Contribute to the next journal

Journal 53 is scheduled for June 2015. 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.
- 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 with the contribution, must be included.
- Illustrations referred to in the text should be mentioned and 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 an 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.
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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 exemplars 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 be a resource that asks for our attention in terms of quality, economy and sustainability. It was based on this broad meaning of reuse that Hubert-Jan Henket and I established the 1Stc/Sustainability. Deeply grounded by the Essay “When the Oppressive New and the Vulnerable Old Meet” by Hubert-Jan Henket, we invite you to “Join Our Plea for Sustainable Modernity” (p. 11).

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.

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 cepal Building (E. Duhat, 1962, 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 wmf/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.

The “Documentation Issue” chapter presents some examples dealing with the current struggle to use modern architecture, such as Cap Ducal, in Chile, which has been subjected to successive changes that ignore the potential of the original building and Auckland’s Civic Building which is scheduled for demolition due to its owner’s unwillingness to recognize its significance. The contributions 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.

The depth and the breadth of the subject have challenged docomomo International to host the 14th International docomomo Conference on the theme of Adaptive Reuse. This issue of the Journal and the International Seminar Rehabilitation and Reuse of MoMo Architecture that docomomo held in March 2015, in Lisbon, are the starting points that will lead us to the 2016 conference! Both the seminar and the conference are being held in the Calouste Gulbenkian Foundation (architects: R. Athouguia, P. Cid, A. Pessoa, A. V. Barreto and G. R. Telles, 1969), in Lisbon, a MoMo masterpiece whose main auditorium was recently restored and renovated. I take this opportunity to invite you all to participate in the 14th International docomomo Conference, in September 2016! The call for papers will be sent out in September 2015.
The Legacy of Mies van der Rohe in Modern Movement and the Modern Architecture in Korea

BY JONG SOUNG KIMM

The following article is an edited version of the keynote presented at the 13th International docomomo Conference that took place in Seoul, Korea, on September 2014. The paper discusses how “Western” architecture was first introduced to Korean soil: a French Catholic missionary-architect built the Seoul Cathedral at the end of the 19th century. American and Canadian architects built educational buildings for the Protestant missionary-founded colleges in Korea. Japanese civil servant architects built some public buildings during the colonial rule. The work of two prominent Korean architects, Kim Chung-Up and Kim Swoo-Geun are discussed.

The author discusses his education at Mies van der Rohe’s Illinois Institute of Technology (IIT) in mid-1950s, his work for the Master during the 1960s, and his teaching at IIT 1966 and 1978. He describes how his dual position of teaching at IIT and working for Mies gave him the opportunity to work on three projects of importance: the Mies Retrospective in Berlin in 1968; the exhibition proposal for the extension of the Museum of Fine Arts in Houston of 1969; the Toronto-Dominion Bank executive floor and Banking Pavilion of 1966-1968.

The author discusses several works of Mies van der Rohe to “demystify” the general perception that Mies was a rigid aestheteician: how Mies van der Rohe would arrive at design decisions not always sticking to the module, grid and geometry, contrary to the conventional reading of his architecture.

The author then discusses five works from his three decades of practice with SAC International in Seoul, highlighting where Mies’ influences might be found in these works: the Korea Military Academy Library of 1982; Seoul Hilton Hotel of 1983; the Weight-lifting Gymnasmium for ‘88 Seoul Olympics of 1986; Kyongju Museum of Art of 1991; and the SK Group Office Building in Seoul of 1999. The paper also reflects on its relationship to the main theme of the recent International docomomo Conference in Seoul, Expansion and Conflict.

The Modern Movement challenged a millennium of classical values through a collective global revolution in technological, social, political and aesthetic spatial values. The magnitude and complexity of this confrontation between epochs multiplied when modernity’s Western values expanded into the Asian sphere.

The 13th International docomomo Conference in Seoul re-measured this expansion of the modern ethos within the wholly different context of Asia. Predictably, modernity in Asia grew and matured through the process of conflict and expansion, and intrinsically took on very distinct identities in different regions.

The theme of Expansion and Conflict fundamentally interrogates the values and relevancy of the Modern Movement through the extreme cultural lens of Asia. Conflict is not necessarily a pejorative, but maybe a challenge for the future. It signifies a vigorous recognition of each culture’s robust and intrinsic values — the existing culture’s and Modernism’s raison d’être.

Looking back on how “Western” architecture made its appearance on Korean soil, it was a French Catholic missionary-architect, Eugène-J-G Coste, who built Seoul Cathedral at the end of the 19th century. American and Canadian architects built the first group of academic buildings for the Methodist missionary-founded Yonhee College and Ewha Women’s College. Public buildings were built by Japanese colonial government architects during the thirty-five years of Japan’s colonial rule which ended in 1945.

Of the two prominent architects who left significant imprints on the course of contemporary Korean architecture, Kim Chung-Up, born in 1922, was educated at Yokohama Higher Technical School. After teaching in Seoul, and then working in Le Corbusier’s atelier for four years in the early 1950s, Kim established his practice, and also taught at Hong Ik University. The French Embassy and Chancery in Seoul (figure 1) of 1962 may be considered Kim Chung-Up’s most important legacy. The second architect, Kim Swoo-Geun was born in 1931, worked in Tange Kenzo’s office...
after his education at the Tokyo University of the Arts. In 1961 Kim Swoo Geun established the Space Group, built an impressive body of architecture, and endeavored to promote the general public's awareness of cultural issues through the monthly magazine Space. The Space building of 1971 (figure 2) could be singled out as Kim Swoo-Geun's masterpiece. It was my good fortune, indeed my destiny, to begin my architectural education at Mies van der Rohe's IIT when Crown Hall opened in the spring semester of 1956. I arrived in Chicago at night, and the taxi taking me to the IIT campus drove in front of Crown Hall. The first impression of the building, a sharp-edged prism of clear and translucent glass fully lit with eerie fluorescent lights, was unlike any "building" that I had ever seen in my life, and I felt a certain shiver inside me. I undertook the course that Mies had developed, and augmented by the first group of faculty whom Mies had assembled including Ludwig Hilberseimer, Walter Peterhans, James Speyer, Daniel Brenner, Alfred Caldwell, George Danforth, Reginald Malcolmson, Jacques Brownson, Howard Dearstyn and others.

As Mies was no longer teaching undergraduate classes when I began my study at IIT, I had set a goal to work for the Master when I completed my studies. Mies resigned from IIT in 1958. My teacher and mentor Alfred Caldwell recommended me to Mies's office when I finished my junior year at IIT. In early 1961 I began my eleven-year stint at the 5th floor loft office of Mies van der Rohe at 230 East Ohio Street in Chicago.

George Danforth, who succeeded Mies van der Rohe as director of the School of Architecture at IIT, recruited me in 1966 to teach the 4th year design studio. It was my dual position of teaching at IIT and working at Mies's office that eventually led me to three assignments of importance and a source of great personal pride during my work at Mies van der Rohe's office. The most important assignment was to design the exhibition installation of the 1968 Mies van der Rohe retrospective at the Akademie der Künste in Berlin on the occasion of the opening of the Neue Nationalgalerie; another was to produce the exhibition proposal for the new extension of the Museum of Fine Arts in Houston in 1969; the third was the Toronto-Dominion Bank executive floor and Main Banking Hall of 1966–68. My teaching encompassed taking students one on one, through the space problematic, one of the key components in Mies's IIT curriculum, prior to setting students independent design projects. The space problematic had evolved from Mies's own interest in exploring the potential in spatial modulation of planes, volumes, juxtaposition of different materials and textures going back to the Barcelona Pavilion, the Tugendhat House, the 1931 Berlin Building Exhibition House, series of court house studies and continued through Mies's American phase in the Farnsworth House, Crown Hall at IIT, the Toronto-Dominion Centre Banking Hall, and the Neue Nationalgalerie in Berlin.

Now I would like to discuss some aspects of Mies van der Rohe's architecture in a way not usually dealt with, or overlooked by most of the chroniclers of his work. I want to demystify the common perception that Mies van der Rohe was a rigid aesthetician, by highlighting some important instances of Mies, the “artist”, not allowing himself to be bound by rules he had set up for himself, as well as to illuminate the fact that the essence of Mies van der Rohe's architecture was first and foremost an art of building, Baukunst, a spatial art. The conventional reading of Mies van der Rohe's architecture is the grid, module, and a strict adherence to geometry. Many architects who have adopted the Miesian language in their own work in the second half of the 20th century have indeed fallen victims to the trap of slavishly adhering to the module or what they would perceive to be Mies's architectural idiom, while Mies himself never let the module or grids dictate his “artistic” judgments. Mies van der Rohe was an artist of much more...
complex and unfathomable intellectual dimension than the clarity of his architecture would indicate.

“One evening as I was working late on the building I made a sketch of a free-standing wall, and I got a shock. I knew it was a new principle”.

The birth of free-standing wall in the Barcelona Pavilion (figure 3) was thus described by Mies van der Rohe. Mies’s final plan for the Barcelona Pavilion called for one by three, 7.70 m square bays of thin, cross-shaped steel columns supporting the roof plate. Only after the excavation of the site progressed far enough, and the 110 cm² dimension of travertine paving slabs had been fixed, was it discovered that the east-west dimension of the site did not yield 23.10 m that was required, but was about 2.00 m short. Mies’s on-site modification was to create 3 bays out of 19 paving grids, or 20.90 m between the outer columns. Had there been a little more time to finish the Pavilion for the opening date, Mies van der Rohe would probably have reversed his earlier decision, and had the travertine pavers cut to 110 cm by 99.50 cm in order to align columns on both longitudinal and transverse grids.

