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• Foster and disseminate the development of appropriate techniques and methods of conservation.
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• Raise funds for documentation and conservation.
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APPENDIX
The theme of this 52nd docomomo Journal is Reuse, Renovation and Restoration. The aim is to discuss approaches of intervening in Modern Movement architecture, revealing exemplar processes that go from restoration and renovation to deeper transformations and reuse interventions. The goal is to answer one of docomomo’s main tasks: how to formulate new ideas for the future of the built environment based on past experiences of the Modern Movement.

The Modern Movement has demonstrated its long term legitimacy, as a concept endowed with an extraordinary and lasting longevity. Either way, it becomes increasingly important to acknowledge and value this heritage, in order to enable a skilled, informed and enlightened intervention. Such matters as materials and technology reuse, spatial and functional transformations as well as updating legislation, are part of the contemporary agenda. Knowing that many modern architects sought new heights of functionality and changeability, the challenge for today is how to deal with the heritage in relation to its continuously changing context, physical, economic and functional, as well as socio-cultural, political and scientific. I consider that the reuse project is starting to “make history” and I share the idea that heritage transforms itself with us. Therefore, modern architecture can recognize its significance.

The contributors to this discussion combine modernity and modern heritage, economy and energy saving, the social mission and the responsibility of architects towards the future, relating themes to be discussed both as MoMo concepts, on a documentation level, and as MoMo intervention nowadays, on an intervention level.

A large variety of intervention types and points-of-view are presented, showing the cross-section of subjects that restoration and reuse of MoMo architecture raises, worldwide: from Japan to Chile and Mexico, from Quebec to New Zealand. While cases of change of use are presented, such as the Church of Sainte-Germaine-Cousin (Gérard Notebaert, 1962) and the Mies Gas Station (M.V.D. Rohe, 1968) in Montreal, other contributions document restoration projects whose main goal was to reproduce the original building as much as possible, such as the Country Club Clubhouse (T. Amano, 1961) near Tokyo, and a house by L. Barragán (1950), in Pedregal, contributing to the debate on the question of authenticity. In between, essays about the CEPLAN Building (E. Duhart, 1965, in Chile), and the I-House in Tokyo (K. Maekawa, J. Sakakura and J. Yoshimura, 1955) speak to us about the different forces that could be involved in a process of preservation and how to find the balance between them. A project combining the updating of functional, social and technical requirements to current demands with fidelity to the principles of the original design is the conservation and renovation of the Hizuchi E. School (M. Masatsune, 1958), internationally acknowledged by the WAF/Knoll Modernism Prize, in 2012. Finally, the Governor of Kagawa Prefecture, Mr. Keizo Hamada, shows us the efforts to improve the earthquake resistance of the Kagawa Prefectural Government Office (K. Tange, 1958), the struggle to gain the support and understanding of the prefecture, in order to pursue the best solution for the structural retrofit which is absolutely essential to preserve such a masterpiece for future generations.

I wish to thank Hubert-Jan Henket who has accepted to write the introduction to this edition of the docomomo Journal, using his wide knowledge on the reuse concepts, which contains contributions from a broad range of experts who contribute their knowledge and dedicated work. It is with great pleasure that we present this Journal.

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NEWS

Tetouan Modern Challenge 1912–2012
Alfonso de Sierra Ochoa and the Housing Question
Exhibition

Spanish colonial architecture in Africa constitutes an expanding field of research. With a variety of cultural activities devoted to disseminating its knowledge to the general public in the last few years, those taking place in former Spanish colonies remain scarce. Among the initiatives to reverse this situation, was the official opening, on Friday, December 12th 2014, of the exhibition Tetouan Modern Challenge 1912–2012. Alfonso de Sierra Ochoa and the Housing Question, in Larache (Morocco).

Organized by the Tetouan branch of the Spanish Instituto Cervantes, together with the initiative Tetouan Modern Challenge 1912–1956, the research group GAMUC (African Modern Urban Challenge in Former Spanish Colonies) and with the cooperation of the Ministry of Culture of Morocco, this exhibition showcases an overview of the architecture of Tetouan, the capital of Northern Morocco from 1912 to 1956, through the documentary sources of the architect Alfonso de Sierra Ochoa.

