



Lina Bo Bardi, Casa de Lina, São Paulo, Brazil, 1951. © Instituto Lina Bo e P.M. Bardi. Fotografia: Lamberto Scipioni, 2014.

The House, the Home and the Housing Question

ANA TOSTÓES

Chair of **docomomo** International

This issue of the **docomomo** Journal is devoted to the theme of Housing — “housing” in its broadest meaning covering multi-family apartment buildings, single-family houses, privately-funded housing as well as government — and institution — funded social/public housing.

Housing is a central program in contemporary architectural production. Incorporating civilizing values of 19th century culture, the house arrives in the 20th century at the time notions of private space and domestic comfort come to the fore in Western Culture as values inseparable from the emergence of the family in domestic space: the home. In 1951 Martin Heidegger (1889–1976), in his *Darmstader sprache*, “Bauen, Wohnen, Denken”, relates the word building (*bau*) with the verb “to be” and the action of “being” (*bin*), to conclude that “dwelling is the fundamental trait of being, the mortals’ living condition.” Looking to reframe the sense of construction and to identify the meaning of “being”, Heidegger’s criticism is moved by the failure of the so-called rational materialistic solution, and opens the discussion up to the re-evaluation of the design action as a unique, magical and creative action.

In the second half of the 19th century, with the *Arts and Crafts* movement, a process focused on finding comfort and a sense of intimacy and privacy in the dwelling is begun. Espoused by the vanguard of the early 19th century, housing became a tool of the ideological agenda of the modernity. The analysis of dwelling conditions implies an understanding of the occupation of space: related spaces, uses and functions. Addressing the act of living as a cultural fact, the house reflects the time and manner of its production. In its internal organization, the house responds to the mode of existence that the environment, culture and civilization suggest. Its design reveals the time and taste of the inhabitants, the family’s habits, and it offers many clues about the nature of social relations. The rapid changes in domestic architecture that followed the course of the 19th century have profoundly altered the boundary between public and private space.

Following Engels’ housing question (1872), the idea of a home for all or, as it has been stated in the ‘60s, for the “greatest number”, addresses architecture practice at a political level, becoming to be understood as a determinant social factor.

With a new twist, modern homes brought to the debate themes of public and private life, intimacy, exposure and gender. The house, seen from the cell, the module, the system, and expanded across the city, constituted the fundamental issue debated within the architecture of the Modern Movement. CIAM discussion forums triggered profound consequences,

both in the organization of the family house unit and of the multi-family housing blocks. The theory of the minimal house, based on the *Existenzminimum* concept, was present, not only in models for social housing, but also in the bourgeois house program. It was Sigfried Giedion (1888–1968) who, in 1929, wrote about modern forms of housing showing the house’s “magic formula” for the future: light, air and openness while launching, in the same year, the theme of CIAM II: “Minimum Housing.”

docomomo acknowledges the major relevance of reflecting on Modern Movement heritage, focusing on these main issues: house and housing. As Joan Busquets argues “in the course of the 20th century, housing became a science due to the huge efforts of progressive architects and their great interest in addressing this issue that had been raised with major political impact by Engels”.

I wish to thank Josep Maria Montaner and Zaida Muxi who acted as guest editors for this issue of the Journal. Due to their commitment and research in the field, together with the knowledge of the range of researchers who agreed to share their work, and their analysis and creative interpretation that focused on some key architectural houses or housing complexes — from Barcelona’s innovative experiments to Robin Hood Gardens’ symbolic destiny, social housing cases from Valencia to Bogotá, from Buenos Aires to São Paulo, and from cultural to technical or gender aspects — it is possible to extend this debate by reflecting on the link between design and housing, and the house and the home.

The challenge of considering sustainability as the urgent contemporary issue facing momo buildings and neighborhoods was reflected in the main **docomomo** forum discussions held during the 13th International **docomomo** Conference in Seoul, South Korea, in September 2014. A result of the discussions was the establishment of the **docomomo** ISC on Sustainability. Apposite to the emerging theme of sustainability, the student workshop that preceded the Seoul conference comprised a design discussion on the future of *Sewoon Arcade*, the Seoul modern commercial and housing mega-structure recently threatened with destruction. Thanks to the efforts of many people the demolition has been averted and a new, economically — and socially — sustainable life is now envisaged for this amazing structure.

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Le Corbusier, Unité d'Habitation de Marseille, France, 1947-1952. © Montaner Muxti arquitectes, 2007.

Modern Housing: Heritage and Vitality

BY JOSEP MARIA MONTANER AND ZAIDA MUXÍ MARTÍNEZ

One of the main subjects in contemporary architecture is how to deal with the physical and intellectual requirements of transforming modern housing. Joan Busquets points out in his contribution to this issue, that the special effort made by modern architects and progressive housing politics during the 20th century must be reinterpreted and followed today. Intentionally, this issue brings a special focus on the Iberoamerican world, specifically Spain, Portugal and Latin America, with the aim of relocating it in a cultural world of predominantly Anglo-American historiography. In any case, it presents a very wide spectrum, including North America, Switzerland and Great Britain. For this reason the projects are presented as case studies, both housing politics in different countries, and paradigmatic architectural examples, either positive or negative. In the articles there are recurrent references to *Casa Bloc* in Barcelona, *Narkomfin* in Moscow, and *Robin Hood Gardens* in London. Likewise, there is a specific case study, by Bernhard Furrer, on the renewal of the *Halen Complex*, near Bern, designed by *Atelier 5*, beginning with detailed guidelines for its restoration.

The introductory text by Josep Maria Montaner presents an overview of the permanence and transformation of modern housing. The article gives examples of projects, some of which are positive, and others which have suffered progressive degradation and then been demolished. One key and decisive element is the design of exterior access corridors that gave the projects their definitive form. Another reason for the obsolescence of some of these complexes was the excessive formal, functional and material definition of both the exterior and the interior. In response to the policy of demolishing some of the *Villes Nouvelles* in France, architects such as Anne Lacaton and Jean-Philippe Vassal, Roland Castro and Sophie Denissot, or Paul Chemetov, have defended the logic of remaking, remodeling and metamorphosing.

Among the authors there are members of different generations. There are contributions made by well-known senior professors and researchers such as Joan Busquets, Alice T. Friedman, Carmen Jordà, Josep Maria Montaner and Rui Ramos; articles written by younger teachers as Zaida Muxí, Maite Palomares or Maria Luiza Sanvitto; and articles by young architects and researchers such as Ramon Bermúdez from Colombia, Juan Pablo Rodríguez from Mexico, Soledad Armada from Argentina, Aranzazu Melon from Spain and England, and Isabel Aparici from Spain. In some contributions there are general views about the history of housing politics, as in the writings of Rui Ramos on Portugal, and Juan Pablo Rodríguez on Mexico; in others there are mono-

graphic studies such as in the work by Ramon Bermúdez about the successful experiment of *El Tunal*, by Emesé de Murcia in Bogotá; by Soledad Armada about the *Juan XXIII* Housing Complex, by architects Morea and Molinos and engineer Morea, in Buenos Aires; by Maria Luiza Sanvitto about the Housing Complex *Zezinho Magalhães Prado*, by João Vilanova Artigas, Fabio Pentead and Paulo Mendes da Rocha, in Guarulhos, São Paulo; or the case study written by Carmen Jordà and Maite Palomares about Santiago Artal's *Santa Maria Micaela* housing project in Valencia.

There are also special contributions, such as the article by Alice T. Friedman on Modern houses and the role of women as clients. Friedman builds a new hypothesis understanding modernity: modernity is not a formal question, but an answer to programmatic needs that came from the way of life of the future inhabitants. Zaida Muxí's contribution follows, and like Alice T. Friedman's, is a feminist historical criticism that reveals the inputs made by women architects in the building of modern neighborhoods. In this sense, it is very clear that this issue of the **docomomo** Journal has a special view of interpretation from feminist thought, contributing to re-situate women architects' roles.

Finally, Isabel Aparici, anthropologist and editor, presents a proposal for the social and cultural activation of the heritage of collective housing in Barcelona, which could be useful as a model for other cities.

It is interesting and necessary to think of how to deal with the problem of housing today, how to study the evolution and transformation of specific examples, to know the reasons for their respective success or failure, and how to renew the immense existing heritage of modern housing.

In conclusion, the challenge for the present is, on one hand, to recover and upgrade existing housing, and on the other, to project and to build collective housing capable of absorbing future transformations and different users. ■

Modern Housing Envisaged as a *Patrimonio Vivo* (Living Heritage)

BY JOSEP MARIA MONTANER

To analyze the life and transformation of modern housing is a key subject for architectural knowledge. There are very positive cases of evolution, such as *Casa Bloc* in Barcelona, Spain, by GATCPAC architects, which still functions as living patrimony after two architectural rehabilitations; and disastrous, such as Robin Hood Gardens in London by Alison and Peter Smithson. The article explains why some cases are very alive while others have suffered progressive degradation and will be demolished. A key and decisive element is the design of the corridors, which due to their forms and sizes might be positive. And one of the reasons why these complexes have become obsolete has been the excessive architectural definition of both the exterior and the interior. Also the heritage of the *Villes Nouvelles* in France has been disastrous and, in response to the policy of demolition, architects such as Anne Lacaton and Jean-Philippe Vassal, Roland Castro and Sophie Denissov, or Paul Chemetov, have defended the logic of redoing, remodeling and metamorphosing. The challenge is to project and to build collective housing capable of absorbing transformations.

The great examples of modern collective housing are always studied at the moment when they were proposed, built and inaugurated, but there is little studied and written about the evolution of each building: who and how people live in them, how these buildings have been renovated and updated, what reforms have been needed, until what point they continue working... Housing is for living and its evolution and capacity of transformation is essential.

For example, the Viennese *höffe* are well known as models, but we know almost nothing about who lived and live in them, their living conditions and their current tenants. And, generally this housing is appreciated for its form, but not for the quality of its facilities, which is key for its operation.

Therefore, a researchable theme would be to examine the experiences of all these stellar examples; to test the degree of anticipation by the architects to see if their work was advanced for the time, and if it remains appropriate for its time, as Steen Eiler Rasmussen wrote in *Experiencing Architecture* (1957).

To understand modern collective housing as a living patrimony and understand its transformations, it is necessary to have key information, of at least three types.

It is necessary to know the technology used and its durability, having information of the needed repairs and updates made to the structure, façades, installations, roofs and internal divisions. In that sense, the technical conditions of some housing complexes, for instance when they are affected by serious pathologies, can lead to its necessary substitution by new housing buildings in urban renewal operations.

It is also key to whom the housing was awarded, knowing who has lived and lives in this housing, to understand the

modes of life and use, the reforms undertaken, and the level of satisfaction and quality of maintenance. It is important to know what social groups currently live in these housing complexes. For example, in Robin Hood Gardens the highest percentage of residents before its demolition were families of Bengali origin.

Lastly, we need to take into account the urban location, which will be the key for its positive or negative evolution; depending on the nature of the place prior to the project, the evolution of the city, access to facilities and green spaces, and the capacity of the complex to be connected to its environment. The memory of place is very important, which has been positive for the *Casa Bloc* and the housing in the *Barceloneta*, both in Barcelona, and disastrous for Robin Hood Gardens.

These two last factors, the inhabitants and the urban location, are decisive factors that will determine if the area will become a ghetto.

We cannot forget that some historical examples were initially already transformations; for example, *Casa Batlló* in Paseo de Gracia, Barcelona (1904–1907) by Antoni Gaudí, where Gaudí transformed it into an organism with polychrome scaly skin, and with a large interior patio full of light projected by the finished ceramics and sophisticated system of natural ventilation; or the *Maison de Verre* (1928–1932) by Pierre Chareau and Bernard Bijvoet, for the family and the office of Doctor d'Alsace, in the interior of a historical block in Paris, demolishing one part of the existing building, and maintaining the upper floors.

While many of these complexes remain active, in other cases they have been demolished, for instance, the interven-

tion in the area of Southgate in Runcorn New Town (1967) by James Stirling. In that sense, the paradox is that the “high tech” residential complex of Stirling in Runcorn does not exist anymore and, in contrast, another of his interventions from the same time, in the PREVI in Lima, continues standing and working perfectly, conveniently transformed by its users. What people make their own, transform and live in continues standing; what is imposed on people has a short life. For this reason, today, to see housing by James Stirling from the seventies we need to travel to Lima.

From the point of view of living, it is most important is that they continue functioning as housing, as is the case with the *Weissenhof* in Stuttgart (first restoration in 1977), the *Unité d'Habitation* in Marseille, or the *Casa Bloc* in Barcelona. In these cases it is interesting to study what processes have been followed to maintain the current housing and how, in each case, a small part has been made into a visitable museum.

The Casa Bloc

Among the most interesting examples of collective housing are the 206 units, *Casa Bloc* in Barcelona (1933–1943), by GATCPAC architects, Josep Lluís Sert, Joan Torres Clavé and Joan Baptista Subirana, which still functions as living patrimony after two architectural rehabilitations (one initiated in 1986 by Jaume Sanmartí and Raimon Torres Torres and one finished in 2008 by Víctor and Marc Seguí). At the same time, there is one apartment open to the public, under the auspices of the Design Museum of Barcelona, rebuilt to recover the style from the early forties, restoring the original colors of the walls, reinstating the joinery and home appliances and installing some furniture of the era.

The *Casa Bloc*, built between a school and a neighborhood factory, has been one of the few “corbusian redents” made in Europe. If we analyze the complex, we can see that its vitality is explained by the dominant interest in community features and the successful design characteristics of the unit entries and external corridors, which are wide enough to allow residents to stop and chat, hang a clothesline or place plants without obstructing access.

The units have a kitchen, bathroom and living-dining room on the lower floor and three bedrooms on the upper floor, situated alternately. In other words, in one unit there are two bedrooms in the front and one above the corridor, and in another unit there is one in the front and two in the back. The internal staircase is built with the traditional Catalan light brick curved stair which takes up very little space.

Regarding the specialized areas of the units, the solution and distribution of the laundry room and the kitchen, located next to the unit entries to protect privacy, demonstrate little domestic knowledge. In this case, the facilities within the *Casa Bloc*, with its small kitchen, is evidently anachronistic if we compare it with another project ten years prior and built by the thousands, such as the Frankfurt kitchen by Margarete Schütte-Lihotzky.

We should not forget that the *Casa Bloc* could not be finished until the end of the Spanish Civil War. Therefore, the units were not assigned to the groups for whom they were

designed. In 1943, when the Franco regime turned over the units of *Casa Bloc*, instead of going to union workers as initially planned, they were given to the families of police and *guardia civiles*.

Radical Examples of Transformation

It is very important to consider the phenomenon of housing transformation, even transformations as radical as the ones at Le Corbusier's *Pessac* housing scheme. The pioneer text in the analysis of this phenomenon was the first book published by architect Philippe Boudon, *Pessac de Le Corbusier* (1969), a sociological study, based on surveys, that evaluated the sense of strong changes introduced by the inhabitants of Le Corbusier's *avant garde* housing such as transforming roofs and façades, reducing the “*fenêtres à longueur*” and adding decorative elements and colors. Boudon argued that these users demonstrated that “inhabiting was an activity”, inhabiting actively, introducing qualities, meanings and differences.

Boudon began his text with a clairvoyant quote from Le Corbusier that acknowledged: “You must know that life is always right and it is the architect who is wrong...”. We should not forget that Le Corbusier had already been so sly and visionary in his project for the *Plan Obús of Argel* (1931) a long highway, under whose structure each inhabitant could place the housing they wanted with the form they wanted.

The Case of Robin Hood Gardens

Among the cases of modern housing complexes threatened with demolition, the most notorious is Robin Hood Gardens (1969–1975) by Alison and Peter Smithson. It is a symptomatic case, since other social housing complexes, apparently similar in London and its surroundings, were saved, prior to being declared historic monuments.

The Isokon Flats (1930–1934) in Hampstead, by Wells Coates, abandoned for some years from the 1990s was rehabilitated in 2004 by Avanti Architects Limited. The Keeling House (1955) in London by Denys Lasdun, closed by the Greater London Council in 1992 due to structural problems, was declared in 1993, the first post-war listed building and was renovated as private property and luxury housing in 2011. Balfron Tower and Carradale House (1963–1970), by Ernő Goldfinger, was listed in 1996 and rehabilitated in 2011. Trellick Tower (1966–1972), also by Ernő Goldfinger, was listed in 1998, and the tenants could become owners. Finally Park Hill, in Sheffield (1957–1960), designed under the direction of municipal architect J. L. Womersley, Jack Lynn and Ivor Smith, was listed in 1998, and rehabilitated in 2006 by private developers, with housing and office space, maintaining a number of social housing units.

Therefore, why has Robin Hood Gardens suffered progressive degradation, never been listed, and been impossible to save?

There are several reasons. We are going to highlight two. First of all, was its ghetto character surrounded by heavy traffic on three of its four sides. As Alan Powers explained, the area where Robin Hood Gardens was built already had a bad reputation: “Already in the decade of 1970 it

was identified as a slum. It had the reputation of being the center of local crime". In addition, following a less than transparent process of surveying the inhabitants, with a high percentage of inhabitants of Bengali origin, 80% of residents were in favor of demolition. In the survey, the information obtained was incomplete and only 9 families of 250 residents voted.

Secondly, its strategic situation, in the axis of urban investments from Canary Wharf to Stratford and the area of the 2012 Olympic Games, made it an appetizing site for urban renewal.

A positive factor for the housing complex was its powerful building system that was made with the high quality Swedish SUNDH prefabricated system, which represented a major cost overrun in the original project. This demonstrated that with political will, Robin Hood Gardens could have been redone and saved.

Even its raised streets or access decks, so emblematic of the modern social housing architecture, were not sufficient for recognition. Park Hill received the Grade II listing from English Heritage for being "the most significant example of access to housing by deck".

Overall, a key and decisive element was the design of the corridors, the solution to economize staircases and elevators in social housing, which, because of its forms and sizes can be positive (*Casa Bloc* in Barcelona, *Nemausus* in Nîmes) or negative (Robin Hood Gardens).

The End of Modernity

Robin Hood Gardens is not the only example reflecting the mistakes of modern architecture.

The Pruitt-Igoe complex of 33 buildings of 11 floors in Saint Louis (1954–1955) by Minoru Yamasaki, built to accommodate African-American tenants, was a huge failure. The occupancy never exceeded 60%. In 1971, 16 of 33 buildings were boarded up. Between 1972 and 1974 all buildings were demolished. This incident, was used by Charles Jencks to declare the death of modern architecture and the beginning of postmodernism in his book *The Language of Post-Modern Architecture* (1977).

Also *Toulouse-le-Mirail* (initiated in 1961) by Candilis, Josic and Woods, initially viewed as a role model of Team X urbanism has suffered an unfortunate evolution. Some of the most violent scenes of neighborhood self-destruction took place there during the French street riots of 2005. In 2002 a controversial regeneration of the neighborhood project began, involving a number of buildings being demolished. This process that was accelerated after 2005.

In fact, the social and urban heritage of the *Villes Nouvelles* and the French HLM has been so disastrous that in 2003 the minister of Employment, Social Cohesion and Housing in France, Jean-Louis Borloo, proposed the demolition of 200,000 social housing units in a period of 5 years. In response to this policy, teams of architects such as Anne Lacaton and Jean-Philippe Vassal, Roland Castro and Sophie Denissot, and Paul Chemetov, have defended the logic of redoing, remodeling and metamorphosing before considering the brutality of demolition.

Lacaton & Vassal, with Frédéric Druot, have elaborated these presuppositions of preserving the existing modern architecture of the buildings and towers of the *Grandes Ensembles* and French HLM, adding volumes, creating façades with vegetation, generating new openings and making main floors more transparent, in projects such as the *Tower Bois-le-Prêtre*, Paris (2005–2011) and the housing tower in Saint-Nazaire (2006–2012).

Roland Castro and Sophie Denissot have developed intervention programs in the *Tour Arc-en-Ciel* in Les Minguettes, Vénissieux (1986), and in the rehabilitation of some buildings of the *Quai-de-Rohan* in Lorient (1988–1995), adding apartments while diminishing their number and introducing balconies and gardens.

Another emblematic case, because of its difficulties and failures, is the *Bijlmer (Bijlmermeer)* housing complex in Southwest Amsterdam, Holland, from the 1970s, that not only became dilapidated and ghettoized, but also suffered a serious accident that triggered its thorough rehabilitation in the 1980s.

And another relevant episode is the rehabilitation of the high-density residential areas in Spain, called *polígonos*. In the case of Barcelona, while high-density residential areas such as *Montbau* continue to work perfectly, due to its typological, construction and urban quality; others, such as *La Mina*, have been rehabilitated in part, without achieving all the objectives, or the residential areas of *polígono La Pau*, which has been reinforced with external structures.