For the Tugendhat House, which was designed concurrently with the Barcelona Pavilion beginning in 1928, Mies again set up squarish bays, but the final dimensions of the structural frame turned out to be 5.50 m north-south, and 4.835 m east–west. It would be reasonable to assume that Mies considered such factors as the visual relationship of a pair of columns to the free-standing onyx wall, as well as that of another pair of columns to the Makassar ebony-paneled half-round wall for the dining area, and finally, the physical distance between the onyx and ebony walls in arriving at the shorter spacing of the columns in the east–west direction.

Not long after he accepted the directorship of the Architecture School at the Armour Institute of Technology, the predecessor of IIT, Mies van der Rohe was commissioned to produce the new campus master plan for the university. After an intensive analysis of the academic program requirements, he arrived at 24 × 24 ft, 12 ft high (approximately 7.20 × 7.20 m by 3.60 m high) unit as the planning “module”. However, as he set out to study the actual placement of the first group of three academic buildings, the Chemistry Building, the Chemical Engineering & Metallurgy Building and the Alumni Memorial Hall, Mies found that the distance between the parallel three-story Chemistry Building and the two-story Chemical Engineering & Metallurgy Building would be too far apart at 48 ft, yet too close at 24 ft. His decision was to place the buildings at one-and-a-half “modules”, 36 ft apart.

In planning the Chemical Engineering & Metallurgy Building, Mies’s studies led him to a two-story, rectangular volume 5 bays wide, 12½ bays long, with outer bays accommodating small laboratories and research offices, and the middle three bays given over to the main lobby, an auditorium, and a suite of offices around a courtyard. Mies van der Rohe concluded that the main lobby at the southern end of the building would require a space wider than one 24 ft bay would yield. His decision was to place the columns one and a half “modules”, 36 ft, inwards from the exterior columns, deviating from the “principle” which he himself had established to guide the planning of the IIT campus.

For Crown Hall, the home of the Architecture and City Planning Departments and the Institute of Design at IIT, Mies van der Rohe set out to create a clear-span pavilion above an English basement. The limit in the width of plate glass with which Mies intended to sheath his revolutionary structure led him to a planning and design module of 10 ft, a departure from the 24 ft square module for the campus. The width of Crown Hall at 120 ft still respected the multiple of 24 ft, whereas the length of 220 ft was independent of the campus module.

The design for the week-end house on the Fox River for Dr. Edith Farnsworth was begun in 1945, and was finally...
In the much celebrated Farnsworth House, who would have thought that Mies placed the entrance door slightly off centre in the 28 ft expanse of glass? He did, so that the dining table and chairs would have ample space around than if the door were placed in the exact centre for symmetry's sake.

The 28 ft span Farnsworth House was the first of a series of “pavilion” concepts Mies had investigated during his American phase. He went on to realize the 120 ft span Crown Hall in 1955, and proposed the 80 m (262 ft) span design for the Mannheim National Theatre competition project in 1953. Parallel to his investigation of one-way frame pavilions, Mies had produced designs for a series of two-way frame pavilions, starting with a 50 × 50 ft house of 1951, the 720 ft square Chicago Convention Hall project of 1953, the 54 m (177 ft) square Bacardi Office Building project of 1958, and the 64.80 m (213 ft) square Neue Nationalgalerie in Berlin of 1968 (figure 4).

At this point, I would like to turn to my work in Korea. The architectural discourse during the 1970s in Korea was centered on three main themes: Gestaltung; exploration on the use of new materials and techniques; and most of all, how to express tradition in contemporary architecture. The annual conference of the Korean Institute of Architects in 1974 was devoted to the theme of “Expression of Tradition in Architecture”. An essay I contributed to Space magazine in 1975 recorded the general background of the architectural discourse during that period:

“In my opinion, the discussion on the issue of expression of tradition in contemporary architecture should be given a low priority, and I think concentrating on improving the overall quality of architecture will take us to our goal sooner than any attempt to graft elements of historical architecture, or an anxiety to formulate a ‘Korean architecture’ in a hurry”

In the midst of this pivotal period in the development of modern architecture in Korea, I set up my practice with Seoul Architects-Consultants (SAC) International in 1978. The general climate of architectural profession was on the upswing: architects who, until then, could not freely travel outside of Korea due to the government’s restriction on converting currency, began to travel abroad to visit important works of architecture; private sector clients, increasingly becoming more knowledgeable and sophisticated, demanded a higher caliber of design from their architects; Korean investors and construction companies who had been working abroad in places like Saudi Arabia and Kuwait created a market for Korean architects in their increasingly complex and large-scale projects. Soon after I began to work in Seoul, I found it necessary to bring the general level of all staff to a higher, common base. I and my colleagues trained the new crop of our young architects almost as an architecture school would. We would engage a new group of entry level staff by assigning a two-week design project, then critiquing their work as if in a graduate design studio. We would also hold weekly lunch-hour lectures and workshops in order to expand architectural awareness of our staff.

Of the architectural output of importance during the last three decades by SAC, I would like to discuss five projects, and highlight where Mies’s influences might lie: the Korea Military Academy Library of 1982 (figure 6), Seoul Hilton Hotel of 1983, the Weight-lifting Gymnasium for 1988 Seoul Olympic of 1986, Kyongju Museum of Contemporary Art of 1991, and the sk Group Office Building of 1999.

The Korea Military Academy campus is located on the north-eastern edge of Seoul. The Academy desired an open-stack library with only a limited area of closed stacks for reference books. I seized upon this “open” arrangement to produce a large, open reading room of 42 × 66 m on the upper floor, with the central 12 × 30 m given over to an atrium stair hall. It is based on 3 × 5 bays of 12 m square concrete structure, with a 3 m cantilever on all sides for the upper floor. Transparent ground floor enclosures are
pulled back from the edges of the upper floor to the outer columns. An acute observer of Mies van der Rohe’s oeuvre would notice a certain similarity of the plan organization of the Library to Mies’s Bacardi Building in Mexico City. The decisive difference between the two buildings, however, lies in the introduction of daylight from above for the atrium.

The Seoul Hilton Hotel is situated on the western edge of Namsan hill where the Namsan scenic drive completes its loop. As the hotel is entered from the higher frontage of a steeply sloping site, the podium block containing the public functions is placed to the rear, and the pilotis at the ground floor of the tower stand directly on the main entrance level. The tower floor is arranged as a double loaded plan. In order to avoid the visual tedium of a long corridor, and also in order not to create a slab-like mass, the plan is refracted 30 degrees at about 16 m in from both ends, resulting in a triptych-like shape for the tower block. As a visitor enters the building through the main entrance facing east, he or she passes through a relatively shallow entrance zone defined by a mezzanine above, then walks into a 6 m high main lobby. Progressing further inside, a large atrium with grand stairs connecting the lower lobby level below, and a generous opening at second floor level with a skylight at the roof, together create an 18 m high vertical expanse of space (figure 5). The spatial interpenetration of three levels was the object of a concentrated design study for the Seoul Hilton project. My life-long lessons from Mies van der Rohe are not present so much in its spatial organization, but are stamped everywhere in the choice and detailing of the major materials; in how a few expressive materials enhance the architectural character of major spaces. Sometime after the project was finished, I was quoted in a weekly Japanese architectural journal in 1985 thus:

“When the circumstances allow, I want to create a heart-soaring space using good materials and the most advanced technology”

The Weight-lifting Gymnasium for ’88 Seoul Olympics is organized within a vast single space measuring 59.40 x 79.20 m. A concrete seating “shell” for 1,000 spectators is placed at one end of the rectangular gymnasium. U-shaped, telescoping bleachers for an additional 2,500 spectators step down from the entrance level to the competition arena 5.40 m below. The main focus of this project was the structural concept for the space. Mies van der Rohe’s long-span designs, such as the Chicago Convention Hall and the Mannheim National Theater, projects were dutifully studied, and after some contemplation, it was decided to frame the gymnasium by a skewed-chord space truss, recommended by the late David Geiger. In this structural system, the bottom chords are laid out diagonally to the building axis at 1.4 times the orthogonally placed top chords, rendering them into spider-web like, almost immaterial presence (figure 7).

The Wooyang Art Museum in Kyongju is a private museum for contemporary art, located in the historical ancient capital of the Silla dynasty. It is planned on two levels, one above grade and the other a basement: the upper floor is entirely dedicated to gallery space; the ground floor to main lobby, additional gallery spaces, and support functions. Mies van der Rohe’s two important precedents, the Museum of Fine Arts in Houston and the Neue Nationalgalerie in Berlin were obvious guide posts for me on this project. In Kyongju, however, the focus was put on the gallery space on the second floor, which was an attempt to fuse the fluidity of a Miesian space and the possibility for an enfilade plan when it was required. The decisive factor which separates the Kyongju Museum from either the Houston or Berlin buildings is, again, the natural light from above (figure 8).

The SK Group Office Building (figure 9) is situated on Chongno, the main east-west axis of the historic core of Seoul. Its landscaped plaza to the south faces the newly resurrected Chung-gye-chun stream. The typical floor is
planned as $33 \times 51$ m rectangle, the middle 9 m accommodating the core, and the outer 12 m, lettable space. The structural concept is based on a tubular steel frame with verticals at 3 m centers. The cladding expresses the tube, as well as the sharp-edged characteristics of steel with “flanges” to enhance its expression. It goes without saying that I carefully studied the Seagram Building (figure 10) and the Toronto-Dominion Center towers when the Sk Building assignment was handed to us. The choice of the tubular frame concept as opposed to the rigid frame, and adoption of the 3 m module in the Sk project, in contrast to the half-as-wide modules in either the Seagram or Toronto, led to a markedly different proportion of the cladding, and the overall architecture.