As exhibition curators Alejandro Muchada (Ph.D. Architect and main researcher of Tetouan Modern Challenge) and Almudena Quintana (Chief Librarian of the Instituto Cervantes in Tetouan) explain, this exhibition is the outcome of an extensive digitization project, aiming for the enhancement of historical documentation of Spanish colonial architecture and urbanism in northern Morocco. Among a variety of architects from this period, the exceptional character of Alfonso de Sierra Ochoa is brought to the public for the first time, providing an alternative storyline of the modernization of Morocco.

After having devoted a great part of his career discussing and implementing a theory of the city and the matter of housing in Morocco, De Sierra Ochoa’s designs and ideas developed a great respect and deep understanding of the local values and ways of living, with a special commitment to the city of Tetouan, where he lived from 1944 to 1959. Especially significant was his reflection on the impact of modernization in the Moroccan habitat, which was translated into his designs for social housing for indigenous inhabitants, such as the Moulay Hassan neighborhood (1955–1956). Built right at the end of Spanish colonial administration, this constitutes an example of advanced modern housing design, sharing the formal and typological achievements of the famous Carrières Centrales neighborhood designed by ATBAT Afrique in Casablanca.

Seen from a post-colonial approach, the exhibition introduces a variety of housing projects, with diverse locations and specific typologies. These also include designs for the urban periphery of Tetouan, where the developers shared both Spanish and Moroccan origin, coming from middle and modest social classes. Complementing the exhibition opening, additional activities examined modern architecture in the city of Larache, where the exhibition was held: a lecture on the matter of housing in the city during the 20th century, as well as an urban walk through the city and its suburbs, casting light on housing projects from the colonial period.

Alejandro Muchada
PhD Architect, researcher-consultant

Notes
Collaborators: Ministry of Culture of Morocco.
Organizers: Initiative Tetuanmodernchallenge.com and research group Gamuc.org
Research group website: http://gamuc.org
Exhibition website: http://tetuan.desafiomoderno.blogspot.com.es

01 Alfonso De Sierra Ochoa, Mulay Hassan, Tetouan, Morocco. © FASO Fondo Alfonso De Sierra Ochoa. Biblioteca Vicente Aleixandre, Instituto Cervantes de Tetuán, 1956.

02 General view during the installation of the Exhibition. © Alejandro Muchada, 2014.
SAAL (Serviço de Apoio Ambulatório Local), Local Ambulatory Support Service, was a program for the construction of houses in poor neighborhoods. It followed the revolutionary process which, in 1974, brought to an end half a century of dictatorship in Portugal. Although properly contextualized in a very specific historical process, nowadays it is still a tool to think, to question and to debate the issues and challenges of housing as well as its ineluctable proximity to architecture.

To discuss SAAL, as an historical model, in light of contemporary circumstances, was the goal of the international colloquium 74–14 SAAL and the Architecture# which took place in the University of Coimbra, between November 14th and November 16th 2014.

Looking back to the recent past, especially to the first three quarters of the 20th century, it is impossible to study the produced architecture without referring to its often direct relation to the Welfare State. In 1974–76, however, the country was convulsing, it was a time when the dictatorship’s old social institutions were undergoing a process of substitution and renewal. That was when SAAL appeared as a decentralized service eager to reduce bureaucracy, as an ephemeral process that enabled the tripartite relationship between the state, the poor residents and the architects. SAAL built houses, SAAL accomplished architecture.

That reflection was spread over four converging and indivisible sets of ideas, separated solely by operative reasons, which constitute attributes that qualify Architecture, the word displayed in the title.

Therefore, the first one of these sections – Portuguese – focused on the importance of SAAL for the future and for the present of Portuguese Architecture. Undertaken in isolation, just as almost every cultural activity, the architectonic production in Portugal became international with SAAL, and at particular moments even gained the attention of European architectural criticism. It was from SAAL onwards that Portuguese architectural activity started to be known worldwide, although it never ceased to have only a residual importance in the political and administrative framework of local governance.

