der Rohe — with whom he worked during the 60’s — in modern architecture in Korea. The audience had the opportunity to listen to Jong Soung talk about Mies’ influences on his own practice of architecture in Korea. The day was closed with the keynote lecture by Hubert-Jan Henket raising awareness towards the future of docomomo. The founder of docomomo International recalled that “two of the main global problems we are facing today — climate change and violent clashes between old cultures and Modernity — have their roots in the history of Modernity”, appealing to all to join forces by making use of the lessons from the Modern Movement, contributing to the model where economic growth develops in harmony with the principles of re-use, reduction and recycling; through wise balances between old and new, as well between different cultural regions. Following on from this, Hubert-Jan Henket
and Ana Tostões, called for the creation of a docomomo International Specialist Committee on Sustainability. Docomomo International challenges everyone interested in participating, to send to docomomo@ tecnicoolisboa their ideas and suggestions, before 6 January 2016.

Fumihiko Maki opened the second day with a lecture on the theme of the conference organized by the International Secretariat, re-addressing some of the committees and these are listed in the Appendix to this journal. The docomomo International Specialist Committee on Publications was re-created. The members of Advisory Board remained the same and the new Executive Committee was elected, consisting of Ana Tostões, Zara Ferreira, Louise Noelle and Panayotis Tournikiotis.

Hubert-Jan Henket, honorary President of docomomo International, and Ana Tostões, Chair of docomomo International, proposed amendments to the Eindhoven Statement (1992), focusing on the theme of re-use and sustainability, in order to address docomomo’s future challenges, namely to formulate new ideas for the future of the built environment based on the past experiences of the Modern Movement. The Council Meeting discussed the proposal and a new Statement, the Eindhoven-Seoul Statement 2014, was unanimously approved as follows:

1. Let us start with the key: the word道and the Chair successfully managed the moving of the headquarters to Lisbon, under very difficult and challenging circumstances.

The second day of the conference closed with the keynote speech by Mark Sexton concerning the restoration of Crown Hall by Mies van der Rohe, undertaken by his office (Krueck/plus Architects), reinforcing the connection between docomomo and architectonic production.

On the last day, there was an inspiring round table, conducted by Hubert-Jan Henket and Jong Soon Kimm. The round table participants included the new Working Parties and Asian Working Parties, in order to discuss sustainability as a keyword for docomomo’s future. The participants were Angola (Filomena Carvalho), Cambodia (Khu Neay Khon), Hong Kong (Koon Wee), Iran (Hadi Naderi), Japan (Yoshiyuki Yamana), Korea (Tae Woo and Eui-Sung Yi), Kuwait (Zahra Ali Baba), Macao (Rui Leão), Taiwan (Renni Wang) and Thailand (Waeovichian Abichartvorapan).

Fumihiko Maki opened the second day with a lecture on the theme of the conference organized by the International Secretariat, re-addressing some of the committees and these are listed in the Appendix to this journal. The docomomo International Specialist Committee on Publications was re-created. The members of Advisory Board remained the same and the new Executive Committee was elected, consisting of Ana Tostões, Zara Ferreira, Louise Noelle and Panayotis Tournikiotis.

Hubert-Jan Henket, honorary President of docomomo International, and Ana Tostões, Chair of docomomo International, proposed amendments to the Eindhoven Statement (1992), focusing on the theme of re-use and sustainability, in order to address docomomo’s future challenges, namely to formulate new ideas for the future of the built environment based on the past experiences of the Modern Movement. The Council Meeting discussed the proposal and a new Statement, the Eindhoven-Seoul Statement 2014, was unanimously approved as follows:

1. Bring the significance of the architecture of the Modern Movement to the attention of the public, the authorities, the professionals and the educational community.
2. Identify and promote the conserving and (re)use of buildings and sites of the Modern Movement.
3. Oppose destruction and disfigurement of significant works.
4. Foster and disseminate the development of appropriate techniques and methods of conservation and adaptive (re)use.
5. Attract funding for documentation and (re)use.
6. Explore and develop new ideas for the future of a sustainable built environment based on the past experiences of the Modern Movement.