Excessive Functional Accuracy

One of the reasons why these complexes have become obsolete, beyond their urban, construction and social characteristics, has been the excessive architectural definition of both the exterior and the interior. In the same way that modern architecture is strongly conditioned by its materials and technologies, it is also conditioned by its extreme functional accuracy, by the close relationship between playing with forms, colors and details, and with exact and adjusted measures for each activity. This has generated machine spaces that worked well in the first instance, but that were difficult to adapt to new activities and habits without transforming its distribution. The original buildings had maximum specialized spaces reduced to the most precise measurements: the ceilings were lowered to the limit; the measurements of the spaces were adjusted, especially the hallways, which were inspired by the tight forms of the trains and ships; the bathroom spaces and fixtures were specialized to increase the functional efficacy. This led to an advanced machine architecture that was extremely functional and efficient for the habits of the moment and the then available technology, making a momentous jump in the improvement of the hygienic conditions and the quality of life. But it also created too much rigidity and subdivisions to absorb new uses, behaviors and installations. The precision of modern architecture implies great fragility in front of future changes.



01 Rogelio Salmons, Towers of the Park, Bogotá, 1964–1970 © Montaner Muxí arquitectes, 2009.



02 GATPAC, Casa Bloc, Barcelona, 1933–1943 © Montaner Muxí arquitectes, 2011.

Contemporary Proposals

The critiques and proposals of the 1970s marked the end of a modern conception of housing that was excessively closed and finished, and highly defined by its conformation, subdivisions and technical details; The 1970s were also the beginning of a new era characterized by new epistemologies, such as flexibility, a contribution made by Supports' theory of John Habraken or the participatory processes defended by John Turner. Since that time housing has no longer been understood as a finished perfect machine, that risked becoming obsolete with time, but as a living, improvable and transforming process. The flexible architecture advocated in the Supports' theory and the evolutionary architecture of participation is the most capable of permitting transformations due to time, people and nature, which are the great challenge of contemporary architecture and housing.

Here we can provide three final considerations.

Housing based on organic functionalism has survived better over time because it is more capable of accommodating life and its associated changes, as exemplified by the building in Hansaviertel, Berlin, by Alvar Aalto and Elsa Kaisa Makiniemi; the two towers of Romeo and Juliet in Stuttgart by Hans Scharoun; or the Towers of the Park in Bogotá by Rogelio Salmons.

A key element for the present and the future is the rehabilitation and revitalization of modern housing *polígonos*, as is happening in France, with the theorizations and praxis of Lacaton and Vassal, or Castro and Denissof; or as happened in the neighborhood of Augustenborg in Malmö, Sweden, which has been remodeled integrally, beginning with the introduction of vegetation and water in the spaces, and culminating with the remodeling of roofs, façades and services.

Finally, the new popular neighborhood of *Malagueira* in Évora (started in 1975), by Álvaro Siza Vieira, marked a considered point of inflection: an urban and landscape pro-

posal, inspired by both modern architecture and by popular and informal architecture, that defines strong urban, typological and formal patterns that leave a wide leeway for transformation by users, without devaluing the coherence and quality of the housing complex; demonstrating that the challenge is to design and build collective housing capable of absorbing transformation. ■

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Josep Maria Montaner

(b. Barcelona, Spain, 1954). Permanent professor of Theory of Architecture at the School of Architecture of Barcelona at the Polytechnic University of Catalunya, Spain. Lecturer in different universities in Europe, America and Asia. Author of more than 40 books on the theory of architecture. Writer in the newspapers *El País* and *La Vanguardia*.



Alison & Peter Smithson, Robin Hood Gardens, London, 1972. View from the garden. © Aranzazu Melon, 2012.

Robin Hood Gardens and the Rehabilitation of Post-War Mass Housing in London

BY ARANZAZU MELON

In London, in the context of a shortfall of homes that has achieved the status of “housing crisis”, the replacement of obsolete social housing stock, inherited from the post-war period of mass production, for housing that satisfies the demands of the private market and the need for more sustainable cities is one of the main issues for the 21st century. Robin Hood Gardens’ demolition will become a paradigm for the positions to be taken respecting urban obsolescence. Across London, one can see examples that show how, by the criteria of contemporary urban planning, the domestic and urban potential of much of the post-war social housing stock makes it difficult for the current owner, the local government, to invest in its refurbishment and to keep its status as social housing.

It is the cycle of nature. Organisms utilize what is useful and discard what cannot be used anymore; blocking up the elimination of waste would destroy the community and life. In London, in the context of a shortfall of homes that has achieved the status of a “housing crisis”, it seems to be a natural urban phenomenon: the replacement of obsolete social housing stock, an inheritance of post-war mass production, by housing that satisfies the demands of an increasing population with a high financial capability. The obsolescence of post-war housing developments and the need for more sustainable cities is one of the main issues for the 21st century. Robin Hood Gardens’ demolition in London will become a paradigm for the positions to be taken respecting urban obsolescence.

“The object suggests how it can be used, the user responds by using it well — the object improves; or it is used badly — the object is degraded, the dialogue ceases.”¹

Robin Hood Gardens (1972) consists of two blocks of rental social housing in east London designed to accommodate 700 people in 214 flats. It was built by the British New Brutalism architects, Alison and Peter Smithson, on a lot constrained by heavy traffic near the City financial center, Canary Wharf and the London 2012 Olympic Park. The local council, responsible for the building for 40 years, announced the demolition of the uncared-for blocks in 2014 as part of a “new sustainable urban plan” to regenerate the zone.

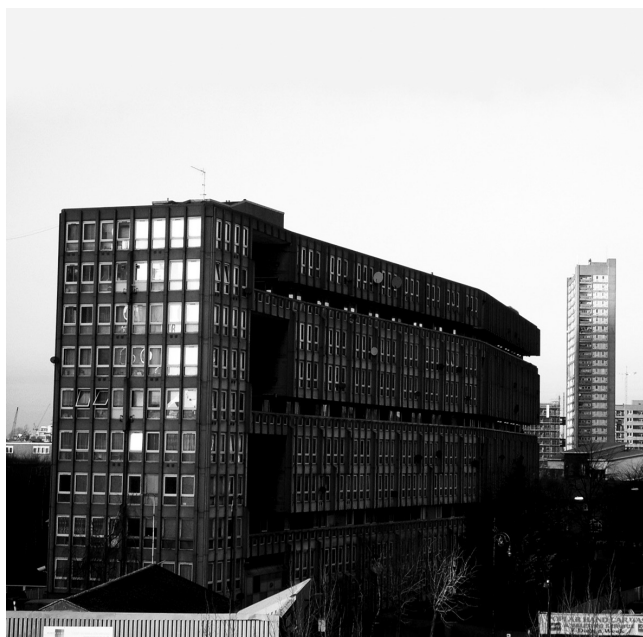
The so-called *Blackwall Reach Regeneration Project* will see the building of 3,000 “new sustainable” houses and facilities for a new local community. Previously, the authorities argued that an investment of £70,000 per flat for the renovation would be too expensive and also declared that Robin Hood Gardens did not possess enough architectural quality to justify its conservation — the necessary listed status was never granted. An international campaign organized by the architectural magazine *Building Design* and supported by

such leading contemporary architects as Robert Venturi, Richard Meier, Richard Rogers and Zaha Hadid, pushed for the conservation of the buildings; not only did it not dissuade the authorities, but it also reaffirmed their demolition plans.

*If one looks beyond the present condition of the landscape and the buildings of Robin Hood Gardens, one can still see the original concept which combined a heroic scale with beautiful, human proportions. The juxtaposition of the repetitive window frames, the columns and the linear terraces creates a unique and powerful aesthetic. The location of the buildings around an elegant man-made mound creates a harmonious spacious enclosure, reminiscent of the great Georgian crescents and squares in Bath... Robin Hood Gardens has been appallingly neglected and from the beginning has been used as a sink estate to house those least capable of looking after themselves — much less their environment. It would be a real tragedy and a terrible mistake to demolish this important and extraordinary piece of modern architecture.*²

In 1963, Robin Hood Gardens had already been part of an urban renovation plan that involved the demolition of the existing, unhealthy 19th century terrace houses. So, paradoxically, the urban development logic about demolition/reconstruction of the urban residential fabric will repeat itself once again in this now desirable space. The new urban plan justifies the demolition of Robin Hood Gardens because it is in very bad condition as a result of a socially unsuccessful architecture despite its original good intentions to provide high-density housing and to accommodate the blocks in the urban fabric.

The project brief required solely residential use allowing a 350 persons/ha density. The two blocks acted as noise barriers against the traffic and were organized in a sort of stack



01 Alison & Peter Smithson, Robin Hood Gardens, London, 1972; Erno Goldfinger, Balfron Tower, London, 1965. © Aranzazu Melon, 2012.



02 Alison & Peter Smithson, Robin Hood Gardens, London, 1972. View from garden. © Aranzazu Melon, 2012.

up of streets/public space, the “streets in the sky” ideal concept imagined by the Smithsons. The planning also required the creation of a large green open space, unique in the area. In a context of post-war technical and material shortage in Britain, the buildings were built with a high-quality prefabricated concrete system and a central heating system was installed.

*At first sight, the wrecker resembles the saprophyte of the natural system, which reduces dead organisms to their simpler elements to speed the recycling of matter. But the likeness is only superficial. The saprophytes break an organization down into simpler compounds, in order to make use of the material and the energy released. Wreckers also break up old patterns, but they make little use of the energy released.*³

There are two different levels of obsolescence in housing. A technological obsolescence implies the modernization of elevators, thermal and acoustic insulation. A functional obsolescence involves improvements in room dimensions, distribution, orientation, building densities and mix of different uses with residential. Robin Hood Gardens’ obsolescence is principally technological but to its lack of suitable maintenance and energy inefficiency is added the problem of overcrowding in an isolated residential area surrounded by a very busy road network. Nevertheless, from a functional point of view, the 214 *maisonette* flats of the development have generous dimensions; they are well distributed, illuminated and ventilated. Why has this potential wasted away?

What remains and what is destroyed to re-do? Post-war social housing blocks are subject to formal technical-architectural-political diagnosis in order to make decisions to erase them from the urban fabric but often the type of obsolescence identified by the local authorities fails to recog-

nize and act over all the levels of social issues of communities with a high unemployment rate and low incomes living in urban areas occupied by the obsolete social blocks that have become desirable, decades after their construction.

The decisions taken over this type of building in London are highly influenced by the financial difficulties and the lack of interest by the current local authorities to refurbish the buildings in order to carry on maintaining an inherited 20th century Welfare State model that seems to be inefficient to satisfy the housing demands of the increasing population of the 21st century in London.

Through the Public Health Act of 1848, England became the first state to legislate the minimum standards of health and environmental quality, including a demand to improve the hygienic conditions of housing. After ww2, a social-democrat government achieved a Welfare State that built a large number of social rented housing over decades. Initially, the domestic conditions offered by the council housing were well thought of. The dwellings were designed to achieve decent living standards but the blocks were often built in isolated and residual urban spaces. In many cases, the residents that occupied them were problematic or had few resources and as time passed, post-occupation issues appeared.

Due to the high levels of crime rates registered in some of these developments, usually neglected by the local authority, public opinion grew that they favored the creation of unsafe urban areas. By the end of the 1960s, there was in Britain a general reaction against modern architecture and the so-called “urban redevelopment”. Conservation groups appeared to stand against the demolition of old Victorian buildings, to support the privatization and the renovation of large urban areas and to promote the renovation of buildings following a “neo-vernacular and semi-rural” model.



03 Alison & Peter Smithson, Robin Hood Gardens, London, 1972. Garden façade view. © Aranzazu Melon, 2012.



04 Alison & Peter Smithson, Robin Hood Gardens, London, 1972. Detail of garden façade. © Aranzazu Melon, 2012.

All these tendencies increased later under conservative government policies.

Since the early 1980s, Margaret Thatcher's politics promoted a return to Victorian values and financial liberalism in a radical attempt to recover a British economy very deteriorated by post-war state interventionism. The previous decades of Welfare State investment were reduced mainly by the privatization of more than a half of council properties.

Social housing was the subject of a boycott in Britain: the "right to buy" conservative policy allowed social stock to become private property ruled by market laws; there was no more finance to build new developments; most of the existing stock was neglected by the local authorities with their lack of investment in urban quality, social management and technical maintenance. In London, it happened particularly around the Canary Wharf area and the old docks, where Robin Hood Gardens had been built decades before. As a result, more than one million social dwellings were eliminated in Britain during the 1980s, a decade of deep economic recession, high unemployment rates and social inequality in the country.

"The image idea is interesting, since it arises the idea of knocking down. It is to the people who do not live there and to the council mayors to whom it is difficult to accept its presence."⁴

The French architects Druot, Lacaton and Vassal have practiced in the problematic Parisian suburbs in the search for a more efficient mass housing model for the 21st century. Their study *Plus*⁵ demonstrates that the necessary budget for demolition can be invested in a much more suitable way that can include an economic profit. Demolition is seen as a non-environmental option, regardless of how green the replacement building may be. They propose a constructive, typological and programatic renovation of the dysfunctional buildings from the inside out: partition walls and façades

are removed, lightweight structure balconies and winter gardens are added and transparent communal spaces are created on the ground floor. These technical changes can have the ability to transform the character of the neighborhood without displacing the established community living in the area for decades.

Across London, one can see examples that show how, by the criteria of contemporary urban planning, the domestic and urban potential of much of the post-war social housing makes it difficult for the current owner, the local government, to invest in its refurbishment and to keep its status as social housing.

The blocks are demolished and replaced or they are sold, refurbished and repositioned in the private, real-estate market. The existing residents are offered the opportunity to stay in the renovated developments as long as they can afford the new, *affordable* privately managed rental contracts, which in most cases leads them to move to other council flats further out of the city center. This way, the previously depressed area is re-activated and re-occupied with new residents with financial capabilities that satisfy the current private housing market needs. It is a conceptual reversal phenomenon.

Balfon Tower (1965) was built a few metres from Robin Hood Gardens and housed 146 rented social housing flats. It was designed by the Brutalist architect Ernő Goldfinger who built several post-war housing blocks across London, strongly influenced by Le Corbusier. Despite having technological obsolescence problems similar to those of Robin Hood Gardens, Balfon Tower was listed and sold later in 2011. The building's listed status prevented its elimination and later, an investment of £137,000 per flat for its rehabilitation implied its repositioning within the real estate market ruled by its own laws.



05 Chamberlin, Powell and Bon, Barbican, London, 1965-1976. Willoughby House view.
© Aranzazu Melon, 2012.



06 Chamberlin, Powell and Bon, Barbican Frobisher Crescent view, London, 1965-1976. © Aranzazu Melon, 2008.



07-08 Well Coates, Isokon Flats, Hamstead, London, 1934. View from Lawn Road and view from entrance courtyard. © Aranzazu Melon, 2014.



09 Erno Goldfinger, Trelick Tower, Notting Hill, London, 1966-1972. Balconies detail.
© Aranzazu Melon, 2014.



10 Erno Goldfinger, Trelick Tower, Notting Hill, London, 1966-1972. View from Elkstone Road. © Aranzazu Melon, 2014.

Keeling House (1955) is a tower in east London comprising four blocks around a central service core. The 56 rented social *maisonette* flats designed by architect Denys Lasdun had post-occupation social issues and the tower was closed in 1992 due to structural problems. One year later, it became the first post-war housing block to gain Grade II listing. After the building's sale in 2001, a full renovation of the building was carried out and the flats became part of the high standard housing market in London.

Some other post-war housing developments have been a social success since their construction. The Barbican Estate (1965–1976) was built by the council architects Chamberlin, Powell and Bon on a site in the city of London, devastated during WW2. The complex was developed in order to establish a permanent population both living and working in this central area of London. It was originally conceived to house 4,000 people in 2014 flats and became Grade II listed in 2001 following a designation as a site of special architectural interest for its scale, cohesion and the ambition of the project. It is one of London's principal examples of Brutalist architecture. With the “right to buy” 1980s conservative policy, the flats changed their original social status to its current high standard housing.

The case of the Isokon Building (1934) in west London is special as it was originally conceived as an innovative private block development with 36 affordable flats for young professionals. The building became social housing when the local government purchased it in 1972 and the Grade II listed designation was granted two years afterwards. It was designed by the architect Wells Coates to offer all the facilities to live and work in the building. The building was progressively deteriorating and eventually abandoned until its sale decades after. The building's renovation project in 2005 has won several renovation awards.

Trellick Tower (1966–1972) is another relevant post-war building in London: a 31-story tower housing 217 flats designed by the architect Ernő Goldfinger based on his previous design for the Balfron Tower. The problematic first residents created a bad reputation for the block soon after its first occupancy, and many flats stayed vacant for years. The “right to buy” policy allowed many tenants to become owners and a resident's association was created to improve security in the tower. The building was Grade II listed in 1998 and over the years has been re-evaluated into the London real estate market.

Where does the comparison to other London post war developments leave Robin Hood Gardens' demolition? Paradoxically, Trellick Tower — along with Robin Hood Gardens — had been voted by the viewers of British broadcaster, Thames Television, the worst modern buildings in London. This vote is just one of the times in which popular rejection was demonstrated towards Robin Hood Gardens. The image of the deterioration of its concrete structure, which has never been maintained, but is still structurally sound, is connected to a certain prejudice in British society towards the massive use of concrete in housing blocks, which seems to reflect a more industrial recent past.

The process of elimination of pathological post-war housing blocks involves also the segregation of population and the elimination of existing established social networks with a memory and a social conscience. The sustainability needed for the 21st century will necessarily imply an environmental efficiency for the existing housing stock, and it can be an opportunity to restructure the construction sector, from an economic activity based on the production of new structures, towards an activity based on the re-use and transformation of the existing ones, producing habitability with low environmental impact.

The recycling of modern heritage, the social housing blocks built in the 1960s and 1970s represent a high potential to achieve the demands of a sustainable city when sustainable means: a better agreement with what already exists, the economical use of means, urban compactness, social connection and cohesion, adequate and varied mix of uses with residential, efficient and affordable public transport, good and varied community facilities, social, fair and affordable housing, suitable working spaces, and good and appropriate green public spaces. But this is not only a problem of architecture. ■

Notes

- 1 Alison & Peter Smithson, *Changing the Art of Inhabitation: Mies'pieces, Eames'Dreams, The Smithsons*, London, Munich, Artemis, 1994.
- 2 Richard Rogers, “Demolition Would be a Real Tragedy” — Letter to Rt Hon Andy Burnham MP, Secretary of State for Culture, Media and Sports published in *Building Design* online, 28th February 2008: <http://www.bdonline.co.uk/demolition-would-be-a-%E2%80%9CReal-tragedy%E2%80%9D-says-rogers/3107632.article>.
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- 5 *Idem*.

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Aranzazu Melon

(b. 1977, Vigo, Spain). MSc in Architecture (2005), *Escuela Técnica Superior de Arquitectura de La Coruña*, Spain. After finishing studies, Aranzazu Melon worked in London for Chris Dyson Architects (2005–2009). During 2009–2011, she took the Master Laboratory of the Sustainable Housing for the 21st Century in ETSAB (*Escuela Técnica Superior d'Arquitectura de Barcelona*) and collaborated with Montaner Muxi architects. She currently works in residential refurbishment projects at McAdam Architects in London.



Josep Lluís Sert, Joan Baptista Subirana & Josep Torres Clavé, *Casa Bloc*, Barcelona, 1931-1936.
The renovation of *Casa Bloc* started with awareness-raising activities for neighbors. © Aitor Martínez Lorenzo, 2013.

Citizen Activation in Contemporary Collective Housing Barcelona Experiences

BY ISABEL APARICI TURRADO

This paper explores contemporary collective housing as a community resource and living heritage. The first part of the article is a conceptualization of citizen activation as a valid concept to merge actions that can transform housing into a platform to promote social cohesion. The second part lists the steps to reach citizen activation. The article highlights some examples in Barcelona: buildings where some activation activities have been stimulated and others that could start the process.

This article is structured around the contemporary collective housing as a community resource and living heritage. The last few years have seen a boom of interest in the idea of community participation in academic and city management circles. The present paper draws on the citizen activation concept to present a new way to foster effective participation. The last section focuses on some examples in Barcelona: buildings where some activation activities have been stimulated and others that could start the process.

Housing Values and its Activation

Activation¹ is the process of enhancement and diffusion of some characteristics in order to achieve a public response. When it is applied to heritage, it implies envisioning the heritage as social construction, a mechanism than can be filled with significance to serve a purpose.

