docomomo International is a non-profit organization dedicated to the documentation and conservation of buildings, sites, and neighborhoods of the Modern Movement. It aims at: • Bringing the significance of the architectures of the Modern Movement to the attention of the public, the public authorities, the professionals and the educational community. • Identifying and promoting the surveying of the Modern Movement’s works. • Fostering and disseminating the development of appropriate techniques and methods of conservation. • Opposing destruction and disfigurement of significant works. • Gathering funds for documentation and conservation. • Exploring and developing knowledge of the Modern Movement.

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

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EDITORIAL

LC’s Poetic Endurance
Time and Space — Light and Matter

ANA TOSTÕES
Chair of docomomo International

The theme of this 53rd docomomo Journal is LC — 50 Years After. As a tribute to Le Corbusier (LC) on the occasion of the 50th anniversary of his death, this issue of docomomo Journal is focused on rehabilitation and conservation processes undertaken on Le Corbusier buildings and sites worldwide monitored by the Fondation Le Corbusier (FLC).

LC prolific personality as theorist, painter, sculptor, architect, urban planner, researcher, disseminator, thinker, and provocative activist, helped to make him a universal author. His dual and inseparable theoretical and practical activities represented a source for LC’s balanced inspirational and systematic method. Envisaging “la planète comme chantier”, LC drove his obsessive constructive impulse around the whole world, to nations such as Japan, Russia, Argentina and India. Thinking deeply about the human condition in the contemporary age, he looked for solutions to solve social, technical and spatial problems, believing that architecture could have the power to improve the world. To the question “architecture or revolution?” he answered “revolution can be avoided” through modern architecture.

50 years later, Le Corbusier still creates controversy; passion, discussion and intellectual stimulus, confirming the endurance of his long life energy, spirit and legacy. Through time and space, proportion and matter, his architecture is in fact a “wise, correct and magnificent play of volumes gathered under light” crystallizing a vision of the world as an “espace indicible”.

Nowadays, several of LC’s buildings are under threat. This issue of docomomo Journal presents a large variety of interventions and approaches, showing the cross-section of issues that Le Corbusier’s work raises in the restoration of Modern Architecture.

From houses to facilities, from Europe to Asia or America, from public authorities to private owners, these buildings have stood the test of time, proving their resilience and character.

I wish to thank Bénédicte Gandini, Michel Richard, and the FLC, for accepting the challenge to be the guest editors of this issue and to share with us the “transnational” importance of Le Corbusier, through the analyzes conducted by a exceptional range of experts.

docomomo International wishes to stress the importance of the FLC in disseminating LC’s ideas and preserving his work. Besides being responsible for keeping alive LC’s knowledge and spirit, and gathering precious archives consulted on a daily basis by researchers worldwide, the FLC is carrying out a most important task: the proposed inclusion of “The architectural work of Le Corbusier as an outstanding contribution to the Modern Movement” in the UNESCO World Heritage List (WHL). Envisaged as cultural property, it is a transnational application that brings together the nations of Argentina, Belgium, France, India, Japan and Switzerland at the World Heritage Convention. The aim is to fight for recognition of the buildings and sites constructed by Le Corbusier worldwide as exceptional and as milestones of the Modern Movement that influenced the practice of architecture everywhere.

After many well-founded efforts over 10 years, for recognition of the vital nature of LC’s legacy, the WHL candidacy is still waiting for final positive results. As stated at the 12th docomomo Council Meeting (Helsinki, 2012), “docomomo International confirms the outstanding universal value of architectural works by Le Corbusier and supports a serial nomination in the World’s Heritage List”. Therefore, we believe that the conclusion of the recognition process is urgent, as we all know that it will also guarantee the protection of invaluable architectural ensembles, as in the case of the perfectly balanced Capitol Complex in Chandigarh which is under threat (see p. 84).

Quoting Tim Benton, LC with exigent and permanent criticism “was somebody capable of renewing himself at every moment, [believing] in the universal value of architecture”. Today, we could reformulate this universal value as the urgency to strive towards a sustainable future. That’s why docomomo chose “Adaptive Reuse: The Modern Movement towards the Future” as the main topic for the 14th International docomomo Conference that will take place in Lisbon from the 6th to the 9th September 2016, in order to pursue the Modern Movement’s social and collective project engaged with the challenge of creating a better place to live in an ever faster changing world.

Notes
3 Idem.
On Collective Form

BY FUMIHIKO MAKI

The following article is an edited version of the keynote address presented at the 13th International docomomo Conference that took place in Seoul, Korea, in September 2014. In this essay, Fumihiko Maki’s urban design theory and practice are traced through nearly 60 years of written and built work. Extensive travel and observations of village formations (under the auspices of the Graham Foundation) in 1958, research and writing “Investigations in Collective Form” at Washington University in St. Louis, and associations with the Metabolist Group and Team X are elements which Maki has stitched together to form his understanding of urban architectural group form strategies. These strategies have been tested in a variety of projects throughout Japan and elsewhere; together with his texts, they form a continuing body of work that exhibit how successful, quality urban environments are created.

Introduction

The summer of 1958 was to prove the most memorable period of my life as an architect. I was teaching in the School of Architecture at Washington University when I received word that I had been selected as a Fellow by the Graham Foundation, which has its headquarters in Chicago. The Graham Foundation fellowship, established principally to support young artists including architects in pursuing research of their own choosing, was perhaps the most generous fellowship in the world at the time.

I decided to spend most of the following two years traveling in South-East Asia and the Middle East, regions I had not visited before, as well as Northern and Southern Europe. It was for me a journey to the West.

Of the many cities and villages I visited on two extended trips in those two years, the ones that made the greatest impression on me were communities of houses, built with walls of sun-dried brick and tiled roofs, of the kind that are scattered all along the Mediterranean in countless numbers. The sight of those houses — their features thrown into sharp relief by deep shadows — linked and piled on top of each other on the hillside under the strong sun and against the background of a deep blue sky was by itself remarkable, but what was even more striking was the fact that the community, that is, the collective form, was composed of quite simple spatial elements such as rooms arranged around a small courtyard.

At the time, architects and historians in Japan had not yet begun to undertake surveys of villages. I saw in those collective forms an expression of regional culture, that is, a body of wisdom accumulated over a period of many years.

The impressions gathered on that journey are behind the proposal entitled “Group Form” which I presented in 1960 with my friend, the architect Masato Otaka. That was a time when the development of land to the West of Shinjuku Station, formerly occupied by a water purification plant, was starting to become a widely discussed topic. This joint proposal was intended to be not so much an actual scheme for that area as a demonstration of the idea of group form.

However, the proposal was not meant to confirm what I had discovered with respect to forms of dwelling in villages on my journey. At the time I was interested in the notion of an urban order based on a collection of elements and believed it offered an alternative to the order, based on enormous structures built on the scale of civil engineering works, that architects and utopians had been proposing since the start of the 20th century.

The notion of starting with individual elements to arrive at a whole was not only elaborated in the idea of collective form but subsequently became a basic theme for my own architectural aesthetic and logic.

This two-year journey was valuable in that, it gave me an intuitive knowledge of the fact that ultimately, in an organic form such as a city, the urban order can only be maintained if the autonomy of individual buildings and districts is assured.

The early 1960s were a time when the architectural world was still exploring various issues of modern architecture that had been developed before the war. At the same time, doubts were starting to be expressed about the validity of the ideas of modern architecture with respect to the city, and new investigations were being initiated. The megastructure can be seen in the context of the time as an attempt, based on a faith in technology, to expand the realm of architectural possibility.

In summer of 1960 I participated in a Team X conference in Southern France. Although members continued to take a humanistic, regionalistic approach and to reject megastructures, they were troubled by “the issue of great numbers”, that is, the effectiveness of architects in dealing with the problem of housing large numbers of human beings.

In 1961 I returned to teaching at Washington University and, using notes I had previously made, I wrote over the course of a year a paper describing the three paradigms of collective form that would subsequently become the first chapter of “Investigations in Collective Form”. I still remember typing the original sheets from which mimeographs were made. I sent copies of this "underground" publication to the members of Team X, American architects and urban designers with whom I had recently become acquainted. I received an unexpectedly large number of responses. People like Walter Gropius, Kevin Lynch and Jacob Bakema took the time to send letters with their comments. From the position I have already mentioned, the early 1960s were a time when new explorations were at last being undertaken into architecture’s place in the city and the relationship between the city and architecture. In addition, my approach, which was to study the relationship between architecture and the city from the perspective of collections of buildings and quasi-buildings, was different.

“Investigations in Collective Form” was published in 1964. The second chapter, which I wrote with Jerry Goldberg, at the time a research student at Washington University, was an essay on collections of elements from the perspective of linkage. The question of linkage is discussed on various levels. If each building, that is, each structural unit of the city, has its own lifespan, then different elements are apt to be replaced at different times. The relationship that ought to be created between elements of different ages is dealt with here as an issue of organic linkage between elements. The city thus can be seen as the sum total of countless events being generated simultaneously. When the architect or planner introduces something new under such circumstances, that act fits into certain operational categories. An attempt is made to discover the stance of the designer with respect to the city in the process and method of the particular operation. To put it another way, the historical context each individual carries with him is made apparent by such operations.

As I have already stated, such a position recognizes that the city as a physical place and social system depends on the autonomy of individual elements and seeks ways in which each individual element may participate in the whole.