The second section — Autonomous — regarded the complex web of relations between architecture and commission, or, in this case, between architecture and power. Given the intertwined interaction between characters — contractor, architect, user — SAAL is an ideal opportunity to reflect on the maintenance of the idea of an autonomy of architecture. The specific matter of architecture — methodological tradition included — resisted even when the political and economic circumstance involving the commission was drastically constrained by the immediate functionality. The urge to build new houses for the poorest people, in SAAL’s case, or the current obsessive need to profit often called sustainability, were both evaluated in parallel during the course of the Colloquium.

The third section — Inclusive — and the fourth section — Transrelational — concerned the way SAAL became an essential study subject, regarding both the interaction with the residents, nowadays known as the participatory process, and regarding the dialog with other areas of knowledge, particularly with the social sciences.

The Colloquium was attended by about 70 people, and the main speeches were given by Alexandre Alves Costa (Universidade do Porto), Daniele Vitale (Politecnico di Milano), James Holston (University of California Berkeley), João Arriscado Nunes (Centro de Estudos Sociais), José António Bandeirinha (Centro de Estudos Sociais, Universidade de Coimbra), Jorge Figueira (Centro de Estudos Sociais, Universidade de Coimbra) and Nelson Mota (Technische Universität Delft).

José Bandeirinha

docomomo International member

Notes
Location Departamento de Arquitectura, Colégio das Artes, Coimbra, Portugal.
Dates 14–16 November 2014
Organization CES, DARQ.FCTUC
Partners Museu de Serralves, Centro de Documentação 25 de Abril, docomomo International.

01 Opening session. © 74–14 SAAL and the Architecture# 2014.

The study of architecture, and particularly of the great legacy of modern architecture, has substantially been achieved from its irrefutable documentary sources: the photographs. Since the advent of photography in the mid-19th Century we are witnessing a blissful basis for its pairing with architecture. Once buildings were depicted, they could start to be studied, classified and dated. Later, the revolutionary character that brought the modernists to the fore found in photography the opportune instrument to undertake its propaganda in mass media that valued these architectural objects as paradigmatic icons that should be emulated. At the same time, and apart from customer's satisfaction, committed architects understood that the photographs of their buildings were the final crystallization of their work and what really remained beyond their personal satisfaction. In these reciprocal needs, the figure of the architectural photographer was consecrated as the technical — and even artistic — specialist in shaping this particular visual story. While at international and national levels this issue is still the subject of general study and of specific approaches in the analysis of certain photographers and architects, this research project (FAME, 2013–2016) funded by the Government of Spain is intended to establish — within the Spanish case — an irrefutable documentary framework and theoretical background with which to strengthen the specific study of this singular duality. To begin with, a period of study was established: those decades in which the historiography of Spanish architecture links it to the so-called Modern Movement in architecture: from the emergence of avant-garde movements until the crisis of the International Style. During these four decades, broken by the Spanish Civil War and carried on by successive generations of architects, there is a significant evolution in Spanish architecture that has been rigorously analyzed, recorded and valued. Yet, this project — conducted by twenty researchers from universities all over Spain — has undertaken an ambitious analysis of this singular stage looking exclusively at the role and significance of photography in its evolution.

The research comprises a comprehensive literature review of the period — books, journals and periodicals — and particularly of original sources, photographic archives and collections, with the aim of generating, at its conclusion, a public online database containing information of many of these photographic sources. This task is determining who were the photographers responsible for this singular commitment and is permitting an inquiry into their careers, legacy and unique contribution to this documentary and visual endeavor, as well as in the relationship between them, the architects, and the architectural media. A major exhibition held in Madrid in the summer 2014 has been a significant preliminary output of FAME’s ambition. The diffusion of this aspirant but bounded documentary work – that is also open to the inclusion of the influences within an international context — is enabling a broad, suggestive, paradigmatic and necessary theoretical and multi-disciplinary discourse which reinforces the increasing role of photography within the architectural realm.