Citizen activation pursues the transformation of housing as a social values booster. It considers heritage as a living thing. The process of becoming heritage sometimes brings a kind of fossilization or *fetishization* that can be avoided. Monuments, the most important examples of historic architecture, have been activated already and charged with meaning. They are included in formal speech about the city: an interpretation of space that changes in time with the dominant vision at each moment. The *Barri Gòtic* of Barcelona, refurbished in the mid-1920s with the demolition of the non-gothic elements and the construction of neo-gothic ones², is a good example. The aim was to present a comprehensive history about Barcelona to the 1929 International Exhibition visitors. It was one of the first branding strategies in the modern city.

Some housing buildings can be framed in this heritage and touristic activation, as the *Eixample art déco* buildings (*Casa Milà*, *Batlló*, *Calvet*, *Thomas*, etc.). That kind of activation has economic, political and city-marketing revenues.

Modern architecture buildings need more time to reach heritage legitimating value and activation but it could start citizen activation if all participants involved agree. This

activation will be easier and more effective if the building gives great values to the city: permeable ground floor, multiplicity of usages, diversity of dwellings favoring social mixture, community services, open interior gardens, etc.

Citizen activation can bring some values to the inhabitants of modern architecture:

- Raising self-esteem. External valorization of everyday landscape can grow a civic pride in the inhabitants of the building and also in the whole neighborhood.
- Forging personal and collective identity based on the dwelling attributes (diversity, mixture, permeability, flexibility, etc.). Place can be a positive platform of rootedness, opposite to the spatial stigma that many social housing complexes have created. Sharing sources in the identity construction stimulates social cohesion and helps breaking down barriers between different communities.
- Improving the relationship between inhabitants and their building. The interest in maintenance and exploitation of dwelling possibilities will rise.

The *Llei de Barris* ("Neighborhood Law") of Generalitat de Catalunya³ includes social cohesion as an ultimate goal in the rehabilitation processes in degraded areas with a risk of social exclusion. Citizen activation enters into this way of thinking. Improvement of physical qualities of space and social inputs must go hand in hand.

Phases and Participants of the Activation

The activation process has different phases and participants. Each building and social context needs specific actions based in the expected results.

Appreciation

The first step to reach activation is to recognize the qualities of the building. These characteristics will be used later. State institutions have promoted architectural appreciation, especially in the form of heritage listing. It sets a statement about what the art is, or how the city is, or what items deserve (or not) to be preserved⁴.

The first decade of the 21st century in Barcelona was marked by a questioning of the city's heritage listing criteria, which ignored the industrial architecture. This is the reason why the neighborhood of *Poblenou* lost a large amount of its industrial buildings during the 1980s and 1990s, when the Olympic Village and the 22@ were built. The listing criteria were revised after neighbors and academics complained publicly.

Appreciation can appear also as a *bottom-up* process, as happened in the Walden 7 building (*Taller de Arquitectura*). The first occupants discovered in 1976 serious isolation problems on the inside and tiles detaching from the façade. In 1984 the developer asked for the declaration of the building as a ruin and for the building's demolition but the inhabitants persuaded the mayor of the city to save the building. The complete rehabilitation of the building was finished in 1994.

In the citizen activation process, the inhabitants are the protagonists. Their experience and documentation (photos, life stories, etc.) are immensely useful. The renovation of *Casa Bloc* (Sert, Subirana, Torres Clavé) started with awareness-raising activities for neighbors: some families donated original fixtures⁵ (toilets, etc.). Thanks to them, everybody can enjoy a very accurate apartment-museum reconstruction.

On the other hand, appreciation or listing is not a guarantee of the inhabitants' awareness. For instance, in 2011 the community of the Coderch & Valls building in *Passeig Joan de Borbó* (listed building) set up a banister crossing a Guinovart mural⁶ in the hall. They redressed after some critical articles in the daily press.

Signaling

Once the building values are appreciated and recognized, they have to be disseminated. Exterior signage would help to communicate them. The exterior signage on contemporary architecture in Barcelona is sparse and confusing.

Between 1899 and 1931, the City Hall of Barcelona put a plaque on the buildings awarded with the artistic merit prize. Some examples are *Casa Vicens*, *Casa Calvet*, etc.

Since 1958, the FAD association has presented its architecture award, recognized also with a plaque. Some housing buildings such as the one in Comte Borrell Street (Bohigas & Martorell) or Frégoli (Bonell) have been awarded but some plaques are missing.

During the Cultural Olympiad (1990), the association *El Quadrat d'Or* identified with plaques 150 housing buildings in the *Eixample*. Before the 1992 Barcelona Olympics, the government of the *Generalitat* erected signage on the buildings listed as BCIN (Cultural Heritage of National Interest). Most plaques are gone and new listed buildings have not had signage installed.

During the 2009 architecture week (Arquinset), the FAD association promoted an itinerary through the best contemporary housing buildings in Barcelona. They were identified with information panels, but only one of them remains in Illa Fleming (Bach & Mora).

Since 2012 *Fundación docomomo Ibérico* has set plaques on some of their listed buildings. The plaque has a QR code

to access a website with more information. In Barcelona, listed housing buildings such as Mitre (Barba Corsini) are still waiting for their plaque, which in this case is scheduled but not yet installed.

In Barcelona we also find historical plaques attached to some buildings commemorating people or events.

The conclusion is a lack of criteria and homogeneity in Barcelona's signage policy. Some heritage listed housing buildings (Coderch & Valls in *Barceloneta*) have a plaque and others do not (*Casa Espona*, Duran i Reynals; both listed in the *Fundación docomomo Ibérico* and the Catalan Heritage List).

When there is a State plaque, the information is poor and it does not allow placing the building in its social, historical or artistic context. If it is an artistic association that installed the plaque (FAD) there are too many specialized details that do not help neighbors to engage.

Signage in Milan (Italy) could be an example to follow in Barcelona. Plaques contain historical descriptions in Italian and English (envisioning touristic activation of modern architectural heritage) and a QR code to access a website with the information in 9 languages.

In Barcelona, it would be good to have more systematization of signage (plaques, buildings with signs, etc.). QR codes can help to add more information to attract not only tourists but neighbors interested in their everyday landscape. Inside the buildings old photos can be placed to help to recover memories of the place.

Diffusion

Values of modern architecture have to be communicated by the most appropriate activities in each case. Some actions involve interference in the inhabitants' everyday life: all the community has to feel comfortable with diffusion activities.

The least intrusive action is the exploitation of the building image in signs, posters, flyers, books, etc. Let us take a look at some examples. Barcelona City Hall promoted a book to celebrate the 50th anniversary of the *Montbau* neighborhood⁷ (Giráldez, López Iñigo, Subías). During the *Pla de Barris* renovation, *Barceloneta* quarter set up a website exploiting its cultural heritage. Both modern buildings of Coderch & Valls in the area were included: the one in *Passeig Joan de Borbó* and the one known as the "fishermen's house", are more modest and do not have signage. In 2011 the quarter of *Les Corts* chose a vertical garden as the main icon of its festival poster.

One of the most intrusive options is opening the building to visitors. 48h Open House Barcelona is an architecture festival. It has achieved the goal of opening some private properties to public visits for some hours⁸ one weekend a year. *Casa Bloc* can be visited: one of the apartments has been rebuilt and included as a part of DHUB (Disseny Hub Barcelona). The flat is decorated with original pieces of furniture of the 1930s; the corridors leading there show real life nowadays. Walden 7 (*Taller de Arquitectura*) is another example of a dwelling that can be visited. The association that involves all housing owners offers guided tours to groups of art, architecture or design students. Visited spaces

- 01** Juan Antonio Coderch and Manuel Valls, Housing in Juan Sebastian Bach, Barcelona, 1957–1960. FAD plaque, designed by Josep Maria Subirachs, on the Juan Sebastian Bach housing building. It is located in the parking entrance. © Isabel Aparici, 2013.



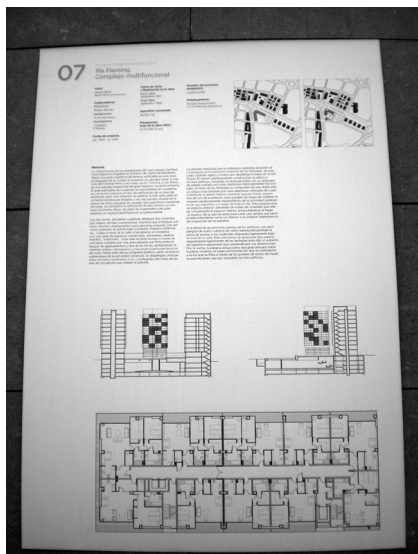
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Essays



- 02–03** Juan Antonio Coderch and Manuel Valls, Housing in Barceloneta, Barcelona, 1951–1954. Plaque at the main door of Coderch & Valls housing building in *Passeig Joan de Borbó*. The information on the plaque is minimal: author, year, and neighborhood. It is even impossible to know which institution paid for the plaque. © Isabel Aparici, 2013.

04-05 Jaume Bach-Gabriel Mora, Illa Fleming, Barcelona, 1995-1999. Plaques by Arquinset 2009. The information in the plaque is very specialized (floor plant, sections). The text is centered on the program and material used. © Isabel Aparici, 2013.



06-07 Giuseppe Terragni, Casa Rustici, Milan, 1933-1935. Location and text of the plaque in the *Casa Rustici* (Milan, Italy). The institutions involved in the signage action are clearly identified. The text provides information about the author, the context and history of the building in two languages. The QR code allows one to reach a website with data in 9 languages. © Isabel Aparici, 2013.

include the roof, corridors, stairways, hall and exterior spaces. All these examples of visitor-friendly buildings have limited and unguided visits. Unsupervised visits of private spaces are not permitted.

An option for big housing buildings would be the use of commercial spaces to locate public agencies or associations, so these spaces could be open to all neighborhoods and become small visitor-information centers of the architecture that hosts them.

Participants

Activation implies different participants from both the private and public sectors. As Prats says⁹, the activation process has to be started by those with the power to do it; willing actors are not the clue. Institutional actors focus on heritage politics and touristic activation.

The community of inhabitants of those buildings is crucial. The key point is to encourage them to participate, and listen carefully to their opinions about what events will make them feel comfortable. If visits are allowed, it is important to balance privacy and public space.

Community associations, local traders and other neighborhood agents should be included in citizen activation. It is important to encourage associational activity that includes everybody in the area. One way to do this is to allow neighbors to create a brand for the building based on memories, personal identity, etc. They would be the most effective ambassadors of the social values of their building.

The message can benefit the whole community, as it happened in Carme Street (Raval, Barcelona). Small businesses set up guided visits. They walk along the street explaining the story of some relevant buildings that are not sign-posted, such as as Gònima palace. At the end, participants feel prouder of their street.

Third sector institutions, such as the promoters of 48 Open House Barcelona, can serve as activators in the process.

Future Perspectives

The main challenge will be the incorporation of a multidisciplinary point-of-view in city management. A holistic perspective can boost all the values of architecture, especially in areas with low social interaction between citizens, with low community identification with the built environment or areas with social conflicts.

In this framework it would be useful to build up a set of indicators that can be used to assess activation success. The different steps of activation should be agreed on at the outset to reach maximum effectiveness.

Examining all the examples from Barcelona, the closest to citizen activation would be Walden 7. Maybe the initial conception of the building (city in the air devoted to a community life) has made it possible. Inhabitants needed to come together again in order to save the building. That process built up a closer relationship between Walden families, which share spaces and activities¹⁰. They refer to themselves as *waldenitas*¹¹, a “brand” that is important in their personal identity. Walden 7 allows public visits without causing

trouble; the community selflessly allows visits with the only satisfaction of proudly showing their building.

In a nutshell, city management could start citizen activation of housing as a way to improve quality of life and empower citizenship. ■

Notes

- 1 The concept *activación* is highly used in tourism. See Llorenç Prats, “Patrimonio + Turismo = ¿Desarrollo?”, *Pasos: Revista de Turismo y Patrimonio Cultural*, Vol. 1 (2), 2003, p. 127–136.
- 2 Agustín Còcola, *El Barrio Gótico de Barcelona. Planificación del Pasado e Imagen de Marca*, PhD thesis, Barcelona, Universidad de Barcelona, 2010.
- 3 Available in <http://www20.gencat.cat>.
- 4 Fernando Álvarez, “El Patrimonio en la Ciudad Contemporánea” in Josep M. Montaner, Fernando Álvarez, Zaida Muxi (Ed.), *Archivo Crítico Modelo Barcelona*, Barcelona, Ajuntament de Barcelona, 2011.
- 5 *Casa Bloc. Vivienda 1/11. Guía de Visita*, Barcelona, DHUB, 2012.
- 6 “Un Mural de Guinovart, Agredido”, *La Vanguardia*, 10/10/2011.
- 7 Carlota Giménez Compte, *Montbau 50 Anys. Un Barri de Collserola*, Barcelona, Ajuntament de Barcelona, 2011.
- 8 In 2012 Mitre building opened to public visits.
- 9 Llorenç Prats, *Etnología y Patrimonio*, Ariel, Barcelona, 1997 referred in Claudio Quintana, Rubén Stagno, “Patrimonio y Turismo: la Activación Turística Patrimonial de Purificación (Paysandú, Uruguay)”, *Pasos: Revista de Turismo y Patrimonio Cultural*, Vol 7, 2009, p. 307–319.
- 10 <http://www.walden7.com>
- 11 Documental *Waldenites*, Televisió de Catalunya, 1997 (<http://www.tv3.cat/videos/1383739/Waldenites>).

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Isabel Aparici Turrado

(b. 1976, Barcelona, Spain) BSc in Journalism, Autonomous University of Barcelona; BSc in Social and Cultural Anthropology, Barcelona University (2002); MA in Cultural Management, Barcelona University (2012). Since 2006 Isabel Aparici Turrado has collaborated in the Master Housing Laboratory for the 21st Century, in the Polytechnic University of Catalunya by teaching and planning urban routes. She has published several articles on urban culture, such as immigration or social impact of urban changes.



Atelier 5, Halen Estate, Berne, Switzerland, 1955–1961. One of the stair connections between the central square and the rows of houses. © Bernhard Furrer, 2008.

How to Deal with Halen Estate

BY BERNHARD FURRER

The *Siedlung Halen* (Halen Estate), built in the late 1950s near Berne, Switzerland, is still visited by many architects and students from all over the world. The houses of the Estate, once sold for a moderate price, are in high demand nowadays, which leads to a higher expectation for available space and comfort. After 50 years of existence, the normal problems of long-time maintenance are not easy to resolve. Although hampered by problems of concordance among the owners, the exemplary process of planning raises hope for an equally exemplary execution.

Among other new features, especially new concepts of space and architectural expression, the construction of buildings of the 20th century is characterized by adventurous experiments made by architects and craftsmen in the use of new materials and techniques. The properties of most of them were not profoundly known and, especially, experience in their long-time performance was lacking. So, it is a common challenge for the conservation and restoration of buildings of the Modern Movement to be confronted with materials that have reached the end of their life span already after some decades or with building methods that have led to serious long-time damage. In many cases it would be easy to “correct” such failures by replacing the defective elements altogether and using different materials or construction details. The main concern would be to maintain the general aspect or the aesthetics of the building.

But is the image sufficient? Is it enough to ensure a sort of likeness between the built intentions of the architect half a century ago and the result of a conservation/restoration?

Perhaps it might be acceptable in the case of an average building of the 1950s or 1960s. But certainly it cannot be adequate for a building that belongs to the group of key works of modern architecture, those buildings that had a major influence on the development of architecture, that became archetypes or that were built by an architect whose work was and is of major importance. No, in those cases the rules developed over more than a century and implemented for the conservation/restoration of monuments of past centuries remain valuable without any exception. The deontological bases are unchanged.

Currently a disturbing example of the loss of a key work of modern architecture is happening in Switzerland. The famous buildings of the grammar school on the *Strandboden* in Bienne, built by Max Schlup in 1975–1981 are about to be reduced to the skeletons; interiors and façades will be newly constructed with some reference to the original. With this procedure the historic buildings with their architectonic and cultural value will be lost. They will not be a document

of the 1970s any more, but just a testimony to the incapacity of the public owner, the architects and the preservation authorities to deal skillfully and correctly with works of the Modern Movement.

Document and Monument

In fact, a building of main historic importance is both a document and a monument. As a document it is only valuable if the material substance is preserved. It keeps record of different human conditions of life and the related behaviors, expressed by architecture in the full range of its meaning, with space, architectural design, construction methods, materials. Thus, for conservation/restoration, the authenticity is fundamental, comprising material, construction methods and assembly. A historic building is comparable to a testimony in court that is valuable only if it expresses the whole truth and nothing but the truth. On the other hand, the historic building also carries an important message through its appearance, which allows the observer to recognize its specificities. This perceivable aspect is its charisma, as it were, and has a great influence on the estimation of a historic building. In that context, one important aspect is the *patina*, that evident sign of the age of a building.

All over Europe many exemplary restorations of buildings of the Modern Movement have been undertaken. They show three main difficulties. On one hand, in many cases, original material has been demolished and replaced. Although similar looking products have been used, the loss of authenticity is evident — new products have slightly different details, they are manufactured, assembled and mounted in different conditions; authenticity is directly related to the original material and its *mise en œuvre*. Furthermore, those restorations show how very sensitively buildings of that period react even to the slightest modifications in their appearance. Their sensitivity is much greater than any of the buildings of earlier centuries. For instance, it is disastrous to change the aspect of a window-frame placed flush with the outside of the wall's plastering by adding external insulation.

The third observation concerns the *patina*. Many of the recent restorations have resulted in buildings that seem to have only just been built. Every single detail has been put into perfect condition and for an observer they might not appear as historic buildings with a long span of life and a long period of use behind them, but rather give the impression of perfect ageless full-scale models.

For buildings of the Modern Movement that are maintained in a normal use, in addition to the drafted fundamental questions of authenticity and integrity, several further conditions have to be considered. For instance, the conditions of life and therefore the exigencies of the users have developed; the question is how far the historic building can and must be adapted. In general it can be said that the use has to be subordinated to the historic monument and not the monument to new demands.

Halen Estate

The Halen Estate was built in a clearing on a slope upon the river Aare in the commune of Kirchlindach near Berne, Switzerland, from 1955 to 1961. The young architects of *Atelier 5*, influenced by Le Corbusier, their mentor Hans Brechbühler and the urban historian Paul Hofer, conceived this high-density settlement in terms of social cohabitation and land use planning as an antonym to conventional residential quarters with detached one-family houses. Halen has since become what is probably the internationally best-known piece of Swiss architecture.

The Estate is characterized by the open spaces, — central square, longitudinal access roads with covered paths on different levels, perpendicular stair-connections — which are all without motorised traffic. The five rows of houses contain 79 units, mainly based on two types of narrow individual one-family-houses (dimensions between axes 4.20m/5.15m) on three levels with a courtyard to the access road with its covered pathway and a garden to the south with a covered seating area at its end. Partly, the two types came with a solarium, a spacious terrace on the top floor overlooking the wonderful landscape. The houses are conceived with a step-by-step progression from public to semi-public and private areas. Some special types of small apartments and *ateliers* complement the offer of housing types. A broad range of common equipment such as swimming-pool, playing-grounds, meeting-room, shop, laundry, car-parking and heating are part of the concept, which is based on individual houses of a restricted level, but a rich offer of common spaces that favor the sense of living together considerably. Those common facilities are taken care of by the community of owners and, after recent investments; they are in a rather good shape.

In spite of numerous interventions on single houses, 50 years after completion the Estate as a whole is in need of restoration of the external parts, of leaking roofs, decaying windows, walls that have become mildewed. A crucial problem is a legal one: every house is erected on its own plot and so every owner is free to invest or not, there is no legal obligation to act in common. It is hard to coordinate the realization in a reasonable way and, regrettably, a few

owners refuse to participate in common action. That is fatal, because many interventions, especially on the roofs, are virtually not realizable without a coordination of all the owners of a given row of houses.

Proceedings

The approach has been exemplary. An expert report by the *Swiss Federal Commission for Monument Preservation* specified the reasons for the outstanding value of Halen Estate and the consequences for its restoration. In a first general approach it defined the elements worth maintaining. Based upon the entirety of the newly-digitalized original plans, the still existing office of the former architects defined every detail of the construction, materials and techniques. With these two basic documents to rely on, with an excellent knowledge of the actual condition of the Estate (regrettably, for financial reasons, a proper inventory of the current shape and all the changes could not be done), and in close contact with a delegation of the owners as well as the preservation officer in charge, the architects formulated detailed guidelines for the restoration, a booklet of some 100 pages. It describes every element with its features and defines the possibilities of and restrictions on change. It provides the possibility of individual changes within the interiors, respecting some few principles and exempting the separating walls and the stairs from change. A small enlargement of the kitchen with a sort of bay onto the courtyard is defined. On the other hand, extensions of the originally-built volume are not allowed (courtyard, open terraces, *brise-soleil*, garden). The treatment of single elements such as the windows is clearly defined.