The first chapter appears at first glance to present the three paradigms of collective form — “compositional form”, “group form” and “mega form” — as opposing, antagonistic patterns, but as stated at the end, the three patterns or modes are not mutually exclusive but can coexist in one configuration. They define the three basic relationships that always exist between individual elements and the whole. Lack of experience in actually designing buildings may account for an oversight. I neglected to consider the existence of space as a medium, in either collective form or linkage. It was a premise of my argument that the elements of compositional form are architecturally more self-sufficient than those of either group form or mega form, but I ought to have undertaken a more extended analysis of modes of exterior space and the interstices between elements within the composition. It was only later, in planning projects such as Hillside Terrace, Rissho University, and the Fujisawa campus of Keio University, that I gradually gained experience and learned that collective forms can depend on how such exterior spaces are created.

Through experience I also discovered a more subtle technique. By emphasizing the autonomy of individual architectural elements and deliberately creating weak linkages between them, one enables those elements to become more distinct indices of time and place. I learned that opposition and its antithesis, harmony, in fact characterize relationships on many different levels and that their cumulative effect determines our actual image of the city.
Time and Landscape: Hillside Terrace
The Hillside Terrace project took exactly 25 years, or a quarter of a century, from the first plan (in 1967) to the completion of the sixth phase (in 1992) (Figures 02 and 03). The flow of time can be gauged by the transformation of Tokyo, including the district of Daikanyama in that interval. Time is also to be measured by shifts in my own consciousness, and changes in architectural character effected from phase to phase in the project reflect the passage of time.

Public Space
The landscape of Hillside Terrace lasting for over two decades is centered on public spaces, including the sidewalk in front of the site (Figure 01). Ever since the first phase, various small public spaces have been provided. Both outdoor and indoor public spaces are made open to the outside world. It may not be appropriate in today’s city to have a building open directly onto the urban environment. Here, each building is a largely self-sufficient world, opening itself only to an outdoor space that is itself cut off in part from the city. Each building affords views of others, and it is through the mutual exchange of views that a collective form comes into being. The views are limited to eye-level and have a sense of scale. There have been various public spaces in the history of cities. Spatial character usually determines what is public in the city. A metropolis can provide overwhelming spaces unavailable in small cities or villages. However, public spaces in cities do not exist just for crowds or communities. They are also places that allow people to enjoy solitude. Our urban spaces become much richer when there are many different layers of public spaces and meanings. In Japan, niwa, historically played a role in providing a public space in urban society, not unlike that of the plaza or square. Yet at the same time it retained a private dimension.

In a metropolis, people take strolls, just as people in the countryside go to mountains or rivers. In that way they are able to establish a special, spatial relationship between themselves and portions of the city. The extent to which streets suitable for walks and public spaces are provided can be considered an effective index in determining the quality of urbanity in a city. Sadly, the contemporary city is being gradually divested of such public character.

Such themes having to do with public character have been on my mind constantly throughout the 25 years I have worked on Hillside Terrace.

Space is not the only element at Hillside Terrace that has a public character. In the course of 25 years, programs too have been gradually developed. The owners felt strongly that the project should not be limited to commercial and residential use. For the last 10 years, various cultural events such as the annual SD Review and musical performances have been held here. The fifth-phase underground space called Hillside Plaza provided a place for such activities. In the sixth phase, a new multipurpose space was located facing the ground-level plaza. It is intended primarily for artistic exhibitions and gatherings and has a corner where refreshments are served. The space is like the first floor area in SPIRAL where various informal events are held.

I have enjoyed creating this unusual combination. In summary, Hillside Terrace not only marks a period of my own life but is my homage to Tokyo of the late Showa and early Heisei eras.

Campus in a Pastoral Setting
Periphery and Center
Keio University decided to establish a new campus centered around two new faculties as well as middle and high schools in the Shonan district of Fujisawa City, approx-
imimately 30 kilometers from Tokyo. There are at present about 4,000 undergraduates and 200 graduate students. One of the main objectives of this university is to develop a new approach to education adapted to the growth of information and communication industries in recent years. This campus was constructed in four stages beginning in 1992 and was completed in 1994 (Figure 05).

A campus in a pastoral setting is a special educational environment. Here, I would like to re-examine how we went about creating that environment, beginning with the preparation of the master plan. The project offers a case study in the development of a collective form.

The 30-hectare site is in a hilly area typical of the western part of the Tokyo Metropolitan Region. There are a number of gently sloping hills on the site. Beautiful evergreens still grow here and there around the site, but within the project area the land was largely covered with susuki (Japanese pampas grass) and undergrowth. On clear days Mt. Fuji is visible beyond the woods on top of the hill to the west. The topography gave us relatively little to go by, so we decided to begin by forming two domains: a center and a periphery. This was a way of giving the collection of buildings an identity. At the same time, this enabled the campus to merge with the surrounding pastoral environment in a natural way. We began by building a loop road, thus dividing the site into a central domain within the loop and a peripheral domain without. There are two gates to the campus, one at the northern end and the other at the southern, and by connecting the approaches from those gates to the loop road a network for pedestrian and vehicular circulation was created.

Another important step we took was to carefully plot the loop road, taking into account differences in ground level and geographical features, so that the land within the loop would be visibly higher than the rest of the site.

Layering of Axes and Spaces

Within the loop are arranged the classroom, research and administration facilities that form the core of the campus. The loop measures 250 meters east to west and 330 meters north to south. Approximately a third of this enclosed area was occupied by an existing pond and woods on the south side. It was decided to locate the facilities on the remaining two-thirds, thus preserving the trees and the pond. We decided to divide the whole into small domains of equal size by creating a number of approaches along east-west and north-south axes (Figure 06). This master plan was also a response to a request by the university that the facilities be dispersed like houses in a village as much as possible. By siting buildings along north-south and east-west axes, we were able to create exterior spaces that are each different in character, scale and view. The individual architectural spaces were adapted to these exterior spaces.

The campus has a “face”. So do individual buildings. It is the face that determines the identity of both the campus and individual buildings. When people perceive the face of a building in the same way, that building becomes a mnemonic device for society. It was decided to create a face for the Fujisawa campus at that point where, having passed through the front gate and climbed a gently sloping road, one comes to the hill (Figure 04).

Another distinctive exterior space is the axial space created by the cluster of research and classroom buildings that extends north to south. At the south end of this exterior space is the terrace on top of the student center. Beyond the terrace is a tall stair tower of the middle and high schools. In the short intervals between lectures, this space becomes crowded with students and is the most heavily trafficked area on the campus.

A pastoral landscape also follows the logic of collective form at the Fujisawa campus.

Republic Polytechnic Campus Singapore

High Density Campus

The site is located in Woodlands in the northern part of Singapore and consists of 20 hectares with a total building floor area of 240,000 m² (Figures 07 and 10). The campus services over 13,000 students and 4,000 faculty and staff members creates a relatively high density campus in a tight site. Consequently, a creative and efficient spatial strategy was devised that concentrates the main educational program within a central nucleus, termed the Learning Hub, and is surrounded by a series of satellite buildings that support the campus. The central Learning Hub consists of 11 medium rise classroom buildings, termed Learning Pods, with a large Agora space at the ground level with spaces for collective learning, including a large library, research labs, lecture halls, food courts, and other gathering spaces. Innovative spatial planning allowed sufficient open space to be preserved for outdoor courtyards, which enriches the entire campus with natural lighting and ventilation and provides extensive views.

Green Campus in a Tropical Region

Once occupied by an old British prison camp, the site of the new Republic Polytechnic is located on a gently sloping terrain and surrounded by a Regional Park and dense forest. The new campus preserves the green qualities of the original site and is integrated into the existing topography while also introducing new landscape elements that contrast with the natural wilderness. The existing slope of the site is maintained through a series of terracing ground floor levels with a sloping roof that is covered by a vast green space, termed the Lawn. Sunken courtyards cut into the Lawn level creating voids in the Agora roof and bring in natural light and provide views to nature. Covered walkways connect between the various buildings on the Lawn level, providing protection from the daily showers and strong sun in Singapore.

Students spend most of their day within the Learning Hub and/or the Agora focusing on their studies. Then, as evening sets in, the Lawn transforms into a kind of oasis for gathering and for casual activities to finish off the day. The new landscape of the campus strengthens the sense of place and ties the various buildings together as a whole.
The Republic Polytechnic has implemented a new educational system in Singapore known as PBL — Problem Based Learning. In contrast to the traditional classroom lecture method, the new teaching style requires multiple spaces, which are referred to as Learning Pods. At the beginning of each day, the Facilitator or Instructor will present a problem that the students have to solve by the end of the day. After receiving the problem, the students will disperse individually or in groups to the various learning centers throughout the Learning Hub (library, media center, workshops, dry labs / wet labs / clean rooms, etc) in pursuit of an answer. At the end of the day, the students then return to the Learning Pods to present their solution to the given problem.

In response to this academic style, the concept of the Agora space was developed with the intentions of creating a large mega-space to house all of the collective educational spaces together under one roof. In addition, communal spaces (food courts, student center, etc) are also interspersed within the Agora to provide places for informal study, eating, and social activities. This spatial strategy minimizes the student’s travel distance and maximizes their ability to access information and conduct research.

