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Form

• All texts must be in English; if translated, the text in the original language must be enclosed as well.

• Manuscripts should be written with double spacing and liberal margins with all pages numbered in sequence.

• A short resume of the author(s), in connection with the contribution, must be included.

• Illustrations referred to in the text should be mentioned and abbreviated as follows: (figure 1).

• Articles must include a short bibliography of about 5 to 10 reference books or articles.

• Footnotes should be numbered and should follow the following style:

Illustrations

We accept 3 to 6 illustrations for short contributions (about 600 words) and up to 10 illustrations for full-length articles (about 1500 words). It is essential that authors provide good quality illustrations either printed on paper or as digital data on disk or CD (size of images: 300 dpi for an A5 format).

For figure captions, the order of information is: designer, name of building or object, location, date, description, source. If a building has been destroyed, include that information.
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The theme of this 54th docomomo Journal is Housing Reloaded facing Post-War Housing Complexes in Europe. The debate focuses on the challenges and strategies that have been encountered in efforts to preserve collective housing in Europe, seen as a major issue in the contemporary agenda. Symbols of architectural, technological and social aspirations, these grands ensembles of Mass Housing have nowadays begun to be appreciated by users and authorities, as integral part of the current city. Whether discussing demolition (as faced by the Smithsons’ Robin Hood Gardens and Toulouse’s Le Mirail, and commonly seen as a focus for social marginalization), or the growing phenomenon of heritagization (as implicit in the type of person now using the Marseille Unité d’Habitation), the debate today has mainly become centred on the question of: how to keep these large structures alive, while meeting contemporary standards of comfort? Characterized by adventurous experiments in the use of new materials and techniques, space creation and gender transformations, the obsolescence of these big complexes is determined on two different levels: the technical one (regarding comfort, such as thermal or acoustic, and the need for mechanical and safety improvements, as infrastructures, systems, elevators), and the functional one (involving space dimensions, organisation, orientation, and the introduction of new uses); all while complying with current regulatory standards. In addition, these buildings have frequently been intensively used and modified.

After the 3 Rs discussion (Tostões, DJ 52, 2015) on Asia and America, the aim is to address this type of question, and consider the large variety of strategies presented in this issue concerning experiences developed mainly in Switzerland, but also in France, Italy, Belgium and Portugal. We believe that this issue deserves an in-depth approach, considering Northern and Eastern Europe to be pointed out in a next DJ issue.

We wish to thank Franz Graf and Giulia Marino, for accepting the challenge to be guest editors of this DJ. Due to their painstaking and rigorous work, and to the skills of the experts who contributed with their knowledge and experience, it is possible to present this Journal, addressing such an important question.

In particular, the research conducted at TSAM — Laboratory of Techniques and Preservation of Modern Architecture, at EPFL Lausanne, deserves to be mentioned as an exceptional experience. Combining theoretical knowledge and technical know-how, the laboratory develops strategies for the preservation of modern architecture, including maintenance, conservation, restoration, rehabilitation, restructuring, redeployment and extension. This is exemplified in the rehabilitation plan developed for the Cité du Lignon (2008–2011) (DJ 44, 2011), which was distinguished with the Europa Nostra (2013) and sIA Awards (2014), and in the preservation process conducted at Miremont-Le-Crêt. With a not-so-happy ending, it is told the story of the Cité de l’Étoile, caught between indiscriminate demolitions and restoration efforts. Representing an important turning point in attitudes to post-WW II housing, is the case of Corviale, which had always been seen as a symbol of social failure among large-scale housing in Europe, and which now is starting to be admired and gathering support for its preservation.

The evolution of doctrines on modern architecture conservation is revealed on the story of restoration conducted over the years on the iconic Marseille Unité d’Habitation, while Bloco das Águas Livres shows how different rehabilitation approaches can be addressed inside the same building. The challenges presented by modern prefabrication systems in rehabilitation processes are explored in the “EH, Evolutionary Building” prototype housing and in the Iedere Huis. Finally, landscape is presented as an approach that cannot recommend a heritagization perspective, since it is constantly changing.

The Documentation Issues section presents the amazing story of the re-birth of the Cercle de l’Ermitage in Epesses. It tells how it was possible to rediscover Sartoris’ original design, through research that managed to clarify different layers in time, functions and works of alteration. Some thoughts on conservation and museography are also discussed through André Wogenscky and Marta Pan’s House Workshop.

The need to develop sustainable sites, neighbourhoods and landscapes is one of the main issues for the 21st century. Post-war collective housing remains one of the most significant modern products representing efforts to develop architecture as a vehicle for an egalitarian society and where thousands of people still live today. The proper rehabilitation of these structures, while addressing the demands of the contemporary agenda, would represent a tremendous potential achievement, in an overall context of economic, social and environmental sustainability.
INTRODUCTION

Housing Reloaded.
Collective Housing in Europe, 1945–2015

BY FRANZ GRAF AND GIULIA MARINO

"Should the grands ensembles be demolished?" This question was a major preoccupation for architects in the 1990s. Incidental as it may seem today, the question is not completely old hat. The initial, progressive shift towards the practise of maintenance is to be welcomed. But we still need to be conscious, looking forward, that the qualities or values of constructions built between 1945 and 1975 are only rarely recognized and safeguarded. A tremendous variety of strategies have been adopted, and this thematic issue on collective housing’s present-day relevance proposes to revisit, on the European scale, this very multiplicity of approaches.

The recent work by the Austrian photographer Otto Hainzl1 has been integral to the positive international reception being enjoyed by the Nuovo Corviale housing scheme in Rome (Mario Fiorentino, 1972–82). This prefabricated concrete project, more than 1km in length, was once decried as a symbol of the failure — architectural and social — of the post-World War II drive towards large-scale housing in Europe. How perceptions have changed: after 20 years of strident argument the international competition "Rigenere Corviale" was recently launched by the Commune of Rome, strongly supported by the 8000 inhabitants who admitted to being literally "fascinated by the monster". So it seems at last we are acknowledging — or claiming to — the innovative nature of this 1970s social housing experiment: and looking to preserve some of its characteristics.

The attention Mario Fiorentino’s highly controversial work has been receiving recently indicates a key cultural shift. In the last 10 years, with the benefit of historical hindsight, we have begun to look again at housing schemes of the 1945–1975 period. There are so many, and they are often of considerable heritage interest; indeed they are increasingly being recognized as heritage in a way that would have been hardly thinkable not so long ago. The protection afforded to Ernö Goldfinger’s Balfron Tower in London (1966–72) or the Cité de l’Etoile de Bobigny by the trio of Candilis, Josic & Woods, are cases in point. We would be fooling ourselves, of course, if we thought this represented a consensus: the go-ahead has been given to the demolition of Robin Hood Gardens, by Alison and Peter Smithson (1969–72), and as we speak Britain’s Prime Minister is announcing the demolition of 100 “brutal high-rise towers [...] that are a gift to criminals and drug dealers”6. Nonetheless, all over Europe, and well beyond the confines of academia and the heritage lobby, we are witnessing a renewed interest in the large-format housing complexes of the later 20th century, an emblematic corpus that has, in the real sense of the term, helped shape the contemporary landscape. Only now are these schemes beginning to be appreciated on their own terms, by users and public opinion alike.

**Demolition or renovation — is that still the question?**

Conspicuous as they are, these buildings are seen as plain and ordinary. So despite a plethora of consultations, public initiatives and research intended to shed new light on the theme of the grand ensemble — not least in its social implications — interventions can vary immensely. Ideas about how to protect contemporary architecture and the scientific tools for cataloguing it are becoming clearer. Traditional art-historical criteria are being refined by new kinds of assessment: “technological innovation, production techniques, the aesthetic of manufacture in series”7, themes perfectly embodied in the prototype eh House by Renzo Piano and Peter Rice (1977–78). Yet current architectural practice within existing buildings is still feeling its way forward. A tremendous variety of strategies have been adopted, and this thematic issue on collective housing’s present-day relevance proposes to revisit, on the European scale, this very multiplicity of approaches. But the situation is on notice. Things are not as reassuring as they could be. Only rarely are the methods defined with the aid of suitably thorough supporting studies. It is a mixed picture on the ground where interventions pay only the scantest attention, most often by accident or misapprehension, to the material integrity, the cultural values of post-war architecture, whilst landscape character is overlooked altogether. In this context, large post-war housing schemes, originally conceived as a demonstration of architectural, technological and social aspirations, are now a major target for action when it comes to issues like energy consumption.

Should the grands ensembles be demolished?" This question was a major preoccupation for architects in the 1990s. Incidental as it may seem today, the question is not completely old hat. The initial, progressive shift towards the practise of maintenance is to be welcomed. But we still need to be
conscious, looking forward, that the qualities or values of constructions built between 1945 and 1975 are only rarely recognized and safeguarded. A real transfiguration of the contemporary city is silently under way all around us.

**A silent transfiguration: from ordinary housing...**

In his reinterpretation of the Wohnsiedlung Heuried, by Paillard and Leemann, at Wiedikon (1969), Adrien Streich hides a minutely conceived thermal upgrade in the fluid profile of his new envelopes. For the Göhnerswil-Volketswil (1969) by Marcel Meili and Markus Peter, metamorphosis provided an occasion to reflect on the methods of industrialized production by means of superimposed prefabricated timber-structured panels over the original Plattenbau. Lacaton and Vassal, along with Drouin and Hutin, at Cité du Grand Parc, Bordeaux, are building on the Tour du Bois-le-Prêtre experience, with an intervention that is primarily designed for economy and includes winter gardens and prefabricated concrete balconies, applied onto the façades, the original expression of which is to be utterly reconfigured.