The two elements — perfect knowledge of the existing situation and clear definition of the elements to be protected — are crucial. They have to be developed before the beginning of planning of conservation/restoration. Even if the community of the owners has not formally approved of the guidelines, they serve as a rule for every intervention since it is clear that the authorities for permits will follow the indications strictly.

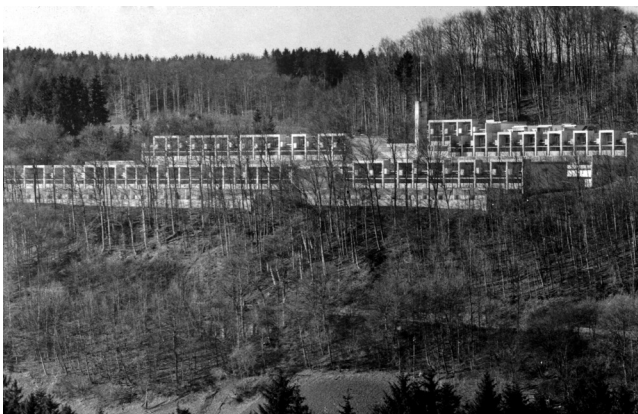
In times of increasing awareness of the CO₂ problem and the “energy turn”, an important question was the improvement of energy consumption. In a first step, a general concept was set out considering all the factors that can contribute to an optimal energy use. Especially the questions of the source of energy as well as of the production, distribution and release of heat have been studied. In addition, the possibilities of their own energy production were considered. In terms of the insulation of the building envelope, the premises are actually excellent: $\frac{3}{4}$ of the houses’ surfaces are attached to that of the neighbors, heated wall against heated wall. A perfect insulation of the roofs can be easily realized together with a complete rebuilding of its superstructure that doesn’t require intervention into the original concrete elements of the roof. The timber windows are already equipped with insulating glass; it can be replaced by more efficient systems. It will be important that — in those cases where the original window-frame with its fittings can’t be restored — the windows be reconstructed in timber

01 General plan. © Archive *Atelier 5*, 1950s.

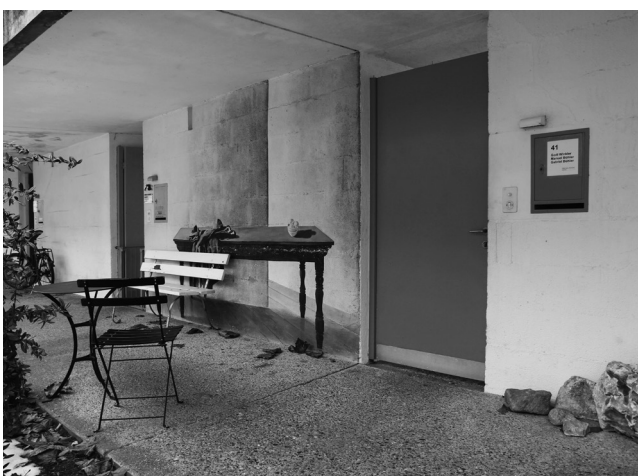
- 1 - Access road
- 2 - Parking area
- 3 - Central parking garage (above the gardens of the upper row)
- 4 - Petrol station
- 5 - Central square
- 6 - Shop and club-room
- 7 - Power station for heating, electricity and water (above gardens of the upper row)
- 8 - Swimming pool and sun bath
- 9 - Stair connection
- 10 - Upper rows
- 11 - Lower rows
- 12 - *Ateliers*.



02 Halen Estate shortly after its construction. The uniformity of the houses is broken by the number of different housing types and the irregular insertion of houses with solarium. © Archive *Atelier 5*. Photo by Albert Winkler, 1960s.



03 Central square immediately after completion. The horizontal streets and pathways and the perpendicular stairs lead up to it; they all lead to the square tangentially, not axially. The shop, the club-room and the laundries are directly connected to the square. On their way to the public transport stations or to the parking garage most of the inhabitants cross the square. © Archive *Atelier 5*. Photo by Albert Winkler, 1960s.



04 Pathway of the lower eastern row. The covered access to the houses is a public space. However, it is individualized by the inhabitants by coloring and painting on the entrance doors, by putting their own pieces of furniture, by installing objects and works of art. © Bernhard Furrer, 2013.



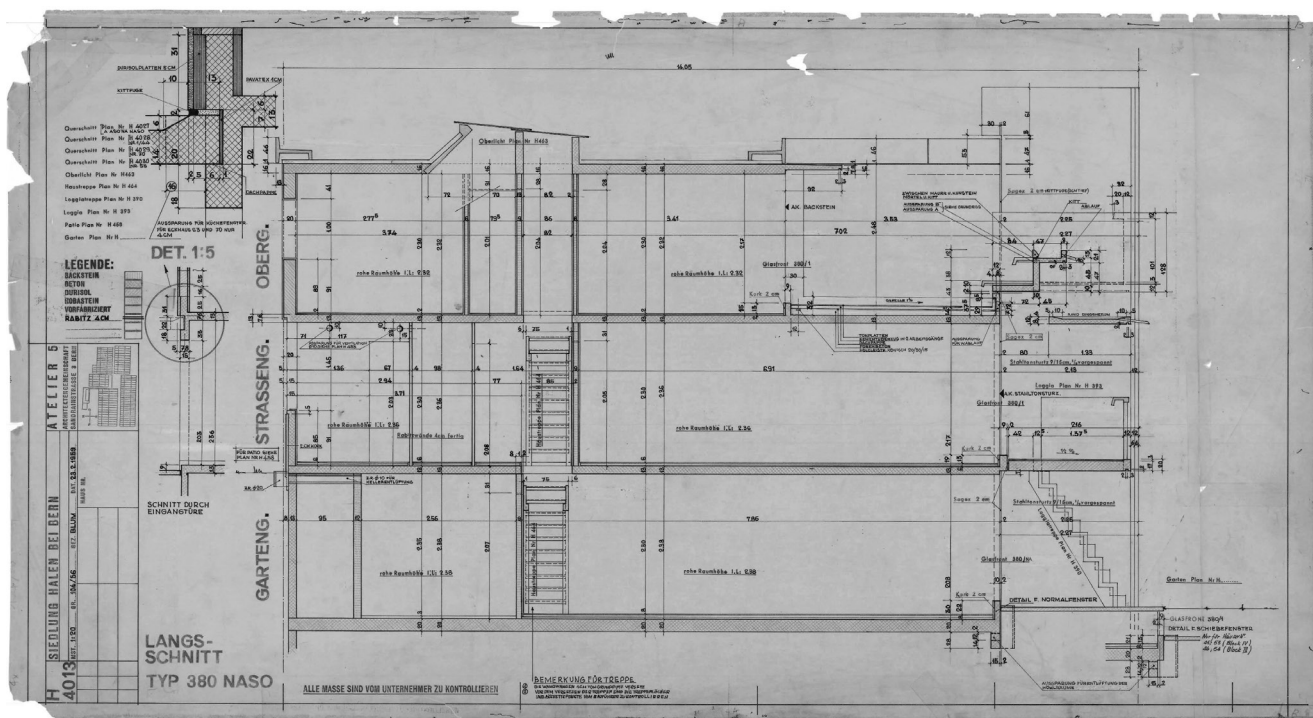
05 Courtyard of the broad type of houses. It is private, but orientated to the pathway, the public space. Beyond the outside door (many inhabitants normally leave it open) the view opens onto the courtyard and to the northern façade. A covered path leads to the entrance. Note the differentiated manners of mounting the windows (from outside, flush mounted, from inside). © Bernhard Furrer, 2012.



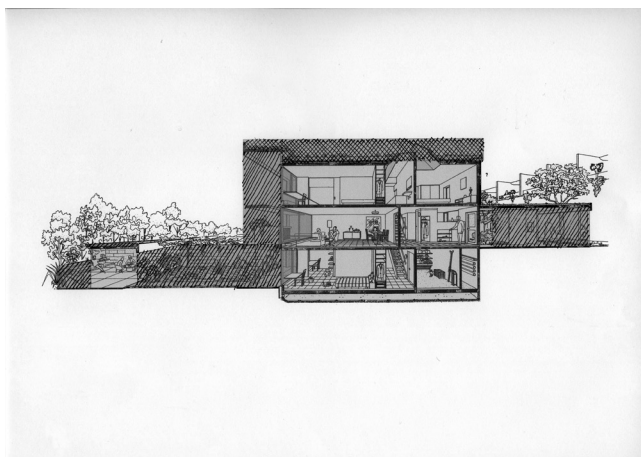
06 Model showing the effects of outside insulation of rear facades. Insulation would have required new concrete elements of the roof fascia mounted towards the outside. The differentiation of the mounting of windows would have been essentially harmed. © Suter + Partner architects, 2012.



07 Upper western row. The photo taken shortly after completion shows the fresh shiny impression the Estate makes, due to a clear design and to the bright colors (plastered walls, site concrete, concrete elements, windows). The change between houses with and without solarium creates a big variety. © Archive *Atelier 5*. Photo by Albert Winkler, 1960s.



08 Section of the narrower type of houses. On the ground floor southwards the living room with *loggia* and a steep flight of stairs to the garden, northwards kitchen, bathroom and toilet. A sliding panel wall can divide the big room on the garden level; behind it there is a cellar and the service passage with all the conduits. On the upper floor, which in some types contains 3 sleeping rooms, the version with solarium. © Archive *Atelier 5*, 1950s.



09 Schematic isometric drawing illustrating the general rules of the guidelines. In grey the zones open to individual interventions, the hatched roofs that have to be renewed collectively for each row, double hatched the parts that are important for the general conception and aspect, where only restricted changes are possible. © Bernhard Furrer and *Atelier 5*, 2013.



10 Solarium of the broader type of houses. The room behind the solarium opens wide to the outside with a concrete step that hides the convection heater and sliding windows with very slim frames. Towards the south a trough with plants forms a limit to the solarium, a sort of recess permits an overview of the Estate and the landscape. In accordance with the guidelines, covering of the solarium is not allowed anymore. © Archive *Atelier 5*. Photo by Nikolaus Schletterer, 1960s.

with identical dimensions and construction details. Prototypes of every type of window with all the relevant plans will be done so that the single owners (and the mandated craftsmen) can simply adopt them. Existing steel-framed windows will be maintained.

From the outside, the success of the efforts towards adequate projects will mainly be discernible on the façades towards the north. As in many similar cases, improving the insulation of the façades is most delicate. A first intention with an external insulation of 12, 8 or 6 centimetres, covered by plaster, was abandoned, as it would have greatly altered the expression of the façades in relation to the intelligently differentiated position of the openings and windows. As every owner of a row would have been free to decide whether to insulate or not, the aspect of the façade would have become irregular for decades. Currently, proposals with 2,00 cm of extra thickness and/or a system of wall tempering (drying the wall increases its insulation capacity and assures comfort with lower ambient temperature) are being discussed.

Execution

To this day, the realization of the measures is not ensured for the Estate as a whole. The main reason is that a few owners haven't agreed to collaborate. However, the renewal of the roofs for one house is almost impossible or at least unreasonable, if it can't be done for an entire row.

In a first attempt a *society for the renewal* was founded. With enormous effort it undertook the described preliminary work and worked out a detailed project for the whole Estate. After several years of studies and projects, the majority of the owners rejected the proposed solution. The society was suspended. Subsequently, smaller groups of owners intended to go their own way. Submissions for plastic windows were requested, considerations for important outside-insulation were made, and proposals for additional drainpipes on the

façades were made in order to avoid the costly restoration of the inner pipes. A "wild" renewal of single houses or little groups of houses within a row without a clear guidance would be detrimental to the single houses, but especially the homogeneous character of Halen Estate as a whole.

Currently, for the upper western row, where a concerted action for all the houses seems to be possible, a new project is in preparation. It works with cheaper construction approaches than the project of the *society for the renewal* — hopefully the long-term durability will be satisfactory. It is possible that the concept, which seems to fulfil the rules and demands of the guidelines entirely, will be taken up by at least one other row.

The approach to the general restoration of Halen Estate is exemplary: clear and detailed statement of historic value — precise knowledge of the historic construction material and construction detail — exact guidelines for every intervention formulated in a common effort by owners, architects and authorities — attempt at a common and thus consistent realization. The conditions for preserving the document and the monument, as defined above, are largely respected.

It will be interesting to observe the implementation on the first row in its details. On one hand, a high quality of execution has to be reached in order to guarantee a long interval before the next maintenance is required. On the other hand, it will be crucial not to present a "new" Halen Estate, but to maintain the added value of age, the *patina*. The high architectural value and the cultural importance of the Estate are worth the effort. ■

Bernhard Furrer

(b. 1943, Berne, Switzerland). PhD in Architecture, Swiss Federal Institute of Technology Zurich. Preservation officer for Berne and its World Heritage Site. President of the Swiss Federal Commission for Monument Preservation. Professor for restoration at the Academy for Architecture in Mendrisio. Vice-president of the Council for Monuments Berlin. Expert for ICOMOS. Bernhard Furrer has his own office in Berne.



Santiago Añel, Santa Maria Micaela Housing Cooperative, Valencia, Spain, 1958-1961. View from Perez Galdós Avenue. © Ximo Michavila, 2007.

***Santa María Micaela* Housing Cooperative in Valencia: a Critical Assimilation of the Modern Legacy**

BY CARMEN JORDÁ AND MAITE PALOMARES

The history of Valencian architecture reached one of its highest points with a project for the *Cooperativa de Agentes Comerciales*, consisting of a group of 138 dwellings (1958–1961) on the corner between Pérez Galdós Avenue and *Santa María Micaela* Street, after which this complex is named. It is a residential complex unique for its early and conscious association with a distinct modernity that would not be limited only to the national setting, as we shall see. We only have to consider some of the leading works of that period, which revived the contributions of the grand masters, Le Corbusier being the main focus, but not forgetting Mies van der Rohe. Indeed, the critical analyses undertaken by the Team X group, as well as the interpretations of the modern legacy that the Latin American architects undertook, are well known.

Santiago Artal, the author of the *Cooperativa de Agentes Comerciales*, deserves a place for his way of understanding architecture and for the aspirations reflected in his work. Although of a withdrawn character, Santiago Artal's biographical profile is worthy of mention as he possessed certain characteristics that are not very common today and which may even seem a little extravagant in today's consumer society. These, indeed, led to his professional career being cut short very early on. His attitude was utopian and radical, as well as being naive within an idealism that would lead him to consider architecture as an ethical commitment and to live the constructive experience as an authentic public service. Such a tenacious follow-up on work in progress by the architect, who was present on site full-time during the working day, and who took part in whatever building task that was taking place, even mixing concrete, is highly significant. Regardless of other factors, this explains why today we can still appreciate some impeccable finishes, as good maintenance both of the installations and materials carefully chosen for their durability, was ensured, going beyond merely fulfilling the economic objectives¹.

Santiago Artal graduated from the *Escuela de Madrid* in 1957, one year before starting the project for the *Cooperativa de Agentes Comerciales* in *Santa María Micaela* Street, which was to be his *opera prima*, although he did have previous experience having worked with his father, Emilio Artal Fos, an architect exiled in Argentina who returned to Valencia in 1947. His father's career also presents a clear specialization in residential program, among which should be mentioned — and for the same client, incidentally — a slightly earlier work (1956–1959) situated on the corner of the *Gran Vía Ramón y Cajal* and *Calle Cuenca* in Valencia. Outstanding here is the sobriety of this building's urban image, at the same time as simplifying and updating the particular distribution of many large dwellings in the

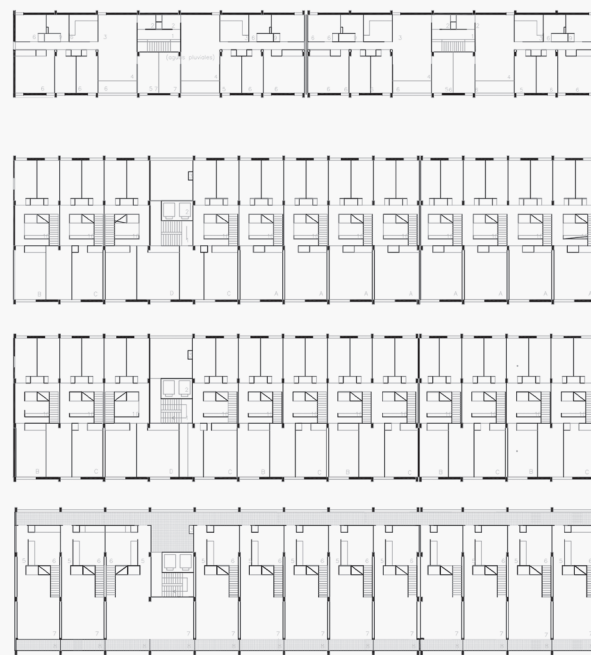
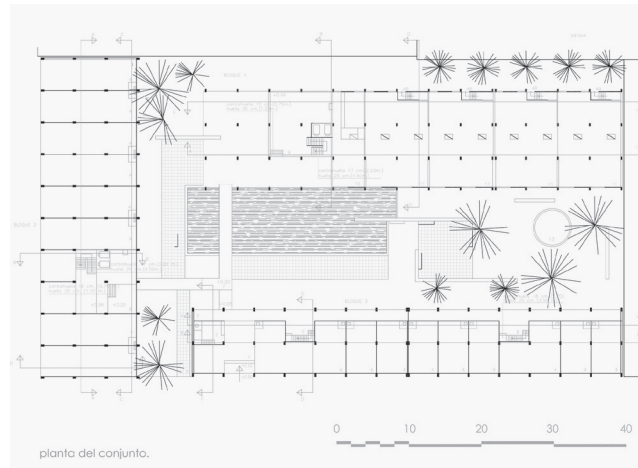
traditional typology of the *ensanche*² by having all daytime zones facing the exterior and segregated from the rest of the program, without resorting to the use of the usual corridor to organize the flats³.

The novelties that the *Santa María Micaela* group presents are more far-reaching: from the relationship that the architecture itself establishes with the city to the inclusion of the duplex as the proposed form of dwelling, a disciplinary contribution that dates back to Moscow at the end of the 1920's and to public housing policy, is well known. In addition, Santiago Artal's project introduced an important urban planning alternative to municipal planning, which traditionally considered a closed block with interior courtyard for a rectangular plot of 45.5m × 83.4m, replacing it with a rigorous alternative land usage, of Corbusian inspiration. The result is a group of three residential blocks with commercial premises on the ground floor around an internal space for communal use, featuring a pond and covered walkways, inspired by Mies van der Rohe, whose main function is to direct and connect the internal circulation. As a critique of the conventional layout of the city, Artal's fragmentation of conventional municipal building programs is perfectly articulated to provide orientations and views, the centralization of common services and housing density, making non-speculative use of the land available and always attempting to encourage social coexistence. The absence of prejudgments on the part of the civil servants of the time is worthy of mention, as they were capable of evaluating and authorizing an urban improvement that was expressed through very different ideas to those provided for in the urban planning regulations of Valencia at that time.

On the Program and Techniques

Access to the complex is gained tangentially from one end of the complex, which provides a good degree of privacy

01 Santiago Artal, *Santa Maria Micaela Housing*, Cooperative, Valencia, Spain, 1958-1961. General layout plan. © Personal archive of Carmen Jordá.



02 Santiago Artal, *Santa Maria Micaela Housing*, Cooperative, Valencia, Spain, 1958-1961. Plans (simplex and duplex) and transversal section by the rubbish chute. © Personal archive of Carmen Jordá.



03 Complex from *Santa Maria Micaela* Street. © Ximo Michavila, 2007.



04 Façade with duplex terraces. © Ximo Michavila, 2007.

to the communal interior space and, at the same time, permeability with the city. The volumes built are prisms, with one lower two-story block of flats of 135 m² on a single floor, whereas the other two identical blocks are of 12 storeys consisting of duplexes whose program varies depending on whether they have 3 or 4 bedrooms. The ground floor has commercial premises when facing the street and there are community premises, or porticoes opening onto the staircases, when they face inwards.

It should be noted that the circulatory layout offers great coherence, reminding us of the collectivist emphasis of the *avant-garde* and the analyses of the 1950s that prized neighborly relationships, as has been said earlier on. In the lower block there are two staircases that serve 2 dwellings on each floor and to which access is gained at zero level, through a continuous portico in the form of a street leading out onto the communal area. In the tall blocks, Santiago Artal grouped the vertical circulation together at two points, one in each building, and with private access to the dwellings through six spacious and continuous galleries in the form of “raised streets” open to the outside. Again the desire to create space for public use should be noted in the area where the corresponding part of the staircase meets the longitudinal galleries, especially as these crossing points are wider, a section of two storeys being open to view. The entire project strategy is deployed on the façades in question, resulting in a great expressive presence, which has become one of the characteristic signs identifying the *Santa María Micaela* group.