The Council acclaimed the Secretary’s continued good work in Lisbon. Hubert-Jan Henket thanked the Chair, Ana Tostões, for the extremely hard work carried out over the last two years, stating that the Chair and the General Secretary are the key to docomomo and the Chair successfully managed the moving of the headquarters to Lisbon, under very difficult and challenging circumstances.
Finally, the 13th International docomomo Conference 2014 was closed with a formal ceremony, marked by speeches by Tae Woo, Jong Soung Kimm, Fumihiko Maki, Eui-Sung Yi and Ana Tostões. docomomo journal 52 on High Density was launched by Ana Tostões and Eui-Sung Yi, guest editor of the issue. The results of the workshop were summarised for the conference participants and the Committee thanked all the tutors for their collaboration.

Furthermore, docomomo International awarded Marieke Kuipers with the docomomo International Achievement Award 2014, in recognition for her 20 years of dedication and commitment to docomomo ISC Registers, as Secretary and Chair, for being a reviewer of the Bauhaus UNESCO World Heritage nomination, and for being the driving force behind the successful nomination of the Van Nelle Factory on the UNESCO World Heritage List.

After several eloquent thanks for everybody involved, a farewell cocktail party took place. In the end, it was possible to recognize a general feeling of satisfaction and mutual empathy and union between the entire docomomo family. The good work must continue!

Even though the 13th International docomomo Conference has been formally closed, most participants took the chance to enjoy the very meaningful docomomo post-conference tours organized by docomomo Korea and docomomo Japan. The tours began with a very special guided visit to the Changdeokgung Palace, in Seoul, on Sunday, 28th September 2014.

docomomo International would like to thank docomomo Korea, the Scientific Committee, the Keynote Speakers, the Session Chairs, the Speakers and all the attendants for the participation in the 13th International docomomo Conference. Thanks to all of you, the 13th International docomomo Conference has been a great success. It was a pleasure to count on your commitment, knowledge and scientific work.

docomomo International wishes to take this opportunity to bring to the attention of all the national Working Parties the future location of docomomo International’s headquarters. Docomomo Iberia’s hosting of the International Secretariat will end at the next conference in 2016. All national Working Parties are invited to send proposals for hosting the future headquarters of docomomo International for the 2017–2022 period as soon as possible, in order to ensure the continued operation of docomomo as an effective international organization.

Zara Ferreira, Secretary General of docomomo International

Notes:
2. Idem.
13th International docomomo Workshop “Strategies for the Sewoon Arcade” Seoul, Korea, 2014

Within the scope of the conference and of its “Expansion & Conflict” theme, the 13th International docomomo Workshop took place in Seoul, Korea, between 19 and 23 September 2014, under the theme “Strategies for the Sewoon Arcade”. The Sewoon Arcade was built in 1967, by Kim Swoo-Geun — founder of the Space Group — at the instigation of President Park to fill an urban gap created by the Japanese colonizing forces in Seoul. This gap was shaped by removing a 52m wide corridor several kilometres long, within the fabric of the city, to prevent the ravages of fire that were very common in a city where the majority of buildings were of timber. After the end of the war in 1945, this urban gap became a magnet for the thousands of war refugees and the homeless, creating a dense and problematic informal settlement for a city aspiring for a rebirth. That’s when President Park ordered the filling of the gap with this ensemble comprising four mega-structure blocks along the 1 kilometre corridor, that were designed according to the then contemporary notions of mixed-use urban programming. It was one of Seoul’s first high-rise developments, featuring some of the city’s first elevators. From 1967 to 1977, the Sewoon Arcade was a social and commercial success, desired by the new, emerging working and middle classes. However, with the rapid economic and technological growth of Korea and Seoul, Sewoon Arcade quickly became archaic and lost its use and relevance. After repeated attempts to revitalize this mega-structure, the government had decided to demolish the Sewoon Arcade and create a green corridor in its footprint.