Set against landmark operations such as these, on ordinary housing to which each designer has in his own way contributed a “+Plus” to the existing fabric (effectively a new building), it is a pity that more common practise generally misses the mark. Major physical interventions, clumsy on the aesthetic level, never mind the heritage impact, are the norm. They are made independently of the intrinsic qualities of buildings. Tougher energy legislation is compounding the issue. New, over-insulated and ventilated façades are popping out all over, flattening modeled detail and erasing lines of force that were once described with utmost care. We have metal siding and fiber-cement wrapped around volumes and cloaking balconies, losing nuanced reliefs, simplifying and impoverishing the volumetrics. Window joinery is growing thicker, replaced by heavier frames (most often in PVC) capable of supporting triple glazing.

And as for color — cliché of clichés — look no further than the “makeover” treatment of the remarkable BBPR Gratosoglio quarter in Milan (1963–71), or the Tour Super Montparnasse, Paris, by Bernard Zehrfuss (1966–69); intelligent juxtaposition of materials and textures, meticulously rendered by designers of the 1960s, ditched for a checkerboard of garish tones, “brightened by a touch of color,” usually an astonishing shade of red straight from the standard cladding industry color-chart. Even attempts to “preserve” original characteristics by adding a new external layer evoking the colors and materials of the existing — as seen at the Courtilères housing estate, by Emile Aillaud, at Pantin (1954–56) or the Unité d’Habitation at Evere in Belgium (1953–62) by Willy Van Der Meeren — look like caricatures.

These clumsy, irreversible “thermal renovations” follow a trend for “upgrading” or, more prosaically, achieving “code compliance” that too often rides roughshod over the need for a prior determination of the value of the built object and ignores its intrinsic qualities. Undertaken at huge cost, they should give us pause for reflection.

...to housing heritage

The imperatives of energy conservation — rightly recognized as inescapable — are becoming the pretext for giving buildings a new identity. In a more subtle way it seems that even objects acknowledged as of exceptional historical importance might not be free from harm in spite of the tight constraints of the heritage planning context.

While some interventions — such as the Unité d’habitation in Marseille — have fortunately established constraints for energy retrofitting as a priority from the outset, others cases like the Siedlung Halen, Berne-Kirchlindach (1955–61), an iconic housing estate by Atelier 5 known and admired well beyond the Swiss border, face an uncertain future.3

In much the same vein is the recent “energy upgrade” of the Miremont-le-Crét complex, Geneva (1956–57) by Marc
J. Saugey. Listed as a Monument Historique in 2002, it illustrates the limitations of the exercise where there is no clear strategy setting out what is to be achieved. On one level, a fruitful cooperation involving the cantonal heritage and energy efficiency authorities has spared Saugey’s building from the worst effects of “code compliance” — meaning radical alteration — allowing performance below the legal consumption limits thanks to a series of well-conceived offsets. But on another level, the need to demonstrate “exemplary” energy efficiency outcomes has by default sanctioned an overall “upgrade” strategy that uses a repertoire of hi-tech, thermal-performance products aiming to meet insulation values similar to those of new constructions, even though they have somewhat uncomfortable consequences in terms of the visual and architectural qualities of the original ensemble...

**Responsible ways forward**

Emblematic of these modern works, where notions of lightness and transparency play a crucial role, marrying technical and architectural innovation, the case of the “energy upgrade” at Miremont-le-Crêt encapsulates the difficulties of reconciling the cultural challenge of heritage conservation with environmental paradigms. As we have said, on another scale, built assets are repeatedly faced with hasty and all too radical transformations with no overarching strategy capable of placing limits on what is effectively a transfiguration of the contemporary city. Aside from cultural considerations — or even just the architectural ones, the general “dumbing down” of our environment — with recession on the horizon we should be looking at this practise with a new sense of urgency. In stating that “the different strategic options for restoration stem from, among other things, a precise analysis of the existing building”, technical guideline 25 4 7 Rénovation énergétique des bâtiments, recently published by the Société des Ingénieurs et des Architectes suisses (sia), gives crucial indications.

This salutary stance has grown out of a number of highly significant experiences. A case in point are the guidelines developed for the impressive Barbican complex in London (1955–82) which identify the original elements as the sole traces of authentic fabric, the only evidence capable of expressing the complex’s architectural qualities, including the often neglected issue of exterior spaces. In Switzerland we can point to the important work by architects Miller and Maranta in advance of the energy upgrade works to Hermann Baur’s Siedlung im Lée scheme, in Basel (1963). From them we have learned that detailed knowledge of the fabric is a vital necessity for targeting thermal improvements to the built object at close quarters, to conserve its intrinsic characteristics but without rejecting substantial energy savings. By the same token, the intelligent pilot project for the upgrade of the Tscharnegut in Bern (Hans and Gret Reinhard, 1958–61), devised by Rolf Mühlethaler, which is now in progress, is a compelling demonstration of the indispensability of adaptation to current circumstances in terms of energy but also the typological needs of the sector. It manages to respect the striking urban forms within this representative post-war housing scheme, an ensemble well worth preserving.

Equally, the highly conclusive experience of the TSAM Laboratory and its applied academic research at the Cité du Lignon was recently extended to other late 20th century grands ensembles in the Geneva area for a research project supported by the Stiftung zur Förderung der Denkmalpflege (Foundation for the Promotion of Conservation). An appraisal of buildings according to a wide range of constructional types — from a masonry façade with openings in the Quai du Seujet (1964–76), to the externally insulated prefabricated concrete panel of the Cité Avanchet Parc (1973–77), not to mention the Honegger buildings in the Carl-Vogt (1962–64) and the curtain wall of the Meyrin residential suburb (1962–64) — has shown how the balance between...

preserving the built object and making sizeable thermal improvements generally comes in at around 80–90% of the legal requirement, depending on the techniques used. The 10–20% that still needs to be achieved to attain current standards implies heavy and highly destructive interventions which are technically challenging and therefore entail an exponential increase in build costs for an equivalent life cycle. For existing housing assets, the price in conservation terms — and more prosaically, in terms of economic investment — appears out of proportion.

In place of this “intensive therapy”, which exacts such a heavy price, we should be looking at responsible steps to highlight the notion of “built heritage as resource” — essentially, something very akin to the use value imagined by Alois Riegl — accepting building performance ratings that, while not perhaps the best, at least sizeable or substantial reductions in consumption to be coupled perhaps with gains from renewable energy.

As for highly significant items — “young monuments” to use the phrase suggested in a thematic issue of werk, bauen+wohnen, recently — an explicit stance is required: can one reasonably aim for energy excellence by demanding of an existing building with acknowledged heritage value that it meet the performance needs of a new building, rigidly established by rules that have evolved into extremely strict limit-values? The response is nuanced. In balancing preservation of the built fabric with the environment, perhaps we need to be broadening the issue and reversing the trend. In other words, the building itself should define the limit of interventions, depending on intrinsic material characteristics opportune mapped during preliminary studies. This gets around the issue of a strict application of standards, which so often have repercussions, and potentially irreversible ones, on the integrity of objects and, more broadly, the appearance of our cities. It is not a matter of neglecting the paradigm that requires us to respect the very legitimate conservation department, it is proving difficult to make headway with an energy retrofit project for the envelopes of the Siedlung Halen that respects the place’s exceptional heritage values; Franz Graf, Giulia Marino, “Mirabilia ou ressource durable? Le patrimoine récent à l’épreuve des enjeux énergétiques”, Kunst + Architektur in der Schweiz, 2, 2015, 58–65.


Barbican Estate, London, Chamberlin, Powell & Bon architects, 1955–82; listed Grade II, this exceptionally significant building was the subject of a series of studies by a working group composed of different institutional actors and Avanti Architects, to establish guidelines for conserving the tower blocks. Initial conclusions set out clear indications on respecting the materials and color palette used for the original façades. Timber frames of the large window panels could easily accommodate insulated glazing units to replace the single glass of the original. Avanti Architects, Barbican Listed Building Management Guidelines, vol. II, October 2012.


References


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Giulia Marino

Master degree in architecture from the University of Florence and a PhD in architecture from the École Polytechnique Fédérale de Lausanne (EPFL). Since 2007 she has been a teacher and scientist at the Laboratory of Techniques and Preservation of Modern Architecture at the EPFL. She is Vice-President of docomomo Switzerland and a member of the Swiss Heritage Society.
The Genevan architect Georges Addor (1920–1982) had a brilliant career. In the space of fifteen years, he produced a series of outstanding works, testifying to his wholehearted commitment to the most significant trends in international architecture. Collective housing occupies an exceptional place in his oeuvre, which, without ever confining itself to mere imitation, consciously embodied the postulates of modern architecture, with a particular concern for extremely accurate material execution.1

Apart from its heritage value, undeniably remarkable, but for which recognition is still relatively recent, the timeliness of Georges Addor's work also proves a privileged observatory on the preservation of 20th century heritage. The inventory of this corpus raises profound questions about the instruments for the preservation of architecture from the postwar period, which are capable of adapting to both large-scale developments and to its constructional specifics, inseparable from the burgeoning construction industry. At the same time, the output of the Genevan architect gives a clear idea of the multiple facets of the current practise of design in existing buildings, which in western Switzerland and Europe is still little concerned with the concept of material authenticity. The broader reflections on the methods and techniques of preservation of contemporary heritage that emerge from the current relevance of Georges Addor's work appear to be decisive; extended to a broader production, they deserve to be addressed without delay.

From innovation to persistence. Urban forms
The panorama of works affecting Georges Addor's oeuvre is indeed vast and heterogeneous. Restoration projects that respect their original material substance contrast with more or less faithful critical reconstructions, even creative reinterpretations; likewise, far more frequently, major renovations in which the imperative of energy improvements — legitimate and now recognized as unavoidable — have become a pretext for giving a building a new identity have become common. Illuminated by a few successful operations, which should be showcased as such, the picture is, however, highly nuanced, since many questionable conversions have hurriedly followed each other in recent years. The broader reflections on the methods and techniques of preservation of the contemporary heritage that emerge from the current relevance of Georges Addor's work appear to be decisive; extended to a broader production, they deserve to be addressed without delay.