The structure represents a decisive contribution to defining the modern image of the residential complex, whose skeleton of concrete, naturally, is displayed on the outside following the dictates of the new aesthetics⁴. Furthermore, an implacable modular principle suffuses the entire project both in plan and elevation, also involving the metrics of the open and closed spaces. All of this translates into an orthogonal framework (of 4.5 m in width and 4.8 m in depth), which is the essential key for understanding the work from the different constructive, compositional and distributive parameters. With a protagonism, therefore, not only technical, the grid layout constitutes the basis from which the types of housing, of one or two floors, are created.

It should be pointed out that, despite the repetitive nature of the structural scheme, the architect knew how to offer a diversity of housing that, in the case of the taller blocks, were resolved as duplexes, a typology loaded with doctrinal resonances and novel at that time in Valencia. With the intention of eliminating the inner light wells, all of the duplexes have through ventilation with rooms opening onto the outside and organized on three sections of spanning slabs. In the words of the author himself “they are of three or four bedrooms, with a surface area that varies between 120 m² and 159 m², depending on whether they are of type A, B, C, or D. The sleeping area is on the top floor with a central bathroom, and on the lower floor or daytime area, there are the hall, kitchen, sitting-dining room and a large terrace”⁵. It should be added that the connecting stairway between the two floors of the duplex is a single linear

section, parallel and backing onto the party wall. On the upper floor, the three structural spanning slabs correspond with three functional units, whilst that relationship is different on the lower floor with its two units, due to the access gallery and a services shaft that marks the limit of the kitchen. This last circumstance, not then common in Valencian architecture, should be stressed as it is significant in that mechanical systems of ventilation began to be introduced at that time. Santiago Artal incorporated another novelty in the lower block of houses, which only have one floor. This is the “study” that the architect included in the description of the program and situated next to the living room, both because of the living room having access from two sides and because of the circulation that distributes towards the other rooms of the dwelling: a characteristic that undoubtedly came from what even then was historical experience of public housing.

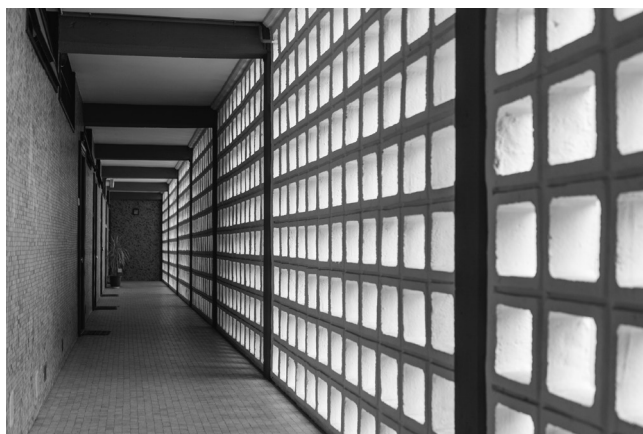
The service installations constitute a chapter of great importance in works planning that, implicitly, the architect recognizes in the descriptive memory of his project when he stated:

*All the water, electricity, sewage, telephone, television aerials are centralized through the bathroom ventilation shafts, through which a ladder from the basement to the roof has been installed. An underground tunnel of 1.5 m wide by 2 m. high runs under the three buildings and between them to house the ducts and airshafts. That is to say, all vertical and underground duct installations can be checked... Next to the lift shaft and on each landing is the rubbish chute. In the event of an electricity cut, there is a generator...*⁶

It is interesting to observe the idealist facet — even utopian — of Artal when his convictions led him to build certain communal installations: “On the terrace of one of the tall blocks there is an industrial washing machine for washing and drying the tenants’ clothing. This is why this activity has not been taken into account inside the dwellings.”

However, it must be said that with an appropriate foresight of other communal installations, always accessible for checking, Artal achieved an optimal result in terms of the maintenance and working life of his buildings⁷.

Just as the structure is closely linked to the architectural expression of the whole, the materials appear to have been chosen deliberately to emphasize the ideas of the project itself. Without overlooking constructive rationalism as a maximum aspiration, his choice displays an intentionally diverse nature that includes yellow brick enclosures, opaque red glass panels beneath the windows and blue stoneware cladding for the terraces, whose parapets consist of white-painted prefabricated pieces. In short, a strict compositional geometry arising from an uncovered grey concrete frame with a chromatically internal tapestry inspired by the principles of neoplasticism. The image of the building is also marked by alternating horizontal perforated strips — or circulation galleries — in contrast with a number of highly significant vertical shafts, both built with the same white shuttering of the terraces, clearly evoking the work of Le Corbusier.



05 Santiago Artal, *Santa Maria Micaela Housing*. Cooperative, Valencia, Spain, 1958-1961. Circulation galleries or raised streets. © Ximo Michavila, 2007.



06 Santiago Artal, *Santa Maria Micaela Housing*. Cooperative, Valencia, Spain, 1958-1961. Presence of shuttering in circulations and terraces. © Ximo Michavila, 2007.

Links

One cannot help but recall that Artal had visited *L'Unité d'Habitation* in Marseille, although he had also attended the 8th International Congress of Modern Architecture (Hodgesdon, England) where the seeds of the Team 10 ideas were sown, with the consequent rejection of the *machine à habiter* concept of the canonical classification of human activities into 4 functional categories and their replacement by others based on social relationships and on the link between architecture and its setting. Hence the significance of the street, something that is fully adopted in the urban planning of the *Santa Maria Micaela* group, as well as the way that the “raised street” is used for its usefulness in encouraging meetings between neighbours, as the Smithsons, among others, argued. Moreover, in order to evaluate the introduction of the duplex, one should bear in mind the *Narkomfin* experiment of Ginzburg and Milinis, designed in 1928 and built in a very short period of time, precisely when Le Corbusier was in Moscow. The increasing use of this typology following the lessons learnt from the magnificent Russian complex cannot be coincidental, as access is gained to the dwellings through two open corridors in the façade and there is a communal laundry, situated in the communal services building.

In this contextualization exercise, we must not overlook Latin American architecture. Firstly, we should consider *Pedregulho*, a large-scale residential complex, with various independent installations and access to the dwellings by means of shuttered corridors. The duplexes are on the three upper floors. The project (1946) was drawn up by Affonso E. Reidy and was built⁸ in Rio de Janeiro, Brazil, at the same time as *L'Unité d'Habitation* in Marseille. Both architects were in regular contact and kept each other informed of the progress made on their respective buildings. However, this reference is not made only because of the connection with Le Corbusier, but to the wide dissemination that Brazilian architecture had in the 50s and its regular presence in journals of international prestige to which Santiago Artal

either subscribed or knew of. Bearing in mind the family's period of exile in Buenos Aires, it seems even more relevant to mention the *Edificio de Vivienda Colectiva* in Talcahuano Street (1954–1957) of Luis and Alberto Morea, an award winner at the São Paulo Biennial of 1957. Although this does not have duplexes and the rate of its horizontal galleries on every third level is more Corbusian, this impressive Argentinean block displays the verticality of its concrete skeleton in a similar way to the Valencian building whose design (1958), was slightly later.

With regard to sociology, Artal himself stated that his clients were middle class, without domestic staff, who wanted to take advantage of the ground floor for commercial premises. Today his residential complex, with few changes, represents an oasis in the city. The inhabitants, among whom are several architects, express a high degree of satisfaction. They appreciate the communal areas, especially because of the possibility they provide for children's games in a pleasantly designed ambience. Returning to the relationship between past and present, it is advisable to be acquainted with recent methodologies on the reuse of residential property, where typological flexibility appears to be an essential condition for whatever undertaking. In this sense, the *Santa Maria Micaela* buildings have a suitable layout of “supports” in terms of the structure and services, i.e. without great changes, it is easy to obtain spaces that can be converted into multipurpose areas to meet the current needs of the different family units⁹.

It cannot be said that the work of Santiago Artal met with early recognition in line with its interest, although it did appear relatively early on in specialist Spanish journals. Despite its merits, it would have to wait until the important work undertaken by **docomomo** Iberia, from 1994 onwards, for the complex on *Santa Maria Micaela* Street to be analyzed in depth and appropriately documented and disseminated internationally¹⁰.

The municipal authorities have legally treated this complex as Protection Level 2 in the *Catálogo del Plan General de*



07 Santiago Artal, *Santa Maria Micaela Housing*. Cooperative, Valencia, Spain, 1958-1961. Upper view with walkways. © Ximo Michavila, 2007.



08 Santiago Artal, *Santa Maria Micaela Housing*. Cooperative, Valencia, Spain, 1958-1961. Access portico to the block with single floor dwellings. © Ximo Michavila, 2007.

Ordenación Urbana of Valencia. This will remain so until the future approval of the complex as an Asset of Local Importance, according to the proposal of the Cultural Heritage Department of the Valencia Regional Government made in 1998. Official protection must guarantee that the residential complex preserves its most genuine characteristics.

The *Santa María Micaela* residential complex is like a living organism that is growing old with dignity. ■

Notes

- 1 The residential complex is well preserved. Only some transformations related with evolution of society can be observed. Accessibility regulations for the disabled explain the presence of the badly designed ramps and thermal comfort, which today means air conditioning; require extractors that may disfigure the façades.
- 2 The 19th century grid expansion areas of Spanish cities (the Eixample in Barcelona is a well-known example).
- 3 Carmen Jordá, "Comunidad Valenciana", in *La Vivienda Moderna. 1925-1965. Registro docomomo Ibérico*, Barcelona, Fundación Caja de Arquitectos, 2009, p. 247-302.
- 4 The unclad concrete structure that creates the image of the buildings is a common characteristic in the international architecture of the 1950s, even though it was somewhat late in arriving in Valencia. For this reason Santiago Artal deserves credit for being a pioneer in this respect. According to the descriptive memory of the project: "The structure is of reinforced concrete for both economic reasons and for its plastic qualities. It is completely modular, all the girders and struts in the three blocks are of the same length. The spanning slabs are of prefabricated joists and concrete beams. The sand and gravel will be mechanically washed on site. The structure will be vibrated...".
- 5 Santiago Artal, *Descriptive Memory on Grupo de Viviendas para Cooperativa de Agentes Comerciales*, 1958.
- 6 *Idem*.
- 7 By means of the service installations, two aspects of the architect's character can be observed: his foresight by including a common waste disposal system that still operates today and, on the other hand, a mistaken intuition in his planning of a communal mechanical laundry, which is not appreciated by the residents.
- 8 Eline Caixeta, *Affonso Eduardo Reidy, "O Poeta Construtor"*, PhD thesis, Barcelona, UPC, 1999. The chapter "*Pedregulho: Ensinar a Vivir en la Cidade*" (p. 311-404) contains a specific bibliography where there are interesting references to international journals.
- 9 Josep M. Montaner; Zaida Muxí; Daniela Arias; Roser Casanovas and David Falagán (Ed.), *I Congreso Internacional de Vivienda Colectiva Sostenible*, Barcelona, Máster Laboratorio de la Vivienda Sostenible del Siglo

XXI, 2014. The minutes include the inaugural conference of N. John Habraken, the well-known author of "supports theory". Recent methodologies are analyzed by Josep M. Montaner, "*Tipologías de Vivienda Colectiva de Promoción Privada para el Siglo XXI. Tres Casos de Estudio: Flexibilidad, Agrupación y Sostenibilidad*", in Maite Palomares; Jose Parra (Ed.), *Vivienda Colectiva de Promoción Privada*, Valencia, Colegio Oficial de Arquitectos de la Comunidad Valenciana, 2006. In his article Josep M. Montaner examines design criteria from the perspective of social change.

- 10 The sequence of the first regular publications that include some content referring to the work of Santiago Artal is the following: *Arquitectura*, No. 34, 1961, p. 15-17, with texts by the architect himself based on the descriptive memory of the project; *Hogar y Arquitectura*, No. 86, 1970. Although very complimentary, the commentary on "*Edificio de Viviendas Dúplex en la Calle Santa María Micaela 12*", written by Tomás Llorens and Emilio Giménez, is very brief; *Geometría*, No. 13, p. 38-71, 1992. Carmen Jordá's article, entitled "*Valencian Architecture. Itineraries of Recent History*" analyzes and puts the pioneering work of Artal into context. Later, international recognition of his work became more widespread, especially after being taken into consideration by: Xavier Costa, Susana Landrove (dir.), *docomomo Ibérico 1925-1965. Architecture of the Modern Movement*, Barcelona, Fundación Mies van der Rohe, 1996. Likewise, his work would be included in the publications of Miguel Centellas, Carmen Jordá and Susana Landrove (Ed.), *La Vivienda Moderna. Registro docomomo Ibérico 1925-1965*, Barcelona, Fundación Caja de Arquitectos, 2009.

Carmen Jordá

PhD architect and chair of the Department of Architectural Composition of the Polytechnic University of Valencia, Spain. Carmen Jordá has been granted the Award *Premio de Arquitectura del Colegio Oficial de Arquitectos de la Comunidad Valenciana* and, since 1996, she has been a member of the Registers Committee of **docomomo** Iberia. She is the author of several texts on the *Comunitat Valenciana*, in the *Guía de Arquitectura de España. Siglo XX* (Sevilla, Tanais, Madrid, Ministerio de Fomento, 1998) and is the author of the book *Eduardo Torroja, la Vigencia de un Legado* (Valencia, Universidad Politécnica de Valencia, Vicariorado de cultura, 2002). She has curated the exhibitions *De Stijl, 20x20 Siglo XX*, *Veinte Obras de Arquitectura Moderna* and *Young Architects*.

Maite Palomares

PhD architect, assistant professor at the Department of Architectural Composition of the Polytechnic University of Valencia, Spain. Maite Palomares has undertaken research studies on modern heritage and construction history. She participates in **docomomo** activities both in Chile and Mexico.



Image of a Commercial space in an incremental house, © Ramón Bermúdez, 2005.

***El Tunal Experimental: 40 Years Later* an Experimental Housing Project in Bogotá, Colombia, 1972**

BY RAMÓN BERMUDEZ, JOSÉ ROBERTO BERMUDEZ, DANIELA SANJINÉS

At the beginning of the 70s in Bogotá, Colombia, an experimental housing project tried to respond, with adaptable and intelligent solutions, to the challenges of an increasingly urbanized country. It utilized a Low-Rise, High-Density (LRHD) urban system that enhanced the flexibility and the incremental process of housing units cells. This paper aims first, to explain the historical background and the objectives of an experimental project in a Latin American context; then to expose its innovative architectural proposals and finally, to evaluate its evolution in its 5th decade of existence.

Historical Background

El Tunal Experimental stands, to this day, as an exceptional reference of a context-sensitive project that represents the overcoming of modern precepts regarding housing and urbanism in Latin America. Built in the 70s, it is an emblematic project that was the product of an exceptional time in Colombian history where state policies and architecture came together in search of optimal spatial design and construction techniques that responded to the country's social and demographic realities.

In a more global context, the effects of post-war large-scale housing construction were under scrutiny and the modern approach to urbanization processes were being questioned as the car friendly suburban, sprawling city was being highlighted by social scientists, not for its virtues but as a flawed model that needed to be revised. It was the time of Jane Jacobs, where multiplicity of functions as well as the importance of having “eyes on the street” in order to keep them alive and safe, were emerging as the new urban dogmas. As academics, architects, urban planners and social scientists condemned post-war large scale modern projects, the possibility of addressing social challenges and urban growth through architectural form catalyzed a short but intense period of experimentation.¹

Previously, Latin America had rapidly become the experimental ground for modern architecture as a result, not only of the influx of architects exiled from Europe, but also of active state sponsorship of modern projects and ideas.² As in the rest of the world, the 60s and the 70s came with a questioning of modern projects, especially social housing developments that were not meeting the demands of a growing housing deficit. Programs that subsidized and presented fully-equipped houses were the main source of social housing supply and, as it did not meet the demand, slums were growing exponentially. John F. C. Turner, amongst other academics and researchers, began to shed light on the virtues of incremental housing logic and the effectiveness of

how the poor were housing themselves.³ The idea of housing as a progressive action that was achieved through time became a new element to be considered in the experimental projects that were being built at the time.

During the second half of the 20th century, housing policies in Colombia, as in many Latin American countries, suffered a drastic change from state-sponsored projects to the implementation of a demand subsidy system leading to a more active role by private developers in the supply of the country's growing housing needs.

In Colombia, public institutions had been formed since the 20s to respond to the insalubrious living conditions of the working class and, by the 60s, these robust institutions were producing large-scale developments throughout the country, including some of the most emblematic state-built housing projects to date.⁴ At the time there were several public institutions that promoted housing projects for different social groups on a municipal, regional and national level. Between the 40s and the 70s these institutions were responsible for creating some of the best examples of group housing projects in the country. The quality of the projects was largely due to the fact that these public institutions collaborated with distinguished architecture offices of the time, responsible for what is known today as the “Golden Era” of Colombian architecture⁵.

However, by 1972, the implementation of new strategies to provide low interest housing credits marked a gradual decline in the responsibility of the state in the production of social housing, leaving more space for private developers. Nevertheless this process would coexist with the public housing institutions for two more decades.

Paradoxically, 1972 also marks the end of the construction of *El Tunal Experimental* which was part of a series of projects that aimed to create a replicable housing model that could be implemented throughout the country and respond to the alarming growing housing deficit. Only two of these projects were constructed, Tunal and Kennedy,

both located in Bogotá, and were built in order to showcase the virtues of the proposed model.⁶

El Tunal Experimental survives to this day, as a small material manifesto of a time when the discipline of architecture was intrinsically involved not only in the design of social housing but in the conceptual approach to habitability and the prevalence of quality over quantity. This exceptional time of experimentation was in part due to a convergence of different factors that made this possible: on one hand, the public institution in charge of the development of this project had a technical office with significant decision-making power and was composed of well-prepared professionals.⁷ Amongst these highly qualified professionals was Emesé Lijasz de Murcia (1936), a female architect of Hungarian descent who led the design team of *El Tunal Experimental* and is one of the country's most renowned housing experts to this day; this technical office, between the 40s and the 70s, collaborated with several of the main architectural offices of the time and was closely linked to the academic and theoretical architectural discourse; Bogotá was, between 1951 and 1974, the host of the Iberamerican Center for Housing and Planning (CINVA). This institution was funded by the Organization of American States (OEA) and the national government, and became a main production source of urban, architectural, technical and administrative research and proposals. Finally, the idea of making an experimental project was supported by several previous examples that made it possible to think of building pilot projects. One was the example of Moshe Safdie's Habitat 67, a housing complex developed for the International Expo in Montreal in 1967, which became a manifesto for new housing that received a lot of media attention and was at the center of architectural debate at the time. The other example was the case of *PREVI* (*Proyecto Experimental de Vivienda*), an experimental housing project competition developed in Lima in 1969 that had a huge impact on the way housing was perceived.

All these events created an environment where experimentation was possible and, doubtless, this had a remarkable effect in the construction of *El Tunal*.

The Tunal Experimental Project

Urban Grain: a Matter of Scale

To revisit the urban context of *El Tunal Experimental* reveals the crucial role of housing design in the modeling of cities, where the configuration of the empty spaces and the relationship between public and private realms are built. An aerial view shows different urban fabrics, a phenomenon that we will refer to as "urban granularity"⁸.

On the periphery of the picture (picture 04): a fine-grained urban system, the traditional layout of popular neighborhoods. Composed of small Individual plots organized along streets, corners and blocks, the buildings are responsible for defining the limit between public and private realms which encourages the setting-up of retail spaces for shops or workspaces in the ground floors.

Forming an L-shaped neighborhood embracing the Public Park of *El Tunal*, we can easily identify a coarse-grained

urban system defined by big plots occupied by isolated linear housing blocks organized as gated communities floating in private green spaces and parking lots. This urban system creates exclusively residential areas with streets emptied of any activity other than circulation (motorized and pedestrian). Commercial activity has been gathered in the mall, resulting in a strong division between residential and other urban uses.

The strip of the *El Tunal Experimental*, that was finally built to the west of Tunal Park, can be distinctively defined as another type of fine-grained system, contrasting with the surrounding gated communities. The orthogonal grid of 3.20 m², produces a wide range of small exterior publicly-used spaces contained by architecture, such as pedestrian paths, *patios* and tiny squares.