The Development of Collective Form

In 1964, I published “Investigations in Collective Form” in which I describe and illustrate three approaches to collective form — “compositional form”, “group form”, and “mega-form”.

Some forty years later, the spatial and formal organization of the new Republic Polytechnic campus can be observed as a clear example of this concept (Figure 11). In response
to the programmatic requirements for maximum flexibility, adaptability, and efficiency, 11 identical Learning Pods (40 meters × 40 meters) form a group of collective learning spaces whose combination or separation provide maximum flexibility (group form).

The Agora (240 meters × 160 meters) serves as a large space with a network of crisscrossing passageways that are effectively connected to the vertical movement systems of the 11 Learning Pods (mega-form).

Surrounding the central nucleus of the campus is a series of satellite buildings, including the main administration building, the cultural center, sports complex, parking garage, power plant, and staff housing. Each building takes its own unique form, but together, along with the buildings of the central Learning Hub, they are organized compositionally in relation to each other as well as to the campus as a whole (compositional form).

**Taipei Main Station (TMS) Project**

The Taipei Main Station (TMS) project site occupies an essential location in central Taipei, dotted by a number of important historical buildings and places (Figure 08). It forms part of an east-west spine that stretches from the Tansui River to Hua-Shang, and beyond to the Shing-Y sub-city center district. The site is also situated at the junction of two shifting street grid systems. One aligns in accordance with true north, and the other derives from the position of the original city walls, which align with the axis to Mt. Chi-Shing.

**Urban Design Strategy 1: Substantiation of the Park System**

Our urban design proposal re-organizes the site into five distinct districts: the Recreation Zone along the Tansui River; the Convention Zone (where we propose IT related facilities with a medium height office complex, and a half-submerged exhibition space whose surface is covered with greenery); and the Memory Zone which contains a cluster of preserved buildings as well as the new City History Museum. This zone is articulated by a long Memory Mall that concludes at the old North Gate.

The TMS Zone has also been redesigned to emphasize the continuity of green space. These green spaces and comprehensive movement systems link the five zones, each with a distinct character. This network of green space not only reinforces the city spine as a major public place in the city, but also provides a cool island that will mitigate the impact of heat from the surrounding city, particularly when new development increases the density in the area. The park system offers much needed open space in Taipei’s central
district and also provides space for both permanent and temporary art activities. 30–meter wide linear forests and the Taipei skyways, which run parallel to the linear forests, further articulate this park system.

**Urban Design Strategy 2: Expression of Two Symbolic Axes**

The most important urban design concept is to establish clear order for the exterior space (horizontal) and for the Gate Towers (vertical) by utilizing the two axes of true north and Mt. Chi-Shing (Figure 10). The micro-cosmos we attempted to create is a metaphor of Long-Feng (Dragon and Phoenix) a symbiotic relationship.

**Urban Design Strategy 3:**

The Creation of a Dynamic Landmark with the Gate Towers

The Gate Towers become prominent silhouettes in the Taipei skyline, constantly changing according to the distance and direction from which they are viewed, the weather, and the time of day. The two Gate Towers have two axes as explained in Urban Design Strategy 2 — one in accordance with the true north, and the other with the axis of Mt. Chi-Shing. The interconnected relationship between two towers symbolizes the Long-Feng metaphor. The towers also suggest the human figure — an angled head, shoulder, and body — giving each a unique formal presence. These angled surfaces catch and reflect natural sunlight, dramatically offering ever-changing silhouettes.

**Conclusion**

Since the publication of the Group Form concept (in *Metabolism 1960* and later in *Investigations in Collective Form*), I have had been fortunate to realize a wide range of projects based on collective form over the last fifty years. This essay has examined four different projects — two in existing cities (a suburban area of Tokyo and a central district of Taipei) and two academic campuses (with very different physical setups, educational programs, and densities). Each project is illustrated with simple diagrams and images that outline their distinct approaches towards collective form. Just like the design of single buildings, the quality of collective form is determined by the capability and sensitivity of its architect. My conclusion is that there is no recipe that guarantees success.

Fumihiko Maki
INTRODUCTION

The Role of the Fondation Le Corbusier in the Conservation of the Le Corbusier′s Architectural Work

BY BÉNÉDICTE GANDINI AND MICHEL RICHARD

I hereby declare, for every eventuality, that I leave everything that I possess to an administrative entity, the “Fondation Le Corbusier”, or any other meaningful form, which shall become a spiritual entity, that is, a continuation of the endeavor pursued throughout a lifetime.

Le Corbusier, 13 January 1960, Archives FLC

Le Corbusier died on 27 August 1965 at Roquebrune-Cap-Martin, near his Cabanon.

Without direct heirs and driven by the fear that his carefully conserved archives and works be scattered after his death, Le Corbusier spent the last fifteen years of his life conceiving and implementing, down to its smallest details, the project of a Foundation that would bear his name.

Today the activity of the Fondation Le Corbusier comprises two main undertakings; circulating his work and spreading his ideas; preserving the architect’s work and collections. Indeed as the legatee and direct offshoot of its creator Le Corbusier, the Foundation holds the moral rights to this work and therefore has a duty to constantly watch over his architectural work (and indeed the artist’s entire legacy).

For the Foundation each of his buildings constitute a piece of art in and of itself. Each issue concerned in the restoration of Le Corbusier’s buildings is effectively governed by this specificity.

docomomo Journal 53, issued on the occasion of the commemoration of Le Corbusier’s death is dedicated to the activity of the Fondation Le Corbusier in monitoring the restoration of as many of his architectural works as possible. In this introduction we will briefly explain how the Foundation is permanently involved in the conservation of his architectural work, highlighting its specificity.

The articles will describe a selection of interventions in different countries.

By way of introduction, the example of the Maisons La Roche and Jeanneret is presented as what should be considered as an exemplary intervention implemented by the Foundation itself.

All these examples provide a comprehensive contribution to the study of 20th century heritage conservation methods and illustrate how a methodical restoration can preserve the authenticity of an outstanding building.

Complexity of the Architectural Work
Relatively modest in quantitative terms, Le Corbusier’s architectural work is spatially extensive, distributed across eleven countries on four continents. If the majority of works are in Europe, in particular France and Switzerland, some buildings — and by no means the least important — are located in the states of the Punjab and Gujarat in India, and others in Tunisia, Japan, Iraq, Argentina, Russia and the USA.

These buildings are very different in nature and in size: they include villas and houses, cultural buildings, multi-family housing, office buildings, gymnasiums, stadiums, etc.

The status of the owners also varies widely — ranging from public authorities (including nation-states such as Tunisia, India or Japan) to associations, private owners, condominiums, etc.

Their conservation status also varies greatly and the legislation or heritage protection policy may differ greatly from one country to another.

Today we can observe an important transformation in regards to proprietors and/or uses (new uses or new norms — hygiene, security, environmental criteria, etc.). And the awareness of the high quality of these works, is very often accompanied today by a desire to bring to light their original spirit.

Otherwise, some buildings will be required to take into account new constraints, such as tourist visitation, that risk altering the quality of authenticity or originality that contributed to their fame.

The role of the Fondation Le Corbusier
All restoration and development projects, involving Le Corbusier’s executed architectural projects, are submitted to an international committee of experts. Its role is both to contribute to the need to respect Le Corbusier’s original work and to make recommendations, on the basis of which the Foundation’s Governing Board can either authorize applications addressed to it or express its reservations.

This expertise involves experts being sent regularly to advise owners, allocates or occupants of buildings executed by Le Corbusier before and during the restoration process.
Le Corbusier and Pierre Jeanneret, Petite Maison, Corseaux, Switzerland, 1924. The paulownia tree in the chambre vert.
In restoration and conservation projects we draw on various modes of historical enquiry. Exaggerating the point in order to bring it more clearly into focus, we might argue that there are two kinds of history to consider each with its own particular aims: “historian history”, and “architect history”.

The first belongs to the field of architectural history, exploring social, aesthetic and technical aspects of the object, using critical analysis, studying the timelines of a project, bringing together the use of, and response to, the object with a close examination of those construction techniques and methods that situate it within the material culture of its time. This research provides a reasoned basis — non-subjective — for assessing the heritage value of the architecture, this in turn being an essential prelude to protection but also a means of defining the intervention strategy — chosen from a multiplicity of possible approaches (conservation, restoration, renovation, reconstruction, transformation, etc.).

Using “architect history”, or the material history of construction, one can delve further into the accumulated knowledge, integrating the life history of the object with practical actions best suited to conserving it. Detailed analysis of the architecture of building elements and components, in their structure, from fabric-as-built through all the variations to come, shows us the material we have and the possible futures we can expect of it. The scale of this scrutiny is not what counts: what matters is the attitude. Analysis of materials, their uses and construction systems is extended through their biological cycles, their transformations, amputations and overlayings, as well as their behaviors and potentials for change, as support for new fabric or device for example. Material history contains the very objects of its development, that substance discerned through a mutual probing that occurs in the space between the building and the act of restoration, enabling one to move from a knowledge that “takes note of” to a knowledge that truly “informs” the project.