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The case of collective housing, especially the housing projects which we are going to dwell on in this paper, is particularly significant in this respect. If, on the one hand, the urban forms, fortunately preserved in most cases, can still be appreciated today, the issue of their architectural qualities is far more controversial, notably with regard to the envelopes of buildings.

Clearly, the persistence of the urban forms of the complexes built by Georges Addor and his architects primarily reflects the intelligence and foresight embodied in the original design. Whether it was a matter of the strictest application of the postulates of the Athens Charter, as in the satellite precinct of Meyrin (1960–64), experimenting with the principles — certainly innovative — of "linear urbanism" in the city of Lignon (1963–71), or the scholarly reinterpretation of the "open square" in the very fine upmarket residential complex at Bude (1958–62), the arrangement of the volumes is perfectly calibrated. This is also true of their relation with the community facilities, which were designed at the same time, and the landscaping by Walter Brugger, which is undeniably very rich.

This equilibrium in the drafting of the plan has been a compelling argument to counter proposals for "qualified and differentiated densification with new buildings" of the major complexes in Geneva, naively put forward as a solution to the housing crisis, which now seems endemic. In this way the project for a third tower block in Lignon, "a twenty-story building, aligned with the tallest tower, to be erected on the shopping center", was rapidly discarded.
The Miremont-le-Crêt: Preserving a Geneva Post-War Modern Icon

BY PATRÍCIA VENDELL DUARTE

The collective apartment building, Miremont-le-Crêt, in Geneva is the product of the inventiveness of the local architect Marc Joseph Saugey (1908–1971), who planned and built it between 1953 and 1957. Listed as a Cantonal monument in 2002, it is considered today an original and unique example, far beyond the context of Geneva.1 Recently, it has become the object of a large rehabilitation project, led by the Geneva-based architecture office, Meier+associés. Mainly focused on the building’s envelope, the project also includes several technical improvements of some of its other components, all of them introduced with respect to Saugey’s spirit and the building’s existing substance.

Geneva in the post-War and the architect Saugey

During its recent history, Geneva has known several phases of economic and demographic growth; however the apogee of its development only occurred after the WWII, with the establishment of the UN European headquarters, in 1946.3 The city extended into its peripheral communes and gradually acquired the form of a metropolitan area3, demanding its “urban restructuring (…) and the creation of new dwellings, services and facilities”. The architect Marc Joseph Saugey was one of the notable personalities who participated in these transformations.

Born in 1908 in Vésonaz, a village on the shore of Lake Geneva, Saugey completed his academic education in Geneva, then starting an important collaboration with Louis Vincent, René Schwertz and Henri Lesemann, who together formed the Atelier d’Architectes (1933–1945). In 1942, he opened his own architecture office, building his most important projects between 1950 and 1958 — the Hôtel du Rhône (1947–1952), the Malagnou-Parc (1948–1952), the Mont-Blanc Center (1951–1954), the cinema Le Paris (1955–1957), the Terreaux-Cornavin (1951–1955), the Miremont-le-Crêt (1953–1957) and the Gare-Centre (1954–1957). Dying in 1971, Saugey managed to leave his mark on Geneva, with his avant-garde buildings of the 1950s, as well as “distinguishing himself, by his structural researches and new techniques”, and by his active engagement in the urban-planning of the city.

The Miremont-le-Crêt: Saugey’s “l’espace habitable”

The Miremont-le-Crêt apartment building, located in the Geneva district ofampingé, is the result of the creative inventiveness of Saugey and was conceived from 1953, in close collaboration with the engineer Pierre Froidevaux and the artists Edouard Nierlé (1916–2006) and Louis Bongard, being built between 1956 and 1957.

The building’s existing pedestrian access points are located on both sides of the volume, on the nearby streets: avenue de Miremont and avenue de Calas. They were designed to integrate with the surroundings of the building and, therefore, breezeways superimposed on the sidewalks lead the residents to the entrance halls (Miremont serving units a, b, c, and Calas, the d, e).

The two halls are open towards the garden that was conceived as an interior street, serving as a passage between both adjacent roads. With completely glazed façades, they allow a permanent contact between the building and its “exterior elements, natural or built” - the circles and stripes of vegetation, the water basin and the mural paintings from Louis Bongard and Edouard Nierlé.

For the upper floors, Saugey proposed a plan type of four non-traverse apartments per vertical stairwell, each of them with a private triangular balcony. The whole building totals 139 single-level apartments, distributed over seven floors on the Miremont side and 6 floors (plus an attic) on the Calas side.

The organization of the plan, according to a frame of 60°, allows each apartment to benefit from a double exposure — East and West — as well as a multiplicity of points of view towards the exterior, granting these “collective housing cells, (...) the qualities of a villa”. However, the fundamental element for the creation of this “villa” is the triangular balcony “around which a plan of great spatial fluidity is articulated”. In addition, the diagonal orientation of the plan, together with the brise-soleils, leads to the preservation of privacy between the apartments and the nearby buildings.

Apart from the use of a punctual load-bearing system, Saugey opted for the rationalisation of the second-fix elements, which was beautifully mastered in Miremont-le-Crêt, with the employment of a set of different materials that highlight the spatial qualities of the building — the prefabricated concrete panels covering the façade’s opaque parapets, the translucent wired glass parapets, the blue pine window frames, their bottom fiber cement panels, and the aluminum brise-soleils and panels overlaying the façade’s opaque sections.
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BY RICHARD KLEIN

The Cité de l’Etoile, in Bobigny, design by Candilis Josic and Woods (1954–1963) is one of the housing estates, results of the French national competition named opération Million. Commissioned by Emmaüs, the 737 homes are a kind of synthesis of the experiments of Candilis in Morocco and the city planning thinking of the team. The demolition planned in 2008 has been avoided and the Cité de l’Etoile has been labelled 20th century heritage. The rehabilitation project brings to light the contradictions of an highly conflicting situation. Between blind demolition and a well-thought out project of restoration the question of the safeguard of collective social housing complex of the second half of the 20th century is still waiting solutions.

In a recent interview, the former Director of Heritage at the French Ministry of Culture and Communication remembered having been traumatized by the Cité de l’Etoile affair in Bobigny:

Whereas the property owner wanted to demolish the housing complex, the Minister of Culture registered the building on the statutory list but he was confronted with the anger of the residents. Tired of living in the dilapidated conditions of what was originally emergency housing, they wanted new accommodation and felt as if they had been taken hostage by the protection measure

Even if the French heritage administration was in all likelihood shaken by the very paradoxical situation of this large urban housing complex during 2010, one might hope that serious lessons were learnt from the experience. The history of the Cité de l’Etoile — which in fact had never been emergency housing — is indeed an instructive example for all those who are involved in the understanding and safeguarding of 20th century architecture.

The Bobigny project emerged within the context of the housing crisis of 1954 and 1955. Even if Georges Candilis has recounted the way in which he thinks he influenced Abbé Pierre in the decision to build permanent housing, the very negative reaction to the Emmaüs emergency housing estates probably explains why the Emmaüs Organization for Low Cost Housing decided to build more long-lasting dwellings. The Million consultation was at the origin of the association between Georges Candilis, Guy Brunache and the engineer Henri Piot joined by Alexis Josic and Shadrach Woods and their proposal was mainly based on a cellular plan and its assembly (Figure 01). The basic dwelling was composed of two transversal spaces of varying widths. The first, 3 metres wide, included the living room and the parents’ bedroom, the second of 2.4m accommodated the kitchen, the bathroom and the children’s bedroom. The living room served as an entrance and led to the kitchen and the bedrooms via a landing. The bathroom situated between the kitchen and the children’s bedroom was a throughway. The position of the bay windows aligned with the corridors enabled one to get a glimpse of the outside. The groups of apartments were brought together with vertical circulation spaces and the team proposed several variations by multiplying the possibilities and the variety of layouts. From this point of view, the Cité de l’Etoile in Bobigny is thus not only the most accomplished building project in the Paris region resulting from the Million competition, but even more, it happens to be the only completed example today (Figure 02).

This direct link with the Million competition does not, however, explain the very unusual nature of the scheme.

The Bobigny housing complex combined dwellings facing East-West designed for the competition, and other dwellings orientated North-South where the ground floor was vacant and, under the porticos, provided play spaces and passage ways protected from the rain and the sun. The ground floors left free contribute towards the fluidity of the whole by creating views across the site.

A long-term project

The construction of Bobigny is also unusual as regards the time-scale. Even if it was one of the first works launched following the competition phase, the length of time needed to finalize the project meant it was one of the last to be completed. The consequences of this time-scale are two-fold: the variations endured during the project’s program provide an understanding of the constant objectives of the architects.
Marcel Lods, Paul Depaude, Henri Beauclair, the GEAI housing estate, Grand'Mare, Rouen, France, 1968–1969. The whole Grand'Mare estate today. © Giulia Marino, 2015.
The “great adventure of GEAI” began when Marcel Lods (1891–1978), the designer of various masterpieces of modern prefabricated architecture in France, lunched with Roger Lacharme, Director-General of the Glass Industries of the Compagnie Saint-Gobain. The architect was extremely persuasive:

*Monsieur, you manufacture glass. You have a large advertising budget, though it is no business of mine to say whether it is managed usefully or not. I want to make you an unusual proposition. To dedicate part of your budget to financing the construction of a prototype. I will present you with the idea for it, but I will conduct the studies and tests. On the other hand, I’m not able to organize the financing of the various elements to be manufactured and tested. If you agree, we will proceed as industrialists, that is to say we will manufacture the components and test them. Then we will see how to assemble them. In this way, together with the production methods of heavy industry, we will reduce the prices and construct more buildings, so that you sell more glass!*  

Lacharme accepted the challenge and, together with other industrial groups — the Technical Office for the use of Steel (OTUA), Aluminium Français and Péchiney Saint-Gobain — agreed to fund the development and construction of a prototype of industrialized housing. Lods, for his part, brought together a team of young designers consisting of Paul Depondt and Henri Beauclair to undertake the development program. This led in 1962 to the formation of the Groupement pour l’Etude d’une Architecture Industrialisée GEAI.