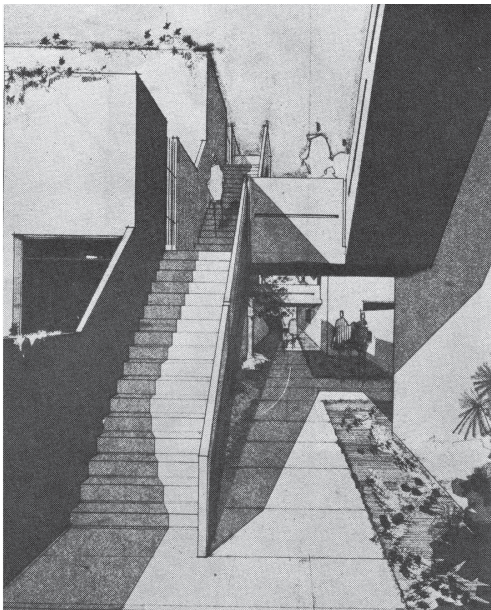
Influenced by academic and technical vindication in the post-war period, the *Tunal* project integrated some of the basic ideas that were stated both in Latin America and Europe at the time. Amongst them, it is important to highlight two of the essential concepts of the design:

- 1) The praise for Low-Rise High-Density housing as one of the main contributions of the *PREVI* competition was strongly defended in the Colombian context by a group of architects and particularly by Germán Samper, one of the participants of the competition. LRHD stood against the hegemony of the two main urban theories of the 20th century, Ebenezer Howard's Garden City and Le Corbusier's *Ville Radieuse* proposing a new way of thinking and building fragments of cities.⁹
- 2) The definition of a single spatial unit (a square of 3.20m by 3.20m) as a starting point for the design of the whole project, including apartment plans, housing blocks and exterior spaces, created a basic grid that ruled the general layout of *El Tunal Experimental*. This was a common design strategy coined by some of the architects belonging to Team X, such as Candillis, Josic and Woods.¹⁰ Although it is debatable to consider *El Tunal*'s 120 dwellings per hectare as high density housing today, compared with the standard housing projects being built in Colombia at the time, it was considerably high. Some of the emblematic projects of the time such as La Fragua or Sidauto have close to 65 dwellings per hectare and even the *PREVI* competition, which was clearly aiming for low rise high density housing, in its guidelines asked for 1500 dwellings for a 36 hectare plot, reaching no more than 42 dwellings per hectare. Therefore, when analyzing the project in the historical and geographical context in which *El Tunal* was built, it was comparatively high density.¹¹

The 3.20m × 3.20m Grid: Unit, Cell and Block

The typical housing block of *Tunal Experimental*, containing 13 housing units each and showing a fragmented silhouette of 2, 3 and 4 story's high,¹² are tightly arranged together trying to achieve a high density and a compact neighborhood with closely-contained public spaces. Each block has 4 linear stairways running up the side of the building façades

01 Rooftop terrace. © Ramón Bermudez, 2005.



02 Original drawing of the project. © ESCALA Magazine Archive, 1971.



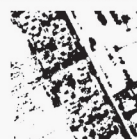
03 Emesé Lijasz de Murcia, the chief architect of the Tunal Experimental's design team, in a visit to Tunal. © Ramón Bermudez, 2008.



fine-grained



coarse-grained



fine-grained

04 Aerial view of the Tunal sector and urban granularity schemes. © Claudia Olalla, 2014.

in order to provide access to all the housing units. This circulation system replaces the usual collective spaces such as entryways, halls, corridors and interior staircases.

In this case, the typical components of a housing project – public, collective and private spaces – have been organized in such way that all the private groups are directly related to the street. Housing units comprise 5 or 6 units of interior space — depending on the type — and 1 or 2 units of exterior space, translated into a comfortable terrace connected to an external stairway like a transition between public and private realms. Each house has windows facing different directions due to the fragmented shape of the building. Additionally, the block has an interior courtyard that ensures natural lighting and ventilation for all inner spaces.

The Terrace is the New Entrance

The terraces are invariably linked to the street by the façade stairways and can be understood simultaneously as an extension of the street at different levels and as the extension of the house in the public realm. In fact, *El Tunal Experimental* inverts the common isolation that reigns in typical housing blocks, where the actual contact between public and private is done only once, at the main entrance of the building. The private exterior space of each dwelling becomes the articulating mechanism into which the stairways connect.

This is certainly an unusual proposal for a housing block. The architectural scheme of *El Tunal* clearly is based on a very direct relationship between the public and private, reiterating an essential equilibrium of Bogotá's popular morphology, that is the direct relation between public and private spheres. The housing block is physically linked to the street on its perimeter, through the façades, causing a series of interesting innovations: the block reveals to the public realm all the collective activity that usually lies inside. The inhabitants are not gathered around an interior space, so all the domestic energy is transported to the façades, that is the place where people enter, get around, socialize; Each stairway serves only one fragment of the block and never gathers all the inhabitants of the building in the same core. Two, three or a maximum of four housing units share a stairway, half public, half collective. In fact, people often use the stairways as a place for socializing with neighbors in other blocks, or just a place to stay and see the pedestrians pass through; the terrace as an entrance establishes the public-private transition in a very subtle way. The space of the stairway becomes sometimes an extension of the private realm, and some objects — mailboxes, chairs, plants, fences — or even materials such as the flooring, crawl from inside and colonize this semipublic field; being linked directly to the street, inhabitants can use part of the housing cell for other purposes than domestic uses if they want to. We can find workspaces; travel agencies, shops, hairdressers and beauty parlors sometimes even in the top floors.

The project diversifies the surface of contact with the public space, and therefore it promotes an increased functional diversity.

40 Years Later: Incremental Absorption

Housing as a Product vs Housing as a Process

The terrace/entrance space becomes the incremental unit in a natural way. By this way, terraces turn into incremental plots (of no more than 10 or 20 m²) that add a flexible component to each dwelling. The incremental process occurs through time, either by an individual or collective undertaking, so today it is possible to find next to each other an original house unit or different types of enlarged ones depending on each family's economic circumstances and history.¹³

The incremental process is a logic that comes from informal housing that has shaped the Latin-American city in the last century, and has become a phenomenon prompting smart solutions. This logic is embedded in the core of *El Tunal Experimental*, from the drawing board as an attempt to understand and engage with urban reality. The dichotomy exposed by Turner in "Housing as a Verb" (1972)¹⁴, between housing as a product and housing as a process, places *El Tunal Experimental* at a halfway point. In fact, the housing units were delivered fully equipped. In this sense, every unit is a product that can be sold and bought independently. However, every housing unit is provided with an exterior space, the terrace/entrance, which announces an incremental possibility, accepting evolution inside domestic space in concordance with each family and its singular life cycle or economic fluctuations.

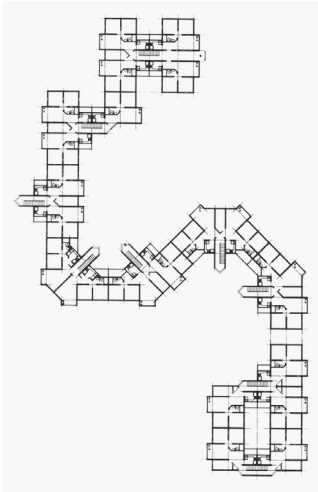
The volumetric consequence of this progressive process does not affect the original aspect of the whole, because random developments maintain the sense of fragmentation in every new addition. Therefore, the project has an acceptance of progress and anticipates expansions to its silhouette as part of the main structure. Finally, the broken elevation is conserved due to social control and agreements between neighbors or as a simple result of sharing the same structure, making every improvement part of the invisible logic of incremental housing.

Growing Together: Local Organization

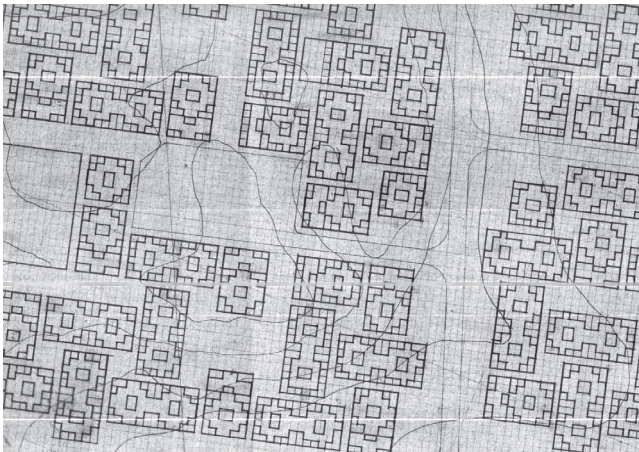
The decision to build a concrete slab can be made by common agreement between neighbors looking for a mutual benefit. The neighbor downstairs can just make his light roofing for his incremental unit, but if he agrees with his upstairs neighbor to build a concrete slab together he opens the possibility for the latter to increase his unit beyond the limits of his own incremental unit. After all, it depends on good relations between direct neighbors to reach an understanding on the incremental process, and that's not always the case¹⁵.

The project has the quality to absorb every added element, because every new construction wears the chromatic palette from the original project, such as mustard yellow, terracotta or grass green. This tendency reveals a communitarian organization that advocates and promotes conservation parameters to maintain the original spirit of the project. In fact, this coordinated action shows how *El Tunal Experimental* assimilates incremental progress in every single unit and maintains homogeneity despite local law or technical guidance.

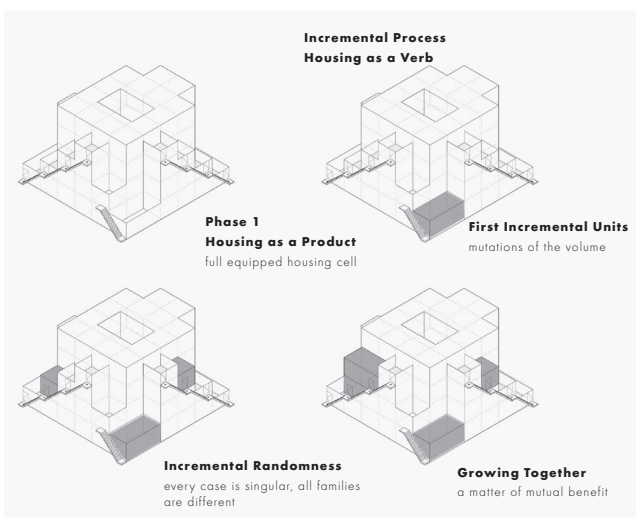
05 Images and typical footprint plan of gated communities on the vicinity. © Ramón Bermudez, 2008.



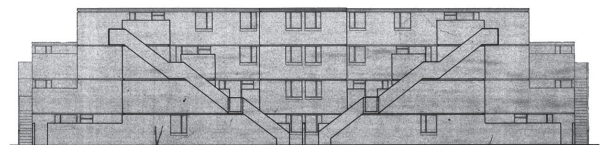
06 Topographical drawing: the urban grid of 3,20m x 3,20m as the point of departure of the modeling system. © Prof. Luis Fernando Figue, personal archive.



07 Stairway on façade: people hanging out on the improvised "balcony". © Ramón Bermudez, 2008.



08 Incremental processes and growing together: evolution of housing units. © Claudia Olalla, 2014.



09 Façade drawing of the project. © Prof. Luis Fernando Figue, personal archive, 1971-72. Façade of the built project. © Ramón Bermudez, 2005.

The whole image of the block survives accepting particular changes in every cell and adapting itself to a constant process of transformation. Paint is an easy way to cover up different incremental stages. Sometimes, the task of painting the whole block is made by common agreement. In other cases, the painting occurs in isolation when an owner decides to paint his “portion”. The extensions have come to overlap each other and informal agreements have been needed between neighbors, but 40 years later we are able to recognize the project as a unified whole despite it having changed a lot. It is admirable how it is being adjusted to the inhabitants’ needs and has related to urban conditions.

Mixed Uses, Density and *El Barrio*

Following the pattern of a popular or unplanned district, *El Tunal Experimental* involves naturally the mixture of uses at all levels. Besides residential activity, there have emerged commercial spaces that contribute to revitalize the public space, even at second and third floor levels. Those commercial offices or variety stores transform communal areas into places to socialize, offering communal goods and services as well.

A commercial or productive space inside low-income housing is a main aspect of Colombian domesticity. Housing must be capable of providing additional income or endeavor to facilitate productive labor. Therefore, the terrace/entrance becomes an extra space that can host many activities and in this way stimulates urban life and contributes to create social fabric that means successful urban dynamics. *El Tunal Experimental* is able to assume the growing complexity inside the contemporary city according to a cultural network that settles through time.¹⁶

Conclusions

El Tunal Experimental went for a different approach to housing, looking for an audacious solution at a time when architects at the service of public institutions were thinking beyond the immediate future and developing architectural proposals “through time” for their projects. Those architects, like Emesé Ljász de Murcia, went beyond their responsibility and designed from their perspective a housing model capable of changing to respond in a natural way to the urban context and give way to experimentation in how architecture enhances community life. *El Tunal Experimental* could be considered one of the finest housing projects generated by a public institution, which not only offered a flexible housing action plan for the increasing urban masses, but also pursued an architectural model capable of understanding owners’ economic and construction dynamics.

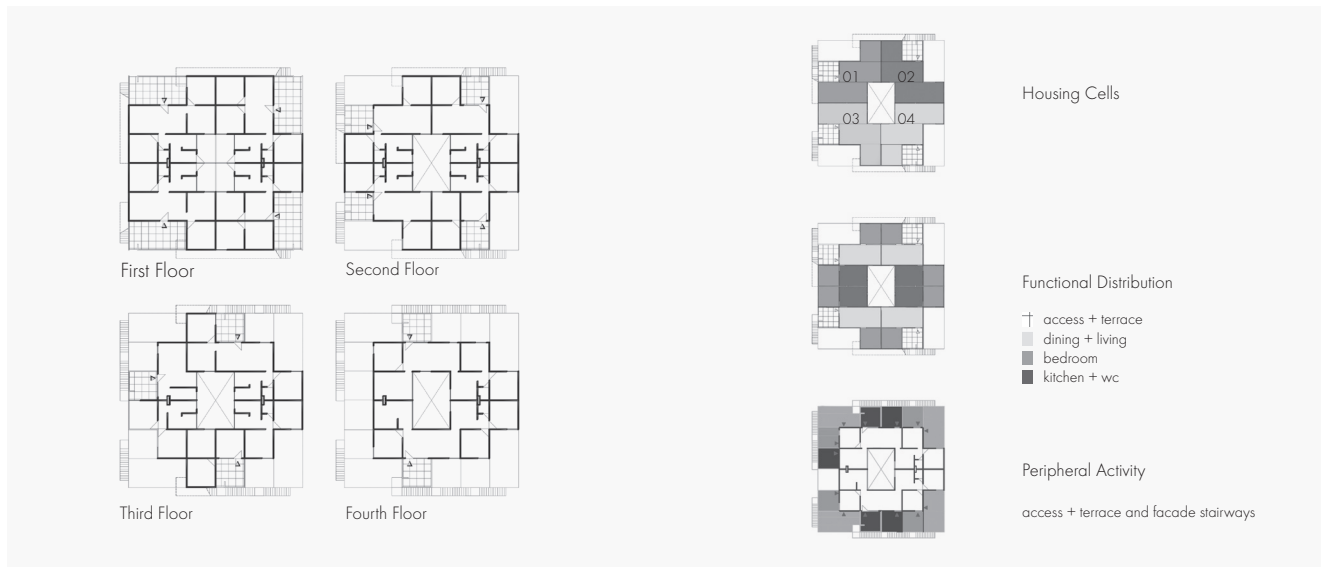
The block’s design — endowed with a fragmented silhouette — successfully combines public and private areas and generates a transition space in the façade stairway for collective purposes in a constant relationship to the street. *El Tunal* was an attempt to respond to unsolved matters around housing in a period when professionals were discussing how these projects were responding to a national context, and how they assimilated local lifestyles and social realities. It created a close relationship between the housing unit and the street and tested the academic postulate of

LRHD, in a deliberate attempt to improve collective inhabitation and tying together the individual and urban milieu.

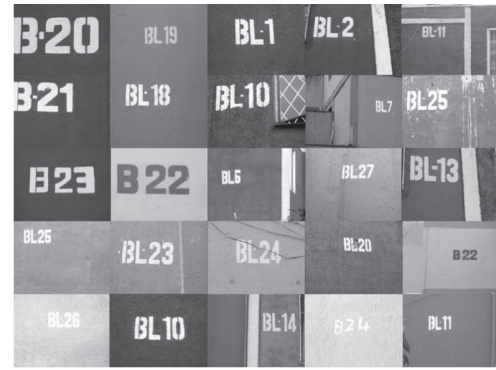
The way this project stands today, it is a lively testimony of how a project has assimilated favorable changes where a grid of 3.2m × 3.2m defines an increasing logic without losing its initial image, as occurred with the *PREVI*’s housing projects, for instance. From the beginning, *El Tunal Experimental* proposed a metabolism sensitive to variation, not only in terms of architectural issues but also related to social complexity as an essential part of the project. ■

Notes

- 1 Symposium The Göhner Case. On the crisis of large-scale housing production in the 1970s. <http://www.ursprung.arch.ethz.ch/events/derfallgoehner-crisis-of-large-scale-housing-production/information>
- 2 Mauro Guillén, *Modernism without Modernity: The Rise of Modernist Architecture in Mexico, Brazil, and Argentina, 1890–1940*, Madrid, The Wharton School. Instituto de Empresa, 2004.
- 3 Patrick Wakely, Elizabeth Riley, “The Case for Incremental Housing”, *Cities Alliance Policy Research and Working Papers Series*, No. 1, June 2011.
- 4 “Processes of modernization and the development of public housing policies, plans and projects are two intertwined phenomena in Latin American life. Since the 1920s legal and institutional bases for the development of housing programs was established. Towards the 1950s, in most of the region, these institutions and programs were established and pursuing projects. By the 1970s the most important public housing examples had been built. In the last two decades state action in this field has gradually diminished obeying microeconomic policies and specially the privatisation of state activities.” Rodrigo Carrascal, Alberto Saldarriaga, *Vivienda Social en Colombia*, Colombia, Bochica, 2006. Translated by the author.
- 5 Term coined by Eduardo Samper in the book *Arquitectura Moderna en Colombia: Época de Oro*, Bogotá, Diego Samper Ediciones, 2000. As a matter of fact, during the 1940s and 1950s several architecture studios, through joint ventures with state institutions in the development of social housing projects, would become the main representatives of Colombian modern architecture (Rogelio Salmona, Germán Samper, Fernando Martínez Sanabria, Obregón y Valenzuela, Guillermo Bermúdez, Jorge Arango, Cuellar Serrano Gómez.)
- 6 “El análisis dimensional de los espacios requeridos por las diversas funciones en el aspecto urbano y arquitectónico, complementado con el estudio de materiales y sistemas constructivos existentes, con miras a una industrialización progresiva, permitió adoptar un módulo básico como punto de partida para la configuración del sistema de diseño. [...] El conjunto arquitectónico concibe la vivienda como una suma de elementos modulares”. In “Tunal Experimental, Description of the Project Before being Built”, *ESCALA Colombian Architecture Magazine*, No.17, 1971, p. 43–53.
- 7 S. Pradilla, R. Bermúdez, Interview with Emesé Ljász de Murcia (Audio), February 2008.
- 8 The term granularity refers to the chemical process of photographic film and its particular way of classifying: “Coarse-grained systems consist of fewer, larger components than fine-grained systems; a coarse-grained description of a system regards large subcomponents while a fine-grained description regards smaller components of which the larger ones are composed.” In <http://en.wikipedia.org/wiki/Granularity>.
- 9 “There was Jane Jacobs and her wonderfully perceptive analysis of the crucial advantages of the dense low-rise neighborhoods of Boston’s North End. There was a pioneering work done on the British New Towns by Sir Leslie Martin and the Greater London Council (GLC), which studied the actual correlation between building heights and densities, and how it varies, depending on the context at the building site itself, at the neighborhood level, and the city scale. And there were Alison and Peter Smithson and others teaching and articulating the issues of housing at the Architectural Association in London. All this came under the rubric of low-rise, high-density housing (LRHD), and all this went into *PREVI*.” In Charles Correa, “LRHD: Low-Rise, High-Density”, in Fernando García-Huidobro, Fernando Torres Torriti, Nicolás Tugás, *¡El Tiempo Construye!*, Barcelona, Editorial Gustavo Gili, 2008, p. 150.
- 10 Tom Avermaete, “Stem and Web: A Different Way of Analyzing,



11 El Tunal Experimental today: inner public space, evolution of typography and façade colors © Tom MacDonald, 2014.



Understanding and Conceiving the City in the Work of Candilis-Josic-Woods", in *Papers from the Conference "Team 10 - Between Modernity and the Everyday"* organised by the Faculty of Architecture TU Delft, Chair of Architecture and Housing, June 5-6, 2003 (http://www.team10online.org/research/studies_and_papers.html).