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Notes
Research project website https://blogfame.wordpress.com

The work is built up around the results of a documentation project on Modern Architecture in Angola and Mozambique. In the book, there is a selection of 25 case studies of individual buildings in Luanda, Lobito, Huambo in Angola, and Maputo, Quelimane, Beira, Chimoyo, and Porto Amélie in Mozambique, as well as one case study on the residential neighborhood of Pandra in Luanda. These cases were studied by various scholars and students of the team through archival research and meticulously redrawn through desktop and field studies by students under the guidance of Vincenzo Riso. Redrawing, as Riso offers, is more than just recording technicalities; the redrawing goes "(...) through the knowledge of the correspondent design process (...)" (p. 20) whilst remembering "(...) that every architectural culture has always adopted its own communication codes, both at the level of interpersonal relationships and at the level of representational and symbolic values." (p. 18). The crisp “computerized” drawings in the book however come close to a true neutral representation.

Further exchange on the “reuse” of the Modern, through identification, documentation and preservation, took place during a workshop conducted by Maria Manuel Oliveira in Maputo in 2012. This workshop focused on the analytical methodologies and heritage issues in Africa.

The documentation of the cases has been complemented by an annotated and illustrated chronology of the study period (1942-1975) by Ana Tostões and Zara Ferreira, a section with twenty biographies of the key architects by Jessica Bonito and Elísio Miranda and an invaluable bibliography.

The editorial chapter “Looking both Sides — A Lab on Architecture between Globalism and Localism” is to be seen as the concluding analysis of the work executed by the team set into the broader political and cultural context of its time.

The book is, as stated above, an important contribution to the groundwork that is currently been undertaken to unveil the rich history of modern architecture in Africa. The notion “modern architecture” in this perspective is to be read as “architecture of the Modern Movement of European origin in Africa”; other modern architecture(s) of different origin do not form part of this study. At the same moment that this work has seen the light, a book on another piece of the puzzle was published by Maristella Casciato and Tom Avermaete: *Casablanca Chandigarh — a Report on Modernisation* which builds up in a similar rich and layered fashion as Tostões’ publication, but this time on the British and French axes crossing paths in Africa and India.

An even broader picture, bringing together modern projects in Africa originated from the Global North — Germany, France, Italy, Poland, the United Kingdom, Portugal, the United States of America and others — has been on display at the Triennal of Milan last year and covered by the publication *Africa Big Change Big Chance*, edited by Benno Albrecht.

All these works together initiate a mind map of the Modern Movement in Africa within the world, one that consists of long haul connections of individuals — architects, planners, politicians, artists, administrators and other heroes — that have stood at the base of the most unexpected but often incredibly rich monuments of 20th century architecture in Africa.

*Modern Architecture in Africa: Angola and Mozambique* arguably touches upon possibly the richest collection of post-war modern architecture on the African continent, and Tostões’ editorial essay “Looking both Sides — A Lab on Architecture between Globalism and Localism” touches upon a number of crucial issues.

The first, and possibly prickliest issue is the undeniable link between the architecture of the Modern Movement and colonialism. Luís Lage and Júlio Carrilho, eminent scholars at the University of Maputo, write in their preface “More than a View” about the unfinished business in the former Portuguese colonies. After all, it is just 42 years since Mozambique and Angola gained independence, and the ensuing civil wars and meddling of Cold War interests has been concluded only a few decades ago.

Tostões states that there existed an intrinsic paradox between "(...) Modern Movement architecture [that] contains within the pulsion of an ideological statement of freedom and democratic principles" (p. 65), and the colonial state, which is in principle based on oppression. Yet this paradox was not as such seen as a problem in its time, as the majority of African countries that gained independence between the middle 1950s and early 1960s, seamlessly adopted Modern Movement architecture for the realization of their planning and building projects. However, the situation in the Portuguese colonies in Africa differed considerably from the former colonies, protectorates and mandate territories ruled by the French and the British. Firstly, because they gained independence only in 1975, around the time of the demise of the Modern Movement, and secondly because the Modern Movement was a deliberate reaction to, and escape from, the totalitarian Estado Novo regime of Salazar in the motherland.

