

# UK Newsletter 16

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Spring 2008

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The Eindhoven Statement  
DOCOMOMO exists to:

- 1 Bring the significance of the Modern Movement to the attention of the public, the authorities, the professions and the educational community concerned with the built environment.
- 2 Identify and promote the recording of the works of the modern Movement, which will include a register, drawings, photographs and other documents.

- 3 Foster the development of appropriate techniques and methods of conservation, and disseminate knowledge of these throughout the profession.
- 4 Oppose destruction and disfigurement of significant works.
- 5 Identify and attract funding for documentation and conservation.
- 6 Explore and develop knowledge of the Modern Movement.

# Editorial

Campaigning in the past few months has had mixed results, some actually positive. Supporters of John Madin's Birmingham Central Library (update page 3) fight on to save it from demolition, by trying once again to get it listed, and by questioning in detail through Birmingham City Council the projected costs of the re-provision scheme. The campaign to preserve the integrity of Ulster Museum (pages 4 to 5) by Francis Pym takes an entirely different form, with supporters fighting an extension and alterations which some welcome, while others believe will destroy the very ethos of the building. Cadbury-Brown's Ashmount School in Islington may yet be saved (page 3), but a proposed change of use to residential is ringing alarm bells. The latest and more hopeful news on Joseph Rykwert's Inner Court in Chelsea is that Norman Foster's design for demolition and rebuild has been turned down, and the likelihood is that it and the Victorian former school behind it, that was part of Foster's scheme, will be saved and rehabilitated.

Co-chair James Dunnett's plea for the preservation of green space between high-rise flats comes at an appropriate time, when pressures on housing and commitments to build, build, build are encouraging housing associations and ALMOs (the management organisations that run Council properties) to look upon green space as potential building sites, rather than think creatively about alternatives. The long-running battle of Barnsbury Estate (page 3) is a case in point, and this subject will doubtless be revisited in these pages in the future.

The arduous and thankless task of Working Party members creating fiches for the

international Docomomo Register is revealed in a snapshot of their efforts for the recent 'homework' set by Docomomo International (pages 8 to 9). These fiches are detailed accounts, illustrated by photographs and drawings, of major modern movement buildings, and are collated in subject areas by the various Docomomo organisations worldwide, forming year by year a huge international archive.

As part of James Dunnett's 'What Is Modern?' series of occasional lectures and debates, we revisit here his review (page 11) of a critical book, published in 1999, with universal themes that have continued to haunt him. Hilde Heynen's 'Architecture and Modernity: A Critique', is prefaced by Kenneth Frampton enjoining every architect to read it, while the reviewer found its approach of using the framework of literary critique bewildering but beguiling. Is another 'What is Modern?' event brewing?

We come to the end of yet another brilliant series of seminars, opening with former Docomomo chair Allen Cunningham on Marcel Breuer, then continuing The Masters of Concrete series with reviews of Alvar Aalto by Richard Weston, Jan Duiker by Wessel de Jonge (pages 6 to 7), and Giancarlo de Carlo by John McKean. Our Annual Lecture, held at The Building Centre and sponsored by Hanson Building Products, was by RIBA President Sunand Prasad, on The Problem of the Modern in Indian Architecture (picture story, page 10). Our thanks once again must be recorded to Alan Baxter Associates for continued use of their gallery in Cowcross Street, and of course to the series sponsors The Concrete Centre. It would be fantastic to be able to summarise and review all these events for those unable to make it to Farringdon, but space and practicalities mitigate against this. We are very lucky to have a student volunteer from Portland Oregon, Chris Keady, who has

offered invaluable help on this issue, and hopefully the next. Any members who would like to offer occasional reviews on the seminars, or any other issues, please contact me in the first instance at my email address (edentcoad@yahoo.co.uk), or via Coordinator Philip Boyle.

**Emma Dent Coad**



# Campaigns

Emma Dent Coad, James Dunnett, Chris Keady and Alan Clawley

## Trellick Update

Docomomo and the 20<sup>th</sup> Century Society are engaged in a further push to include the whole of the Cheltenham Estate in the listing of Trellick Tower. There were attempts to list the estate in 1999, which came to halt after the application went out for consultation. At present only the tallest tower itself is listed; this excludes the five-storey block that is attached and intrinsic to its structure and design, as well as the two contemporaneous blocks in Edenham Way. The derelict garage block at the foot of the tower (an eyesore and a disgrace), Goldfinger's later low-rise terrace housing, and Edenham Residential Home are also excluded. The Home was vacated a year ago and stands empty waiting for demolition; sadly perhaps too compromised over the years to be worth saving. The terraced housing is considered to be under threat by TMO leaseholders as they replace windows and original timber cladding with impunity. Whatever the Council has planned for this site (and they aren't letting on), they must be aware of its architectural importance and the fact that they cannot build higher than two storeys here.