I wish to conclude my paper by examining the theme of the paper in relation to the 13th International docomomo Conference theme, Expansion and Conflict. To be sure, it is a significant measure of “expansion” to build some important structures inspired by Mies van der Rohe at a turning point in the development of modern architecture in Korea. As new designs by “Mies’s student” were built one by one, and became part of the Seoul cityscape, the buildings were met with honor awards, and attracted friendly press.

My graduate seminars at Seoul National University for a decade have also helped me to illuminate in plain words the philosophy and architecture of Mies van der Rohe to a younger generation of future architects and academics. For some of my realized projects, the construction industry provided a hitherto unavailable capability by developing new finish materials, or upgrading its technological knowhow, thereby “expanding” the horizon of modern architecture in Korea. It should be noted, however, that it was not smooth sailing throughout either. It entailed an abundance of “conflict”, not so much on any ideological grounds, but due to the gap between what was available locally and what was possible elsewhere in terms of materials and construction technique. Even today, many tasks that required resolution of “conflicts” remain unresolved.

It was inevitable, a matter of course in a historical context, that the legacy of Mies van der Rohe should be introduced to the Korean architectural profession. It was a privilege to have played a part in personally illuminating his philosophy. The influence of Mies’s legacy on contemporary Korean architecture would never be easy to quantify. While I do not believe that it could be measured in terms of form, it is my hope that the architectural profession and construction industry have matured over the decades to embrace the principles the Master had set forth, in tune with a renewed interest and reappraisal of the legacy of Mies van der Rohe worldwide. 

Notes

Jong Soung Kimm
Modernity, born in the cradle of the Enlightenment some two and a half centuries ago has delivered many benefits ever since. In the last 50 years poverty and famine have declined whereas healthcare, education and emancipation have improved significantly worldwide. All this was possible due to modernity’s devotion to innovations in science and technology.

Yet this striking progress has created incredibly damaging effects as well which are exposing themselves on a vast scale. Climate change, irreparable environmental damage, breakdown of traditional cultures, hyper-individualization, etc.

In the last decade council members began to stress that we should make an effort, devoted as we are to modernity, to contribute to a sustainable future. During the recent docomomo Council Meeting that took place in the 13th International docomomo Conference, in Seoul, South Korea, the council decided to amend the Eindhoven Statement of 1990, to this effect. Thus the current Eindhoven – Seoul Statement 2014 now reads among others things:

“The aim is to promote the conservation and (re)use of buildings and sites of the Modern Movement, to foster and disseminate the development of appropriate techniques and methods of conservation and (re)use, and... to explore and develop new ideas for the future of a sustainable built environment based on past experiences of the Modern Movement.”

To put these words into action docomomo decided to start an International Specialist Committee on sustainable modernity. This plea is an endeavor to bring docomomo members together from all sides of the globe to join forces within this committee.
Our aim is rather ambitious since sustainability and modernity seem to form a paradox. Although, is that really so? Besides if we want to remain relevant as docomomo in the next 20 years or so, should we not take this challenge? When the modernist poet Ezra Pound told his contemporaries in the early 20th Century to "make it new", he was looking not so much for a revolutionary future as a usable tradition. The new can emerge only within tradition. Make of something old something new was what he said. This outlook could be to our benefit today.

What might we do until next International docomomo Conference, in Lisbon, in 2016? Here are a few items we could put our teeth into:

• Do sustainability and modernity really form a paradox?
  How could they strengthen each other?
• At a historical level: how did the ideas of the Enlightenment and the free market economy merge into the devotion to the "constant new", which is dominating our behavior today?
• At a cultural level: what are the effects of loss of tradition?
• At a social level: how do a sense of community and solidarity survive in our ever more pluralistic societies?
• How could we translate our conclusions into practical information for sustainable architecture and urban design fitting specific local requirements?
• How could we benefit from practical experiences with re-use projects in the different social and physical environments and traditions we represent?
• How could we benefit from embodied energy in obsolete materials?

If you like to join the effort to "renew the world with things that already exist”¹, please contact Zara Ferreira, Secretary General at: docomomo@tecnico.ulisboa.pt.

Don’t hesitate to put forward your ideas as well. And don’t worry about your precious time. The modernist adagium "do more with less" should be the key to our new sustainability endeavor.

Together we will formulate a program for the next two years. I sincerely hope many of you will join the effort.

In the period I was teaching at the Eindhoven University of Technology, the Netherlands, from 1984–1998, I often had the privilege to welcome our first year students entering the faculty of architecture. After I had paid my compliments to the students for having chosen a fascinating study and future profession I told them that for environmental and climate reasons, it would be best not to build at all any longer. And since this was unrealistic, the next best thing was that we should learn how to renew the world with things that exist already. Laughter was always their response. Didn't the nutty professor notice that outside an enormous boom of new building was going on as a result of the neo-liberal wave that was hitting Europe and North America? Besides, the ambition of most of them was to become the future Rem Koolhaas or Norman Foster. So please don't spoil the party. Directly after my talk they were embraced by the faculty staff to fulfill their dreams.

In 1998 I transferred to Delft University because they offered me a much more favorable deal for the further development of docomomo and our international secretariat. In Delft I encountered a similar mood among staff and students as in Eindhoven. Everything was geared to the design of new buildings and cities with ever more spectacular shapes and dimensions. The architect, not in the role of a craftsman, but as a free and creative artist.

For those who are dedicated to the ideas of the Modern Movement this attitude shouldn't come as a surprise. Isn't one of the driving forces of Modernity, ever since the Enlightenment, the dedication to dynamism and the constant new? And isn't the concept of the constant new the driving force behind scientific innovation and the market economy which together have delivered the spectacular individual and social progress of the last 50 years? And isn't the concept of the constant new still a dominating phenomenon in the arts, architecture and fashion?

At the end of the 18th century another revolution took place in the mind of the Western Man which is relevant to mention. Up until then, there was hardly any distinction between a craftsman and an artist. Quite suddenly this situation changes. Art becomes an autonomous domain, as was already the case with science and religion. For the romantic artist of the time, beauty and utility are perpendicular to each other. Art becomes expression. The famous romantic painting "The walker above the sea of mist", which Caspar David Friedrich painted in 1818, informs us that art is not so much about what you see around you but what you see inside yourself. It tells us that art comes from within to the outside. The artist inspires the world around him by his expression of his innermost self, the unique.

The conflict between utility (as a result of the rational ideas promoted by the Enlightenment) and art (as a result of the spiritual ideas of Romanticism) have occupied the debate in architecture and architectural education, ever since. And it also plays a role in the discussions about restoration and authenticity.

In the Netherlands, as in most European countries and in North America, the boom of new buildings came to an abrupt end due the financial crisis of 2008. A vast over-supply of office space, shopping centers, apartments, warehouses etc stared us in the face, the result of greedy developers and public authorities. At the same time, climate change was increasingly demonstrating its ugly face.

Add these two together and one understands why today the curricula at the schools of architecture, in the countries mentioned above, have finally accepted restoration, reuse and the transformation of existing buildings and cities as a reality. Roughly 50% of the commissions in architectural studios and offices in the Netherlands today is related to reuse of the existing stock. It is to be expected that a similar situation will occur in the countries that are still witnessing a building boom. For tempering climate change this would be a blessing.

This issue of the docomomo Journal on reuse, with contributions from Japan, Canada, Mexico, Chile and New Zealand, shows a wide variety of original functions. Two civic buildings, a non-governmental organization, a golf-club house, an elementary school, a church, a petrol station and a dwelling. Three buildings are designed by celebrated masters, Mies van der Rohe, Kenzo Tange and Luis Baragán. The other buildings are designed by nationally well-respected architects. Three contributions deal with transformation of the original function to a new function, in the other contributions the original function remains.

In the essays several key topics of reuse are presented. Various contributors show the importance of public awareness, because Modern Movement buildings are often not communally all that much appreciated, leave alone that they are not loved by the majority. Certainly if public money is involved a positive attitude of the citizens is key. Traditional and modern social media prove effective vehicles for information.

Another item is the position of the property developer. Auckland's Civic building is a clear example.
The debate concerning demolition versus reuse can only be effective if the discussion is based on rational facts. A proper value assessment is essential. In such an assessment the social, cultural, economic and technical values are shown for the current state of the complex and the scenarios of demolition and redevelopment vis-a-vis options of re-use or transformation. The energy embedded in the existing building should form part of the evaluation as well. It is a pity that no author shows us these decision-making tools in any detail.

The interesting essay by Masami Kobayashi is an informative description of the forces at work and the way these were brought together in a balanced way.

The essay about the Muashi-Razan golf club house is an example of the struggle involved to keep the original building, notwithstanding external forces to demolish it.

The influence of accelerated obsolescence is demonstrated in all four Japanese contributions. This happens when — among others — the authorities are forced to change the building requirements, for example to conserve energy, to diminish carbon dioxide emissions, to improve working conditions or equitable access, or when safety is concerned. Due the disastrous results of recent earthquakes in Japan the authorities were forced to implement much stricter requirements concerning existing structures. Keizo Hamada shows the three main earthquake resistance improvement possibilities for existing buildings plus the pros and cons involved. It would be informative for many journal readers if Keizo Hamada would be invited to show us in more detail the technical consequences of the three options in a future issue.

The essay by Marie-Dina Salvione draws our attention to the serious situation of the heritage of Momo churches. This issue is paramount in many regions in the northern hemisphere and would be very appropriate for a future docomomo journal issue.

Whereas most buildings in this issue fit into the category of the more ordinary buildings, Louise Noelle’s essay about the house in Pedregal is a small serenade to a poetic house. It is a welcomed ode to the restoration of a small icon.