In restoration, material history is integral to designing a project. But the process of working on the building is more than just execution. It is an extension of the research: a head-to-head with the document in all its uniqueness; a confirmation of the rightness of a hypothesis or decision. It is the careful observation of the degree to which the structure accepts the repairs, treatments or additions but also the inevitably difficult yet endlessly stimulating “discoveries” we make when we embrace the object as a totality, the trials and investigations by definition reduced. Standing in front of the wall, certainties fall away as we, the architects and specialists, put earlier research to the test, expand it, reconfiguring the project. The Petite Maison at Corseaux has been undergoing restoration since March 2013, with stages of work alternating with periods of use as a museum. To achieve the best outcome the Fondation Le Corbusier — the project client — with the help of the Federal and Cantonal heritage agencies, brought together experts in the conservation of modern architecture and specialists on issues such as polychromy, art restoration, chemistry, façade engineering in metal and mineral products, as well as landscape design.

The works are really “guided maintenance” (the nec plus ultra of preservation) with the first stage focusing on exteriors, façades, garden and enclosures. The house was built in the second part of 1924, the architect searching the Riviera until he found the right spot. It was to be a low-cost building for the architect’s parents: he had already created the Maison Blanche at Chaux-de-Fonds for them and now sought to move them with the few pieces of furniture they possessed to somewhere warmer. This is how Jean Badovici, chief editor of L’Architecture Vivante put it in 1925:
Le Corbusier, Villa Le Lac, Corseaux-sous-Vevey, Switzerland, 1924. Preliminary draft (Cahier n°9), Perspective of the villa pink, © FLC/SPR, 1924 (before November).
The Myth of the “White Box”

The history of architecture has clearly established the principle of a white modernity, even though it is contradicted by the obvious variety of external colors on certain buildings and the restoration of others. Black and white photographs, the writings of Le Corbusier — of which one in 1923 rejecting Dutch experiments with polychrome exteriors — and the belated restoration campaigns, gave rise to a truncated Corbusean iconography, the myth of architecture without color.

Le Lac, considered by everyone as one of the first white villas, doesn’t escape from this myth. It attached itself to Le Lac very early as a result of the distribution of black and white images, and the absence of comments on its color. The images deceived even those close to Le Corbusier, such as William Ritter who speaks in 1926 of a “pretty little shiny white box.” Myth consolidated by the Corbusean restoration of 1951.

However, my research in the Corbusean archives has clearly established, for the first time, that the façades of the main house were not at all white but green. A discreet green, pale or even imperceptible in fine weather, as revealed by several letters and confirmed by stratigraphy. Whereas in 1924, Le Corbusier asks that “the color green appears in a minimal quantity,” in 1953 the architect Emile André compares the house, even though it is still green, to a “delicious white rectangle.”

The Choice of Green

“I would be very grateful if you could permit my father to have a definite place of shelter for his later years, in conditions that will allow him to satisfy his passionate love of nature.”

At the same time as he’s offering a stone-colored layer to the façades of the houses Besnus, Ozenfant, La Roche or Jeanneret (later Savoye), which echoes the color of the surrounding houses, Le Corbusier decides to paint the main villa a color that has no connection with the local architecture.

The reason for this choice is without doubt to be found, not in the neighboring buildings, but in the natural environment of the petite maison. For his father, who is in love with nature, Le Corbusier has erected a villa in “a magnificent site.” Set between the hillsides and the “splendid panorama of the lake and the mountains,” it is thought in an abundant garden composed of grass, trees, shrubs, a vegetable patch and flowers. His father’s passion for nature and Le Corbusier’s desire to make the house part of a reflection about the site — also illustrated by the use of long window or roof-terrace — can thus explain the choice of a color with “suggestive value” (Figure 07).

However, the plan before November 1924 to make a villa pale pink — like the polychromy of the houses in Pessac and Boulogne (Lipchitz-Miestchaninoff) — clashed with this
Maison Curutchet, La Plata, Argentina

BY JORGE NÉSTOR BOZZANO AND JULIO SANTANA

The Maison Curutchet is the only house by Le Corbusier in America. The project was developed between 1948 to 1949 and built between 1949 to 1955 as a single-family dwelling and as a professional medical office to the well-known Dr. Pedro Domingo Curutchet in La Plata, Buenos Aires.

In 2013–2014, Colegio de Arquitectos de la Provincia de Buenos Aires (CAPBA) which head office is settled there, decided to carry out a full maintenance, done with the strict criteria of minimizing the impact on the house and using as reference the original documentation.

The process was coordinated by CAPBA’s Enhancement Research Institute, led by the architect Pablo Mastropasqua, and directed by the architect Julio Santana.

Le Corbusier and Argentina

The relationship between Le Corbusier and Argentina began in 1928, when the writer Victoria Ocampo commissioned him to design a house and a small-scale building in Buenos Aires. For various reasons, they were never realized. With his journey to South America in 1929 and his presence in Argentina’s capital — encouraged by Amigos del Arte Association — and his attendance at a series of conferences he cemented his contact with numerous people. As a result, he was asked to design the Martinez de Hoz House in Buenos Aires and the Errázuris House in Chile, neither of which were built.

In 1937 two young Argentine architects, Juan Kurchan and Jorge Ferrari Hardoy, had the chance to collaborate at Le Corbusier's studio in Paris where they were entrusted with Buenos Aires' urban planning. In the end, the project was not realized.

One decade later, Pedro Domingo Curutchet — a well-known surgeon — contacted Le Corbusier through his sister, Leonor, to commission a combined single-family dwelling and professional medical office. The project was located in La Plata (the capital of the Buenos Aires province), seventy kilometers from the Argentine capital. The response arrived immediately: “Your program, a doctor’s house, is extremely attractive from a social point of view. I am interested in the idea of making your house a domestic masterpiece with simplicity, functionality and harmony”.

That was the beginning of an exchange of letters until 1949, when Le Corbusier and his team members — André Wogenscky, Roger Aujame and Bernard Horsli — resolved the design. The design drawings of the building were sent to La Plata suggesting several candidates for construction manager. Dr. Curutchet chose Amancio Williams, a young architect who, with unusual enthusiasm, undertook the realization of the construction plans, in constant consultation with Le Corbusier. The construction began one year later.

Materialization and Usage

The execution of the project was assigned to Amancio Williams, who realized Le Corbusier’s design proposal as accurately as possible. He made many sketches and construction drawings in order to realize the preliminary design. Works were considerably delayed by this process and the owner decided to change his construction supervisor to the architect Simón Ungar with the engineer Alberto Valdes. Architect Nereida Bar was in charge of the garden design. Finally the house was completed and immediately occupied by the doctor’s family, although for only a short time. Afterwards the house was occupied by a building manager for several years during which time it fell into disrepair.

A Little Big Masterpiece

The architectural program, which comprised a house for a couple with two daughters and a professional medical practice, is located on a narrow, sloping lot with a 9 metre frontage and a depth of 20 metres, facing a public square which opens onto the city park.

The living and working quarters had to function independently, for which reason Le Corbusier defined two volumes that were separate and yet connected at the same time. On the ground floor the garage is at the front and the service areas are at the back. The only pedestrian entrance, for both the house and the medical practice, is a ramp which acts as both a circulation system and a composition articulator of the ensemble.

The ramp climbs up from the street and at the first intermediate landing there is the generously glazed hall of the residence, which contains the stairs leading to the upper floors. Turning back towards the street, the ramp leads to the mezzanine which contains a waiting area and the medical consultation room. They occupy the entire width of the lot, and open to the park through a generous glass window. In front of it, there is a brise-soleil that consists of a rectangular
La Villa Savoye after Le Corbusier, une Longue Histoire

BY SUSANNA CACCIA GHERARDINI AND CARLO OLMO

This is a study of the microhistory of Villa Savoye that has already been realized, which thus does not concern its genesis (almost too studied by others). In the construction site of microhistory, the reduced scale of observation is the space which may permit the reconstruction of interpersonal relationships as a historical subject and to experiment with new procedures and put interpretative categories to the test. The problem regarding the construction defects is more or less a constant in the work of Le Corbusier, in addition to the speed of the processes of both ageing and decay which are characteristic of the materials used in modern architecture. In this sense, the restoration of the works of Le Corbusier is also an opportunity to bring back to the center of the critical and theoretical discussion crucial topics regarding the reflection on modern architecture: originality and authorship. Restorations such as the ones undertaken for Villa Savoye reopened the discussion on the topic of the restoration of an auteur architecture, beginning from its foundations.

Incipit

The correspondence between Mme Savoye and Le Corbusier regarding the “imperfections” begins the infinite season of reconstructions/restorations of the Villa. The construction defects of the Villa began to be noticed in the years 1931–32. The problem regarding the construction defects is more or less a constant in the work of Le Corbusier, in addition to the speed of the processes of both ageing and decay which are characteristic of the materials used in modern architecture. In this sense, the restoration of the works of Le Corbusier is also an opportunity to bring back to the center of the critical and theoretical discussion crucial topics regarding the reflection on modern architecture: originality and authorship. Restorations such as the ones undertaken for Villa Savoye, La Roche or Jeanneret, reopened the discussion on the topic of the restoration of an auteur architecture, beginning from its foundations.

The challenge of values that Villa Savoye begins to present, precisely in those years, turns the attention to the process that transforms paintings, novels, or concrete architectures into icons, with the necessary reductionism this implies. This is a process that has not been studied enough, even in the case of Le Corbusier, in comparison to literature, for example, where the reception and critical fortune of the work are more widely explored. The fortune of these icons in manuals, not only of history of architecture, and in films and narratives regarding modernity, again not only concerning architecture, has contributed to determine the representation, but also the interpretation of these architectures, and for an entire period of restoration itself as well.