In another painful twist to the longstanding Trellick window replacement saga, it has been discovered that the attached five-storey block has actually had replacement windows by Barnsdale's, the firm that Docomomo has been urging the Council to use. These replacements answer all problems 'all pivots and the difficulties over the sliding full-height windows that bedevil the Trellick window replacement project are not a factor', according to James Dunnett.

## Preserving Space in Islington

Co-chair James Dunnett has been involved in an interesting planning battle in his neighbourhood that has far-reaching implications in our densely populated capital, where as we know housing need is growing.

A proposed 'infill' project in the Barnsbury Estate in Islington would not only allow building on precious green space, but would, according to Dunnett, challenge the very ethos of the Modern Movement. The plan would see building on green space that is not just a physical amenity, but as a visual amenity forms an intrinsic part of the neighbouring Molton and Messiter Houses, built on piloti, that overlook it and form a continuous flow of space. Without such space to provide light, long views and access to recreational space, the core value of the Modern Movement, which is a balance between density in built form and Le Corbusier's 'Light, Space, Greenery', is undermined. This is a battle of principles with far-reaching implications about the future of urban form. If we lose it, we could be judged by history as responsible for justifying the unhealthy slums of the next generation.

Opposite:  
Emirates development  
'infill' projects on  
Hornsey Street,  
Islington.

## Ashmount School

The Borough of Islington is moving forward in considering the future of Ashmount School, designed in 1954 by 'Jim' Cadbury-Brown. Fortunately consultant Purcell Miller Tritton recognized, in its report to the borough, that:

'...[Ashmount School] is set apart from other schools by its mastery of detail...it appears that it was the first time in Britain a building of any scale had been completely clad in a glass membrane...Although Cadbury-Brown designed many other high quality buildings none were as ground breaking, or perhaps as exciting as Ashmount School.'

This is a partial victory, for now the architectural significance of the school has been recognised. However the report also mentions that 'fifty years after it was completed it is now, unsurprisingly, in need of repairs.' A report to Islington's Children's Services committee indicates that too many 'compromises' would need to be made in order to continue using the building as a school. Instead the borough intends to build a new school in the Crouch Hill Recreational Area, and develop Ashmount School into flats and its grounds into sites for more housing.

This new plan is little improvement over demolition, because the process of converting the school into flats would involve extensive alteration to Cadbury-Brown's original design, especially the notable glass curtain. In addition to preserving the surrounding open spaces, the best solution for the building is to put up with 'compromises' and continue allowing children the use of a significant building.

## Birmingham Central Library

In an attempt to forestall any attempts to have the building listed the City Council asked the Department of Culture Media and Sport to grant it a Certificate of Immunity. Using the Freedom of Information Act, Friends of the Library obtained copies of the documents submitted by the Council and sent its own submission to the DCMS and English Heritage. At the time of writing EH has not made its recommendation to the Minister so we live in hope despite knowing that his predecessor disregarded their advice that it should be listed in 2004. In the meantime we are helping members of the Council's Scrutiny Committee to question the cost of building a new library compared with that of retaining, refurbishing and extending the existing library.

The library's architect John Madin has helped us to correct biased claims about the design and condition of the building made by senior Council officers. Cabinet recently gave a £3.9 million contract to Capita Symonds to manage the new library project even though there is still no basic design and the Council's ability to find the £193 million capital will depend, in the words of a senior officer, on a degree of "serendipity". The Friends of the Central Library can be contacted via [alan.clawley@virgin.net](mailto:alan.clawley@virgin.net)

# The 'troubles' in Belfast - The Ulster Museum

Mark Hackett

*"almost barbaric power of its great cubic projections and cantilevers brooding over the conifers of the botanic gardens like a mastodon".*  
Paul Evans

*"It is an icon to a period when architecture addressed at the very centre of its responsibility, the optimism of modern life, culture and public space".*  
Paul Clarke

*"The question of how best to extend in a Modern idiom a building constructed in a traditional style is one that has taxed the best minds in Modern architecture throughout the world... the Ulster Museum must be amongst the most successful solutions. It is hard to point to comparable examples, where the basic lines of a classical building have been projected into an extension as a means of integrating the two... The results are entirely convincing because the extension has no doubts about itself".*  
James Dunnett

The Ulster Museum is destined to remain a building that stands somewhat outside time and remote from its society. The Museum opened in 1972 to the most violent year of the 'Troubles'. After decades of inept alterations and unimaginative curation its doors recently closed to a refurbishment that will disassemble its central ideas and the optimism that Clarke alludes to. This comes at time when Northern Ireland has the chance to build the open civil society that it never had and that the museum building symbolised in that brief period of opportunity forty five years ago.