The aim of the workshop was to re-think alternative futures for the Sewoon Arcade, evaluating its history and its current relevance. Being a project based on an idea of multiplicity and simultaneity, with complex layers of histories and meanings, the main proposals included revitalization based on the idea of re-use as the most sustainable route for the future of the building and the city of Seoul and its people.

In the meantime, the government reversed its demolition decision, which represented an important step for how Seoul could deal with the legacy of urban conservation in the future. The workshop consisted of nine teams formed by Korean and International PhD and Masters degree students, each of them led by two tutors (a Korean architect and an international tutor). The workshop took place at the Dongdaemun Design Plaza and in the architectural offices of the nine Korean tutors, which facilitated a great international exchange. It included lectures and cultural experiences, such as a temple stay on the first night. For four days, the teams reflected on the Sewoon Arcade and how modern heritage can deal with the city’s evolution, sustainability and its social impact.

The results can be accessed via the following links:
http://issuu.com/docomomo.international
https://www.youtube.com/channel/UCB-Wf9FcrfZvweQsBvKAVKQ

docomomo is grateful to all the participants and tutors for attending the 13th International docomomo Workshop with commitment, and invites everyone to join the workshop that will be associated with the 14th International docomomo Conference, in Lisbon, in September 2016.

Zara Ferreira, Secretary General of docomomo International
Modern and contemporary construction emerged as the exercise of architecture as a profession, both in its scope, and in the theoretical issues it raised.

The architectural project, the nearest to the final and existing project, is defined as a backup, that is to say a conservation project that also suggests a new materiality. The application of new materials requires a refined knowledge concerning the maintenance, preservation, restoration or even “weiterbauen” to implement. The history of the materiality of a building constitutes a fundamental and primordial aspect, which requires a thorough knowledge of different types of materials, construction sites and construction systems developed in the 20th century.

This collection of essays and critical reflections intends to participate in the recognition of this new discipline that is both the history of materials and preservation of planning projects. An active knowledge combined with the practice, research and education in architecture. Based on a unique approach highlighting the construction itself, this reference book requires an expansion on contemporary architectural research as well as a consideration for preserving the quality of the most recent constructions.

From the Publisher.

Photography & Modern Architecture in Spain 1925-1965

Photography & Modern Architecture in Spain 1925-1965 presents the reverse side of those historical “anthologies of projects & buildings” that books and magazines used to create the collective imagination of the Spanish modern architectural scene through the years: the side of the photographers that depicted these architectures. This catalogue complements the eponymous exhibition held in Madrid at the ICO Foundation from July to September of 2014, and is also an outcome of a sponsored research project led by Íñaki Bergera and developed by a team of sixteen researchers from different universities in Spain. The editor, Víctor Pérez Escolano and Alberto Martin open the book with three essays that underline the void that persists in contemporary historiography in terms of the photographers’ role in the construction of Spanish architectural culture, in order to introduce a subsequent “anthology of architectural photographs” that unearth documents from more than twenty archives. Well-known photographers, such as Francesc Català-Roca, Joaquín del Palacio/Kindel, or Nicolas Muller, but also lesser-known and even forgotten professionals such as Jesús García Fériz, José Galle Gallego or Cristohal Portillo, are shown in these pages as a collective recognition of their artistic work. This is a document without precedents, which finds a place in the history of Spanish architecture for that delightful partnership represented by the work of architecture and its dissemination through its photographic reproduction.

Lucía C. Pérez Moreno.

From the editors.

Grete and Fritz Tugendhat’s house was designed in 1928-1929 by Ludwig Mies van der Rohe, one of the most distinguished architects of the twentieth century. The house is quite exceptional for its construction, spatial arrangement, interior furnishing and interaction with the garden and technical facilities. The importance of this unique work of art for the history of modern architecture was proclaimed in 2021 with its inscription on the UNESCO World Heritage List.