The debate has remote origins and there appears to be an increasing interest in the literature since the beginning of the 21st century, when all the topics regarding the restoration of a modern work, some at least twenty years old, began to converge. A truly complex coalescence that includes debates regarding not only history but also its sources, as well as the quasi-obsessive relationship between history and restoration. After decades of dominance of the historiographical, critical and political interpretations, today restoration appears to entirely re-propose the debate regarding Le Corbusier’s architecture.

The Years from 1955 (or 1947) to 1968

For Le Corbusier these are the years in which a shift in meaning from novelty to tradition takes place regarding Villa Savoye (a shift which prompted A. Tsio mis to say that Villa Savoye seems to have become Palladio’s Rotonda, and Reichlin to call it a modern-day Parthenon). This is a process that was almost sanctioned by André Malraux on September 1st, 1965, in his funeral orations.

The reception begins its aesthetic transformation before 1959. In 1951, Pierre Sonrel had founded CEA (Cercle d’Études Architecturales — Architectural Studies Group), this is the same Sonrel who in 1947 published a little known book entitled Les Fonctions de l’Habitation, and who in 1955 hosted lectures by M. Besset and Ionel Schein in his “modernist” workshop at the École des Beaux-Arts (ENSBA). Besset and Schein, incidentally, would be a part of the commission appointed by the Ministry of Culture to choose the 100 architectural structures from the 20th century to be considered as Historic Monuments. The appointments were made by Max Querrien, the Director of the Architecture Directorate of the Ministry, who would initiate a debate amongst architects and art historians regarding the definition, and even the chronology of the modern age.

Yet why save Villa Savoye? Because it is an aesthetic testimony which reached its status as such through mediations from Kidder Smith, who stated in 1993 that he told Giedion...
Le Corbusier, Scrapping in the black lines, to attenuate the color value. Entrée Villa E-1027, Roquebrune-Cap-Martin, France © Marie-Odile Hubert 2011.
The Restoration of the Paintings of Le Corbusier in the Villa E-1027, Roquebrune-Cap-Martin, Alpes Maritimes

BY MARIE-ODILE HUBERT

The restoration of the paintings of Le Corbusier in the Villa E-1027 was preceded by an important study phase including systematic sampling of the paintings. One purpose of the study was to determine the presence of the original paintings under the global over-paint made by a local craftsman in the seventies. Four of the eight paintings have been rediscovered, in a much better condition than expected. These paintings are a fragile testimony of the particular use of "Ripolin" by Le Corbusier, in the context of its use by other famous artists as Picasso or Picabia in the same period.

Introduction
The restoration of the paintings of Le Corbusier in the Villa E-1027 is part of a vast project, launched around 2000, for the conservation of the entire "Site Le Corbusier" in Roquebrune-Cap-Martin. The site includes the Villa E-1027, Le Cabanon (the cabin) and Le Corbusier's studio, l'Étoile de Mer and the Unités de Camping (holiday chalets), owned by the Rebutato family.

We have taken an interdisciplinary approach to the project, seeking to guarantee long-term conservation of the paintings in the building, respecting their historical and technical integrity and their association with the structure. To achieve our objectives, regular meetings were held to better define the issues surrounding the conservation of the villa and the paintings, bringing together the Fondation Le Corbusier; the Conservatoire du Littoral, owner of the site; the Pierre-Antoine Gatier Agency, Architecte en Chef des Monuments Historiques and Inspecteur Général des Monuments Historiques (ACMH-IGMH), project manager; the municipality of Roquebrune-Cap-Martin, site manager; the Conservateur Régional des Monuments Historiques (DRAC-PACA), as well as other expert organizations, including the Centre Interdisciplinaire de Conservation et Restauration du Patrimoine (CICRP) for technical support through laboratory analysis.

We received a commission for an initial study prior to the restoration of the Le Corbusier paintings in 2007, with the purpose of better understanding the techniques and the material history, and establishing the protocol for the conservation and restoration work to be carried out.

The study was conducted with technical support from the CICRP, for analysis of pigments, binding agents and the stratigraphy of the paintings.

Restoration was undertaken in 2010-2011.

The study phase involved obtaining the necessary information for a thorough knowledge of the construction of the building and the origins of the decorative elements, as well as their physical history. Then the state of the paintings was evaluated, the nature and causes of observed alterations determined, and specifications defined for the future restoration. In this case, it was difficult to evaluate just what part of the paintings was the original work of Le Corbusier. Indeed, the murals were painted over at the end of the 1970s after Le Corbusier's death. In order to carry out the conservation and restoration of the work, this problem had to be solved.

Architectural Context and Creation of the villa
Jean Badovici purchased a plot of land along the old customs officer's path and the railway in 1926, on the site known locally as Le Massolin.

From 1926 to 1929, Eileen Gray, an Irish designer, drew the plans for the villa and had it built. She also designed all of its furnishings. Eileen Gray used her own palette of colors for the villa, and stencilled the walls with words indicating the use of spaces or how to move through them, such as a sign at the entrance. Some of the stencils can be seen in photographs published in l'Architecture Vivante.

The article published in l'Architecture Vivante in 1929, "E-1027, Maison en Bord de Mer", describes the building of the house. It is thanks to this article that we have information on the original state of the villa.

Most of the photographs in the review are in black and white, but some have been colorized, proof of the importance of color and the aesthetic qualities of Eileen Gray's architectural design. The photographs were very useful in our work, because they enabled us to better understand the layers present in the walls painted by Le Corbusier.

The Origins of the Paintings
During the thirties, many of Jean Badovici's friends visited the house, in particular Le Corbusier, a close acquaintance at the time.

The paintings in Villa E-1027 are the second cycle of murals by Le Corbusier. His first "experiment" was in

...
Renovation and Restructuring the *Cité de Refuge*  
by Le Corbusier & Pierre Jeanneret  
Preserving the Dual Functional and Architectural Identity of the Masterpiece  

**BY GILLES RAGOT**

The *Cité de Refuge*, for the Salvation Army, was built in Paris by Le Corbusier and Pierre Jeanneret, in 1933. For Le Corbusier, it represented a formal, technical and mainly social architectural manifesto, as part of his idea of new society published in *La Ville Radieuse*, in 1935. Seventy years after, the building is deeply transformed because the everyday use is inadequate for the contemporary community standards for the reception of homeless and current climate standards. The challenge of the last restoration campaign [2007–2015] was to reconcile the current demanding standards while maintaining and upgrading the architectural qualities of the building.

The *Cité de Refuge* for the Salvation Army (an international Evangelic charitable organization), located at the intersection of *Rue Chevaleret* and *Rue Cantagrel* in Paris, built in 1933 by Le Corbusier and Pierre Jeanneret, has kept its original function: to shelter homeless people and help their social reintegration. Since then the building has undergone major transformations, three restoration campaigns, and suffered from lack of maintenance due to the Salvation Army’s scarce resources. The organization had been eager to start major renovation works, when it joined the social housing developer 3F in 2008, which provided its financial resources and experience in project management, in return for a long-term lease.

The project management was entrusted to two architects experienced in social housing, François Gruson and François Chatillon, the latter was also Historic Monuments architect in chief. The design process was highly complex: to restore the building and its extension, built in 1975 — the *Centre Espoir* by Philippe Verrey and Georges Candilis; to adapt the building to the new missions of the Salvation Army; to optimize the functioning of the building; to adapt to fire safety standards and accessibility standards; to rationalize the way of functioning; and to be part of the *City of Paris Climate Plan*. All these goals needed to be accomplished whilst respecting the heritage value of the *Cité de Refuge*, partially protected by statutory listing since 1975. The studies began in 2009, despite the tension between *Fondation Le Corbusier* and the Historical Monuments Services, which was particularly intense due to the low consideration given to this type of heritage. Gradually a consultation process was set up within an Archaeological and Scientific Monitoring Committee (CSAS) bringing together all social and economic stakeholders. The search for a balance between social constraints and heritage issues resulted in the restoration of the original qualities to a larger extent than the protected parts. Paradoxically, in spite of the new renovation-rearrangement modifications, the building is recovering authenticity but in a state that has never existed.

**The Ville Radieuse Healing Machine**

The *Cité de Refuge* takes its real dimension in the context of the *Radiant City* publication (1935), a functionalist city model, whose principles are stated in the *Charte de l'Atenea* (1933–1943). In the publication, a messianic project was designed that summarized the Modern Movement Utopia: the response to society’s ills solely by virtue of a new architecture and a reforming urban planning. For Le Corbusier, the *Cité de Refuge* was not simply social housing, but a healing machine that should provide “proof” of the superiority of modernity over academicism.

The building responds to the three Salvationists tasks: accommodation, meal distribution and social regeneration. The building resembles to an ocean liner aground in the heart of Paris. Behind a 1,000 m² glass curtain wall, the architects accommodated 500 beds in dormitories and small rooms as well as a nursery. In front of the glass prism, the sequence of the porch volumes, the gateway, the glass block rotunda and the lobby, solemnize the passage from the hostile city to the healing machine. Below *Rue Cantagrel*, the *Rue Chevaleret* secondary entrance opens to an interior street which gives access to the gardens, a meeting room and the liner machinery: kitchens, workshops, etc.