It is a brooding optimism that the museum exterior presents, one perhaps well judged to an insular society. Mark Girouard likened the exterior to the incomplete Michelangelo 'slaves' struggling out of their quarry stone. Its other visual source was Mies Van Der Rohe's, now destroyed, monument to Rosa Luxemburg and Karl Liebknecht, the leaders of the 1919 Spartacist uprising in Berlin. A more immediate source, for a local audience, was Dunluce Castle and the museum did offer a welcome retreat from the city in its liberating lofty world of modern art galleries. A careful reading of the original plans and photographs however

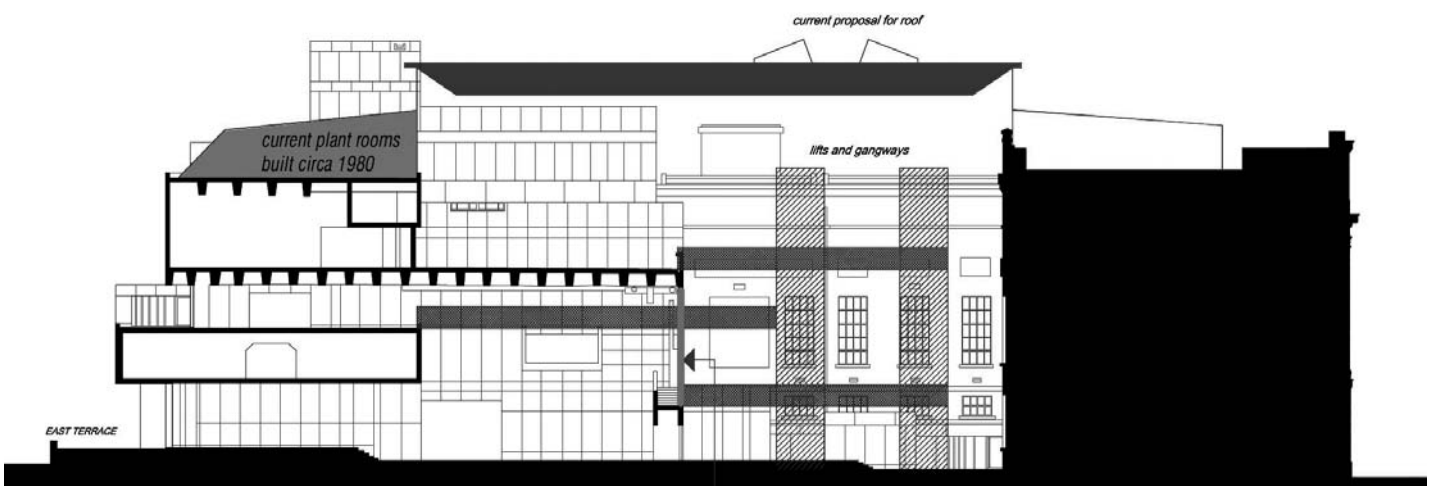
reveals a building of floor plates or 'opened drawers' whose shifts allow windows and public terraces to spiral outwards throughout the section, this was not really the 'culture bunker' that many perceived it to be. One was to emerge into the tree canopy at the café or take respite from the dense interior galleries at various points along the route. The small culminating gallery is a bridge between two projecting balconies; one overhung the original roof top sculpture garden the other sits high on the north elevation offering a view over the park to the city and Cave Hill beyond. This seeming closed building was strangely open in its conception.

The winning competition sketch of the extension illustrated a series of volumes stacked and staggered over a wide corner entrance void that drew one in from the park, as if into a cave or a ravine, the foyer was to be a low plateau looking back over the sunlit park in two directions (this was enclosed around 1980). From the foyer a wide set of steps led to a tall inner hall lit by dramatic horizontal and reflected light via the deep section to the one side and the original exterior court to the other. From this central hall the

galleries unfolded through multiple floors or platforms in a fragmented cubic spiral that stepped up continuously, winding over itself and integrating the original galleries of the 1928 building. Much of the clarity of the sequence has been hidden for decades by boarded up windows and the ad hoc closing in of the court and the roof terraces.