Clockwork precision engineering

The aim of this experimental operation was to establish a “total synergy” between the imperatives of architectural design — constructional, aesthetic and social — and the business aspirations of a resurgent building industry. Industrialized metal construction, lightweight, flexible and rational, perfectly met this need. After four years of multidisciplinary research and the realization of a first prototype at Aubervillers (1966), by 1968 the process was considered sufficiently ready for its first important appearance: for the future “priority housing zone” of La Grand’Mare in Rouen, a project of 500 homes grouped into 25 four-story units variably assembled in a number of small clusters.

Marcel Lods, who saw GEAI as the culmination of the research he had conducted in the interwar period in association with Eugène Beaudouin and in collaboration with Jean Prouvé, presented his pitch: “In a word, we have to construct a ‘meccano set’, the children’s toy that architects, who have yet to come up with a construction system offering so many possibilities yet with so much apparent rigor, always dream of”.  

The “glass and steel” boxes of La Grand’Mare faithfully follow the logic of dry assembly. Thanks to a rigidly modular layout (on a 90 cm grid-frame) and the use of standardized (indeed, wholly factory-finished) components, the buildings at Rouen were erected using a construction procedure that “was simple, quick and efficient”. In other words, “it is a question of increasing the factory operations (whose performance is certain) by all possible means, while reducing building operations onsite (whose performance is more doubtful) by every possible means”. Detailed design of the bolted assemblies (which provoked criticism at GEAI — “the bolt is the enemy of industrialization” according to Jean Prouvé), and building tolerances, would play leading roles in a process deemed to deliver the largest number of comfortable homes at a modest price.

In this logic of the construction site freed from “clutter, replaced by packaging”, it became essential to supersede the distinction between the elements of the structural work and those of the secondary works. The central core — the “sway...
“EH, Evolutionary Building” Prototype Housing at Solomeo, by R. Piano & P. Rice Engineers and Architects with Gruppo Isovibro Perugia: Architectural Study and Guidelines for Conservation and Reuse

BY CARLO NOZZA

The prototype “EH, Evolutionary Building” at Solomeo by the design team Piano & Rice Engineers and Architects Vibrocemento Perugia s.p.a. is an example of the experimental design of residential buildings for emergency situations and represents a crucial phase of transition from traditional prefabrication to open prefabrication. Built on the basis of the project prepared for the competition held following the disastrous 1976 earthquake in Friuli, many of the ideas tested in the prototype were later used to construct the RIGO housing estate at Corciano. The text describes the architectural study and guidelines for the protection and reuse of this significant modernist building, today abandoned.

“In the field of industrialised construction, open systems make it possible to flexibly use, mix and match components made by different manufacturers”.

Unlike closed systems, in architecture open systems are not aimed at the production of a particular building, but allow for connections between prefabricated elements of different origins. When designing an open construction system, the architect establishes the function of the building elements and chooses the possible manufacturers. To avoid problems during assembly, the elements are typified in advance, produced in the workshop in accordance with the dimensional coordination and tolerances of manufacturing and assembly pre-established by the various schemes of combination envisaged.

“EH, Evolutionary Building” is a pioneering example of research in which the expandability of the living space, supported by the rational hierarchy between structural and non-structural elements, was a field of research in harmony with the evolution of the cultural needs of the period. The scheme of aggregation of the residential units envisaged different combinations: single-storey, duplex, rising to double height or with two separate levels, or the overlapping of two separate modules rising to double height or duplexes distributed by an external staircase, so constituting urban aggregations characterized by the participatory activities of the residents.

“Competition of Ideas for the Reconstruction of Friuli”

Between May and September 1976, a devastating earthquake struck the Province of Udine in north Italy. To cope with the urgent need for reconstruction, in the spring of 1977 the Italian Association for Industrialised Building Prefabrication and the Provincial Administration of Udine, in collaboration with the Chamber of Commerce, Industry and Agriculture of Udine, and the Cassa di Risparmio di Udine e Pordenone, announced a competition for the “Design of building systems for the reconstruction of Friuli while respecting the needs and housing traditions of its territory”. Several design teams were invited to take part in the competition. They consisted of professionals and building contractors and/or manufacturers whose collaboration within each team was considered essential, because the purpose of the competition was to “achieve integrated proposals for viable solutions in terms of design, technology, construction, organization and finance, which will represent a sound basis for developing the subsequent plans of intervention by the commissioning bodies”.

The announcement of the “Competition for the Reconstruction of Friuli” proved to be of outstanding quality, since it embodied the design requirements of the architectural debate, intended to combine the theme of building with that of sociological analysis and the study of local traditions. In general, the design teams were invited to reflect on the themes concerning settlement and housing, technology and funding. The theme of settlements was involved in the requests for an evaluation of the overall spatial standards for the housing, their general dimensions, distributional principles, and the technical solutions for the systems and
The Corviale is one of the most controversial pieces of 20th century Roman architecture, having been simultaneously debated, demonized, mythologized, loved and hated. The architecture is unquestionably extraordinary, and not only for its size. The complex, comprised of public housing and services for more than 8,000 residents, was designed between 1972 and 1974 by Mario Fiorentino, along with a large group of associates, and was built in the following ten years. As a result of deterioration due to its incompleteness, lack of maintenance, continuous squatting and difficulties for diverse residents to coexist, the Corviale has, for years, represented the manifesto of disastrous public housing policies in Italy.

The Project
The Piano di zona n. 61 Corviale was one of numerous Piani di Edilizia Economica Popolare (PEEP) [Plans for Affordable Social Housing] organized by the City of Rome in order to identify new areas for the expansion of the city in accordance with Law No. 167 of 1962, which aimed to combat land speculation. The Corviale is located along via Portuense in an area of approximately 605,000 m² of unparalleled beauty, in the original and well-preserved landscape of the Roman countryside. It was supported by the IACP, Istituto Autonomo Case Popolari [Independent Institute for Social Housing] and by GESCAL, the Gestione Case per i Lavoratori [Housing Management for Workers], which had planned, respectively, social housing for 6,900 residents and cooperative housing for 1,600.

Mario Fiorentino, the general coordinator, set up a highly uniform project that compelled all designers to programmatically renounce individual expression in order to work towards a common goal. The urban plan is organized around a sort of “city-building”, approximately 1 km long in an elevated position (the crest of a hill with southeast-northwest orientation). The city-building is a complex system consisting of two parallel blocks, each with apartments ranging from 4 to 7 rooms, flanked by public services. The first building, which faces Rome, extends over 11 floors and is subdivided into 5 blocks, each with a stairwell that serves as the main vertical connection and which projects outwards over 5 different piazzas, identifiable as nodal points by 5 different sculptures. It is characterized by an empty floor — the fourth or fifth — intended for communal facilities. This floor, which is also visible due to symmetrical projecting façades, separates the lower ones from the upper ones (accessed by balconies). The apartments are accessed using internal stairs (lower floors) and balconies (upper floors). The cross-section repeats, uninterrupted, throughout the entire length of the building. The only variance is an addition of one floor where there is a drop in the topography, and the insertion, for each stairwell, of a meeting area for residents between the 4th and 5th floors. The second building, overlooking the countryside, is a smaller 2-story residential complex flanked by four different service-related centers: kindergarten, theater, day care and shops. This building runs parallel to the first and is connected to it by a series of footbridges, corresponding to the 5 main stairwells and crossing the access road leading to the garages, which are located in the basement. Along the side facing the city, in a sort of linear park, one finds all of the services for the neighborhood: the civic/cultural center, market, health center, church and public green areas. They are connected by an elevated walkway to the main building. A small linear building branches out from this complex, pointing towards the city and placed at a 45 degree angle, containing multi-story accommodation and a pedestrian street on the ground floor, which ends at the supermarket — an essential junction with the city.

The design of the structural solution by Riccardo Morandi coincides with the floor plan. Concrete load-bearing walls repeat every 6 meters, spanned by horizontal slabs placed on top. The façade of the building consists of alternating full and empty strips, i.e., precast concrete panels and ribbon windows.

Access to the main road is provided by a street which branches off of via Portuense and joins a ring road surrounding the public facilities, as well as leading to the 5 entrances of the housing blocks. To the east, beyond the area devoted to sports, one finds the school complex beyond which are the GESCAL houses.
Preserving Portuguese Modern Movement Housing. Rehabilitation and Conservation Practices in Bloco das Águas Livres as a Prominent Example

BY CATARINA TELES

Designed and built between 1952 and 1956 by the architects Nuno Teotónio Pereira and Bartolomeu Costa Cabral, the collective housing building Bloco das Águas Livres was a pivotal point for the introduction of the Modern Movement into Portuguese architecture. Over time, the building became the focus of different adaptive interventions, seeking adaptation to contemporary uses. Considering three intervention works conducted by the Portuguese architects João Pedro Falcão de Campos, Teresa Nunes da Ponte and Rui Órfão, in different fractions, this essay documents remarkable works developed in the building, focusing on contemporary issues and strengthening guidelines for future requalification processes.

The Bloco das Águas Livres building, a prominent example

The Bloco das Águas Livres building represents not only a turning point for the introduction of Modern Movement housing into Portuguese architecture, but also “the first moment of maturation and sedimentation of the international method” 2. Designed by the still young architects Nuno Teotónio Pereira and Bartolomeu Costa Cabral, during the 50s, and influenced by the ideological assumptions of modernity, the project proved to be programatically innovative because of the solutions that it implemented, based on an international approach to the collective housing units. In an attempt to introduce these concepts in residential buildings in Portugal and as expressed by Ana Tostões, the project has, in the Unité d’Habitation de Marseille, a clear source of inspiration3, regarding the symbioses between the housing function, commercial places, public spaces and community facilities.