Le Corbusier envisage a hermetically closed controlled climate environment behind “a neutralizing wall”—Le Corbusier’s terminology for the forerunner combined system comprising air conditioning and a sealed double glass wall where the panes were separated by an insulating air layer. However, behind the south glass wall, reduced to a single
The La Tourette Convent, built by Le Corbusier in Eveux (1953–1960) was subjected to interventions very soon after its inauguration. The article presents a critical analysis of these interventions: those overseen by Fernand Gardien (until 1964) right after completion; those undertaken before the complex was listed and for which limited documentation is available (1964–1979); the restoration campaign led by the Architecte en Chef des Monuments Historiques (ACMH) Mortamet, who followed an approach based on the completion of Le Corbusier’s work; lastly the most recent campaign, overseen by the ACMH Repellin, who succeeded in devising intelligent alternative compliance measures thanks to the fire safety officials. The complex was returned to its original appearance, following an approach that has yet to come to terms with the aging of modern architectural works, but is nevertheless still widely used today in the conservation of 20th century architecture.

The La Tourette Convent, built by Le Corbusier in Eveux-sur-l’Arbresle, not far from Lyon, between 1953 and 1960. Since its completion, it has undergone several interventions and adaptations — notably to accommodate visitors after 1970 — including a recent restoration campaign started in 2006 and completed in 2013, which brought the building to the attention of the Fondation Le Corbusier (henceforth FLC). As often happens, not all of the interventions were registered nor comprehensively documented. Thus the complex — like many other 20th century buildings — raises the issue of discernibility of interventions. For instance, some of the ragrâges (concrete patches) date back to the original site work, but many interventions on the concrete surfaces followed, including recent patching. Will the former be recognisable from the latter in ten or twenty years’ time?

Similar questions can be asked for the interventions on the renowned pans ondulatoires (“undulating” glazing) or on the canons à lumière (“light cannons” — splayed conical skylights). Such open issues put forward by the FLC called for a thorough documentation not only of the recent restoration work, but also of previous interventions, which could be traced only by cross-referencing several different archival sources. This article is the outcome of work developed with students from the Accademia di architettura in Mendrisio at the request of the FLC. The result, a graphic and critical documentation recording of the changes that have taken place over the years, is a contribution to the, as yet, underexplored history of 20th century heritage conservation.

The Couvent de Sainte-Marie de La Tourette was designed and built by Le Corbusier as a place of learning for the Dominican order in Eveux-sur-l’Arbresle, not far from Lyon, between 1953 and 1960. Since its completion, it has undergone several interventions and adaptations — notably to accommodate visitors after 1970 — including a recent restoration campaign started in 2006 and completed in 2013, which brought the building to the attention of the Fondation Le Corbusier (henceforth FLC). As often happens, not all of the interventions were registered nor comprehensively documented. Thus the complex — like many other 20th century buildings — raises the issue of discernibility of interventions. For instance, some of the ragrâges (concrete patches) date back to the original site work, but many interventions on the concrete surfaces followed, including recent patching. Will the former be recognisable from the latter in ten or twenty years’ time? Similar questions can be asked for the interventions on the renowned pans ondulatoires (“undulating” glazing) or on the canons à lumière (“light cannons” — splayed conical skylights). Such open issues put forward by the FLC called for a thorough documentation not only of the recent restoration work, but also of previous interventions, which could be traced only by cross-referencing several different archival sources. This article is the outcome of work developed with students from the Accademia di architettura in Mendrisio at the request of the FLC. The result, a graphic and critical documentation recording of the changes that have taken place over the years, is a contribution to the, as yet, underexplored history of 20th century heritage conservation.

“Loger cent coeurs et cent corps dans le silence”

The article focuses on restoration interventions, but a few historical notes seem necessary to highlight the building’s main features.

Le Corbusier received the commission in 1952 thanks to the Dominican Father Marie-Alain Couturier (1897–1954), an artist by education and a pioneer of the renaissance of sacred art and architecture. The program “Loger cent coeurs et cent corps dans le silence” (“Providing silence abode to a hundred bodies and a hundred souls”), which entailed building not only a liturgical space, but also living quarters for the monks, allowed Le Corbusier to further develop his research on dwelling units and on the “interplay of individual and collective life”. The monks’ cells — a hundred rooms for teachers and students — became the unit of measure and composition of the entire project.

In the post-war period, the number of ongoing projects at the Atelier prompted Le Corbusier to assign the direction of each to a different collaborator. In the case of La Tourette it was Iannis Xenakis (1922–2001), a knowledgeable young Greek engineer and avant-garde musician who had arrived in Paris as a refugee, who was asked to lead the project. This collaboration was marked by such highly prolific exchanges that it is difficult to recognise with confidence the paternity of some of the adopted solutions.

The complex was built on sloping terrain and was designed, as Le Corbusier stated, “[en prenant] l’assiette en haut, à l’horizontale du bâtiment au sommet”; (i.e. from the top down): the U-shaped living and study building has a reinforced concrete frame, it is raised on piers of various
The National Museum of Western Art (NMWA), in Tokyo, was constructed in April 1959 in order to house and display the Matsukata Collection, after its repatriation to Japan as a gift of the French government.

The Matsukata Collection originated as a collection of works of European painting and sculpture, assembled and purchased between 1916 and 1923 by Matsuoka Kojiro, first president of the Kawasaki Dockyard Company, using his private fortune. A significant portion of the collection remained in France through World War II, at the end of which it was confiscated by the French government as property of an enemy national and, with the signing of the San Francisco Peace Treaty in 1951, it officially became the national property of France. After eight years of negotiations, the French government decided to donate the collection to Japan as a symbol of the restoration of friendly relations between the two countries, on the condition that a museum was built to house the artworks. Ueno Park in Tokyo was selected as the site for the new museum, and the architect, Le Corbusier, was chosen to design it.

Detailed construction plans and project management were undertaken by Kunio Mayekawa, Junzo Sakakura, and Takamasa Yoshizaka, Japanese architects who had worked in Le Corbusier’s Atelier Rue de Sevres 35. The building was completed in 1959, and has welcomed many visitors over the past 56 years.

The main building of the NMWA is a realization of such elements of Le Corbusier’s Five Points of a New Architecture as the use of pilotis, a roof garden, and a free plan. Employing Le Corbusier’s signature Modulor approach to proportions throughout its design, the building is also one of only three extant prototypes of the architect’s concept for a Museum of Unlimited Growth. For all of these reasons, it has received much international attention and acclaim.

The NMWA hopes to use the present plan as a basis for more faithfully preserving the spatial conception of Le Corbusier’s Museum of Unlimited Growth and highlighting the architectural beauty of the museum’s main building.

National Museum of Western Art as a Prototype for a Museum of Unlimited Growth

Amongst various prototypes of that nature, the model Le Corbusier conceived for museums was the Museum of Unlimited Expansion (MUE). Starting with the conception of the World Museum as part of the 1929 Mundaneum project, Le Corbusier continued to develop and refine that concept. The main building of the National Museum of Western Art completed in 1959, was also designed as a MUE prototype.

The Mundaneum Project

Le Corbusier produced the Mundaneum project in 1928 on land adjacent to the League of Nations property in Geneva, after being commissioned by Paul Otlet, a Belgian jurist, documentalist and internationalist. 1928 was the year following Le Corbusier’s bitter experience of initially having his competition proposal for the Palace of the League of Nations (1927) selected, only for it to be rejected following opposition by old-guard architects.
A large-format, heavy, hard cover book with a well-known photograph by Guillermo Zamora of Enrique del Morai’s Mercado de la Merced on its cover is the way the exhibition Latin America in Construction: Architecture 1955 – 1982 gets shaped into a book. One could not expect different from the Museum of Modern Art, which is well known for having the same format catalogs with traditional design and pristine images. Next to its contemporaries (Henry Matisse, The Cutouts, Design and Violence and Bijork), Latin America in Construction’s physicality doesn’t speak loud enough to stand out. It is a more modest, academic and introspective publication.

The catalog opens with Portfolio a contemporary photo-essay by the multi-published São Paulo-based architectural photographer Leonardo Finotti that separates an inch from his commercial work and captures good frames that serve as homage to the great modern photographers that are about to come to life in the next pages of the book. This editorial decision comes across as a bit strange. Why introduce a retrospective exhibition book with a photo-essay that, rather than speaking of the present, somehow mimics the technique, ambience and composition that the primary sources are about to deliver? One can start to tell, even from here, a more naïve introduction to the publication, Brazil will be pictured as one of the modern favorites.

Glenn D. Lowry in his brief but concise foreword doesn’t miss mentioning MoMA’s influence in the construction of the modern architectural discourse through the exhibitions Latin American Architecture since 1945 (1955) and Brazil Builds (1943) setting the current exhibition at the same level of its predecessors, announcing the making of ongoing historiography: “An exhibition and publication that function as an ongoing laboratory for constructing new histories” (p. 15).