It is apparent that the spiral route draws from the Le Corbusier museums at Tokyo and Ahmedabad, it is however more complicated than the Corbusian diagram and might also be understood as a Loosian Raumplan of interconnected rooms on multiple levels. (Loos however enclosed his sections in a tight cubic skin.) It is only with some study that the section reveals a hidden archive floor, a floating box beam spanning one side of the main hall and from within which projections could spread across to the blank linen lined wall opposite. This is a complex building that eschews easy reading; it seeks to create intensification and surprise.

To a contemporary eye the Ulster Museum is prescient of recent architectural work from throughout Europe. The unfolding section





Opposite, bottom:  
New proposals  
(hatched) showing  
destruction of main  
volumes.  
This page:  
Current view of main  
entrance portico. The  
proposal moves the  
entrance and fills in with  
glass under the portico.

wrapping over itself reminds one of the Kunsthal in Rotterdam and other projects by Rem Koolhaas. Externally the similarities to the recent galleries of Zaha Hadid in Cincinnati and Sejima+Nishizawa in New York are striking.

The Ulster Museum should have been a building whose time had finally arrived. New galleries outside Belfast dedicated to local history and the new W5 galleries cater to science and younger age groups. These developments freed the museum building for a much greater emphasis on visual culture, a function to which it is perfectly suited and one that the city has always lacked. The inner hall and its overhanging galleries would have formed a dramatic series of spaces for contemporary art and performance.

The Museum is a listed structure; the correct conservation procedure would have been to strip back the accretions of time to understand and reassess the original ideas of the building and to introduce new ones. Like many mid twentieth century buildings the museum could benefit from recent advances in technology and lighting however its robust finishes of black rubber floor and exposed concrete, both shuttered and polished, have weathered well and are relevant to contemporary gallery construction. It is also a building that could have responded to careful additions, the roof for instance offers the most privileged views in Belfast.

Rather than work with the remarkable spaces and volumes within the Museum the current proposals crudely insert a new circulation system into the original hall and court that obliterates the internal volumes and the logic of the spiral route. The entire centre of the Museum is to be covered with a largely solid roof that will dominate the building but that fails to take advantage of the roof top views. The projecting canopy that clearly denoted the entrance is to be fully glazed in as a café and the entrance is moved to a crude hole cut midway along the elevation.

The detailed objections of the 20<sup>th</sup> Century Society, the UAHS and DOCOMOMO have been ignored despite alternatives being offered that demonstrated that key issues could be resolved in a more cost effective and less damaging manner. The saga is a sad tale of poor custodianship from the government departments who run and fund the museum and reveals troubling failures in the protection of Northern Ireland's only internationally recognised post war building.

The museum is to be emptied out. Now more than ever this trapped slave is to be entombed for years to come. The only consolation is that buildings such as the Ulster Museum hold their ideas deep in their structure and can wear the scars of their trauma. In decades to come the museum could, at great public expense, be restored and renewed at a time when better minds will hopefully prevail.

# Diversity in Modern Architecture in the Netherlands

## Docomomo co-founder Wessel de Jonge

Docomomo-International co-founder Wessel de Jonge gave an incisive and wide-ranging insight into early Modernism in Holland. His practice is located in the Van Nelle factory that he was responsible for conserving and adapting to contemporary use, and from there Wessel works as academic, theorist and conservation architect. His work on Van Nelle, he said, was about finding the building's authenticity, 'preserving the original constructive idea', revealing the