- 11 "Hacia 1959 se construye el barrio La Fragua y a partir de ese momento inicio una investigación que me lleva a formular un nuevo patrón urbano, denominado vivienda baja de alta densidad (...)" SAMPER, Marcela Ángel; O'BYRNE, María Cecilia, *Casa + Casa + Casa = ¿Ciudad?* Germán Samper: Una Investigación En Vivienda, Bogotá, Ediciones Uniandes, 2012, p. 50. (http://viviendagermansamper.uniandes.edu.co/pdf/libro_GSamper.pdf)
- 12 "...todo el conjunto se proyecta en base de una malla ortogonal común a la vivienda y a los espacios libres y que permite tener un sistema muy racional y económico de vías y redes." In "Tunal Experimental, Description of the Project Before being Built", op. cit..
- 13 "...impuesta por los requerimientos de la familia y las cuales implican al mismo tiempo flexibilidad de uso para dejar abierta la posibilidad de crecimiento horizontal o vertical de acuerdo con el desarrollo progresivo de la misma vivienda." In *idem*.
- 14 "Conventional minimum standards for housing were accused of worsening rather than improving material housing conditions — dramatically so in economies of scarcity. It was hypothesized that this counterproductive behavior is a consequence of the conceptual error of understanding housing as a noun and of identifying values and objects instead of understanding housing as action and seeing values in the roles that procedures and products play in people's lives." In John Turner, "Housing as a Verb", in John Turner, Robert Fichter, *Freedom to Build, Dweller Control of the Housing Process*, New York, Collier Macmillan, 1972, p. 173.
- 15 In an interview with Ofelia, one of the current inhabitants of El Tunal and resident since 1975, we understood that this issue of growing is

not just a business transaction of mutual benefit. She has built a nice robust concrete slab for her unit's roof where you could build on top without concerns but she doesn't want to hear her neighbors, and so she didn't let them build on top of her house.

- 16 "La tienda de Barrio sigue siendo [...] la alternativa comercial más próxima a la cultura popular, es la que se identifica con la cotidianidad del poblador y con la vida de la cuadra, por cercanía espacial y por la relación cultural que ofrece. Allí se encuentran los productos alimenticios más cerca de la casa y desde tempranas horas (6:00 am. en adelante), también es el sitio más próximo en donde se podrá comprar al menudeo (desde una pastilla de chocolate), también ofrece la posibilidad de otorgar crédito al vecino, 'fiar', incluso se puede obtener dinero prestado sin intereses adicionales, para solucionar el transporte del día; allí se dejan razones, se guardan llaves, se pegan anuncios, se presta el teléfono o se dan orientaciones al desorientado forastero. La pequeña tienda, aunque poco surtida es lo personal, el foco de atracción cultural del barrio, lo contrario a lo impersonal, aunque bien surtido, que ofrece el supermercado." In Hernando Carvajalino, Fábbo Avendaño, *Espacialidad de la Periferia, Constitución Especial de la Vivienda Popular Espontánea*, Bogotá, Ministerio de Cultura, 2000, p. 98.

Ramón Bermudez, José Roberto Bermudez, Daniela Sanjinés
 Ramón Bermudez (b. 1983), José Roberto Bermudez (b. 1984) and Daniela Sanjinés (b. 1981) are architects who graduated from the University of Los Andes, Colombia. They have developed separate practices in different spheres of architecture and urbanism, but, since graduating they have shared a critical approach to certain issues of the Colombian context that have led them together to develop architectural projects, landscape and community-managed urban projects and research and critical writings. They founded *colectivo btá* in 2006 as an open platform for research and context-caring design.



Paradigms of Collective Housing in Buenos Aires

Lessons from Juan XXIII

BY SOLEDAD ARMADA

The housing deficit in Buenos Aires exceeds 143,000 dwellings. Fortunately, the city has ninety years of social housing experience to draw research from. Does this problem require new ideas or can it be studied from the existing examples?

The essay proposes a quick overview of ten housing projects that were built in the 20th century and that represent different models of collective housing. One of them, Juan XXIII Complex – absent in the historical revisions – stands out for its design, size and integrated vision of the community. Architects and students committed to the city and its housing deficit should study this unpublished project.

In 2000, a full section of the *Ciudadela* Housing Complex, also known as *Fuerte Apache*, was demolished in Buenos Aires. It had been built in the 1970s in a context influenced by Team X and the New Towns. Its intention had been very different from what it proved to be: a focus of poverty and crime, inaccessible even to the police. This is the exponent of several massive housing building failures in Buenos Aires and its metropolitan area.

By 1972, the Pruitt Igoe Housing Complex in Saint Louis, had been demolished for similar reasons. For Charles Jenks, it remains as a symbol of failure of the Modern Movement ideals. According to the critic Anahí Ballent, it also represents the abandonment of the intention to solve housing problems.

All the great cities have their own “*Fuerte Apache*”, like *Spinaceto* in Rome, *La Mina* in Barcelona, or *Scampia* in Naples. These places are usually known through media reports for ominous news and frightening pictures. What is surprising is the attribution of the origin of social conflict to architecture. It seems that in this model the inhabitants operate as neutral beings without economic, social or cultural conditions.

Anahí Ballent asseverates that in Argentina architects seemed horrified at the common reviling of superblock buildings and large housing projects though denying the complexity of the problems involved. And there the debate has stopped. In addition to the absence of public policies, the housing issue went out of fashion. It seems that these big failures did not allow appreciation of what had been done well.

Taking into account that the housing deficit in Buenos Aires currently exceeds 143,000 dwellings houses¹ and goes *in crescendo*; and that much research on social housing has been undertaken, although unsystematically, does this problem require new ideas or can it be studied from the

existing examples? Fortunately, Buenos Aires has ninety years of social housing experience and there is research² and several articles³ that demonstrate so. Is there any project that could fulfill the needs of one time in history and still hold today valid principles of modernism?

A Quick Overview of 10 Housing Complexes in Buenos Aires

In order to learn from the public housing experience in the city of Buenos Aires, I will guide you through a tour of 10 projects that were built in the 20th century and that represent different models of collective housing where a specific policy and city type was employed. Each project has been selected either because it represents a period in time or because it represents a contribution to the architectural discipline.

The first development called *Barrio Butteler* was carried out by the government in 1907. It was a time where immigration flow exceeded the accommodation capacity of the city (overcrowded tenements, lack of sanitary conditions and epidemics). The authorities began to think of housing as a social device that could integrate and settle a large population from different places. This project represents the first expansive development across the first city limits, refusing the attempts to reform the city center. Its main characteristic is the modification of the traditional Spanish block making it cleaner and more hygienic. Four narrow streets divide the traditional colonial block into four trapezoidal smaller blocks and a central public square. Sixty-four detached houses were created following the “*casa chorizo*” type.

In 1924, for the first time, the municipality announced a competition for three social housing complexes. By then, architects and politicians had discussed the benefits of individual *versus* collective housing and its legal counterpart, home ownership or rental.

The discussion encouraged the study of innovative urban types such as the “spagueti block”. In order to build as many individual houses as possible, a long and narrow block — 40m by 140m — was created. It represented one third of the typical Buenos Aires block. It was divided into plots of 9m × 18m. The unit was a semi-detached duplex that repeated symmetrically, generating an ensemble that shared the voids. Between 1923 and 1927 seven neighborhoods were built reducing the housing deficit by a total of 5,000 houses and expanding the urban fabric to unpopulated areas in the west. *Barrio Esteban Bonorino* (1926), with 900 units is an example to visit.

From the competition called in 1924, *Casa Colectiva Los Andes* was built in 1928. Its author, architect Fermin Bereterbide, projected an innovative block holding 154 apartments, distributed in four-level clusters that surround three interior squares. Inspired by a Viennese housing court, this collective housing complex has shops facing the streets while a kindergarten, a small theater and other amenities are located in its interior surrounded by courtyards and trees. Fortunately, this rich interior can be seen from the outside thanks to generous open doors. The green terraces on the first-floor level can also be appreciated from the street.

By 1930 the debate between individual *versus* collective house was over. The economic crisis and the increasing housing deficit found in the large-scale housing building an efficient and rapid answer.

Casa Colectiva América (1928), with 95 apartments, symbolizes the end of the process of the gradual disappearance of the traditional interior *patio*. Its landscaped central space containing the access extends the urban space into the building.

During the two Peronist governments (1945–1955), *home* as a social right was vindicated. It responded to a new housing demand arising from the internal migration from rural areas to the cities.

By 1948, the Horizontal Property Act allowed subdivision of property. It intended to facilitate ownership of private property by all Argentinians. It eliminated the relationship between condominium and rental, and modified the production of urban housing.

Barrio Los Perales (1949) is one of the first Peronist housing schemes. It represents the new urban architectural model used for collective housing: the “monoblock” and the “superblock”. More than 1,000 apartments are distributed in neighborhoods alongside in a 20ha park.

At the same time, the Cooperative *El Hogar Obrero* worked prolificly in the housing field. Between 1941 and 1951, architects Bereterbide, Acosta and Felice proposed a new urban type for the plot that the Cooperative owned in Caballito. A twenty five-level tower was built on the north side of the block, surrounded by two minor towers of fourteen levels each. They were built according to the new Urban Planning Code permitting a greater height and prefigured the future height of neighboring buildings. The project also offered a commercial and public ground floor plan, and offices at level one.

By 1953 *Barrio Simón Bolívar* was inaugurated. As Le Corbusier’s *redents*, the architect Farina Rice designed a

big complex inside a park, containing 676 apartments. It represents a city type that was being debated during that time: the concentrated city developed in height through high-density buildings in distinction to satellite towns and decentralization of the metropolitan area.

Five years later, in 1958, another complex was built in a park in Belgrano. *Conjunto Lisandro de la Torre* includes 96 units according to the Buenos Aires Plan. The design team, following Le Corbusier’s urban ideas, was led by Antoni Bonet and Juan Kurchan.

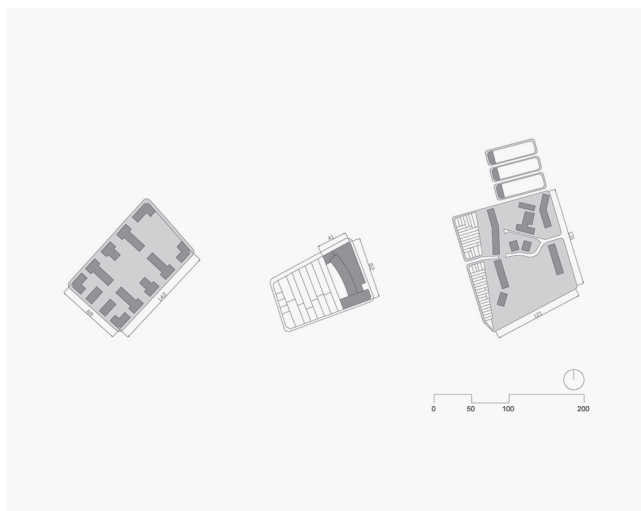
By the middle of 1960’s, the Inter-American Development Bank began to finance high-density complexes in Latin America. *Bajo Flores* was a convenient area promoted by *Plan Director para Buenos Aires* (1958–1965). One example is *Conjunto Urbano Lugano I – II* (1965–1973). Influenced by Team X, the designers tried to create a new urban landscape with 9,700 apartments. This is an example of the lower social class being isolated from the city and being disadvantaged.

At the same time, another type of housing project was being conceived near there, in *Nueva Pomeya*: *Conjunto Juan XXIII* (1967–1973). It was commissioned by a cooperative — *Cooperativa Familiar de la Vivienda* — and designed by architects Morea, Molinos and the engineer Morea. It stands out due to its small size — 780 apartments —, the peculiarity of the block section and to the mixed urban design.

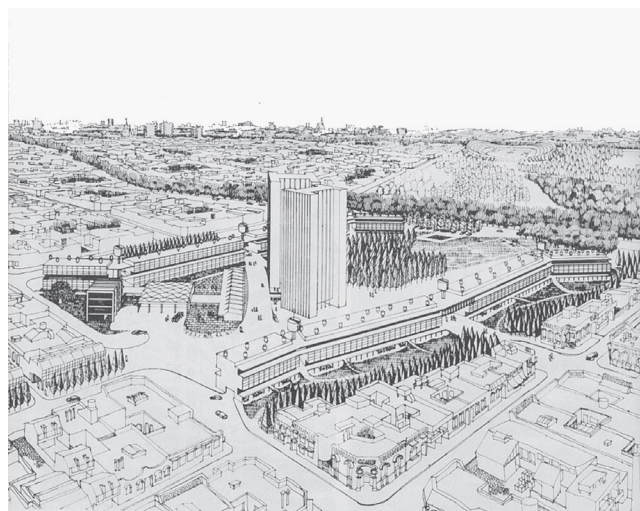
Concluding our brief tour through ten housing buildings in Buenos Aires, we can say that, even today the city benefits from these projects. *Buteller* and *Bonorino* give a spectacular and unexpected interruption to the repetitive Buenos Aires grid composed of endless streets. *Casa Colectiva Los Andes* and *Casa América* offer a qualified urban space, while *Barrio Simón Bolívar*, *Lisandro de la Torre* and *Juan XXIII* offer a great landscape. Lastly, we can affirm that due to a good design, in addition to the quality of construction, these five projects stand the test of time. These apartments are comparable to those in the private real estate market and people may forget their social housing origin. One example is *Los Andes*: if you want to move there you need to sign up to a waiting list.

The Story of the Selection

I came to know of nine of the ten projects listed above through the writings mentioned before: articles by Anahí Ballent⁴ and PMH research⁵, in addition to reviews by Francisco Liernur⁶ and Roberto Fernández⁷, and other articles in architectural magazines⁸. However, *Conjunto Juan XXIII* is notably and particularly absent in these historical revisions. I became aware of this project through the magazine *Summa* #19 (October 1969), entitled “*Arquitectura Argentina 1960/1970*”⁹. It was a special edition for the X World Congress of Architecture that had been held in Buenos Aires (*Architecture as a Social Factor* was the title of that Congress). In this magazine, the editor Francisco Bullrich reviewed the decade, dedicating several pages to housing issues. He condemned the lack of long-term public policies and appealed for participation and self-management. Additionally, he called for projects with integrated solutions and



01 Three Paradigms of Collective Housing in Buenos Aires. Left: Bereterbide, *Casa Colectiva Los Andes*, Buenos Aires, 1928. Centre: Acosta, Bereterbide, Felice, *Casa Colectiva Hogar Obrero*, Buenos Aires, 1941. Right: Morea, Morea, Molinos, *Conjunto Juan XXIII*, Buenos Aires, 1967. © Soledad Armada, 2014.



02 Bird's eye view. The perspective was drawn by Architect Molinos.



03 Second floor plan of the building block. © Soledad Armada, 2006.



04 The east façade. © Soledad Armada, 2006.



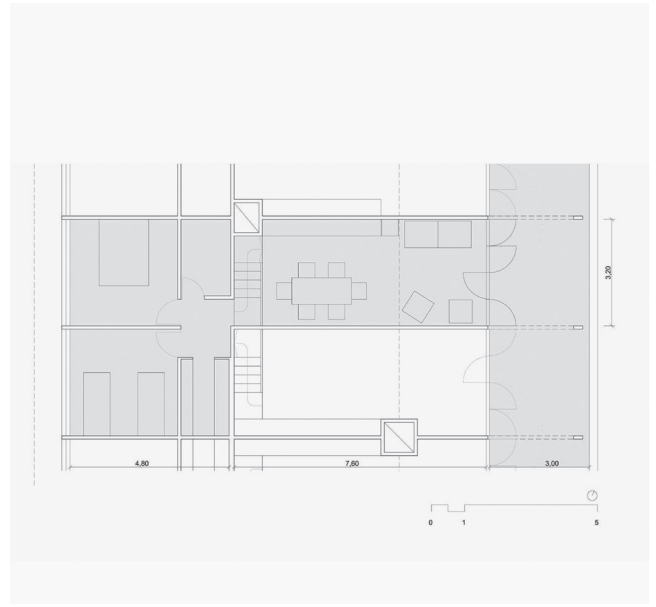
05 The west terrace looking towards the north. © Soledad Armada, 2006.



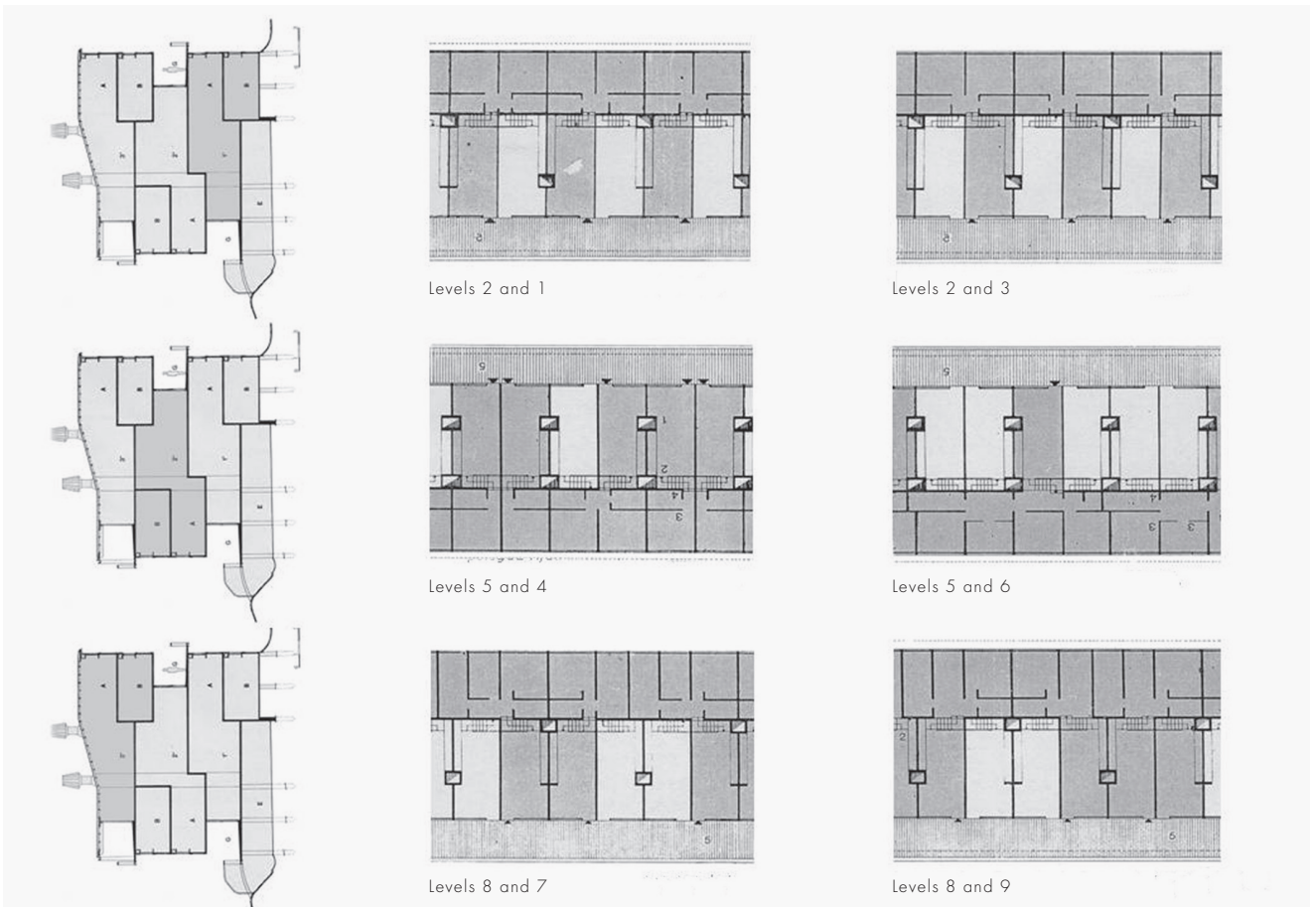
06 The east façade. © Soledad Armada, 2006.



07 Detail of the terrace. © Soledad Armada, 2006.



08 Unit floor plan. © Soledad Armada, 2006.



09 Types: plans and sections. © Soledad Armada, 2014.

incorporated into the city. He remarked, concerning Barrio Juan XXIII (under construction by that time):

*(...) neither city nor a part of it can be integrated only by its architecture. The rich and complex urban reality that brings together various functions is what gives vitality to the experience of living in the city. The dormitory suburb, therefore, lacks the complexity that defines the urban experience. By virtue of this, the authors have included in the ensemble not only houses, but also offices, shops, a school, a nursery and a sports area. As for how it has been inserted into the neighborhood, the project promises an appropriate degree of permeability. If carried out, it would be the first example which would have attacked the problem with open-mindedness (...).*¹⁰

The beauty of this perspective and the editorial written by Bullrich encouraged me to continue searching for the project and its authors. Then I realized that it had been published for the first time by the same magazine two years before, selected as an example of housing in Argentina¹¹. A very good documentation with the authors' recollections, the situation, the plans and the sections made me realize that it was a singular project. At the same time I discovered that one of the residential blocks had been built as originally designed.¹²

Juan XXIII Block Building

In order to achieve the cooperative's plan, a 9-story structure was designed in 4 blocks containing 36 flats in each one. Emulating the Narkomfin building in Moscow, three corridors, at levels 2, 5 and 8 run in parallel to the duplex apartments. But these buildings have different characteristics. First, they alternate on the east and west façades. Second, they are a generous 3.00m in width. Third, they are open due to the good weather conditions in Buenos Aires. Fourth, the apartments' living rooms are connected to them through the glass façade made of four French doors.