In this way, the project is defined by a true sense of ethical and social responsibility, in which the purpose of “creating a living environment more than just a place to hold people (…) translates the basic program of this building, particularly studied with great formal clarity and imagination in its practical usage” 4. The building is located in a high area of Lisbon, taking advantage both of privileged views and a suitable solar exposure. On the ground floor are located the pedestrian access points of the block: the main entrance for residents, on the east facade, through a suspended walkway that leads to the building’s main lobby at Águas Livres Square; and a secondary service entrance for the distribution of goods and services, on the north facade, near Gorgel do Amaral street. Defined by 12 floors, the building includes, in addition to housing: a basement with technical areas; a ground floor containing private parking, commercial spaces, and common facilities; a single floor dedicated to offices; and a top floor comprising four art studios and a residents’ meeting area5. For greater privacy, the 56 apartments are arranged in the 8 upper floors of the building. Influenced by the surrounding conditions, the apartments have been designed to ensure east and west exposures. Thus, while the service areas (kitchen, toilet, laundry and maid’s room) are articulated in the west facade next to the common outdoor gallery, on the other hand, the noblest spaces of the apartment (living room and bedrooms) benefit not only from the east quadrant but also from the extraordinary framed view over the city and the Tagus River.

It is important to underscore the technological and construction innovations of the building. For the first time in Portugal fungiform slabs6 were used in the structural system of housing buildings, avoiding the use of beams7. Also, the architects’ concern for comfort issues led them to work closely with lnec8, in order to introduce acoustic and thermal insulation systems9 that weren’t common at that time in Portuguese construction.

Rehabilitation and Conservation Practices in the building

So that the building, classified as a Monument of Public Interest since 201210, can face the current challenges of cultural, social and economic demands, some specific adaptive interventions were made, which attended to the maintenance of the building systems and adaptation of spaces for contemporary uses. Three main rehabilitation strategies that were undertaken in distinct areas of the Bloco das Águas Livres building will be investigated in this essay. It is intended to describe these interventions, simultaneously confronting them with their original matrices and debating
The Marseille Unité d’Habitation after Le Corbusier: 
Or the Chronicle of a Permanent Construction Site

BY YVAN DELEMONTEY

Now that Le Corbusier’s architectural oeuvre has been nominated for the third time for inclusion in the list of UNESCO World Heritage Sites, it is useful to revisit one of his icons built in the aftermath of World War II: the Unité d’Habitation in Marseille. Far from wishing to retrace the genesis of this outstanding building, it is a different story that I would like to sketch out here. Less well known, it is, however, fundamental to the material understanding and conservation of modern architecture. It is a history of the many repairs and other restoration projects that have accompanied this monument of 20th century architecture ever since its inception.

Sited at 280 Boulevard Michelet in Marseille, the “Unité d’habitation de grandeur conforme” built by Le Corbusier and the Atelier des Bâtisseurs (ATBAT) between 1947 and 1952 is one of the most emblematic buildings of the past century. The culmination of long and patient reflection on housing, architecture and urbanism, the Cité Radieuse embodies a quantity of inventions that are at once plastic, programmatic, typological, technical and structural, providing a living environment for the humanity of the future. Yet rarely in the history of architecture has the construction of a residential building crystallized polemics to such a degree, unleashing passions and multiplying obstacles to its construction. Without going into this history, whose broad outlines and many vicissitudes are well-known today, this paper is concerned rather with the life of the building after its construction. Here I will explore the many interventions that have affected it down to the present and which testify to the evolution in methods and strategies of the restoration of the modern heritage.

“Romantisme du mal foutu” and defects

Building work on the Unité d’Habitation was carried out in Marseille in the difficult postwar context, where the innovative character of its construction techniques struggled with chronic shortages, procurement problems and administrative bottlenecks, encountering obstacles that eventually undermined the proper execution of the building. From this point of view, the “romanticism of the rough and ready” (“romantisme du mal foutu”) later invoked by Le Corbusier in relation to his exposed concrete architecture took on a particularly bitter tone for the inhabitants.

Shortly after being completed, the Unité d’Habitation was at the centre of protests due to the poor waterproofing of the façades and rooftop terrace, plus the chronic malfunctioning of the forced air heating system. Following numerous complaints, the union of co-owners decided in 1961 to take the case to the Administrative Tribunal. In three law suits (Les Travaux du Midi, Asphaltoid-Seuralite and Neu) they applied for interim measures against the architect, who then admitted that the Unité d’Habitation was “an extremely powerful building but delicate in terms of technique”. This was the beginning of a protracted legal battle that ended in 1974 with a decision unfavourable to ATBAT, Les Travaux du Midi and the Fondation Le Corbusier. The succession of expert reports was final, calling into question both design errors and flaws in construction.

As a result, one of the experts, the senior Marine Engineer Camille Sommer, was responsible for the first waterproofing work to be performed in 1963. Carried out with a single-minded concern for effectiveness, the sealing of joints and fissures and the application of a water-repellent opacifying resin to the vibrated elements denatured the original appearance of the concrete. Following repeated infiltrations of water, which continued all through the 1970s and 1980s, multiple repairs were made to the prefabricated parts and those cast in-situ in the building.

Listing as a Historical Monument and first “de-restoration” work

On 20 June 1986, the Marseille Unité d’Habitation was listed as a Historical Monument, a decision which followed its first inclusion in the inventory during Le Corbusier’s lifetime, in October 1964. Protection was extended to the façades, the whole of the roof terrace, the area of the pilotis, the entrance hall, the internal “streets” and apartment No. 643, which could be visited. The listing was timely because in the absence of effective maintenance, the building was, according to the newly-appointed chief architect, “in a particularly deplorable state”. The list of damage observed is significant in this respect: crumbling of the cladding, exposed iron reinforcing bars, staining of the surfaces, fissuring of the joints, besides the accretions installed by some of the co-owners in the loggias and on the rooftop. Added to this were the many repairs made piecemeal to the concrete
The project for the renovation of the Willy Van Der Meeren apartment building known as *Ieder Zijn Huis* ("A House for Everyone"), in Brussels, raises a question that is crucial for the conservation of modern work using prefabrication techniques. The debate focuses on the original design and construction values, and above all on how best to keep them alive and contemporary despite the building’s age and changing standards and techniques.

In the wording of the renovation specifications, the project owner — the public company Beliris — laid stress on the importance of preserving the architectural qualities: "Given the building’s importance in the architectural heritage, the renovation must reflect the original ideas of the designer, Willy Van Der Meeren".

The point of the call for tenders was to establish an approach for the work that conserves the structure’s architectural principles in terms of appearance and structural articulation, while making renovated apartments available that meet today’s standards. The architecture firm Origin decided to focus on the building’s values and on the comfort and convenience of the accommodation, while pursuing further the conceptual direction taken by the original designer. This meant exploring all the building’s architectural and structural aspects in order to successfully showcase its qualities.

**The municipality of Evere and the post-war context**

Evere is a municipality on the outskirts of Brussels where housing demand at the end of the World War II was very high. The socialist mayor at the time, Franz Guillaume, became interested in the ideas of modern architecture, especially Le Corbusier. After visiting the *Cité Radieuse* in Marseille, he tried to persuade Le Corbusier to create a similar block of flats for his municipality — in vain.

Guillaume wanted to introduce high-rise collective housing in response to the growing number of applications, but also for ideological reasons. He wanted to get away from the local tradition of individual little houses that typified the Flemish Catholic petty-bourgeoisie. "He wanted the building to have the same symbolic value as the church: it was the secular watchtower of the village".

He therefore asked the social housing company *Iede Zijn Huis* to entrust the design to Willy Van der Meeren. This architect was not yet particularly well known, but was developing progressive ideas similar to those of the mayor: "Decent housing for all in a dynamic society." The order was dated 1953, and the first images of the preliminary plans were published in early 1954. A first development plan from that year enables us to gauge the initial ambition of creating an estate with various different types of buildings, tower blocks, units and lower apartment buildings. Franz Guillaume’s death in 1963 put an end to this urban development project. The tender process for the building took place in 1956, but the Brussels World’s Fair of 1958 led to substantial price increases, which undermined the project.

A second tender process had to be organized in 1958 before construction work could start; the building was completed in 1961.

**Willy Van Der Meeren**

Van der Meeren is an important figure on the Belgian architectural scene. An architect, designer and publicist, he contributed to study groups on issues of housing and taught at the VUB (Vrije Universiteit Brussel) Faculty of Architecture. In 1958, he won the competition organized by the C.E.C.A. (Communauté Européenne du Charbon et de l’Acier [European Coal and Steel Community]) for mass-produced homes. His prototype of a prefabricated worker’s house was revolutionary and had a profound impact. However, its production was limited by the prevailing mood in favor of conformist, single-family homes with a more traditional architectural style.

His engagement was radical and generous. He founded and contributed to art and architecture journals and emerged as the spokesman for a progressive modernity that emphasized social values and honesty in construction. His first projects reveal his interest in the ideas of Le Corbusier, but also his ability to reinterpret. In particular, the project for an apartment block at *Fort Jaco* in the municipality of Uccle to the south of Brussels heralded a series of ideas that were to be developed further in the Evere project. These included the use of a passageway on one of the façades — a kind of internal street — along which the apartments were arranged.
Le Corbusier, Villa Le Lac, Corseaux-sous-Vevey, Switzerland, 1924. Preliminary draft (Cahier n°9), Perspective of the villa pink. © FLC/SPA, 1924 (before November).

In spite of a strict demolition policy conducted for several years, the renovation of housing areas built after the war in France still represents a substantial proportion of architectural and urban development commissions. Is it possible to transform these residential areas by means other than demolition? In the same way as with the residentialization of outside spaces, we believe these practices to be a part of the principle of tabula rasa which they are supposed to denounce. Due to the recent crisis, large-scale demolitions were stopped; we believe this provides an opportunity to propose a landscape approach we see as relevant since it is more global and adapted to the current context for projects.