Hence, again, it was not so much a perceived paradox between colonial oppression and the democratic intentions of the Modern Movement, but a combination of an internal Portuguese political striving and the global development in the field of architectural principles that defined the position of Modern Movement architecture in Angola and Mozambique.

As Tostões puts it "(...) the African colonies in the southern hemisphere were geographically remote from the repressive control of the metropolis, on the other hand, these territories also constituted a new world, in which the size and need for development promoted a wide range of experimentation and innovation in the field of planning and construction. Finally, the lexicon of the architecture of the Modern Movement spurred a creative response and especially suited to respond to the climate and tropical environment" (p. 82). In this statement, Tostões touches upon the second and third crucial issues on the adventures of the Modern Movement in Africa: Africa as a laboratory of the Modern Movement and the issue of Tropicalism.
That Africa was a laboratory or playground of the Modern Movement is a commonly understood and agreed fact. Maxwell Fry and Jane Drew already spoke of the freedom of the architect in Africa in 1956, for them it was a “breath of fresh air” after working in the “claustrophobic culture” of England.

The issue of Tropicalism in relation to the architectural development of the 20th century is an important angle which was introduced by Alexander Tzonis in his book *Tropical Architecture: Critical Regionalism in the Age of Globalization* in 2001. Tzonis proposes a lateral development and cross-fertilization in modern architecture along the Equator, independent from the domination of the Global North. In Tzonis’ book, this development excludes Africa, for the time being, because Tostões convincingly shows the importance of the relationship between Brazil and Lusophone Africa. Similar relationships, often hinged on personal careers, existed between Brazil and Algeria, through Oscar Niemeyer, between India and Tanzania, through Anthony Almeida and between Ghana and Chandigarh, through Maxwell Fry and Jane Drew.

An eye opener in this respect is Tostões report on the 1st International Congress of African Culture that was held in Salisbury (Harare) in 1961, attended by great names such as William Fagg, Udo Kultermann and Tristan Tzara. This must have been an amazing gathering at that point in time, the first of its kind, in the midst of the great wave of independence yet still within the firm bounds of colonial Africa, as the conference was dominated by the Global North and by African countries that had to wait many years to become independent (Mozambique, 1975, and Zimbabwe, 1980). Next to the organizer of the conference, the Briton Frank McEwen, who was a great promoter of African Art, it was Pancho Guedes who stole the show in Salisbury.

And it is with Pancho Guedes that we come to possibly the greatest representative of the Modern Movement in Africa. If any architect of European descent may claim that he has been able to escape from the Eurocentric focus that dominated the architectural scene in Africa throughout the whole 20th century, it is Pancho Guedes. As Tostões states, it was Guedes’ creative and intellectual geniality that stood at the base of both a remarkable and highly original opus within the Modern Movement and a sharp critical position within the theoretical deadlock the architectural debate had landed in during the post-war years. Both opus and critical position are truly influenced by African thought and practise, not in the least through the work and thinking of the famous Mozambican artist Malangatana Ngwenya (1936–2011). Udo Kultermann initially thought little of modern architecture in Portuguese Africa, and he disqualified the work of Pancho Guedes as “(...) a ridiculously exaggerated form of the European Jugendstil”, but in his later work he rehabilitated Guedes and extensively quoted him in his views on the future development of African identity in Modern Architecture. Guedes was connected to Team 10 and met with the Smithsons and Aldo Van Eyck. Inspiration of Structuralist architecture in the Netherlands, as known, is to be found in the Maghreb, or even in the Dogon Valley in Mali, but also the resemblance between the 1958 Pyramid Kindergarten in Maputo by Pancho Guedes and the 1962 Orphanage in Amsterdam by Aldo van Eyck cannot be coincidental.