Barry Bergdoll’s “Learning from Latin America: Public Space, Housing and Landscape” excels by far the other texts in the book. His last exhibition inside the institution had to amalgamate his academic DNA with the precise coordinating skills that require the heavy machinery of professional research teams in more than ten countries in Latin America. It is a grand-finale that sets the bar high in terms of ambition, inventiveness and an important conjuncture in a period that can unite nations under one nostalgic sense of progress and equality (later depicted as faux hopes of developmentalism, struggle and regime). It also gives us the answer we are all curious about: why 1955? Why 1980? Although the latter is not properly answered, starting in 1955 was a strategy to consider not only the first results being built, but rather them being debated. Stepping aside from the turmoil of conservatism and entering the conversation completely aware of the critique was a means to critique the critique too. Bergdoll has a couple of statements that make clear his conclusions i.e. “Latin America as the new sources of not only forms, but attitudes” a diplomatic strategy when one has to amalgamate a complete history of modern architecture in so many different nations and conditions. His text is an intense and rich journey from economic models, to political processes and even the evolution of technique making the reading interesting, not only to scholars of the topic, but to a general audience that can relate to a rapid-growth period that shaped most of the cities we live in. Leaving value judgments aside, Bergdoll manages to speak on a broad spectrum that provokes new readings when weaving all the pieces and examples together. Although loose ends remain towards a present day history and the void between 1980 to 2015, it seems like that can be a story for another exhibition, and another conceptual discourse.

After the curator’s introduction, comes a loud voice that plants itself like a life-lesson. “For better or for worse, Brazilian Modern Architecture has a story of its own, and it’s a long one”, writes Carlos Eduardo Comas professional scholar of the discipline. Brazil was a modern beast, and it was fed by two schools: The Carícoca School and the Paulista School. Comas, guest curator to the exhibition, writes about the similarities and differences of the two groups of architects and planners that shaped Brazil into its modern suit. He intelligently analyzes them through architectural elements and purposes that lets the text disseminate and weave both schools inside the concepts. Foundation, rule, continuity, divergence, balance and extension are the methods to evolution within the time-frame of the life span of the modern architects and their buildings.

The last individual essay is by Jorge Francisco Liernur, also guest curator, who addresses a more contextual piece of writing. He searches for a correlation between architecture and new general conditions of modernization. He worries and disseminates on the city as the platform where architecture is planted and embodies deeper and greater problems that shape progress, critically concluding and thoroughly ambushing the utopian ideas of modernity with the rise of capitalism’s pragmatism. Idea is dead.

Plates is the section of the book that can better translate the physical panorama of the exhibition to the support the editorial intent. It reincarnates a modern-day-editorial-World Fair where pages serve as pavilions to showcase the power of construction and how architecture shaped progress, cities and regions. The authors of the different plates are part of the modern research network, docomomo’s usual suspects, great academic eminences from each country depicted in the exhibition that have devoted their lives to the study of modern architecture. In each one’s own style, but tracing a common structure to context the illustrations, the authors set fly to a general state-of-the-art panorama on the characteristics of each nation that make them so special. Ordered alphabetically, Argentina heads the plates also chronologically, one of the few nations that showcases its historicist architecture, fruit of the European heritage in the region, a cosmopolitan Buenos Aires that shows glamour and economic progress in a more traditional and aesthetic way. The illustrations, although a very impressive gathering of material, lack “traditional” qualities looked for in modern material. The quality of the opening photograph of Ruth Verde Zein’s Brazil, for example, differs a mile from the Argentinian imagery. Brazil is represented with by-the-book modern history, opens with Brazil Builds, stating just how important the nation is in this piece of research. The chapter shows a cohesive notion of modernism with its glorified giants like the Pilot Plan for


Brasilia by Lucio Costa (1957). Both schools are depicted in the panorama, referencing the previous essay by Carlos Eduardo Comas. Brazil is a brutal architecture of power and diplomacy that can only be compared to the number of spreads given to Mexico. Even though these two countries have a parallel emancipating progress in architecture, Mexico shows a completely different panorama than Brazil. Louise Noelle managed to showcase a broader spectrum of typologies, styles and experimentations showing how imbricate and autochthonous Mexican culture is and how strongly it is engaged with architecture. From State projects, to housing projects, skyscrapers, immigration, poetic Barragan, the cover picture by Guillermo Zamora, the 1968 Olympics and even stretching the research to experimental Agustín Hernández, the illustrations and their text paint an effervescent panorama of the country. The Caribbean region sadly misses out important research developed by scholars in the region including Gustavo Luis More and Alex Martínez Suárez. It would've been interesting to see this tropical smaller, but very valuable modernity, juxtaposing with the rest of the nations. It is difficult to detail all the research in the Plates section, and also unfair to do it isolated from the exhibition.

Authors: Argentina — Silvio Plotquin, Brazil — Ruth Verde Zein, Caribbean — Barry Bergdoll, Chile — Fernando Pérez Oyarzún, Colombia — Carlos Niño Murcia, Cuba — Eduardo Luis Rodríguez, México — Louise Noelle, Peru — Sharif Kahatt and Jean Pierre Crousse, Uruguay — Gustavo Scheps, Venezuela — Silvia Hernández de Lasala.

As the book ends with an authored bibliography that has a digital component to keep building the repository of research. Along with the boldness and value of the statement of putting together all these pieces of history, the project Latin America in Construction has a few, but very, contemporary intentions. The authored bibliography and the digital networked platform #archimoma keeps the contemporary discourse of a cutting-edge institution like the MoMA continuing.

The catalogue is, without a doubt, an important publication in recent architectural historiography and is a titanic effort that rarely could have been done without the powerful machinery of MoMA. It becomes a key bibliography in a new history of readings and is the stepping-stone towards constructing a more integral umbrella when studying Latin American modern architecture.

Le Corbusier. Mesures de L’Homme

Coordinated by Olivier Cinqualbre and Frédéric Migayrou
Publisher: Centre Pompidou
ISBN: EAN: 9782844266996
Language: French
Year: 2015

Cromemorating the fiftieth anniversary of Le Corbusier’s death, the exhibition organized at the Centre Pompidou invites to a reread of his work through the prism of the humane figure, not only in its physicality, but also in the perceptive and spiritual dimensions. Conceived in 1943, the Modulor influences a whole generation of architects. Even though, such a reflection about an essential and universal measure — “the series Man”, thinker and perceiver — is at the hearth of the multifaceted work of Le Corbusier, to date, there was no publication to apprehend such fundamental notions about the architect’s work.

Expanded by the contributions of young researchers, the catalogue presents the Corbusean course in the light of this theme, from the Jurassic origins until the last days along the Mediterranean. It highlights the ubiquity of the human in its production, from elements of the painted works, achievements or architectural projects, furniture and writings, which testify/reflect the richness and complexity of his thought.

Translated publisher’s notes.

Le Corbusier Le Grand

Edited by Jean-Louis Cohen and Tim Benton
Publisher: Phaidon
ISBN: 978 0 714 84668 2
Language: English
Year: 2008

Drawing on an array of archival material, including sketches, photographs, and correspondences, Le Corbusier Le Grand depicts in roughly chronological order not only the vast and varied output of Le Corbusier, but also the major events, people, and forces that shaped the life of an artist who continues to fascinate those in and outside the architectural world.

Le Corbusier (1887–1965) is one of the giants of twentieth-century architecture and design. Born Charles Edouard Jeanneret in La Chaux de Fonds, Switzerland, the self-named Le Corbusier was not only the creator of some of the most important and impressive buildings of the last century—Villa Savoye at Poissy, the Chapel of Notre Dame du Haut at Ronchamp, the Parliament Building in Chandigarh, India—he was also an accomplished painter, sculptor, furniture designer, urbanist, and author. His work and social theories continue to be a dominant force in the world of architecture and design, while his elegant bearing, typified by his round black eyeglasses, which are still today a signature look for the world, helped cast him as an heroic figure out of Ayn Rand’s novel The Fountainhead.

From the Publisher.
Béton brut and ineffable space: two concepts defined by Le Corbusier after World War II that speak about a stronger dialogue between materials and artistic vision of his work. Invented to designate his own particular use of exposed concrete, béton brut is analysed from different perspectives: its fabrication with a rigorous selection of its constituent materials; its textural imprint obtained by a refined assembly of formwork; and the treatment of its surface with special types of paint.

In the synthesis of his artistic vision, ineffable space is explained in all its forms and meanings, from the insertion of the tapestries and paint in the qualification of the spaces, to the way in which photography is used to study the unexpressed potentialities of architecture and painting.

The genesis of Le Corbusier's work, the quality of constructions materials and questions of optics, artistic vision and the psychophysiology of perception are analysed in relationship with the contemporary artistic phenomena such as the automatisms of Breton, the Art Brut of Dubuffet, the Concrete Music of Varèse, Klein's research on monochromes, Pop Art and the concept of transfert.

In this essay, a new vision is revealed about the last and fundamental works of Le Corbusier.

From the Publisher.

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La Maison de la Culture de Firminy
Edited by Gilles Ragot, Sophie Omère, Jean-Marie Reffè, Franck Séant and Michel Kneubühler
Publisher: Éditions la Passe du Vent
Language: French
Year: 2013

At the end of 1966, the journal L'Architecture d’Aujourd'hui devoted a special issue to cultural buildings. The part devoted to French cultural centers was introduced by extracts from a report by Emile Biasini. The report concerned both the result of the first cultural centers open to the public and a prediction for the next phase of construction. The text clearly emphasized the program's flexibility as a main goal, which implied the awareness of the unpredictability of uses and architectural implications: “which activities to expect in a house of culture. The answer is all of them, even those that are not yet invented. If it is difficult to imagine the latter, you must hunt down all the constraints that architecture can impose on the course of a cultural activity (…)”. These technical requirements need to be solved taking into account not only the present but also the future.