The Tugendhat House was built in multi-cultural Brno, which played a leading role in European modern architecture in the period between the two world wars. The house’s enlightened owners, however, did not long derive pleasure from it. After 1938, when the Tugendhats abandoned Brno ahead of the coming Nazism, the building’s function was transformed in a similar way to the dramatic historical events in the area where it stands. After many decades of indifference, it gained the attention it deserved only after the revolution in 1989.

The monument Mies in Brno. The Tugendhat House is the first comprehensive work about the history of this celebrated icon of modern architecture, from its origins up to its renovation and restoration in 2010-2012.

It presents not only well-known facts about the building, but also a range of new information which has so far not been published. The book loosely follows on from the ambitious publication projects tracing Ludwig Mies van der Rohe’s work in the USA and in Germany (Mies in America and Mies in Berlin).
A cottage has always other functions than the housing one: it offers space for dreams, illusions, adventure, relaxation and inspiration. Architektur der Sehnsucht presents small recreational buildings, embedded into the most beautiful regions of Switzerland. The resulting 1920-1980 buildings are from the “classical” modernism, continuing through the run-up to the World War II, the post-war era, and from burgeoning postmodernism. Many of the builders are renowned architects such as Alfred Roth, Lux Guyer, Ernst Gisel or Rudolf Olgiati, but there are also some unknown gems and architectural surprises among the works. Each house is presented with informative and descriptive texts, current photographs and plan drawings. The 6 indepth essays developed by architects, historians and art historians, together with the 20 building monographs, offer an unexplored perspective on the architectural history of the 20th century.

The episodic film, composed of a number of short and apparently disconnected stories, was a particularly common form of expression of the Italian postwar cinema. Introduced at the beginning as a translation of international models, the episodic film quickly reached a broad spectrum of experimentations, involving almost all important and lesser known Italian directors from the 1950s to the 1970s. These movies were usually characterized by unpretentious and light autonomous stories that were connected by a wider general theme. What made these experiments particularly successful and interesting was their narrative method: avoiding the form of a novel, these juxtaposed episodes, often just satirical comments, were able to narrate in an original way bigger contemporary issues, wider critiques of national costumes, and were offering often unusual portraits of the rapidly changing Italian society.

Storie di Case. Abitare l’Italia del Boom
Edited by Filippo De Pieri, Bruno Bonomo, Gaia Caramellino and Federico Zanfi
Publisher: Donzelli editore
Language: Italian
Year: 2013

The precious collection of details, these unusual portraits of the rapidly changing Italian society, the masterpieces of the residential architecture of Albini, Gardella or Moretti, not the vicissitudes of the housing complexes of the national program Ina-Casa, but buildings that have never been part of any institutional history of architecture, houses that have never been mentioned in any city or architectural guides. However, these micro-histories have many common themes. Here it is useful to state just two of them: on one side they all talk about the physical outcomes that Italian modernization left on the city, during its fastest growth; on the other side they describe the “taste” of modernization that characterized the city’s common inhabitant. The urban sprawl of the postwar cities was formed entirely by buildings built by real estate companies, in an endless negotiation with the State, often altering its original master plans: a process that took place outside the jurisdiction and the ideological aspiration of the Italian official architectural culture that provoked debates, polemics and finally ep- ochal disillusionment. But, at the same time, the reality of this historic process, condensed in the buildings that are the subject of this book, reveals the desires and the aspirations of a nation ("a collective autobiography"), to recall again De Pieri) that created after the war, almost from nothing, its identity and ultimately its innovativeness. The many details that are reported in the essays, together with a brilliant photographic reportage made by Stefano Graziani, constitute a small encyclopedia of the visual imagining of the Italian economic miracle, which reveals an incredible general belief in modernity of that period, which is today totally lost. This precious collection of details, these numerous small stories, sometimes lack a general recapitulation. The voluminous evidence gathered by the authors does not always automatically lead to conclusions, especially in understanding the homogeneity or diversity shared by the different case-studies. But as it often happens with an intriguing story, one is always curious to learn more about it.

Ilija Skarac.
docomomo International is a non-profit organization dedicated to the documentation and conservation of buildings, sites and neighborhoods of the modern movement. It aims to: • 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. • Expanding 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.