In addition to Pancho Guedes, a range of other great architects are included in Modern Architecture in Africa: Angola and Mozambique. Vasco Vieira da Costa designed and realized a number of fantastically original buildings in Angola that introduced both new typologies and early examples of Brutalism. Alberto Soeiro’s Tap Montepio building from 1955 is an artistic tour de force and one of the earliest examples of the specifically Maputo typology of multi-purpose tower blocks with a public commercial plinth, offices, apartments and roof garden.

A most interesting example of Corbusian urban design is the Prenda Neighborhood Unit in Luanda by Fernão Simões de Carvalho from 1963. Urban planning and design in Portuguese Africa is possibly a further topic by the authors...

The making of Prenda by Simões and his team is comparable to the history of Carrières Centrales in Casablanca by Michel Ecochard and his Corbusian team consisting of Candi- lis, Woods and others, and it would be interesting to not only compare the original plans and execution but also the appropriation and (informal) adaptations that consecutively took place in both neighborhoods.

The contemporary use and economic value of buildings of the Modern Movement in Africa is crucial for the fourth and last main issue tackled in Tostões’ “Looking both sides — A Lab on Architecture between Globalism and Localism”.

Tostões states that the buildings of the Modern Movement have so far proven to be robust and resilient through time, which is probably more due to the lack of means to replace old buildings than with being well-adapted to the local climate as suggested by the author. But be it as it may, in the current economic boom in Africa, many great monuments of the Modern Movement are endangered. For Vieira’s Municipal Market of Kinaxixe in Luanda it is already too late, which is a great loss.

Certainly, listing these buildings would be the ideal situation, but in order to achieve that, the local awareness of the value of this architecture needs to be enhanced. Everything turns on “ownership”, and as the Eritrean architect Naigzy Gebremedhin stated in the case of the Italian Modernist heritage of Asmara: the citizen of Asmara had no argument with the buildings, as they had built them with their own hands.5

Dr. Antoni Folkers

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**Notes**

1. With the exception of São Tomé and Principe, Cape Verde and Guinea Bissau
3. And consecutively exhibited at the architectural school La Cambre in Brussels.

**Research project website** eww.ist.url.pt

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**Matières No. 11**

**Cahier Annuel du Laboratoire de Théorie et d’Histoire 2 (LHTH2)**

**de l’Institut d’Architecture et de la Ville de l’Ecole polytechniques Fédérale de Lausanne**

Edited by Bruno Marchand
Publisher: Presses polytechniques et universitaires romandes
Language: French
Year: 2014

Whether it is an analysis of the “displacement” in the work of the Smithsons in the 1960s, a reflection on the role attributed to...
Robert Mallet-Stevens (1886–1945) was one of the main protagonists of the renovation of architecture and the decorative arts in France. Author of major buildings such as Villa Noailles in Hyères, Villa Cavrois in Croix and the houses in the street named after him in Paris, he was also an inexhaustible host of the modern scene. This book offers a new perspective on Mallet-Stevens emphasizing the plurality of his activities. The image of the dandy has indeed overshadowed the worker figure: Mallet-Stevens writes a lot, renews architecture through drawings, designs film sets and multiple storefronts; he exhibits ephemeral buildings regularly, he teaches and, in the UAM (Union des Artistes Modernes), Mallet-Stevens aims to democratize modern decorative arts. This study regains his stature as a creator and does not neglect any of his contributions.

Translated publisher’s notes.

Ivan Leonidov
Heroes of Avant-garde
Edited by Selim O. Khan-Magomedov
Publisher: Sergey Gordeev, Russian Avant-Garde Foundation
ISBN: 978-5-91566-045-7
Language: English/Russian
Year: 2011

This monograph, edited by S. O. Khan-Magomedov, an architectural academic, is devoted to the life and art of Ivan Leonidov (1902-1959), a Russian architect who was a representative of the Russian avant-garde and Constructivism, an expert of “paper” architecture.

The book describes the creative work of Leonidov who was one of the most influential Soviet architects of the early 20th century who, as the leader of the young galaxy of Constructivists, made an enormous contribution to forming the architectural artistic Avant-garde.

From the publisher.
With the support of

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