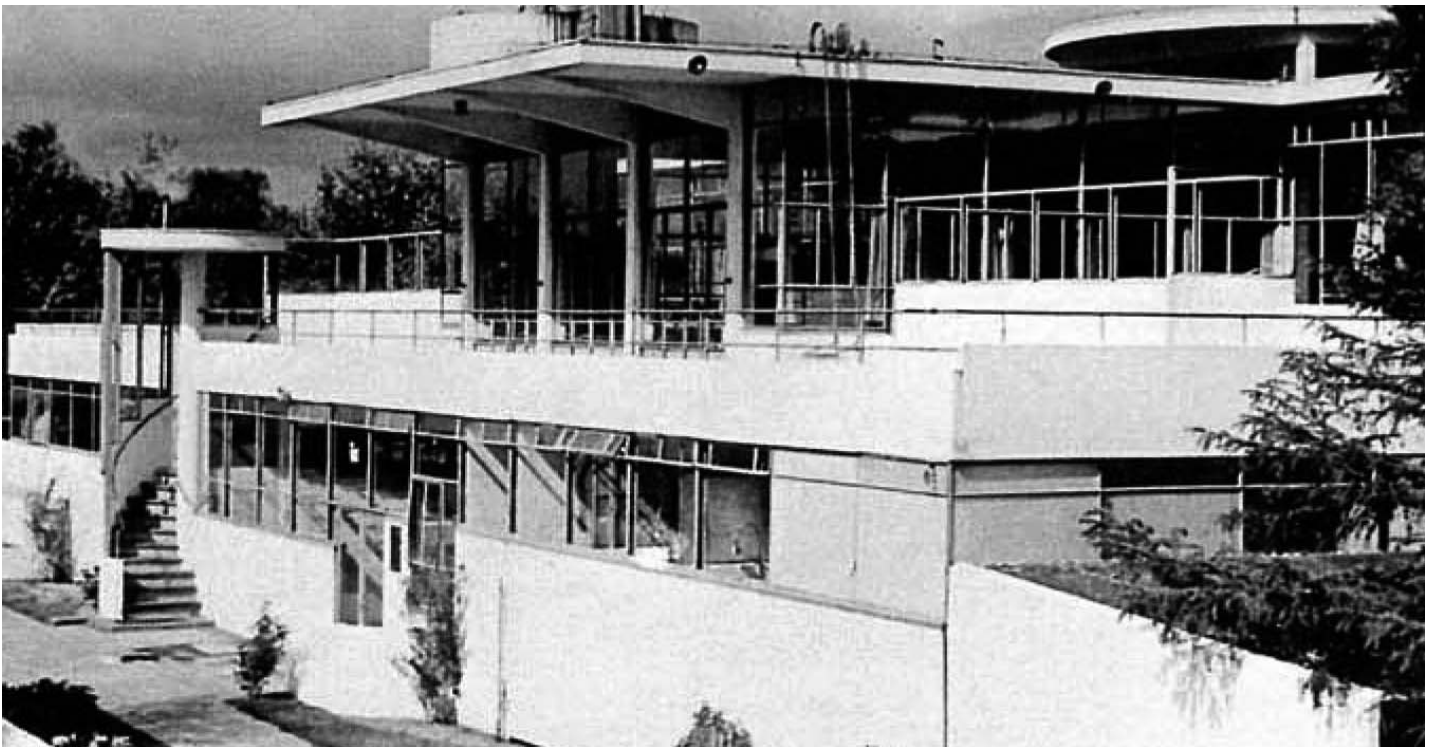
He then reviewed Gerrit Rietveld's Schroeder House of 1924. This he called a 'sensational typology, creating continuous space with moving partitions'. Rietveld had managed to get around planning laws by designing fixed rooms on the ground floor, with more adventurous spaces on the first floor, and what was said to be an attic above, but which was in fact a full second floor.

He then looked at the Weissenhofsiedlung by Stuttgart

building complex that had been deliberately designed with a 'short lived functional programme', intended to be 'transitory or adaptable' were discussed in a detailed expose of Wessel's work on restoring Zonnestraal Sanatorium by Jan Duiker of 1926-28. Zonnestraal was a 'test ground for new and experimental technologies', using cheap non-galvanised steel windows which are consequently very light and vulnerable and difficult to conserve. The complex was

methods of natural ventilation.

His talk ended with a current project that it must be said, most architects would die for. In the 1958 World Expo in Brussels, Le Corbusier designed a Pavilion for Philips as part of the 'Lowlands Exhibition'. This prefabricated concrete structure, called 'Le Poeme Electronique' was demolished in 1959. Wessel has been asked to recreate the building, but as a permanent structure. So how can you rebuild



'material truthfulness of a restored building', and adding 'new software'.

His seminar opened with the Villa Henny, Hilversum by Charles Vandenhove of 1916, with its innovative placing of terraces, built in planters and stairs creating intermediate spaces. More new typologies in the emergence of the new estates and streets of minimum dwellings replacing slum dwellings were then reviewed, at Spangen, 1918, by Oud, social housing at Betondorp, 1922, by Van Loghem, and at Hoek van Holland of 1924, also by Oud.

of 1927 by Oud, Jan Duiker's Open Air School of 1928 'for the healthy child' built in a Y-shape with rooms and terraces open to the elements, Oud's Kiefhoek housing estate of 1928, and Van der Vlugt's Sonneveld House of 1933.

He went on to describe the recently beautifully restored Schunk Department Store at Heerlen by Peutz of 1935, with its glass curtain wall from street to roof level detached from the floor so that heat could escape, as an 'amazing' feat of restoration. The problems of restoring a

designed with 'cheap, non-loadbearing partitions' that were in advance of Le Corbusier's 'architecture vivante'. In 1957 its use was transferred from sanatorium to general hospital, when it was enlarged with various extensions, that de Jonge is now in process of removing so that original buildings are once again revealed.