Another little icon is the petrol station in Montreal by Mies van der Rohe. In her essay France Vanlaethem discusses the issue of authenticity, an important topic that is hardly touched on in the other contributions. She argues that authenticity is a construct, a judgment, a process involving citizens, experts and authorities. Sure, but is it not a fact that the experts are asked to establish the original and existing values? Is it not for the authorities to secure these values and for the citizens to express their minds and feelings as well as to give the authorities their mandate?

The distinction between authenticity of the materials and the authenticity of the original architect’s ideas (ie his artistic contribution), makes sense, because they have different influences on the decision-making process.

I agree with France Vanlaethem where she questions the validity of the changes made to Mies’ original design by the restoration architect concerned, simply because these changes go against the original intention of Mies van der Rohe. As the author concludes: “Mies proved to be sensitive to context, an aspect neglected” by the architect of the reuse project.

This conclusion hints to the essence of any culturally valuable reuse project. Any transformation should respect the intentions of the original architect, interventions should be in balance with the cultural value of these intentions and these should add to the architectural quality of the new whole.

Enjoy reading docomomo Journal number 52.
The Chinese philosopher and religious founder of Daoism, Laozi, was born in the 6th century BCE. He was an archivist in the Zhou state library so the legend goes. His life was less important for the future of religious thought than his departure from China and his death. He loathed the spiritual situation of his time so he left “heading West — the direction of enlightenment, just as the East is for Europe — he stopped for the night with the gatekeeper of the pass across the mountains to the West. The gatekeeper asked him to leave a message or guideline for those left behind and the legend tells us that Laozi wrote the Daodejing (formerly written as Tao Te Ching) that night. Handing it over to the gatekeeper, he then departed West and was never seen again”.

Could this legend of Laozi and the West meeting the East be an inspiration to us after some 2500 years? Could we learn and benefit today from millennia-old East Asian wisdoms gathered over the centuries? I think we could. The Daodejing, meaning “Canon of the Way”, tells us about unity and the integration between the universe, the earth, man and nature, between the material and the non-material. Its does and don’ts form the oldest written environmental and ecological guidelines on earth. Taoism has had enormous influence on East Asian cultures and the Daodejing is one of the best sold books in the Western world.

This can’t come as a surprise. Whereas the benefit of modernity and its economic miracle in both the East and the West are beyond belief, at the same time modernity creates an ecological and climatic drama and is a serious threat to centuries old, vulnerable cultural traditions.

So it makes sense, when faced with an irreversible environmental disaster to try to find ways to get out before it is too late. If docomomo could contribute to solutions for conflicts at regional levels, we should first look at what the idea of modernity is and how it originated. Although this is a highly complex and controversial issue allow me to give you my simple overview, for what it is worth.

The concept of modernity as we know it today originated in Europe in the 14th century CE. The Modern Movement that resulted from this at the beginning of the 20th century is not so much a particular style as it is a way of thinking, an
Conservation and Renovation Project of Hizuchi Elementary School: First Challenge to Treat a Post-war Wooden Architecture as a Cultural Property

BY YOSHIAKI HANADA

Hizuchi Elementary School is an example of timber modern architecture completed between 1956 and 1958. It was recognized as one of the twenty representative modern buildings in Japan by docomomo in 1999, and from 2006 to 2009 it was meticulously restored. The consortium members for its conservation and renovation were awarded the Annual Award of the Architectural Institute of Japan and World Monuments Fund/Knoll Modernism Prize in 2012. This paper outlines the project of the Hizuchi Elementary School and the architect Matsumura Masatsune who designed it.

Hizuchi Elementary School is located in Yawatahama City, Ehime Prefecture, which is about 725 kilometres southwest of Tokyo on the western shores of Shikoku Island. It was designed by the municipal architect Masatsune Matsumura (1913–1993) and completed between 1956 and 1958.

Hizuchi Elementary School is such an important example of timber modern architecture that it was selected as one of docomomo Japan's 20 Selections in 1999.

However, despite this recognition, it did not meet modern seismic protection standards. Also, due to the advanced deterioration of the structure over its fifty-year life, it had suffered from many functional problems. The extended debate over these matters was finally resolved when a consortium of experts, through working closely with the Yawatahama City Board of Education, developed a plan that would restore the structure whilst adapting it to meet modern safety and educational requirements.

The consortium was formed in 2005, after Yawatahama City established a planning committee for Hizuchi Elementary School's renovation. Six experts, who were architects and university professors, came together to work on the project with city officials. In addition to the City, the individual members of the consortium were: Hirohiko Suzuki, from Aoyama Gakuin University, Kiyotada Magata from Ehime University, Yoshiai Hanada from Kobe Design University, Kouichi Wada, president of Wada Architectural Design Atelier, Kazutomi Takechi, CEO of Atelier A&A Ltd, and Mikio Koshihara, from the University of Tokyo.

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

Architect: Masatsune Matsumura

The architect who designed Hizuchi Elementary School is Masatsune Matsumura. He was born in 1913 to a prominent samurai family in Ozu, a small town near Yawatahama in Ehime Prefecture. While his family was wealthy, Matsumura had a hard childhood. His father died when Matsumura was 2 years old and he was raised by his grandmother separated from his mother. This painful experience must have been hidden behind the graceful atmosphere of Matsumura’s architecture.

Matsumura entered Musashi Senior Technology School (the current Tokyo City University) in 1932 and trained under Chikatada Kurata who had traveled in Europe and studied in Germany with Bauhaus founder Walter Gropius. After graduating from Musashi Senior Technology School in 1935, Matsumura landed on a job at the office of Tsuchiura Kameki. Tsuchiura Kameki was an apprentice of Frank L. Wright. There, Matsumura designed private international style residences for rich modern Tokyo families. After the office moved to Manchuria he experienced a hard life in the colony.

In 1941, Matsumura, having some doubts about Tsuchiura’s trendy thinking of architecture, left the Tsuchiura Architectural Firm and joined the Agricultural Land Development Authority and was engaged in the investigation of housing in poor farm villages in Japan.

Matsumura was self-taught and acquired the latest architectural planning knowledge from many English books and Japanese architecture magazines published in the 1930’s about new buildings in Europe.
The work of Luis Barragán (1902–1988) has acquired great importance in spite of the small number of projects he produced in his prime — a dozen, mostly residences —, but the fact that his own house (1948–1949) has been declared a World Heritage Site by UNESCO supports this contention. Much has been written about this period of Barragán’s life and the great richness of expression in his work, from mysticism to the reclamation of that which is Mexican, thus engendering the birth of a new architectural language. Suffice it to mention some of its characteristics such as an exploration of vernacular roots; affirmation of the emotional; the search for the mystical and aesthetic; the exaltation of beauty and harmony with nature which is translated into massive structures, thick walls with small openings; a usage of local materials with textures and bold colors; the dosing and extolling of light; an expressive employment of water; and an emphasis on landscaping.

In his life’s work we also find a tendency toward the field of urban and landscape architecture. In particular, we refer to the Jardines del Pedregal de San Angel, a development that he started in 1945, which marks a milestone in his professional development with a new concept of the urban in Mexico. His landscaping work, which was widely influential, is epitomized in the “Showcase Garden”, designed around a large pond that featured an unusual rock formation; the idea was to highlight the special characteristics of the site with endemic and local plants.

Barragán produced a number of works in the area, such as two showcase houses, in collaboration with Max Cetto, which have since been altered. There were also others, such as the transformation of an existing structure into a private home with a large surrounding garden, but that too has been lost. Therefore, the residence that Barragán built for Eduardo Prieto López in 1951 and its successful restoration has special importance. This house was purchased at the beginning of 2014 by the entrepreneur Cesar Cervantes, who undertook the task of restoration with the architects Jorge Covarrubias and Benjamin Gonzales Henze of the architectural firm Parque Humano.

The Casa Prieto López

The building known as Casa Prieto López, which in deference to the new owner we can also call Casa Pedregal, represents a process of aesthetic and emotional experimentation which the architects sought to recover. This home, which was conceived based on the requirements of a client with a large family, emphasized the idea of adapting the structure to the land, particularly taking into account the force of volcanic rock. The design, in spite of its simplicity, belies the fact that we are dealing with dwelling spaces for a wealthy family, with ample and spacious common areas which are respected and emphasized.

Here it is necessary to underscore the theme of color and its embodiment in the work of this singular artist, who gave special attention to the surface finish and the selection of hues. It must be remembered that most of modern architecture practically excluded the use of color. In the case of Barragán, much has been said about rescuing colorful popular architecture, in conjunction with and influenced by Jesus Reyes Ferreira. This antiquarian and self-taught painter on various occasions collaborated as a color consultant. However, it is also necessary to note the friendship and subsequent influence of other artists such as Josef Albers, whose treatise Interaction of Colors we find in Barragán’s library, as well as one of his “square” paintings.

Finally, it is indispensable to note that this architect, from his earliest projects in Guadalajara, always paid special attention to the plaster or whitewash that covers the walls, and furthermore, he always tried to apply lime-based paint, and only with the passage of time did he begin to use commercial color materials. Furthermore, it is known that in order to decide what color to apply to any given wall,
Conversion of the Church of Sainte-Germaine-Cousin
Reaching out to the Community

BY MARIE-DINA SALVIONE

This essay synthesizes a serious concern related to built ecclesiastical heritage in Quebec. Most of all, it intends to present the recent conversion of the church of Sainte-Germaine-Cousin in Montreal, built between 1960 and 1962 by architect Gérard Notebaert into a community center related to social housing and child care. Today, after a decade and as the project is nearly complete, it recounts a modern heritage tale that led to an exceptional outcome from social and cultural perspectives and, of course, from an architectural angle.