An alternative approach

The nature and qualities of landscapes are not, in most cases, taken into account in understanding projects nor are they considered as a resource in renovation projects. These are proposed as a “compensatory greening” which today more often comes in the form of shared gardens or green corridors, once the main spaces have been divided, privatized and fenced off. However, we think that detailed knowledge of the local history of the site over time and taking into account existing landscapes as an approach method — in combination with existing social and economic approaches — can provide alternative arguments in favor of the transformation of these areas.

Let us start by defining two pre-requisites. Firstly, we believe the architectural design of a housing project must include the outside spaces which are an integral part of housing. In addition, the landscape architecture approach to a project cannot recommend a heritagization perspective, since the urban landscape is by essence constantly changing. The living materials which compose it (soil, water, climate, plants, etc.) comprise a specific relation to time which means the landscape is constantly evolving. The practise of designing the landscape may be considered as “the art of planning for the unpredictable”.

Although it is common to consider the landscape dimension as being absent from postwar projects, historical and in situ studies we have conducted in many housing developments have shown a great diversity in landscape designs which were far removed from the indigent “green space”. These large-scale housing developments constituted a vast field of experimentation for the landscaping architectural profession which was emerging at the time. The young professionals trained in the new Section du Paysage et de l’Art des Jardins at the Ecole d’Horticulture in Versailles, from 1945, were able to experiment new practices with these projects. In addition, the architects trained in the inter-war period had acquired a culture of the landscape and the garden which is identifiable in many instances. The multi-disciplinary heritage of the tutelary figure of the landscape architect Jean-Claude Nicolas Forestier (1861–1930) was well-known shared at the time.

For the first professionals, the study of a selection of examples in which landscape designers participated made it possible to identify three stages, each one roughly corresponding to a decade, and which spanned between 1945 and 1975. Initially, from 1945 to 1955, pragmatism and inventiveness made it possible to adapt the previously acquired practice of designing squares and parks to the scale of the large housing project. Then, from 1955 to 1965, a new generation of landscape architecture graduates gradually started to receive public commissions, however, in spite of the creative objectives of the Section du Paysage, they had to restrict themselves to greening these housing projects. Having reached maturity, the members of the new generation, who have benefited from their contacts with Northern European cultures, adopt a critical view of French training.
In 1933, a winemaker from Epesses and owner of a water mill, asked Alberto Sartoris, a rationalist Italian architect, to transform the site into a rationalist space. As the building was not protected by the Historical Monument, and must therefore meet all standards (security, insulation, comfort, etc.) of a common transformation, without any possible concession.

Archaeology of a relic from the 20th century

Given the lack of visible traces, it was difficult to estimate what could still remain from the Cercle de l’Ermitage. Therefore, the first concern was to restore the original space. The number and the quality of the items discovered during the demolition, will orientate the restoration project. This process is similar an archaeologist’s exploration, but also implies that the space needs to be restored to a livable condition.

The demolition work has revealed an unexpected amount of original elements. They were hidden behind stucco decorations making up the interior space. Thus, thanks to this awkwardly makeshift job, important original pieces were discovered in their quasi-integrity despite their great fragility. An inner sliding glass screen, separating the restaurant from the gallery, still contained intact original structural window glass. A piece of the original steel railing gave important information about the sections, materials and colors of the internal barriers. The structure of a luminous ceiling of 15 square meters reappeared behind a false plaster vault. Finally, a 12 meter long wall, made of steel angled profiles, was discovered, although very damaged by rust.

The main elements used by Alberto Sartoris for the Cercle de l’Ermitage appeared to be in a more or less good state of conservation, but sufficiently complete in order to restore the place in a very faithful manner.

Intervention strategy

As the building was not protected by the office of the Historical Monuments, the transformation work was undertaken through a regular process, under the sole responsibility of the architect and his client. The use of experts then became necessary. Some of Sartoris’s archives, made available by the Archives de la Construction Moderne led by Professor Pierre Frey, were a source of essential information, including plans, color studies and black and white photos of that time. Additionally, the advice from Professor Franz Graf, (Laboratory for Techniques and Preservation of Modern Architecture, EPFL), helped develop a strategy of intervention balanced
ANDRÉ WOGENSKY AND MARTA PAN’S HOUSE WORKSHOP: THOUGHTS ON CONSERVATION AND MUSEOGRAPHY

BY AUDREY AULUS

The aim of the Fondation Marta Pan – André Wogenscky is to promote the work of the architect and the work of the sculptor. Nowadays, there are a lot of issues that arise regarding the accessibility and the museography of the house/workshop in Saint-Rémy-lès-Chevreuse. This house/workshop deserves a wider recognition and in that sense, before making any changes, the intervention has to be considered in the interest of the work’s integrity. The house is a complex heritage object due to its conception made by an architect and an artist at the same time, evolving according to their needs and aspirations.

The concept of synthesis of the arts was a leading principle of modern architecture, which aimed to transcend disciplinary divisions to ultimately create “the new building of the future that will unite every discipline”. This artistic, quasi-ideological quest underlying the Bauhaus movement would gradually develop into a fruitful social utopia, although research remained individual for fear of loss of autonomy. Communion of minds eventually materialized in the 20th century, when artists and architects came to work together to promote a holistic approach. These included French creators André Wogenscky and Marta Pan, whose collaboration inspired two bodies of work characterized by the sovereignty of their own work. They inspired each other and created rich and comprehensive works, the most representative embodiment of which is their beautiful house/workshop in Saint-Rémy-lès-Chevreuse. More than a mere work of art, this first collaborative effort became their home for their entire lives and evolved according to their aesthetic needs and aspirations.

Built between 1950 and 1952, the house was designed to serve a threefold purpose: aside from the living areas, the house included a workshop for Marta Pan as well as a drawing studio for the architect. The house was made of raw concrete (a revolutionary 20th century material) and was partially covered with stone panels. Its façades, interspersed with red and black flat tints, were mainly painted white. Situated halfway up the hill on a 2,000m² plot in the rural region of Saint-Rémy-lès-Chevreuse, the house sat at the top of a driveway (Figure 01, 02). The layout enables visitors to discover the house step by step, like a sculpture, all the way to the parking area in the north, from where they can view the building’s exact proportions. From that vantage point, the visitor’s gaze focuses directly on two elements of Marta Pan’s work. The light is controlled with a concrete frame in the southern façade, which acts as a brise-soleil and regulates the light in the summer without eliminating it in the winter. While Marta Pan enjoys the view of the many birds that “come to nest, feed and bathe” outside her workshop, André Wogenscky’s workshop on the first floor only has a thin horizontal window, based on the principle that nature disrupts intellectual concentration. The tranquil office nevertheless opens onto the living room and Marta Pan’s workshop. Defying the day/night separation rule, the first floor also houses the landing, two bedrooms with ensuite bathrooms and a linen cupboard. A key element of modern architecture, the jointly designed rooftop terrace completes the ensemble. Grassy at first and later layered with pebbles, it shares the same principle as the solarium in Villa Savoye (1928–1931). Placed in the center, it includes a white curved wall that also acts as a windbreak (Figure 07, 09). The rooftop terrace is encircled by parapets, the height of which serves a twofold purpose: to lean on your elbows when standing and to contemplate the distant valley when lying down. As Marta Pan once said, the couple spent “wonderful holidays” there, living on the edge of the heavens as often as they could.

Large wooden windows invite the surrounding landscape to come inside, further accentuating the interior volumes. The sensation is highlighted with a “conversation pit” (a couch embedded in a recess in the floor) and the later addition of a water feature along the southern façade (Figure 06). The water flows from the inside to the outside and its constant murmur brings nature and water to life inside the house itself — two key elements of Marta Pan’s work. The light is controlled with a concrete frame in the southern façade, which acts as a brise-soleil and regulates the light in the summer without eliminating it in the winter. While Marta Pan enjoys the view of the many birds that “come to nest, feed and bathe” outside her workshop, André Wogenscky’s workshop on the first floor only has a thin horizontal window, based on the principle that nature disrupts intellectual concentration. The tranquil office nevertheless opens onto the living room and Marta Pan’s workshop. Defying the day/night separation rule, the first floor also houses the landing, two bedrooms with ensuite bathrooms and a linen cupboard. A key element of modern architecture, the jointly designed rooftop terrace completes the ensemble. Grassy at first and later layered with pebbles, it shares the same principle as the solarium in Villa Savoye (1928–1931). Placed in the center, it includes a white curved wall that also acts as a windbreak (Figure 07, 09). The rooftop terrace is encircled by parapets, the height of which serves a twofold purpose: to lean on your elbows when standing and to contemplate the distant valley when lying down. As Marta Pan once said, the couple spent “wonderful holidays” there, living on the edge of the heavens as often as they could.

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Idade Maior. Cultura e Tecnologia na Arquitetura Moderna Portuguesa

Author: Ana Tostões
Publisher: FAUP
ISBN: 9789898527042
Language: Portuguese
Year: 2015

Idade Maior. Cultura e Tecnologia na Arquitetura Moderna Portuguesa [The Greater Age: Culture and Technology in Portuguese Modern Architecture] by Ana Tostões is a great piece of architectural history of the 20th century. Not only because of its size — which, I believe, will remain as one of the most important moments of architectural culture and Portuguese architecture. With no room for doubts, Ana Tostões is the most important protagonist of contemporary Portuguese research into modern Portuguese architecture. In a country like Portugal, where, until not long ago and with few exceptions, there were few architects writing, and even less research, outside the scope of design project; where, except for half a dozen studies, there were very few on the history of Portuguese architecture of the 20th century. Event rarer were the professionals developing a broad, reliable, well-grounded and well-researched narrative on architectural production; and where such studies came primarily from fields other than architecture. It is important to highlight the extraordinary dimension of the author’s work as an architect-historian, not only because of being a precursor, but because it is consistent, persistent and fruitful in the way she has progressed since completing her Master’s degree in History of Art at the Universidade Nova de Lisboa, in 1995. Two years later she published Arquitetura Moderna Portuguesa dos anos 50. Os Verdes Anos ou o Movimento Moderno em Portugal [Modern Portuguese architecture of the 50s, the green years or the Modern Movement in Portugal], which is now a classic reference in the historiography of Portuguese architecture. Not to mention the many initiatives and projects in which she has been involved ever since. 