Many architects working in the early Modern period held patents for their innovative techniques regarding acclimatization, for furniture such as the chairs Thonet designed for Zonnestraal, and for innovative lighting and

a temporary structure to be permanent, if you wish to be true to its original ethos? Could it be rebuilt under current regulations? The original was made off-site on a form of sand, with panels subsequently fitted on site with steel span wires. So should it be rebuilt by a similar method, or using a steel frame with shot concrete skin. It could be an 'authentic replica' or a 'cheaper facsimile'. The building is to be used as a Centre for Electronic Music for Philips, so the themes of permanence and transitoriness, and Le Corbusier's original intentions, will prevail.

Opposite: Jan Duiker,  
Zonnestraal, Hilversum,  
1926-28.

This page: Frits Peutz,  
Schunk Department  
Store, Heerlen, 1935.



# Docomomo Registers - Education

Matthew Wickens

# MW

# text

# here

This page:

Aircraft Hangars version

1 and version 2, Pier

Luigi Nervi, 1920s

Opposite:

top: Concrete House,

Jamie Fobert, 2005,

middle: Brick House,

Caruso St John, 2006,

bottom: 1 Centaur St,

dRMM, 2002

# Bettws High School, Newport, Wales

Judi Loach describes Evans & Shalev's 1969 building

In his 'Pevsner' for Gwent, John Newman (ex-dep. Director of the Courtauld) describes this building as 'a brilliant exposition of concrete construction' and praises its 'extraordinarily diversified spatial experiences'. Carefully sited to nestle into the landscape, protected from the winds, and so that 'everywhere there is the S-ward view, across the school's playing fields to wood and hillside beyond.' I first visited it a few years ago with a local comprehensive schoolteacher, whose reaction was how well it had survived, compared with other schools he knew in the region. A few months ago the architects informed us that Newport Council intend demolishing it, rebuilding on an exposed edge of the site.

Shortly before Christmas I revisited, with Eldred Evans, and met a representatives of the school and Local Authority. Inside the school suffers from the long term poor maintenance typical of local authorities in South Wales, yet looking out the exceptional delight offered by the building was evident, as the eco-club's teenagers pond-dipped in the stream running beside & sheltered by it. A major reason given for building replacement is 'change in educational theory'; in fact the school's unusual plan, divided into separate 'houses' (initially because of the school's scale - 1,760 pupils), fits current theory - the advantages of subdividing large schools - well, but neither school nor LA seem aware of this.

The prime reason given for replacement is 'structural failure', but access to any report supposedly substantiating this is refused. It is



clear that neither LA nor school understand the structure - witness some weird interventions claimed as repairs; Anthony Hunt, the original engineer has recently visited and can neither see significant structural problems nor understand the rationale of these 'repairs'. The incompetence of the LA may be gauged by their excuse for not contacting the architects: that they did not know whether the practice (Evans & Shalev) still existed.

The real problem is that the school suffers from falling rolls (down to half as many pupils), with consequently lower budget. This is partly

due to the nearby sink estate, and parents from elsewhere around sending their children to other schools, notably in the adjoining LA, thus transferring funding to the other LA. The current proposal seems ill-conceived in that the new school would be more specifically vocational, and therefore less appealing to non-estate parents, and so likely to exacerbate further the current problem. Desperate councils -not here alone - seem to believe that computer images of a new building will at least impress their constituents that they are doing something about a problem, which is actually more political than architectural in cause. And more national heritage - in this case Evans & Shalev's first major building - looks set to be lost in the process.

## Study Tour Wales

A combined trip with the Twentieth Century Society to South Wales has been planned for the weekend of 21 and 22 June. Visits have been organised to Bettws School, Newport (Evans and Shalev) due for demolition this summer, Llandaff Cathedral and St Michael's (George Pace), BBC Llandaff (Percy Thomas), Sully Sanatorium, and Coychurch Crematorium (Fry Drew Knight and Creamer). Details from Philip Boyle on 020 7253 6624 or Co-ordinator of the Twentieth Century Society on 020 7250 3857 or [coordinator@c20society.org.uk](mailto:coordinator@c20society.org.uk)



# The Problem of the 'Modern' in Indian Architecture

RIBA President Sunand Prasad presented the Docomomo-UK Annual Lecture



We have never previously had the honour of an annual lecture from a sitting President of the RIBA, and in view of DOCOMOMO-UK's interest in fostering the establishment of a DOCOMOMO-India and Sunand Prasad's expressed support for this, as well as his long-standing interest in Le Corbusier (he was one of the authors of the catalogue of the Hayward's centennial exhibition in 1987), we were very pleased he was ready to speak to us.