On a larger scale, this project responded sensitively to fundamental issues by creating awareness and a sense of belonging toward modern built heritage.

What happens when churches are closed? In Quebec this has been a matter of serious concern in the last decades. According to the Conseil du Patrimoine Religieux du Québec (CPRQ), the facts are indeed alarming. The situation is rapidly deteriorating, as more ecclesiastical buildings are either closed, sold, or demolished. A recent survey by that organization revealed the mounting difficulty of finding a new life for these places of worship that are closing at an increasing speed.

These statistics represent a real challenge for built heritage, be it ancient or modern. Still, since the years following World War 2, modern church architecture has been one of the most important typologies in the province of Quebec, both in number and quality. From an inventory of 2,751 buildings of worship across Quebec (2003), the CPRQ identified that 1,070 (39%) were built between 1945 and 1975. In 2013, according to their statistics, 209 of these modern places of worship have been closed and are awaiting a new community, cultural, or residential use, or even demolition.

As in all of occidental culture during the liturgical renewal period, church commissions were considered as structural, material, and artistic laboratories and were highly prized by architects. In some parts of the province, in the Saguenay–Lac-Saint-Jean region for instance, some of the concrete slabs and paraboloid buildings were considered most innovative and earned the characteristic title of églises blanches. Nevertheless, although closely related to the parish’s health, these buildings are in a precarious condition. Most importantly, their distinctive architecture leads to specific conservation issues related to their formal and aesthetic qualities. Structural expression, spatiality, and natural lighting are some of the attributes that must be recognized and preserved in order to sustain an architectural memory of these exceptional buildings. This statement might seem obvious in restoration cases, but how can intrinsic architectural qualities that characterize church architecture be preserved and conjured up in a reuse project? From a sociological point of view, these churches represent significant landmarks for the community and benefit from a strong sense of belonging. They should remain part of a lively social environment, and a founding place of the neighborhood. An exemplary church conversion project should therefore consider the needs of the community, the financial possibilities, and the architectural constraints brought by the particular typology of modern churches.

The purpose of this article is to present the recent conversion of the church of Sainte-Germaine-Cousin in Montreal. This whole project was led by three community-based companies: Construction Mainbourg, Rayside Labossière architectes, and Bâtir son Quartier. In addition, seven organizations and citizens concerned with the development of the district and the historical value of the existing church joined that committee. As this project is almost completed, after almost a decade, this article wishes to salute the rare attitude of the protagonists of the whole project that resulted in an exceptional outcome from social and cultural points of view, and of course from an architectural perspective.

The Sainte-Germaine-Cousin conversion project integrated the consensual work of all the parties in order to respect the heritage value of a significant building for the neighborhood as well as the province’s built heritage. Ecological concerns were also central to this project. Finally, it cherishes the social and cultural values of this lively neighborhood.

The Church
The church of Sainte-Germaine-Cousin was erected in Pointe-aux-Trembles, an east-end district of the city of Montreal that experienced a rapid urban development period, starting in 1950. The parish was founded in response to that expansion. The church was designed and built between 1960 and 1962 by architect Gerard Notebaert (1927–1979), who...
ESSAYS

Progress Report on the Musashi-Ranzan Country Club Clubhouse Conservation and Repair Work

BY MITSURU HIRAI

This is a progress report on the plan to conserve and repair the Musashi-Ranzan Country Club clubhouse designed by architect Taro Amano. It is a valuable example of the conservation and repair of private company-owned modern reinforced concrete architecture without the use of subsidies. Project planning commenced in 2009, and minor construction has been carried out each year, with the third installment of work carried out in 2014. For carrying out the construction, the design content and course of construction are based on the results of an analysis and survey of the original building. The clubhouse, together with the conservation and repair work currently being carried out, was selected as one of the works in the docomomo Japan 174 in 2014.

Historical Background
The Tokyo Golf Club clubhouse, which was designed by Antonin Raymond and completed in 1932, is a well-known example of a golf clubhouse in Japan designed by a prominent architect. This building was designed in the International Style, and was a pioneering work of architecture in pre-war Japan. Pre-war golf clubs were the scene of leisure-time amusement for foreigners or the Japanese bourgeoisie, so there were not many golf clubs. However, after the war, the economic resurgence gave rise to an unprecedented golfing boom, and golf courses were built one after the other all over Japan.

Ranzan Country Club had its beginnings when it opened as Shinonome Golf Course in Koutou City, Tokyo in 1952. People from political and business circles and prominent public figures gathered there. Due to the development of the city center which took place from the mid-1950s, the club was forced to relocate. It was relocated to Kamagata in the Hiki District, Saitama Prefecture, near Tokyo, and opened as Ranzan Country Club in 1962. Further, at the stage when it was announced in an architectural magazine, it was called Musashi-Ranzan Country Club, but when it was opened the name was changed to Ranzan Country Club.

In 1961 when Ranzan Country Club was built, an example of a well-known building that had been completed was Kunio Maekawa’s Tokyo Bunka Kaikan. This was the height of the post-war Modern Movement, when architecture was maturing. Further, in the same year, Kenzou Tange announced “The Tokyo Plan — 1962”. It was a time when Japan faced urban expansion, due to the high level of economic growth. The golfing boom of that time was stimulated by lifestyles in which people who lived in cities, which were becoming overcrowded, sought nature in areas near the cities in their leisure time.

The golfing boom in Japan peaked during the bubble economy. During the time of the high level of economic growth and up to the time of the bubble economy, because the golfing population increased explosively, many clubhouses designed in the style of the Modern Movement were demolished and rebuilt into luxurious clubhouses on a large scale. Therefore, many old clubhouses based on ideas from the early years in Japan no longer remain, and even if they do, they have been extended and reconstructed on a large scale, and there are few clubhouses which have preserved elements of architecture from the early years.

In recent years, the club house of the Fuji Country Club, which was designed by Antonin Raymond and completed in 1958, was the first golf clubhouse in Japan to be registered as a structure of cultural importance. Fuji Country Club is an architectural work which clearly demonstrates the characteristics of timber golf clubhouses designed by Raymond after the war. The fact that this clubhouse was registered shows that the cultural value of golf clubhouses that were constructed one after the other in the 1960s is being recognized.

The clubhouse of Ranzan Country Club reached its half-century anniversary in 2012. Compared with when it was first constructed, the needs the clubhouse must meet and the way the clubhouse is used have varied according to the times, and in order to respond to these changes, the clubhouse has been extended and reconstructed several times up until now. As a result, the clubhouse, which people have continued to use while its functions and area have been expanded, has accumulated deterioration due to aging as a structure, and issues due to the extensions and reconstruction, such as issues with facilities.

The Architect
Taro Amano (1918–1995), the architect of the club house, was one of Japan’s leading post-war architects, and is known
Ludwig Mies van der Rohe designed a surprising number of projects for Montreal — seven in all, of which five were built. **docomomo** Québec offers a tour of them in its guide to modern Montreal. Like many North American cities, Montreal experienced rapid growth and renewal in the 1960s. Though no longer the metropolis of Canada, it attracted cross-border real estate developers from the mid-1950s on, including the flamboyant New Yorker William Zeckendorf, who responded to the challenge of filling the “Central Station pit” with **Place Ville-Marie**, inaugurated in 1962. Less well known is the contribution of Chicago’s Metropolitan Structures, Inc., a successor to the Herbert Realty Co. Founded by Herbert S. Greenwald, the firm gave new impetus to Mies’ career by commissioning him to design the Promontory Apartment Building in 1946. A number of residential projects followed, including 860–880 North Lake Shore Drive, also in Chicago, and Lafayette Park in Detroit. In 1965, Mies became involved in the planning and construction of a community with 15,000 residential units that the Canadian subsidiary of Metropolitan Structures planned to develop over a 15–year period on Île des Soeurs (or Nun’s Island). Following the construction of the Champlain Bridge, which crosses the Saint Lawrence River at the height of the island, this 400-hectare insular agricultural area became an attractive site for the development of a garden suburb, thanks to its proximity to downtown Montreal. Metropolitan Structures signed an emphyteutic lease with the owner of the island, who had purchased it a decade earlier from the Catholic sisters of the Congregation of Notre-Dame. In addition to consulting on the project, Mies van der Rohe designed the first three apartment buildings of the planned ensemble, as well as the first gas station. Shut down in 2008, the small service station, located on the island’s main boulevard, was converted into an intergenerational community centre through the initiative of the municipal council, which proved exceptionally vigilant in the matter, and under the direction of architect Éric Gauthier of the firm FabG. Gauthier originally established his credentials in the preservation of modern architecture with his renovation, in the early 1990s, of the geodesic dome designed by Buckminster Fuller and Shoji Sadao to house the US pavilion at the 1967 World’s Fair in Montreal.

**The Mies van der Rohe Service Station**

The Île des Soeurs service station occupies a unique place in Mies’ oeuvre. Throughout his long career, the architect had no other project of its kind, although the automobile was no stranger to his reflections on the development of architecture in the Machine Age. The project is iconic. Its sobriety distinguishes it from the standard gas station designs of the 1930s, which treat the building itself as an advertising billboard. Here, the brand is not the pretext for the project. Instead, its presence is subdued: the company sign is modest in size and placed discreetly out of the way, by the sidewalk. The structure is a pavilion, one of two generic building types privileged by Mies in his North American career, the other being the tower. As such, the Île des Soeurs service station can be considered alongside such diverse projects as the Illinois Institute of Technology, the Cantor Drive-In Restaurant, the Chicago Convention Hall, and the **Neue Nationalgalerie** in Berlin, among others.