In short, with regard to the place that Ana Tostões occupies in the 20th century architectural history in Portugal, I must just say the following: there is a before and an after. In this sense, with Idade Maior, a cycle is closed and another one is opened. A cycle is closed because this work, the result of the author's doctoral thesis at Instituto Superior Técnico in 2003, supervised by Professors Nuno Portas and António Canhã Piedade, keeps the “goal of studying Modern Movement architecture in Portugal”, covering now not only the key moment of “Modern Portuguese architecture of the 50s”, but also entering in the 60s, as well as in the other key moment that is “the first modernist experiments of the 1930s”. She “focuses on the relationship between form and construction”, or rather, focuses much of the research in materiality and construction systems, something so unusual in Portuguese historiography, as indispensable as it is for a full understanding of architectural development.

It is not surprising that Professor José Augusto França, in its preface to this book, states that it “brings to the understanding of the historical discourse of the national architecture of the 20th century an essential contribution in information and reflection”. And being so, for the first time we witness the implementation of a Grand Récit of 632 pages about Portuguese modern architecture of much of the 20th century which is crucial to be noted as being unique among us and, not least, by being conducted at a very difficult time in which the comfort of fragmentation and deconstruction is privileged over the ambition of great syntheses. So with this work is also opened a new cycle because, as a first major synthesis, it will serve as a central reference for study and future investigations, both from the perspective of developing larger views, or perhaps to contradict it. One way or the other, or both, Idade Maior runs the positive risk of confirming itself as a unique piece of architectural history of the 20th century in Portugal. Again, I believe that there will be, a before and an after it.

It is also beautiful, both in its content, of words and images, and it is carefully designed, to which we have become accustomed to from the editor of the Architecture Faculty of the University of Porto.

João Belo Rodeia
docomomo international

Södra Ängby – Modernism, Architecture, Landscape

Edited by Thorbjörn Andersson, Sören Johansson, Paul Källenius, Anders Lindunger
Publisher: Carlsson Bokförlag
ISBN: 978 91 7331 737 5
Language: English
Year: 2015

In the summer of 1930 the so-called Stockholm Exhibition burst onto the scene. The exhibition was a huge success in terms of both its form and its content, and attracted as many as four million visitors. In Sweden the event marked the breakthrough of modernist architecture. It was inspired by European precedents, with the Bauhaus School in Dessau serving as a kind of ideological center and the work of architects like Walter Gropius and Le Corbusier leading the way. In Sweden these ideas were given a distinctive regional interpretation that is sometimes known as Nordic Functionalism. The functionalist breakthrough happened in the midst of a period of intense development, with new garden cities springing up around Stockholm’s periphery. One of these, and in fact the last of them, was Södra Ängby. The community was located directly west of Stockholm, and built between 1934 and 1942. Södra Ängby is a suburban development of over five hundred single-family homes strewn across two hills on the north shore of Lake Mälaren, one of the largest collections in Europe of single-family homes in modernist style. It quickly earned the nickname of the White City.

This book is about Södra Ängby — about the ideas that developed among Stockholm’s urban planners, how international precedents from places like France and Germany influenced them, who the architects were that designed the houses, how they were built, where the first residents came from, and how we can preserve this national cultural heritage site for future generations. But Södra Ängby has even more to tell us. It captures
the emergence of a new, modern society built on new values of democracy, progress, public health, and community. Sodra Ängby became a reflection of the new Sweden that was being born, the political push to construct a “home for the people,” and of the Swedish model of compromise between capitalism and socialism that would be studied internationally as “the Middle Way.” It was a time when Sweden was the most modern country in the world.

From the Publisher.

**La Arquitectura de la Vivienda Colectiva**

Author: Josep Maria Montaner
Publisher: Editorial Reverté
ISBN: 978 84 291 2126 1
Language: Spanish
Year: 2015

This book presents a story that had not yet been written with a broad and interpretive vision. This history is exposed from a contemporary perspective addressing the reality complexity, describing experiences that are model examples of housing policy and architectural typology. The case studies are interpreted not only on its original time, but also in its later use. Emphasis is placed on cases that have focused on community and urban issues.

In the first part of the book it is exposed the long tradition that have began with the Existenzminimum experiments, with the Vienneses Hofe and the German Siedlungen, followed by the British new towns and the French grands ensembles.

The second part explains the answers to the crisis on modern urbanism and functionalist housing, with the alternatives offered by the organicism, by participatory processes, the typological criticism and the theory and practice of media.

The third part deals with contemporary systems: the organization in plan, modular combination systems, urban integration, neighborhood development and the superposition of layers.

Finally, the fourth part discusses alternatives to the dominant systems: rehabilitation, environmental architecture, forecasting the periphery, the redevelopment of marginal neighborhoods and of responses to catastrophes situations.

To give a broader view of the above, the conventional Eurocentrism and the exclusive presentation of works carried out in developed countries was renounced. Therefore, the book includes a numerous experiments carried out in developing countries. Also, it is not only presented conventional examples of new plan but also rehabilitation and recycling, sustainable architecture and emergency housing are studied.

Translated from the Publisher.

**George Matei Cantacuzino: A Hybrid Modernist**

Author: Dan Teodorovici
Publisher: Ernst Wasmuth Verlag Tübingen
ISBN: 978 3 8230 0767 4
Language: English
Year: 2014

The Romanian cosmopolitan George Matei Cantacuzino (1899–1962) is one of the least known polymaths of the 20th century. In view of that age of extremes, both his classical attitude, which links modernism to tradition and aesthetics to ethics, and his intellectual integrity are remarkable.

He was born in Vienna to aristocratic parents, and was educated in Switzerland, Bucharest and Paris. In Romania he became the unchallenged integrative figure of the moderate modernism; he still is the most prolific architectural theorist of that country. He was also professor of architectural history and theory in Bucharest, painter and curator, the first Romanian correspondent of L’Architecture d’Aujourd’hui, honorary citizen of New York, and much more. With his liberal political attitude being disapproved of by both fascists and communists, he experiences imprisonment and social exclusion and ultimately an untimely death.

Offering a journey through Cantacuzino’s momentous life and work, this study tries to reveal the cornerstones of his classical attitude and to discern the “the springs which feed the river of his thought” — from Vitruvius via Palladio and Schinkel to Loos and Perret, from Wolfflin via Wittkower to Gombrich, from Plotinus via Bergson to Camus, from Montaigne via Goethe to Rilke, Valéry and T.S. Eliot.

From the Publisher.

**In Light of Hilberseimer. The Genesis and Legacy of the New City**

Author: Plácido González Martínez
Publisher: Vibok Works
ISBN: 978 84 939058 6 6
Language: English
Year: 2015

With clear and elegant writing, González Martínez unravels an important paradox in this book: the unexpected emotional intensity hidden within this figure who was commonly described as cold, dull and stubborn; his tragic love story with Otti Berger, a student he met in Bauhaus de Dessau; his close relationship with students at the Illinois Institute of Technology in Chicago (IIT), who suffered from the daunting arrogance of a certain Mies van der Rohe... In short, this book reveals the profound human dimension behind the leader of urban and architectural rationalism in the 20th century.

From the Publisher.
One of the biggest gaps in Brazilian modern historiography is the absence of a profound and exclusive architecture study on the trajectory of the Roberto brothers' office and its importance for the 20th century architecture. The architect brothers Marcelo, Milton and Mauricio associated themselves and together, over the decades from 1930 to 1960, at the office called MMM Roberto, they brought forth a rationalist architecture which became a reference in quality for all the young Brazilian architects of the that era. Marcelo, the oldest one who graduated in 1930, joined with his brother Milton, the middle one, in the competition for the new head office of the Brazilian Press Association, ABI, in 1935. They won the competition with an unusual corner building that had its two façades covered with vertical brises-soleil. A few years later, Mauricio, the youngest brother, joined them and the new office was created. The exciting feeling in 1939 caused by its opening went beyond Brazil's borders. In December of the following year, the North American magazine Architectural Record published articles about the then newly opened building in Rio de Janeiro. ABI was praised for its fixed sun-baffles, which give the building's exterior its form and ornament, had never before been used in tall buildings. The projects of MMM Roberto were published in national and international architecture magazines of the decades between 1940 and 1960; even appearing in specialist magazines and mentioned with great fanfare as a part of Brazilian Modern Movement architecture. However, MMM Roberto was never covered in a comprehensive book about the firm's projects.

Authored by the architect and professor, Luiz Felipe Machado Coelho de Souza, the book **Irmãos Roberto, Arquitetos** was a result of his thesis defended at the University of Paris. In it, the author identifies the creativity and singularity of the brothers and sought to contextualize it within the social and cultural environment of the Rio de Janeiro of the mid-20th century, which gave birth to a charming rationalist architecture, and to other cultural phenomena, such as the Bossa Nova in music. The book also analyses the trajectory of each of the Roberto brothers inside the office and how the singularity of each one of them was reflected in the final production of the office.

Outlining a panorama of the production of the office between 1935 and 1996, it is clear the transformations of Brazilian architecture at the time. The first project built by the partnership of the brothers, the ABI, was the first tall building built in Brazil that has followed the rational functionalism aesthetic of the 20th century. Its conception and construction predates the edifice of the Ministry of Education and Health, the collective work by the leading figures of the first generation of modern Brazilian architects — Lucio Costa, Oscar Niemeyer, Afonso Eduardo Reidy, Jorge Moreira, Carlos Leão and Ernani Vasconcellos —, and which was consecrated by historiography as the inaugural symbol of the Brazilian Modern Movement, relegating the ABI building to a secondary role.