Dr. Prasad's PhD subject was the urbanism of North India and he was able to show us a fascinating collection of images of the traditional dense towns built around the traditional courtyard form of introverted house reached by narrow passageways. He admitted that fascinating and picturesque though they are for visitors, fire engines could never reach them, modern services and drainage are difficult to install, and few Indians continue to live in them who have the means to move out.

He also showed us striking images of Chandigarh, a contrasting urban form for which he also has great admiration, and of the work of one or two architects who have attempted to bridge the huge divide between these forms. But he said that in India today engineers are the prestige profession and that as a result much of the now-burgeoning commercial development is being handled by architects from outside.



# What is Modern?

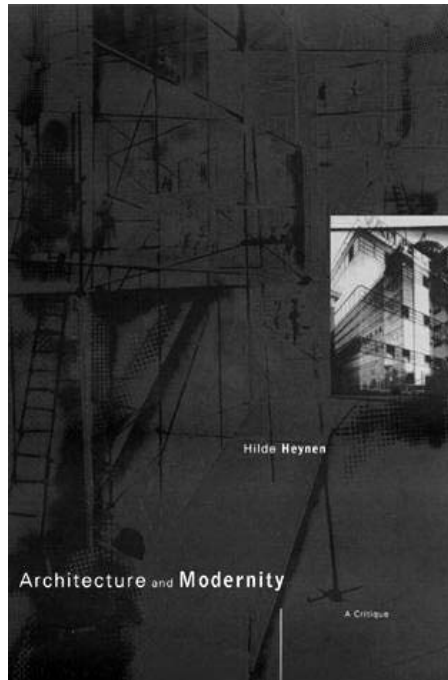
James Dunnett revisits a complex and provocative book

## Architecture and Modernity: A Critique Hilde Heynen

MIT Press, 1999. 265 pages

This is a book I admire but can only very partially understand. It is a formidably constructed, dense, philosophical book and Kenneth Frampton's wish quoted on the cover that every practising architect should read it is optimistic. One cannot help feeling admiration for the heroism of the author herself in having tackled some of the authors discussed, whom she concedes to be difficult ("For a reader who comes to them unprepared, Adorno's texts are often very recalcitrant... [they] are 'composed' rather than logically constructed"). It is a book that highlights the distance between discourse in continental Europe (where the author is based, at the Catholic University of Leuven) and in the Anglo-Saxon world: not a single English-language theorist or architect is discussed (there is a passing reference to Christopher Alexander). One might feel that it should be reviewed by a philosopher (or 'critical theorist') rather than by an architect – but since one of its purposes is to bridge the gap between the two, it is legitimate to approach it from the point of view of an architect.

Heynen's concept of Modernity is very much more complex and ambivalent than that usually attributed to the architects of the Modern Movement with their euphoric desire to exploit modern technology, and is inspired especially by the critical theorists of the pre-war Frankfurt School, Walter Benjamin, Theodore Adorno, and Ernst Bloch. Amongst architects of the period, Le Corbusier and Mies van der Rohe are barely mentioned, but Adolf Loos appears as a pivotal figure, together with Ernst May ("who had built 15,000 houses in Frankfurt by the time Le Corbusier had built 30"). She distinguishes between 'pastoral' and 'counter-pastoral' approaches to the modern condition. The pastoral sees "Progress... as harmonious and continuous, as though it developed to the advantage of everyone and without any significant interruptions. Typical of this view is Le Corbusier's...", whilst the counter-pastoral view "regards modernity as characterized by irreconcilable fissures and insoluble contradictions, by divisions and fragmentation, by the collapse of an integrated experience of life...". Heynen comments that in Beaudelaire, Marx, and Nietzsche there is "a tension... between pastoral and counter-pastoral views: they were at the same time enthusiastic supporters and deadly enemies of modernity, and it was precisely this that gave them their creative power". Equally she quotes Walter Benjamin as saying that the work of "the most lucid



avant-garde artists such as Brecht, Loos, Klee, and Scheerbarth" is characterised by "total disillusionment about the age ... and nevertheless an unreserved profession of loyalty to it".