In this journal issue, released only a year after Le Corbusier's death, the Firminy Cultural Center, recently completed, evidently functioned as a model, even if it was not a cultural center according to the definition of the leading cultural policy program launched by the Secretary of State of André Malraux in 1959.

The book La Maison de la Culture de Firminy is the second issue in a collection entitled Patrimoines pour Demain, which aims to inform the wider public about a restored building. So this is the ambition of this richly illustrated book, with several contributions and essays by Gilles Ragot, Sophie Omère and Michel Kneubühler.

Upon his election in 1953, the Mayor of Firminy, Eugène Claudius Petit, began to work on a new urban plan by calling former employees of the reconstruction department, to create the new district of Firminy Vert, on hilly terrain on the south of the old city. The civic center of Firminy Vert was a commission to Le Corbusier in 1955 with a program consisting of a church, a stadium, a swimming pool and a “house of culture and youth”. The first civic center is the product of a troubled genesis. A first project combined the cultural center with the stadium stands (1956–1958). The complex profile resulting from this dual function a single-slope roof and inclined facade over the playing field that protected the stadium stands. The second project presented in July 1958 was based on the separation of the two facilities, whilst keeping some essential characteristics from the original proposal. Even if Le Corbusier designed an open-air theatre and a “miracle box” to help ensure good theatrical performances, the program of the Firminy Cultural Center is that of a large youth center. A plan with a relatively narrow width (58 meters) and considerable length (112 meters) make the building function as a linear promenade punctuated by double-height activity spaces where it is necessary. The structural system of the roof, which is composed by autoclaved cellular concrete (ACC) boards and tensioned cables as well as the articulation of three floor levels with the topography, makes this building totally different from other cultural centers based on compact solutions. The 16 bays punctuated by wavey ceiling boards confirm the direct link to the La Tourette convent in which Iannis Xenakis had developed these harmonic timber partitions. Le Corbusier visited the site on the 21st of May 1965, and died in the same year before construction was fully completed. André Wogenscky finished the construction and Pierre Guariche designed the interiors and a large part of the furniture. The cultural center was inaugurated on the 15th October 1966.

Gilles Ragot essay “Firminy Toute une Histoire” evokes the friendly and intellectual ties that linked Eugène Claudius Petit, Minister of Reconstruction and Town Planning (MRU), to the architect Le Corbusier. He then describes the genesis of the Firminy urban project, conceived as an illustration of the Athens Charter principles, and the role of Firminy Youth House in the context of the Firminy Vert ensemble composed of housing, cultural and sports venues. In a precise and documented narrative, the author insists on the programatic hesitations that would make the Firminy House something more than a youth center and something less than a house of culture, including the attention paid to the topography and landscape, the origin of certain technical decisions such as the roof or the vicissitudes of construction (1961–1969) detected in the archives. Sophie Omère considers the study of Firminy furniture as a significant testimony of 1952’s and 1960’s design. The design of specific furniture for working spaces and for the shows, as well as the provision of
furniture was ensured by Pierre Guariche in the period between 1966 and 1969, although it continued without him in the following period 1969–1972. The analysis of lighting fixtures that would probably require further studies or the furniture restoration are featured as captioned pictures. Jean-François Gange-Chavan, in an interview, reminds us that architects in charge of historical monuments are generalists but nonetheless highlights some peculiarities of the restoration and of the preservation of the “building’s identity”. Michel Kneubüleiler returns to the programmatic hesitations and what they disclose of French cultural policy: the houses of culture after 1959, the legacy of the People’s houses and the tensions between culture and popular education. The reproduction of a personal note from Eugene Claudius Petit, “Eléments de Réflexion sur la Maison de la Culture de Firminy” clarifies precisely the point of view of the main stakeholder, from the project management point of view, on hesitations, temptations to organize human activities, and attempts to reconcile popular education and cultural policy.

The book does not focus too much on the dark years of the House of Culture that became sadly known for neglect and property loss in the late 1980s. Thus the text quickly jumps from genesis to restoration and the recent process to make this house a key element of a heritage ensemble. The absence of some bibliographical sources and notable references about Houses of Culture as well as the sequence of the project’s contributions — which begin with urbanism and architecture, end with cultural policies and their resulting programs, inserting furniture in the middle — may astonish the informed reader who may however take advantage of the organization by jumping from section to section, according to his or her needs or curiosities, without fear of compromising a scholarly, organized publication.

The tour guide, the last part of the book, is perhaps the one which gives us a better understanding of the building at several levels: those of the site and the urban structure as a whole, in its programatic components, and interior design and detail. In a descriptive and educative manner, illustrated with contemporary images, this part reinforces the understanding of the turbulent history of the building but also the sequence of spaces and the Corbusian plasticity.

Richard Klein
docomomo France

Notes
2 Idem.

The Villa Cavrois
Edited by Richard Klein.
Publisher: Éditions du Patrimoine. Centre des Monuments Nationaux.
isbn: 978-2-7577-2461-5 (Dutch)
Language: French, English and Dutch
Year: 2015

A masterpiece of 20th century architecture designed by Robert Mallet-Stevens between 1929 and 1932, the Villa Cavrois had an eventful history before its restoration and opening to the public in 2015. The man who commissioned it, Paul Cavrois, a well-established industrialist from northern France, wanted a residence large enough to house his family and servants. His meeting with Robert Mallet-Stevens was enough to make his project an object manifesto, an ocean liner rising on the heights of Roubaix, in a striking contrast to the neighboring traditional bourgeois houses. Mallet-Stevens mastered all aspects of the design: the silhouette and geometry of the villa: the simple, yet luxurious furniture, the material chosen specifically for each room — marble and precious woods in the reception areas and tiles in sober colors in the bathrooms and kitchen — the lighting fixtures, the heating and sound systems.

Occupied during the Second World War, sold by the heirs in the mid-1980s, abandoned and vandalized, the villa was purchased in 2001 by the French state, which decided to undertake its complete restoration. The work carried out — overseen by the Centre des Monuments Nationaux (Centre for National Monuments) since 2012 — had only one objective: to re-establish the villa’s original splendor. Now open to the public, the Villa Cavrois is one of Mallet-Stevens’ most beautiful creations, as well as a milestone in history of modern architecture.

José Pedro Cardoso
docomomo International Collaborator

Translated publisher’s notes.
Turismo y Arquitectura Moderna en Chile. Guías y Revistas en la Construcción de Destinos Turísticos (1933–1962)
Edited by Macarena Cortés
Publisher: Ediciones ARQ
isbn: 978-956-9571-02-2
Language: Spanish
Year: 2014

Turismo y Arquitectura Moderna en Chile. Guías y Revistas en la Construcción de Destinos Turísticos (1933–1962) by Macarena Cortés offers a particular look at the heritage of modern buildings that allowed Chile to become a tourist destination country from the mid-thirties. This examination is based on how these buildings were shown in publicity produced by the Ferrocarriles del Estado de Chile railway company that, for more than three decades, promoted tourism and knowledge of both the Chilean countryside cities.

Natural landscapes, architecture and cities are shown in the light of an aesthetic that aspired to a large audience and wanted to make them desirable “destinations”. The articles of Claudius Galen, Hugo Weibel, Luciano Basauri and Dafne Berc allow a deepening of this perspective from different points-of-view, ranging from local urban history to the consideration of international cases.

Translated publisher’s notes.

Architecture du Canton de Vaud 1920–1975
Edited by Bruno Marchand (Director) and Marielle Savoyat (Coordination).
Publisher: PPU. Presses polytechniques et universitaires romandes.
isbn: 978-2-88074-924-8
Language: French
Year: 2012

The Swiss Canton of Vaud has several well-known buildings such as Le Corbusier’s Petite Maison in Corseaux, Marc Piccard’s Bellerive baths in Lausanne, and Jean Tschumi’s Nestlé headquarters in Vevey. It also has different building complexes and less well-known architectural works, which are, nevertheless, also interesting and representative of a high quality of architecture. This book, through commentaries and illustrations, presents around 350 works, broken down by typologies, highlights the architecture of the Vaud Canton from 1920 to 1975. At the same time, it strives to raise public and professional awareness of the qualities of a heritage that is still often unrecognized and, until now, has never been the subject of such a comprehensive publication.

Translated publisher’s notes.

Cahiers Thématiques No. 12
Représentations de l’Architecture Contemporaine
Edited by Richard Klein and Éric Monin
Publisher: Éditions de la Maison des sciences de l’homme
isbn: 978-2-905865-05-2
Language: French/English
Year: 2013

Devoted to representations of contemporary architecture, this twelfth issue of Cahiers Thématiques proposes a polymorphic vision of an art not restricted just to its built form. Dematerialized, architecture journeys at the whim of techniques and media. Seriously commented, scrupulously figured or released from its weight by impertinent artists, architecture gives way to new horizons that open up spontaneously in the public imagination. The building then passes to its secondary plan in favor of its media format. From the Corbusian declamations to the spontaneous impressions that cover advertising plastic bags, the contributions collected in this volume describe the field of architectural representations that ranges from the more structured discourse to more banal applications.

Translated publisher’s notes.
Appendix
docomomo International is a non-profit organization dedicated to the documentation and conservation of buildings, sites and neighborhoods of the Modern Movement. It aims at:

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

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