The facility, commissioned in 1966 by Imperial Oil limited (now Esso Canada), was intended as a prototype. It was the first in a series of six service stations proposed in the master plan developed by landscape architects Johnson, Johnson & Roy of Ann Arbour, it was also meant to be a model for the others. In order to ensure the supply of fuel on Île des Soeurs, Metropolitan Structures signed an exclusive agreement with the petroleum company which, in return, agreed to adhere to the promoter’s standards of architectural excellence. To carry out the project, Mies partnered with Paul H. Lapointe, a Montreal architect and regular Imperial Oil collaborator.

Located at the corner of the boulevard and a residential street, the service station pavilion imparts a sense of great


Preservation and Restoration of the International House of Japan

BY MASAMI KOBAYASHI

The International House of Japan (I-House) in Tokyo is a non-governmental organization that has promoted rich international intellectual exchanges. Designed by three young, up-and-coming architects Kunio Maekawa, Junzo Sakakura, and Junzo Yoshimura, the building of I-House in an exquisite modern Japanese style was built in 1955, but due to financial difficulties, the building was threatened with demolition. The Architectural Institute of Japan scrambled to assemble a special panel to present a conservation plan in 2004. Ultimately, the Board of Trustees decided to follow the panel’s proposal. This paper introduces the process of the restoration activities, discusses what were the driving forces of the preservation and restoration actions, and gives some lessons from the project.

History of the Site and Organization

The building of I-House cannot be thought of as being separate from the surrounding garden, but several historical transformations of the site of I-House experienced over the years since the Edo Period have contributed to its particular genius loci (power of place). In the 18th century, many Daimyo (Feudal Lord) estates were located in the Toriiizaka area, with the I-House’s site registered as the Edo residence of the Kyogoku Ikinokami family from the Tadotsu domain. The landowner changed several times from the Meiji Period (1867–1912) onward, with a new residence constructed by the politician Kaoru Inoue in the second Meiji decade, and a new estate added in the third decade. Records exist of imperial visitations during which performances of Kabuki were performed for the Emperor. Afterwards, the estate came into the ownership of Tetsuma Akaboshi, a businessman of the Mitsubishi group.

In 1924, the year after the large Kanto earthquake, the property was purchased by Koyata Iwasaki of the Mitsubishi family, who commissioned architect, Shintaro Oe, to design his residence, and a Kyoto landscape architect, Jihei (Ueji) Ogawa, to design the garden. The building, completed in 1929–30 was constructed in a design blending Western with Japanese elements.

During World War 2, this exquisite house was completely burned down, after which it became the property of the government in conjunction with the settlement of property taxes. Looking back on the history of the estate from the Edo to the Showa Periods, one can see how, despite transformation throughout the ages, this site in the Toriiizaka area exudes a certain “power of place,” appealing to the hearts of many and building up a unique dignity and sense of place.

It is well known that the establishment of I-House is strongly linked to the Institute of Pacific Relations (IPR), a private organization founded in 1925 to foster peace in the Pacific area. Among its members, a young research assistant, Shigeharu Matsumoto met John D. Rockefeller III in 1929, which was the beginning of a long-lasting friendship between these two persons that proved to be a driving force in the establishment of the I-House. After Rockefeller’s several visits to Japan, the idea of setting up some sort of Cultural Center for facilitating exchange and intellectual collaboration going beyond national and cultural differences with a House as the venue of for such interaction, was discussed eagerly.

The I–House was incorporated as a foundation in August, 1952, and the painful fundraising campaign was started in both Japan and the USA, being completed by August 31, 1953. In such way, the I–House was founded upon the passionate efforts of individuals, leaving just building the actual house itself as the final step in bringing the I–House to reality.

Architectural Design of I-House

After the World War 2, the I-House foundation managed to purchase the land of the ex-Iwasaki residence from the government, and it started selecting a suitable design. Matsumoto, then director of the foundation, called upon three young, up-and-coming architects Kunio Maekawa, Junzo Sakakura, and Junzo Yoshimura to each submit a plan for consideration in a closed design competition, in which the best proposal would be selected. As it turns out, excellent proposals from each of the three defied attempts to select a winner, so it was decided to build the I–House based on a collaborative design of these three architects, a rare occurrence in the history of modern Japanese architecture. Following roughly one year of design work from 1953, the construction work was commenced.
Recent interventions in modern oeuvres of high cultural significance have set new challenges, opening discussion on the various positions associated with their preservation and sustainability. In particular, the relationship between newly conceived architecture and modern heritage, for which the analysis of the design in the original building, the ideas promoted in terms of its significance and the results obtained in material terms, become the key features in each case. The experience of the United Nations ECLAC (Economic Commission for Latin America and the Caribbean) building in Santiago, Chile, may, in this sense, be of special interest in order to verify possibilities of sustainability that assume both the contingencies among which the rehabilitation process takes place and the values recognized in the building as monument.

**On Modern Heritage Sustainability**

Active sustainability of modern heritage often requires assuming the cultural challenges posed by the values that reside both in the original conception of buildings and in the vicissitudes of their individual lifetime. Contemporary intervention can become crucial for future preservation of modern architecture, in its material and physical condition but also primarily in its cultural status, as it endures or renews initially proposed meanings or as it provides the necessary validation of its public use and enjoyment.

Modern architecture proposed itself from the beginning as renewing, both of forms of construction and modes of inhabiting buildings, sites and complexes. Because of the strong experimental nature of the construction of modern buildings they suffer from important material degradation and obsolescence. That same initial experimental nature can encourage openness to incorporating new material options when facing reuse and rehabilitation. Moreover, modern architecture itself encouraged, on countless occasions, the possibility of replacement or renovation, either completely or in part, making it possible to face its current condition as heritage through actions that consolidate their primary features, as through interventions that — staying close to original concepts — propose themselves as being different from pre-existing architecture.

**The ECLAC Building**

Opened on August 29th, 1966, the United Nations (UN) building in Santiago, Chile, houses the Economic Commission for Latin America and the Caribbean (ECLAC), an institution created in 1948 to promote the region’s economic and social development. Donated by the Chilean government in 1958, the complex is located on the banks of the Mapocho River, which runs through the valley of Santiago by the Andes.

The project was originated in an open national competition, held in Santiago in November 1960. On that occasion the selection was sent to New York, where the UN Secretary-General, Dag Hammarskjöld himself — advised by Wallace Harrison and Philip Johnson, among others — ruled in favor of the proposal submitted by Chilean architect Emilio Duhart. The designers’ team was composed of the latter, as chief architect, together with Cristian de Groote and Roberto Goycoolea as collaborating partners, and Oscar Santelices.

Duhart had graduated as an architect from the Pontificia Universidad Católica de Chile (1941) and obtained a Master’s degree in Architecture at Harvard University (1943), collaborating in Walter Gropius’ office and Le Corbusier’s atelier, where he took part in the series of projects for India. Back in Chile, he assumed works of greater urban dimension, such as the University Campus on Concepción, among others.

At 42-years old, Duhart won the competition that would allow the realization of his masterpiece. It would be his intention to overcome the conditions of mere professionalism, leading him to conceive a transcendent building: “The United Nations building for Santiago is set up as a House and as a Monument. The House for nations in community. The Monument, a visible expression of its spiritual and social aspirations. House and Monument rise in a plastic and functional Unity, understood by all. A Monument for nations and for their meeting place, Chile (…)”.

The submission conceived a set of buildings, where a central piece assumed the task of monumental representation. The building’s plan is based on a 96 by 96 meters quadran-
The Kagawa Prefectural Government Office East Building, designed by Kenzo Tange, was completed in 1958, and in addition to acting as an important disaster prevention base facility, it possesses a cultural value through its many spaces open to the public and its expression of traditional Japanese architectural ideas in concrete. It is part of the current government offices, and while the concrete itself is expected to be viable for over 50 years, it will require substantial improvements in order to meet the most recent earthquake resistance standards.

As such, Kagawa Prefecture, through advice from specialists and discussion in the Prefectural Assembly, has considered the possible earthquake resistance improvements that could be made, including reconstruction, seismic isolation retrofitting, and seismic strengthening. It was concluded that in consideration of earthquake resistance, its office functions, costs involved, and the cultural value of the building, it would be appropriate to preserve the building and improve its earthquake resistance through base isolation construction methods, and efforts are being made to gain the support and understanding of the people of the prefecture and pursue this policy going forward.

Kagawa Prefecture is located in the northeastern area of Shikoku and while it is the smallest prefecture in Japan by land area, it is blessed with abundant nature which displays the beauty of the four seasons, including verdant mountains and the Seto Inland Sea. In fact, the Seto Inland Sea was the first national park established in Japan, and when the German geographer Ferdinand Freiherr von Richthofen visited, he proclaimed, “Could there be anywhere in the world more beautiful than this?” With the natural gems, a temperate climate, and relatively little rainfall, Kagawa flourished historically as an important location in maritime transport, with unique industries and culture that developed as a result.

The area is well endowed culturally, with Ritsurin Garden, the daimyo garden that has been awarded three stars by the Michelin Green Guide Japan; local crafts including Kagawa lacquerware, and many museums including the Chichu Art Museum on the internationally renowned island of Naoshima, the Garden Museum of the international sculptor Isamu Noguchi, and the Museum of Contemporary Art of Genichiro Inokuma, who was born in Kagawa. The Setouchi Triennale, an international art festival that takes place across the many islands of the Seto Inland Sea, welcomes a large number of international patrons and has received high praise. Kagawa continues in its efforts to establish itself as the “Art Prefecture” and utilize its many cultural resources.

The Kagawa Prefectural Government Office East building (referred to as “East building”) was completed in 1958 in the “Art Prefecture” and is symbolic of the post-World War 2 modernist architecture found in Japan which Kenzo Tange worked on. More than half a century has passed and it still functions as the government offices of Kagawa Prefecture and is well liked as offices that are open to local people.