This creative conflict, or dialectic, is the *leitmotiv* of the book. Heynen perhaps oversimplifies the attitudes of the architectural Modern Movement, and I have argued in the past that there was often an element of dystopianism in it almost as strong as of Utopianism. Constructivist renderings, for example, with wall surfaces black and windows blinding white express an awareness of the harshness of the machine age, as well as a fascination for it. Mendelsohn's photographs of urban America reveal a similar co-existence of

attraction and repulsion – though the image conveyed by May's magazine *das Neue Frankfurt* (her point of comparison) may be blander. But her trawl through the critical writings about modernity throws up many powerful observations and phrases - her own, and those she quotes.

These are particularly vivid for me when she writes about the work of architects rather than writers, for example about Loos. "Modern culture in his view should be based on the realisation that it is no longer a priori possible to guarantee any harmony between inner and outer...Loos's program is based on the need for a mask... This 'cover' for the personality consists in the first instance of the clothes one wears and in the second place of the architecture of one's dwelling". Equally, she is careful to draw a distinction between the Modern and the Avant-Garde: "Marinetti's appeal 'Let us kill the moonlight' can serve as a model for the logic of negation that the avant-garde advocates...it is the fate of the avant-garde to be slaughtered so that others may have the opportunity to build after them... It would be a conceptual misunderstanding therefore to identify the Modern Movement as *the* avant garde of the twenties and thirties".

The difficulty with her approach, however, is that it is literary in origin, and it is difficult to find concrete examples in contemporary architectural practice adequately to illustrate her theme. She quotes Jean-Francois Lyotard "We inhabit the megalopolis only to the extent that we declare it uninhabitable. Otherwise we are just lodged there", and then comments that "This impossible notion is for Lyotard what is at stake in thinking, in writing, and in art. It also forms, in my opinion, what is at stake in architecture. [Libeskind's] Jewish Museum in Berlin is an example of the way in which architecture, 'after Auschwitz', can rewrite the meaning of modernity".

Opposite:  
top: Student Commune Building, Ivan Nikolayev, 1929, bottom: Pioneers' Palace, Yegereb, Kubasov, Novikov, Palui, Pokrovsky and Khazhakyan, 1959-62  
This page: Birmingham Central Library, John Madin Partnership, 1974

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Membership is open to all those interested in Modern architecture and the arts, if you would like to join DOCOMOMO, please contact us at the above address

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## 'Challenge of Change'

International DOCOMOMO Conference  
September 13th-20th 2008

Registration is now open for the 10th International DOCOMOMO Conference. Coinciding with DOCOMOMO's 20th anniversary, the event will be hosted by the Dutch chapter of DOCOMOMO and will take place at the Van Nelle factory in Rotterdam. Titled 'the Challenge of Change,' the conference will address dealing with the legacy of the modern movement in a far different world and nearly 100 years later.

The conference will open on the evening of 16 September, with Parallel Paper and Case Study Presentations, Round-table Sessions, lectures, and cultural events during the main conference days of 17-19 September. Preceding the conference and beginning on 13 September will be the 2nd International DOCOMOMO Student Workshop, with the results presented during the conference, on the 19th.

Registration before 1 May is €400 and subsequently €500. The fee includes attendance of the opening ceremony, the conference proper with luncheons, closing dinner and event, and a conference booklet. Free transportation during the 17-19th can be arranged from selected hotels.

For more information, and to register, visit [www.docomomo2008.nl](http://www.docomomo2008.nl)

## DOCOMOMOS

A tour of Modern Movement buildings in Moscow has been scheduled for 21-25 May. This was inspired both by Clementine Cecil's recent talk on Moscow's Modern Heritage at Risk, and by an exhibition at New York's Museum of Modern Art of Richard Pare's photographs of Avant-Garde buildings in Moscow.

The intention is to visit buildings from the 1922-32 period, including the world famous Melnikov House and his 1927 Rusakov Worker's Club, Golosov's Pravda building of 1930, A & V Vesnin's 1927 Mostorg Department Store, and Le Corbusier and Kolli's Centrosoyus of 1929. Building tours will be led by local architecture experts. We will be based in a central Moscow hotel at a cost of about £700 per person. There is also an option to extend the tour to St Petersburg's Modern buildings. There are few spaces remaining, so call Philip Boyle as soon as possible if you wish to come.

### TIM'S TOURS

Docomomo Working Party member Tim Bruce-Dick has once again organised an exciting list of tours for 2008. These are mostly Modern Movement, but do include classical and anything amazing close to the itinerary.

In May the intention is to visit Sophia and Bucharest, in June, the more prosaic but lovely in parts Norwich, in July, Leipzig, Dresden and Prague, and in October Bilbao and Vittoria in northern Spain.

Full details from Tim's website:  
[www.timstoursandwalks.co.uk](http://www.timstoursandwalks.co.uk)  
or call him on 020 7485 8976