Perhaps, the explanation of this phenomenon is found in the trajectory of the office MMM Roberto which produced a fairly autonomous work in parallel with the legacy of the architect Oscar Niemeyer, the almost hegemonic influencer of Brazilian architecture at that time.

The main platform for disseminating Brazilian Modern Movement architecture were the widely publicized public works. In contrast, the MMM Roberto office had as its main customer the private sector, producing spaces that were built in dialogue with society's desire for the modern Rio and Brazil of the decades from 1945 to 1970. In the housing projects the brothers designed with high spatial and constructive quality, as well as commercial profitability.

Roberto's workmanship is known for its great contrivance. Designing all elements of the building, making the most of new techniques and engaged in control of its construction sites, the Roberto brothers already said in their first project: “In ABI, there was not a screw that had not been designed by us”. In addition, it was an architecture that provided a rich dialogue with public space. Subverting existing regulations that prohibited the free pillars of modern architectural design, they projected a series of institutional and commercial buildings in which elevators and stairs gave access directly onto the street, and the city floor of Rio de Janeiro, in its traditional mosaic of white and black stones, so that people entered into the building via the hall of elevators. The façades were objects of a constant volumetric and compositional experimentation, in which the sun protection of brise soleil had a key role that took on varied solutions designed to meet the uniqueness of each project. Their residential projects offer a constant discussion about modern housing, especially in the use of duplex apartments, in terms of constructive rationalization, and the spatial quality of housing. They were open to the influences of Le Corbusier's rationalism to Wright's organic nature, even though without ignoring several good projects of compositional from traditional scholarship. For all of this, this book is an excellent opportunity to reassess the role that brothers Roberto had in the dissemination of modern Brazilian architecture.

José Pessoa
docomomo Brasil
projects. The success of the first conference has resulted not only in the rapid growth of interest, but also has led to the organization of three more iterations. This year will bring the fifth of the series, titled 20th Century Architecture — Preservation — Conservation.

Undoubtedly, the choice of Gdynia as the place of the inaugural conference was not random. This Polish city seems to be a perfect location for such activities and studies, as it is the only Modern Movement creation of that scale in Poland. Its homogeneous and well-thought-out architectural concept was designed mainly in the 1920s and 1930s and is still clearly visible today, the Polish “White City” is preserved almost in its original form.

The book, documenting this prominent event, is as important as the conference itself. Although it does not aspire to be a monograph, it does present a vast spectrum of information about work carried out in various European cities. The material has been split into two parts, first of which serves as a presentation of icons and models of modernist architecture from the period between the World Wars, while the second part deals both with theoretical and practical issues connected with the preservation of 20th century heritage. Despite noticeable differences in the authors’ views and opinions, the book clearly stresses two issues: the different character of Modern Movement architecture compared with historical monuments, giving rise to the inability to use the same methodology of conservation in both cases, and the unquestionable need of creating a separate and coherent procedure when dealing with 20th century heritage. Authors of the thoughtfully illustrated articles included in the book document individual problems in a detailed manner; the separate issues are connected with respective buildings, the relationships between ideas and forms of all the European flavors of Modern Movement heritage are thoroughly explored.

Although the need to create new conservation methodology for modern architecture in Poland is still urgent, the situation looks to be a lot better nearly a decade after the first Modernism in Europe. Modernism in Gdynia conference. The book Modernism in Europe. Modernism in Gdynia. Architecture of the 1920s and 1930s and Its Protection is still relevant as a document of the former state of affairs and also as a reminder that, although a great deal of work has been done since 2007, several questions about Modern Movement architecture’s future still have to be answered.

The reader is invited on a journey through the emergent building industry and the resulting architecture. He is provided with a reasoned inventory of a multitude of inventions, improved from one building site to another, contributing to the accelerated modernisation of a sector deemed backward in a time of repairing the damages of the war. The urgency and the challenge that the recovery of the country represents impose the implementation of innovative operational processes, all of this led by the Government. In this context, the explosive growth of prefabrication paves the way for innovative technical performances and formal achievements around a leading material, the concrete.

Even if it doesn’t summarize itself the building industrialization policy, prefabrication is the result of an unprecedented technical adventure, an adventure defined by the wealth of new proceedings and by the remarkable inventiveness of the concept that testifies the richness and the vitality of the French constructive culture back then.

In this effervescence where most of the players think about the procedures, manufacture and construction, the architect, which sees his role redefined, the engineer, the building contractor, the technician and the worker, experience an unlimited fascination before the process of fabrication and assembly, the movement of cranes, the back and forth of trucks, disassembly and reassembly of the formwork, the pace of the molding. Nevertheless, beyond the reeling aroused by this “mechanical ballet”, some architects are worried about the possible excess of an absolute rationalization.
de Le Corbusier tries to confront both worlds to understand them better. Paris is an opportunity to understand Le Corbusier and Le Corbusier is the occasion to study Paris. None of the factors wants to take precedence over the other.

Le Corbusier embodied the dynamics of the 20th century in Paris. It was there that he lived most of his life: where he thought, where he wrote, where he designed. The city of Le Corbusier was both place of reality and utopia. His proposals for La Ville Contemporaine and Ville Radieuse are both a prophetic gesture and a poetic image.

The intersection between his ideals and the reality of Paris is presented in this book through a rich and sequential speech — Édouard, Jeanneret, and Le Corbusier: the discovery of Paris by Édouard, the dialectic that Paris, with its provocative energies, established with Jeanneret, and the proposals for Paris developed by Le Corbusier, making them a poetic journey and a vital encounter.

Translated from the Publisher.

Alvar Aalto Library in Vyborg: Saving a Modern Masterpiece, Part 2
Edited by Eric Adlercreutz, Maija Kairamo and Tapani Mustonen
Publisher: Rakennustieto Oy
ISBN: 978 952 267 101 1
Language: English
Year: 2015

On its completion in 1935, Alvar Aalto’s library in Vyborg was regarded as one of the most significant functionalist buildings of its time. The restoration of the library, which had been in a state of neglect for a long time, began in 1994 and was completed in 2013. The restoration work has since received several awards for the exceptionally high-quality result and the laudable international cooperation. Alvar Aalto Library in Vyborg Saving a Modern Masterpiece, Part 2 takes off from where the previous book ended and presents in detail, through texts, photos and drawings, the individual renovation projects that were completed in 2010–2013: the lecture hall, the lending and reading halls, the children's library, the main entrance and lobby, the basement floors, the book storage and technical systems as well as the external walls and roofs. The book's viewpoint is very much set in the present, in presenting the recently restored library, its pure white surface, the soft grey soapstone on the main entrance façade, and the carefully finished details of the windows, doors and staircases. The photos taken specially for the book beautifully show Aalto’s masterpiece in all its new splendor.

From the Publisher.

Authors: Philipp Meuser and Dimitri Zadorin
Publisher: dom publishers
ISBN: 978 3 86922 446 6
Language: English
Year: 2015

Soviet mass housing is a contradictory but unique phenomenon. It is usually blamed for creating the most monotonous built environment in the history of mankind, thus constituting a symbol of individual suppression and dejection. The construction programme launched in the post-Stalinist era was the largest undertaken in modern architectural history worldwide. At the same time, Soviet mass housing fulfilled a colossal social role, providing tens of millions of families with their own apartments. It shaped the culture and everyday life of nearly all Soviet citizens. Yet, due to the very scale of construction, it managed to evolve into a complex world denoting an abundance of myths and secrets, achievements and failures. Soviet mass housing is indisputably intriguing, but nevertheless it is still neglected as a theme of research.

Therefore, the time is ripe for a critical appraisal of this ambitious project. The authors aim to identify the most significant mass housing series designed and engineered from Kaliningrad to Vladivostok.

From the Publisher.

Angola Cinemas. A Fiction of Freedom
Authors: Walter Fernandes and Miguel Hurst
Edited by Christiane Schulte, Gabriele Stiller-Kern and Miguel Hurst.
Publisher: Steidl / Goethe-Institut
ISBN: 978-3-86930-794-7
Languages: German, Portuguese and English
Year: 2015

Angola Cinema honors the unique, fantastic and unknown architecture of movie theaters in Angola, built in the decades before the end of Portuguese colonial rule in 1975. Initially designed as traditional closed spaces, open-air cinemas with terrace bars became the order of the day, better suited as they were to a tropical climate. The arrival of these cinemas in the 1960s brought atmosphere and elegance to the experience of going to the movies; but these urban cathedrals were also, importantly, a place where social barriers dissolved and where liberation from colonialism was possible. Walter Fernandes (born 1979) photographs offer not only an examination of the architectural history of these buildings, but also an important document of urban organization in the 20th century, as well as the changing mentalities of a society living with the prospect of its independence.

From the Publisher.
Housing the Future — Alternative Approaches for Tomorrow

Edited by Graham Potts and Rachel Isaac-Menard
Publisher: Green Frigate Books
ISBN: 978 0 9933706 0 1
Language: English
Year: 2015

Housing the Future — Alternative Approaches for Tomorrow offers three perspectives on the problems of housing today with an eye on tomorrow. It brings together world-leading practising architects with academics from even countries and teams of international students. World leaders in the field of residential design such as UN Habitat Award winner Avi Friedman present built projects whose design criteria and aims they lay out in text. Academics from the UK, the USA, Spain, Germany and elsewhere follow these project descriptions with extended essays from a more theoretical perspective but remain focused on the realities of practice. Finally, ideas on current housing problems from the next generation of designers are brought together in student projects from Europe and North America. With an introduction by Dr. Graham Cairns, this book highlights the practice of residential design internationally at a time when affordable housing provision is seen as a critical issue by designers, planners and policy makers alike.

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

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