Kagawa is currently pursuing a number of ways to improve the earthquake resistance of the East building, considering a number of aspects including disaster prevention, and financial and cultural elements. I would like to give an overview of these efforts here.

The Importance of Improving Earthquake Resistance

In the seismic occurrence assessment issued by the Japanese government, there is a 70% chance of a large scale (Magnitude 8–9) earthquake occurring in the next 30 years with its epicenter in the Nankai Trough region, which would affect a wide area including Kagawa. In the Basic Guidelines for Earthquake Resistance Improvement of Facilities Owned by the Prefecture Kagawa has designated the East building as an important disaster prevention base facility, which will provide direction of emergency measures, and transmit information during a large scale disaster.

However, the earthquake resistance of the East building is less than 0.30 on the Seismic Index of Structure, which means that it is within the range where there is a high risk of collapse or destruction following the shock a large scale earthquake of 6 to 7 on the Japanese seismic intensity scale. For example, there were many instances following...
Modern Architecture in the Promotion of National Tourism, the *Cap Ducal*, an Emblematic Work in Viña del Mar

BY MACARENA CORTÉS

This article proposes analyzing the *Cap Ducal* restaurant, a work by architect Roberto Dávila Carson in 1936, as an emblematic construction in Chile's favorite summer resort city, Viña del Mar. The proposal is to place the relevance and value of this pioneer work of modernity in a wide context of promotion, in which it represents the changes in social and cultural practices related to the resort. From the realm of architecture where, this work establishes the beginning of a new formal language, as well as a part of the new urban configuration of the city as one of the then new tourist infrastructure works.

The *Restaurante Cap Ducal* was built at the mouth of the Marga-Marga estuary that crosses the city of Viña del Mar, in a residual site between the Avenida Marina and the sea, on the foundations of an old tea shop originally in that place. Urban development left the construction surrounded by water, like other neighboring buildings on the coast. This condition and the triangular shape of the site determined a volume loaded with naval aesthetics, making it seem a ship stranded on the coastal border.

The building was light and the maritime aesthetics accompanied the sculptural decisions, by means of various elements; the keel on *Avenida Marina*, a series of bulb’s eye windows, large picture windows over the terraces and tubular railings. Finally, several trans Atlantic liner-type funnels crowned the back of the building, towards the street.

The building had two entrances, one from the street and the other, by the monumental stairs that led directly to the second level. This would differentiate the first level, formed by a hard base where the services were located, and the second level, where the dining halls extended themselves through the terraces towards the sea horizon. A third level was a wide terrace dominating the environment which allowed access to another smaller terrace on the fourth level.

The *Cap Ducal* was a rather small building, whose terraces were equivalent to the inner space and, through which the whole building could be visited going up the strategically located stairs. Thus, the experience of being on a trans Atlantic liner was dramatized, generating a continuous and peripheral walk on the sea.

**Assessment and Valuation of the Modern Project, Innovation of the *Cap Ducal***

The building was undoubtedly an important work in construction and technical terms for various reasons: the use of reinforced concrete that allowed important projections at the second and third levels, the fact that the foundation was directly on the rock and also used the footings of an old mansion.

On the other hand, the *Cap Ducal* was an emblematic construction at the time precisely because it generated, together with other works, spaces for social encounter in the city of Viña del Mar, which aspired to become a resort and tourist destination at an international level.

In 1928, Law 4,283 for the development and progress of tourism in the city was passed, after which a Pro-resort Committee was formed that was in charge of managing the work to be done. Among the most important works is the *Casino de Viña* (inaugurated on 31 December 1932), which greatly upset the most conservative social classes, but represented a work created to complement summer activities, create a source of income for the municipality and a focus of tourist and social attractions. *Hotel O’Higgins* was built with the same aspirations and, in addition to that, it had to accommodate tourists offering maximum comfort.

Another relevant work was the Presidential Palace of Chile (inaugurated by President Carlos Ibáñez del Campo on 19 February 1932), which in some way honored *Viña del Mar*, giving the President a space for summer vacations and leisure in the city.

These three buildings described above were complemented by the swimming pools of 8 Norte Street (1929) and the one in *Recreo* (1932), as well as the implementation of various beaches: *Recreo* (1924), Las Salinas (1929), Cueta Abara and Cojoba (1935). These works embraced the new relationship with the beach, the sea and the sun, turning the city of Viña del Mar into the main urban summer resort in the country.

In this context of city promotion, the *Cap Ducal* was a building that, from the private sector, complemented the social activities typical of the resort, by means of a bar-restaurant program. Moreover, due to its formal expressivity and clear naval reference, it fitted perfectly the festive imagery of the neighboring port of Valparaiso.

From the formal and spatial point of view, the *Cap Ducal* was a work that considered exceptional spatial conditions, and related to the public and dynamic nature of the space.

The plan clearly suggests a horizontal spatial sequence, in the relationship between the interior and the exterior, through three types of spaces: a rigid nucleus towards the street, spaces of continuity developed horizontally that were open towards the exterior through a transparency created by the use of a structure of pillars and windows, and, finally, areas of extension by means of projections over the sea.

This spatial sequence was reinforced by the building's programs: a hard service border that separated the restaurant from the street, a large dining room spaces and bar and, lastly, the terraces that established a relationship with the view and the sea.

The opening up of the spatial sequence of the building to the exterior horizontally was also reflected in the building's vertical section, through the concrete slabs which were decreasing in size as they got higher, opening up to generate a completely open-air space. Thus, these slabs accommodated more and more extension spaces but smaller in size.

The spaces were connected by means of stairs, which configured a system of continuous routes, ascending and peripheral to the sea. These stairs were placed at the ends of the terraces to force the pedestrian routes through them and give priority to the experience from the exterior of the building.

The project operations of vertical and horizontal spatial reduction, supported by the external pedestrian routes, defined the perimeter of the building and its relationship with the views, configuring a set of complex interventions based on the space and program of the building.
The Question of Auckland’s Civic Building

BY JULIA GATLEY

This article examines recent and current controversy over the Civic Administration Building (1954–1966) in Auckland, New Zealand. Unoccupied since the end of 2014, the building’s future is uncertain. Its heritage value is widely recognized by heritage professionals and commentators. Yet Auckland Council, the building’s owner and former occupier, does not recognize its significance and has not scheduled it as a heritage building on its district plan. To the contrary, it has floated the possibility of demolishing it. This article considers the building’s history, significance and possible futures.

Over the past two years, New Zealand has seen several well-known modern buildings under threat of demolition: Auckland’s Civic Administration Building (1954–1966) and Symonds Street Flats (1941–1947); Wellington’s Gordon Wilson Flats (1955–1959); the Lower Hutt Town Hall (1951–1957); and the Christchurch Town Hall (1966–1972). All were purpose-built by either central or local governments.

The Christchurch and Lower Hutt city councils have both taken heed of public opinion in working towards retaining their town halls. Housing New Zealand Corporation has sought the advice of conservation architects Salmond Reed on the repair of the Symonds Street Flats, and last year sold the Gordon Wilson Flats to Victoria University of Wellington. Interested parties await news of the university’s intentions for the former public housing complex.

But Auckland Council is reluctant to accept that the Civic Building is of heritage value, or that it is worth keeping and adapting for reuse. The building is empty, pending decision-making processes. At stake here is not only the future of this one significant building, but also the establishment of precedent: how can a local authority expect private owners to use and maintain their modern heritage buildings if it does not do so itself?

History

The Civic Building is a nineteen-storey glass-clad office tower, built to house the Auckland City Council from that time until 2014, when it vacated it department by department. Its shift to new premises followed local authority amalgamations: the Auckland City Council, Auckland Regional Council and six other local authorities united under the banner of Auckland Council, a so-called “super city” with a population in the vicinity of 1.5 million people.

Tibor Donner (1907–1993), the Auckland City Council’s chief architect from 1948 to 1967, designed the building. Hungarian-born, he grew up in Romania and moved to New Zealand at age 21. He studied architecture at Auckland University College and worked in private practice (1932–1938) and in the Public Works Department/Ministry of Works (1938–1948). He then joined the council, where he built a strong reputation with key works including the Civic Building, the Parrnell Baths (1951–1957) and the Ellen Melville and Pioneer Women’s Hall (1958–1962).

In the late 1940s and early 1950s, central government and council architects produced four designs for a civic centre to be built on Auckland’s main commercial boulevard, Queen Street. A tower for council staff only appeared in the fourth of these designs. It became known as Scheme 4, and its tower, a bold gesture signifying ambition and progress, became the building now known as the Civic (figures 2 and 3). In developing the design, Donner and structural engineer Vern Coleman enjoyed a research tour of North America and Europe. In California, they met with engineer John A. Blume, who suggested the steel framing system which was ultimately used.

The building is tall and slim, orientated north-south with a footprint measuring 132 × 52 feet (40.2 × 15.8 m). The floor plans are open, with lifts, stairs and toilets located at the north end and a fire stair at the south end. The long east and west façades are divided into six bays. Glass curtain walls have aluminum frames and sunshades. The narrow north and south façades are heavier. Here, concrete panels were originally clad with mosaic tiles. The north-east corner is differentiated by its glazing details and projecting balconies, in part serving to disguise toilet windows (figure 1).

The steel-framed structural system is an important part of the building’s significance. On Blume’s advice, it introduced column-beam moment connectors, with the columns and the principal beams fastened together using high tensile bolts rather than being welded with diagonal braces. This meant that shear walls were not needed for bracing. Construction was also faster than usual because the steel members were prefabricated. Between the main beams, smaller secondary beams help to support the floors, which comprise metal trays topped by a thin layer of concrete.

There have been incremental changes to the building fabric over time. Access to a rooftop viewing platform was closed in the mid-1970s for safety reasons. The main entry was relocated in the mid-to-late 1980s and additional weather protection was added around the new entry. A bridge to the neighboring building, a performance venue, was added in 1989. There have been ongoing issues with asbestos, which had originally been sprayed onto many of the building elements for fire-proofing and insulation. It was later found to be a health hazard and asbestos linings were removed in 1989. In the early 2000s, mosaic tiles were removed from the building’s north end as some were starting to fall off.

Heritage


Skinner’s detailed work informs several more recent heritage assessments, including...

BY SAMAI BOUADJADJA SETIF AND SAÏD MAZOUZ

The purpose of this paper is to report on the characteristics of modern architecture in Setif, a town in eastern Algeria, created from scratch during the French occupation. It will be of particular interest to unveil a part of the puzzle that represents the “backdrop” of modern architecture in this city.

The present paper tries to contain and recognize the different forms of expression of this architecture, through a historical perspective, punctuated by major events in order to shed light on the characteristics of modern architecture in Setif (1930–1962) and by which they were motivated.

Introduction

The treaties of philosophy and history of ideas attest the uniqueness of modern thought based on universal values: freedom of spirit, equality, emancipation, rationality, etc. Values whose credibility has grown steadily since the Enlightenment. However, the treaties of modern architecture demonstrate the diversity of its approaches and its formal expressions, indicating the maturity of this movement and the more and more increasing dialectical relationship between theory and empirical evidence related to the site at large, the economy, social data. This article aims to answer the question: “What were the different expressions of modern architecture in Setif between 1930 and 1962 and by what were they motivated?”. It questions the period starting from 1932, the date of Le Corbusier’s arrival in Algiers, which marks the beginning of the modern influence in North Africa, until 1962, corresponding to the end of the French presence in Algeria, which had as a result, the departure of so many professional architects, engineers, contractors, directors and so on. The corpus of this study developed from the urban and architectural history of Setif during this period suggests three registers for the three scenarios that marked the urban dynamics of Setif: returning to the city, bridging the non-aedificandi area fortifications and the various extensions through the suburbs. The projects belong to both public and private sectors, programmed through various development plans, supported by new financial and fiscal measures and clutched by the early introduction of new technological processes. The actors: architects, engineers and contractors, although installed mainly in Algiers, spread out throughout the national territory and beyond to Tunisia and to the metropolitan area. The intramural approach was rather Perretist: consciously urban (alignment, prospect) and with classic reminiscences through new typologies. The unconstructable zone also provides an urban architecture although promoting an modern architectural language. In the suburbs and as we move away from the city center, the Corbusian principles become more obvious; Les Pins neighborhood in the west and that of Bouaaraoua in the east are such witnesses. We can conclude that modern architecture in Setif (1932–1962), evolves with that of the West. Setif like other Algerian cities has even been a real testing ground of the Modern Movement, when the French public has displayed resistance by opposing innovation and condemning change.

Modernity On, the Introduction of Reinforced Concrete

The technical dimension formed alongside the philosophical and plastic ones, a catalyst for the development of modern architecture. It is for this reason, that we are discussing the early introduction of reinforced concrete in Setif, through dealers and agents of F. Hennebique design agency that, from 1908 enabled the achievement of various architectural works using reinforced concrete: grain silos, banks, multi-story mixed use investment properties, townhouses, among which were Hennebique agent’s own house (J. Giovanelli (1959)) as well as the home of F. Hennebique in Bourg-la-Reine (1901), to serve as models. Large spans, pile foundations, expanded concrete, and translucent concrete attest to the level of technology and performance of the protagonists of construction in Setif, from the early 20th century.

Direct and Indirect Involvement of the State in the Production of Social Housing

From the beginning of the second decade of the 20th century, the colonial state was involved in social housing programs, initially in collaboration with associations and cooperative movements, then through public offices and HLM (Habitation à Loyer Modéré) financial companies. This program was based on a legal arsenal whose application had been extended to Algeria.

We then saw the birth of suburban housing districts, average housing density. The duplex houses are constructed on plots of 300 m², with a front garden, a courtyard and a garden at the back. The first two garden cities, Lévy city (1926), south of the railway, and the railway city (Cheminsot) to the east, are in a checkerboard urban form. The cities are equipped with public buildings at the scale of the district: school, market and worship place. The third, “the city of veterans”, introduced the curved line in the drawing of the islets and closes, referring to “the English landscape tradition”. On the closes we find secondary entries, while public presentation and main entries open on to the street. As part of the plan of Constantine, the public sector was also pressured to realize workers’ housing schemes. The OPDHLM (Office of Public Moderate Rent Houses), was the owner of several operations, including that of the Ramparts city. Conscious of urban constraints, the three buildings are situated along the ring road that resulted from the dismantling of the fortifications, opting for a rational and minimalist architecture.

Returns to Town

Abandoned by the bourgeoisie in favor of the Faubourg de la gare suburban neighborhood, the city center was reinvested twice. In the 19325, with public operations that glorified modern architecture, occupying small parcels of land, organizing programs with extreme rationality ensuring compliance with alignments and prospects. We cite as examples: the Galeries de France building by
Modern Architecture in Africa: Angola and Mozambique

Edited by Ana Tostões
Publisher: Caleidoscópio
Languages: English/Portuguese
Year: 2014


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 Amélia in Mozambique, as well as one case study on the residential neighborhood of Prenda 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 Elisário 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 Modernization 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 Triennial 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. Luis Lage and Júlio Carrilho, eminent scholars at the University of Maputo, write in their pref- ace “More than a View” about the unfinished business in the former Portuguese colonies. After all, it is just 40 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-fer-
tilization 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 rela-
tionships, often hinged on personal careers, existed between Brazil and Algeria, through Oscar Niemeyer, between India and Tanga-
nia, 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, 1980s). 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 representa-
tive 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 theoreti-
cal 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 Jugend-
stil”, 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 Pyramidal 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 Mozam-
bique. Vasco Vieira da Costa designed and realized a number of fantasticaly original buildings in Angola that introduced both new typologies and early examples of Brutal-
ism. 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 Penda Neighborhood Unit in Luanda by Fernão Simões de Carval-
ho from 1963. Urban planning and design in Portuguese Africa is possibly a further topic by the authors. 

The making of Penda 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 interest-
ting 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 cur-
rent 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 archi-
tecture 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 As-
ma: the citizen of Asmara had no argument with the buildings, as they had built them with their own hands. 

Dr. Antoni Fokers

Notes

1 With the exception of São Tôme and Príncipe, Cape Verde and Guinea Bissau
3 And consecutively exhibited at the architectural school La Cambre in Brussels. 
6 Amâncio d’Alpoim Miranda Guedes. 
7 pancho Guedes
9 See Avermaete, 2014.

Research project website env.ist.url.pt

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

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Year: 2014

Whether it is an analysis of the “displace-
ment” in the work of the Smithsons in the 1960s, a reflection on the role attributed to
the Pop Art duet Venturi / Scott Brown, a look at the influence of the postmodern spirit of the Venice Biennale of 1980, a speculation on the role of the central core in the transition of the open plan to the flexible plan, the review of the different moments that have marked the Swedish architecture of the first half of the 20th century, an investigation of the relationship between architecture and natural forms in the contemporary context, or even questioning the complex relationships between organicism and picturesque both detected in several current works, all the contributions presented in this eleventh issue of Matières are interested in the concept of transition. Transition: therefore, this term refers to a specific moment where a drawing, a text, a reference or a significant event, generates an inflection in the work of an artist or of an architect, an inflection that is characterized by the emergence, not necessarily yet fully certified, of new linguistic, stylistic (or other) principles, that are going to be affirmed afterwards.

Robert Mallet-Stevens
Agir pour l’Architecture Modern

Edited by Richard Klein
Publisher: Éditions du Patrimoine/ Centre des Monuments Nationaux
Language: French
Year: 2014

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.

Revue de l’Art — No. 186/2014–4
Architecture du XXe Siècle
(Architecture of the 20th Century)

Edited by Richard Klein and Bernard Toulier
Publisher: Ophrys
Language: French
Year: 2014

This issue of Revue de l’Art is, for the first time, exclusively devoted to the architecture of the 20th century, taking a closer look at the modern architectural legacy. This array of articles aims to stimulate the debate and reflection on modernity, attracting the public’s attention to the importance of rapid political change that protects buildings and urban ensembles of interest as “archaeological sets”, preventing them from vanishing. The aesthetic, social and technical contributions of the architecture of the 20th century are still substantially unknown or at least undervalued, so it is of utmost importance to promote the value of this heritage for its preservation and also to encourage the complementarity between the architecture’s documentary evidence and physical reality.

Furthermore, the editors Richard Klein and Bernard Toulier draw our attention to the very notion of heritage, still tied to the aesthetic values of the traditional monument, which has been claiming to readjust its outlines since the full renovation of urbanism and architectural forms, particularly after the second half of the 20th century. The relevance of the art history approach and methods to learn contemporary architecture is also questioned, in order to open perspectives on the subject. Architecture,

history and heritage are, therefore, the key concepts epitomized in this edition of Revue de l’Art.

José Pedro Cardoso
docomomo International Collaborator

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.

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.

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From the publisher.
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: • Bring the significance of the architecture of the modern movement to the attention of the public, the public authorities, the professionals and the educational community. • Identify, record and promote works of the modern movement. • Foster and disseminate the development of appropriate techniques and methods of conservation. • Oppose the destruction and disfigurement of significant works. • Raise funds for documentation and conservation. • Explore and develop knowledge of the modern movement.

docomomo International wishes to extend its activities to new countries, 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.