I visited the building on 25 December during Christmas. Children played in the corridor with their new toys, their parents were talking while others simply preferred to appreciate the landscape and the fresh breeze of the afternoon. Recalling this memory of the community, how they seized and took advantage of this generous open space, I should rather call them elevated streets. And because of their width, they are also the unit's terrace.

The unit also looks like Narkomfin's Cellule F. It is divided into two levels: the public level, integrating the access, the living room and the kitchen and the bedroom level. Seven steps connect the two levels. The peculiarity of the design is that bedrooms in one apartment are seven steps down while bedrooms in the neighboring apartment are seven steps up. There are different apartment types with 1, 2, and 3 bedrooms. The bedroom level is above or under the terraces depending on the unit.

The section allows natural cross ventilation. Furthermore, another sustainable aspect is that the sun is controlled on both façades. The west terraces have adjustable awnings while the bedroom windows are protected with exterior roller wooden shutters.

Conclusions

As revealed before in our quick overview of 10 housing complexes, there is plenty of social housing heritage in Buenos Aires from which to learn. Even though, Lugano I and II have not been successful projects, we can still learn from them as examples not to be repeated. If I should choose a project to follow, it would be Juan XXIII. Architects and students should study it. And especially those people who are involved with the city and its housing deficit should visit the residential block and talk to its residents. In my experience I was able to observe that they were very satisfied not only with their house but also with the neighborhood. The result is an acceptable level of maintenance of the building.

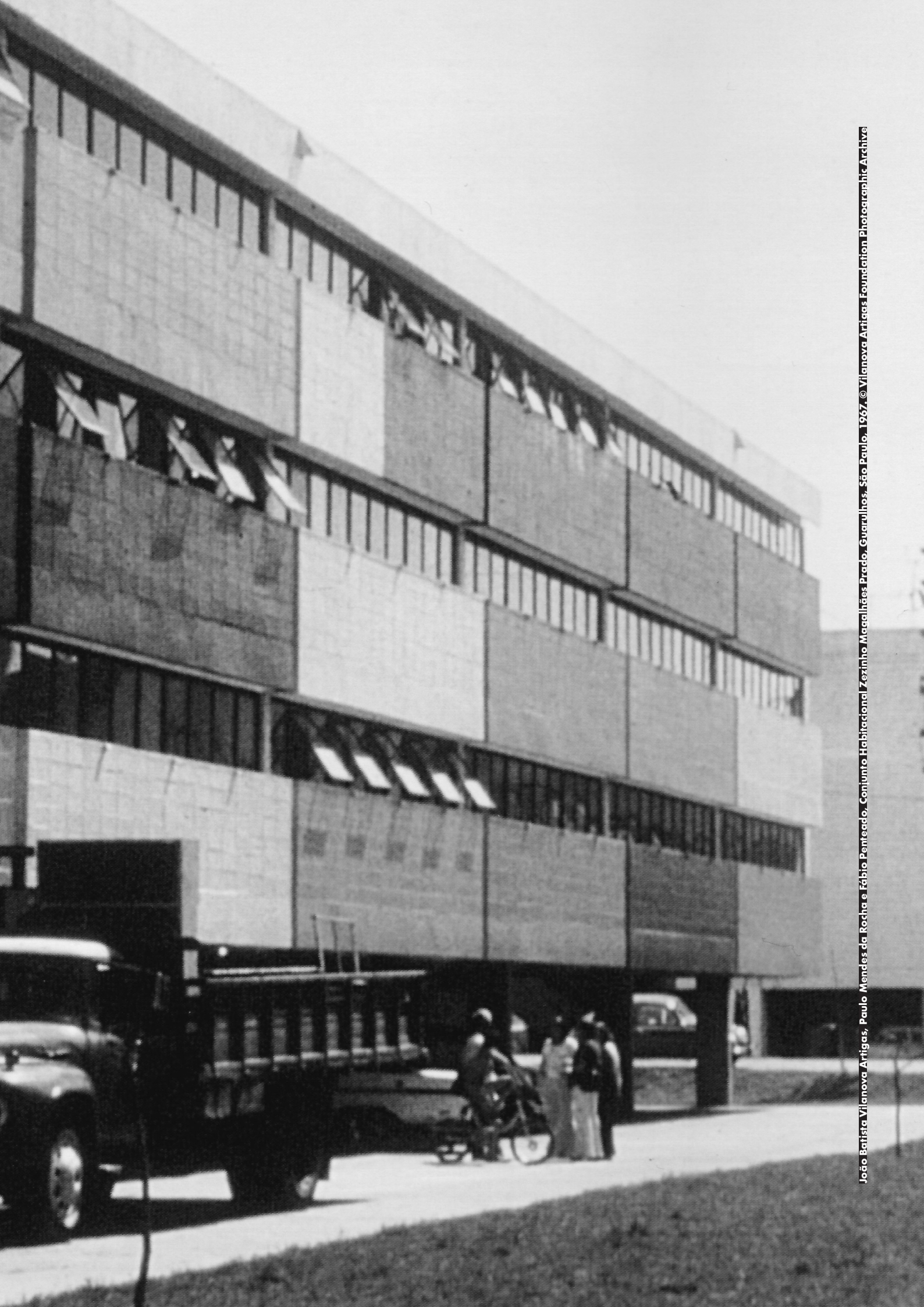
Although the urban scheme was not developed as originally designed, the study can be completed with the plans and authors' recollections. This is why, since I have become aware of its existence, my goal is to disseminate knowledge of it by showing it to my students. I hope it becomes a better known project in the near future. ■

Notes

- 1 Hilda Herzer, María Mercedes Di Virgilio, "Las Necesidades Habitacionales en la Ciudad de Buenos Aires: Quiénes, Cuántos, Cómo y Por Qué?", *Realidad Económica*, Buenos Aires, 2011, p. 131–158.
- 2 A good contribution to the history of social housing in Buenos Aires is the research *90 Años de Vivienda Social en la Ciudad de Buenos Aires* made by the University of Buenos Aires in 2000; Programa de Mantenimiento Habitacional (ed.), *90 Años de Vivienda Social en la Ciudad de Buenos Aires*, Buenos Aires, Gaglione, 2000.
- 3 The critic Anahí Ballent has also contributed with several works such as Anahí Ballent, "La Vivienda Masiva. Salvación y Caída de la Arquitectura del Siglo XX", *Revista SCA*, No. 198, Buenos Aires, 2000, p. 48–53.
- 4 Anahí Ballent, "Conjuntos Habitacionales", in Jorge F. Liernur, Fernando Aliata (comp.), *Diccionario de Arquitectura en la Argentina: Estilos, Obras, Biografías, Instituciones, Ciudades*, Vol. 2, Buenos Aires, Diario de Arquitectura Clarín, 2004; Anahí Ballent, *Las Huellas de la Política. Vivienda, Ciudad, Peronismo en Buenos Aires, 1943–1955*, Bernal, Universidad Nacional de Quilmes, 2005; Anahí Ballent, "La Vivienda Masiva. Salvación y Caída de la Arquitectura del siglo XX", *Revista SCA*, No. 198, Buenos Aires, 2000, p. 48–53.
- 5 Programa de Mantenimiento Habitacional, op. cit..
- 6 Jorge Francisco Liernur, *Arquitectura en la Argentina del Siglo XX*, Buenos Aires, Fondo Nacional de las Artes, 2001.
- 7 Roberto Fernández, *La Ilusión Projectual. Una Historia de la Arquitectura Argentina 1955–1995*, Mar del Plata, Universidad Nacional de Mar del Plata, 1996.
- 8 Gustavo Diéguez, "Vivienda Económica de Interés Social: del Experimento Estatal Hasta el Ensayo Civil", *Revista Summa*, No. 71, Buenos Aires, Summa, 2004.
- 9 Francisco Bullrich, "Arquitectura Argentina 1960/70", *Revista Summa*, No. 19 — Edición especial para el X Congreso Mundial de Arquitectura, Buenos Aires, Summa, 1969.
- 10 *Idem*.
- 11 Leonardo Aizenberg, "La Vivienda en el República Argentina: 11 Ejemplos", *Revista Summa*, No. 10, Buenos Aires, 1967, p. 33.
- 12 Architect Horacio Baliero, as professor at Universidad de Buenos Aires, used to recommend to his students the visit to the building.

Soledad Armada

(Buenos Aires, 1979). Architect (2004), Universidad de Buenos Aires. Master's degree in Housing: *Master Laboratorio de la Vivienda del siglo XXI* (2007), *Universitat Politècnica de Catalunya*. Professor at Palermo University (since 2008): *Vivienda Mínima Contemporánea; Urbanismo I; Posgrado Vivienda Hábitat y Ciudad*. Soledad Armada is undertaking the research project *Acciones dentro de la ciudad. Del problema habitacional al programa residencial* (2011) and is founder and co-director of Armada Otero architecture office (since 2008).



João Batista Vilanova Artigas, Paulo Mendes da Rocha e Fábio Pentecoste. Conjunto Habitacional Zezinho Magalhães Prado, Guarulhos, São Paulo, 1967. © Vilanova Artigas Foundation Photographic Archive

Social Housing in the 60s in São Paulo

BY MARIA LUIZA SANVITTO

The 60s was a decade of profound change in Brazil. The federal capital was transferred to Brasília, which represented the realization of the ideal of the modern city envisaged at CIAM IV. Modern architecture, which in its Brazilian version, was characterized by the *Escola Carioca* (Rio de Janeiro School), gave way to the São Paulo *avant-garde*, concerned with truth to materials and social aspirations. In politics we saw the shift from a democratic government to a military dictatorship, which sought to legitimize itself through the creation of a state funding system to solve the nation's housing deficit. These factors created the conditions for the development of a series of housing projects, including the exemplary project discussed in this paper.

The 40s and 50s constituted a golden era for Brazilian architecture in its modern version. Later, the construction of Brasília constituted the materialization of the modern city envisaged at CIAM IV conference, in 1933, on board the ocean liner *Patris II* between Marseille and Athens. That Congress originated *La Charte d'Athènes*, which defended functional zoning, isolated buildings in open areas and collective land in opposition to the configuration of the urban spaces of the traditional city.

In the early 60s, through the use of exposed concrete, the feat of great clear spans and the boldness of the cantilevers, structure came to play a role in form generation, and the architectural *avant-garde* was no longer in Rio de Janeiro, but in São Paulo. Exposed concrete and the structure marked their presence in the designs of the *Paulista* architects, who turned their attention to the continuity of the internal spaces. With their commitment to truth, to materials and spatial continuity, as well as other common compositional principles that characterized Brutalism as a style, this *avant-garde* consolidated the *Escola Paulista* (São Paulo School), in a similar way to the *Escola Carioca* (Rio School).

An Opportunity for Social Housing

In August 1964, the Brazilian government created the *Banco Nacional de Habitação – BNH* (National Housing Bank) to centralize the resources destined for social housing. During its existence, from 1964 to 1986, BNH provided housing funding on an unprecedented scale, producing three million housing units during its twenty years of operation.

After its creation, BNH went through a structuring period until 1967, with the implementation of the Housing Finance System (*Sistema Financeiro da Habitação*), setting up fund-raising bodies to capture the funds to be managed by the bank and allocated to the National Housing Plan. These funds set BNH effectively in action, with the construction of numerous housing projects, including, in the 60s, the housing

project *Conjunto Habitacional Zezinho Magalhães Prado*, in the municipality of Guarulhos in São Paulo state.

An Outstanding Example of Collective Housing Project

The *Conjunto Habitacional Zezinho Magalhães Prado* was proposed for an area of 180 ha in the municipality of Guarulhos, São Paulo state, near the former air base of Cumbica, now Guarulhos International Airport. Located approximately 20 km from the city of São Paulo, in the periphery of the city of Guarulhos, the original project predicted 10,560 units. The area allocated to the housing project was split into two unequal parts by the Via Dutra motorway, running in the east/west direction, making a larger area on the northern side. The southern sector was not executed.

Designed in 1967, the Cumbica project was the work of renowned architects committed to the São Paulo Brutalist movement: João Batista Vilanova Artigas, Paulo Mendes da Rocha and Fábio Moura Penteado. The design was published in specialized magazines in the 70s, setting it in the national spotlight. Later, the design and the building were widely published in the biographies of its authors and in books about modern Brazilian architecture.

The importance and the repercussions of the *Conjunto Habitacional Zezinho Magalhães Prado* is not only due to its size. With capacity to house approximately 55,000 residents, according to the initial forecast, the project promoted the reformulation of housing and the valorization of urban equipment as a complement to housing. Based on technological innovation, the project sought to achieve cost reduction and higher building standards, as well as to incorporate domestic equipment in the building. These initiatives ensured the project's exemplary status. The design for the *Conjunto Zezinho Magalhães Prado* has been repeatedly cited due to its innovative character with regards both to architectural and urban design aspects. The execution of the project started in the early 70s, and went on for five years.

The *Guarulhos* project sought to integrate all the services and equipment that complement housing. The plan included shops, eight elementary state schools, three high schools, a technical school, a general hospital, an out-patient emergency clinic, a health centre, a baby health clinic, a stadium with capacity for 10,000 people, two cinemas, a hotel, a theatre, a church, a club, a shopping center, a water tower and gasworks. The initial forecast in the original design was that those services and equipment would be used not only by the housing project's residents but also by the neighboring communities.

The Freguesias (Neighbourhoods)

Vilanova Artigas, Mendes da Rocha and Penteadó's project proposed a rational solution consisting of parallel bars, interconnected in pairs by vertical circulation at each four apartments per floor, three-story slab on *pilotis*. They are distributed in groups of 32 blocks, in a disposition that Artigas denominated *freguesias* (parishes/neighborhoods), which had autonomy in terms of access to daily supplies and elementary education. *Freguesias* are connected through open and uninterrupted spaces achieved by the use of *pilotis*, leading to a central open area set up with equipment to be used by the entire housing project. The *freguesias* are formed by four modules consisting of eight double bars disposed in quadrants that allow the homogeneity of the group at the urban scale. The shops in each *freguesia* are disposed along a central longitudinal line, in two blocks with two floors each. The school is located in a peripheral position.

While in Brasília the *neighborhood unit* is formed by four superblocs, the *Cumbica* project is organized in *freguesias*, formed by quadrants, each with eight double bars. The relation between the buildings and the traffic structure is remarkably different when we compare Brasília's superblocs and the *freguesias*. Brasília follows the Athens Charter's recommendations and moves the buildings away from the streets. In Lúcio Costa's design, the position of the buildings inside the superblocs was not strict, suggesting that they could be disposed in a variety of ways. On the other hand, he took care to include an area with dense tree cover in the periphery of the superblocs. In Cumbica, the blocks are not peripheral, but strongly marked by the location of the parallel blocks. There is a relationship between the road system and the position of the buildings, which are aligned longitudinally or perpendicularly to the streets.

Similarly to the *neighborhood unit* concept used by Lúcio Costa in Brasília, where the interior of the superblocs is reserved for access to the parking areas, the *Cumbica* project also included the hierarchization of traffic, seeking to preserve each one of the quadrants that form the *freguesias*. When we compare their dimensions, the *freguesias* have an approximately square area with sides measuring 400 metres, resulting in four blocks with 200 metres on each side; Brasília's superblocs, which form the *neighborhood areas* in sets of four, were dimensioned by Costa with 280 × 280 metres.

The use of *pilotis* reveals a strong identification with the modern doctrine of the need for clear open areas. The areas

under the buildings are designed for general use, according to the discourse of modern architecture. The design did not foresee any parking facilities, but that should not be seen as lack of foresight, as the car industry was still incipient at that time and car ownership was the privilege of a small minority. Neither in Brasília's superblocs nor in Cumbica are there any mixed-use buildings. Shops, recreation facilities and services are located in specific areas and buildings.

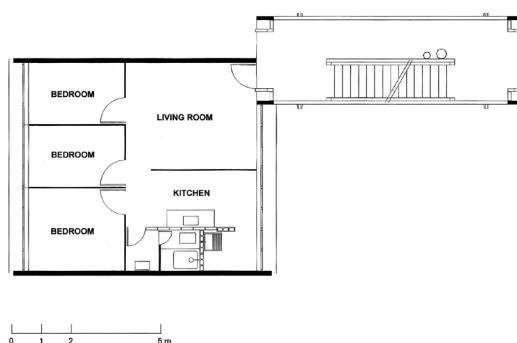
The Block

The *Conjunto Zezinho Magalhães Prado* consists of a single type of block, formed by two parallel bars, typically three story slabs on *pilotis* at ground level. The parallel bars are connected by walkways that also access the stairs, corresponding to the horizontal and vertical circulation elements, respectively. This circulation system serves four apartments per floor, in an "H" layout that is repeated five times in alignment, forming the model block. Each block has 20 apartments per floor, totalling 60 apartments per set of two parallel bars.

The Housing Units

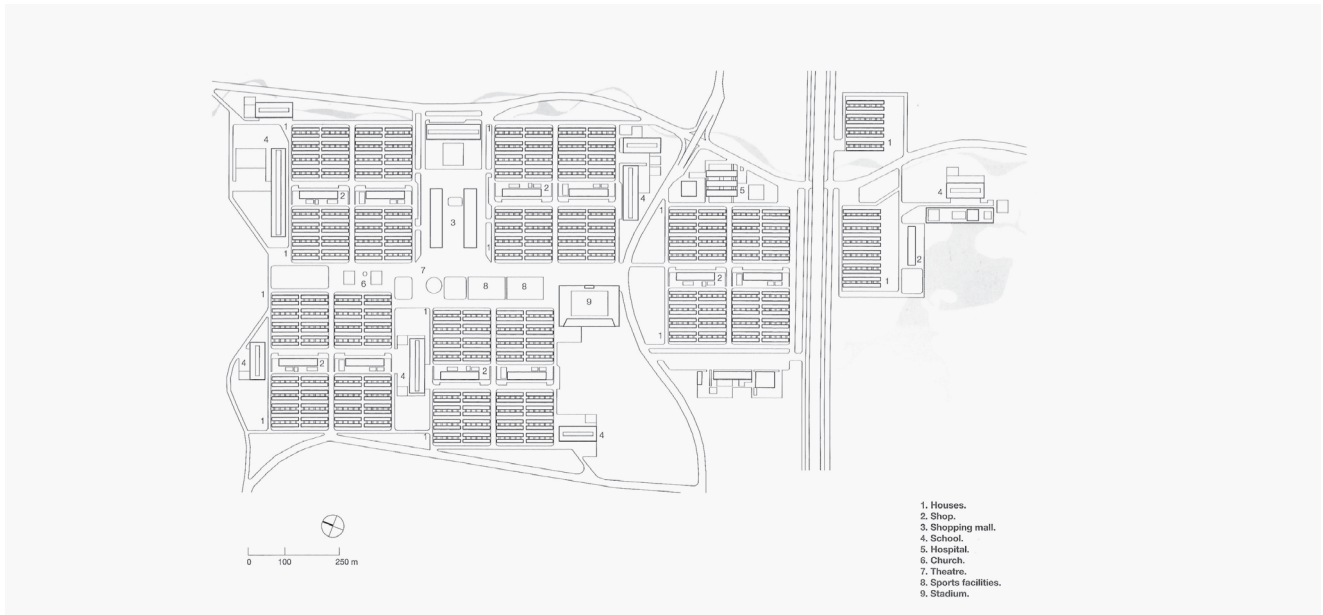
As was the case with other areas of the project, the housing units were the object of interest and definition of innovative concepts. Just as the model block is repeated to form the *freguesias*, the parallel bars reproduce one single type of apartment. The units consist of three bedrooms, a living room, a bathroom, a kitchen and a laundry/utility room. The living room, the kitchen and the laundry room face the internal yard configured by the two parallel bars. The three bedrooms are privileged with a location aligned with the external façades, and the bathroom occupies an internal position without contact with the façades.

In the original design, the apartments were 8.20 metres wide and 8.00 metres deep, excluding the volume of the windowsills that protrude outwards, and are assigned internally to wardrobes. In the final project, the width was reduced to 7.20 metres, while the original depth was maintained.

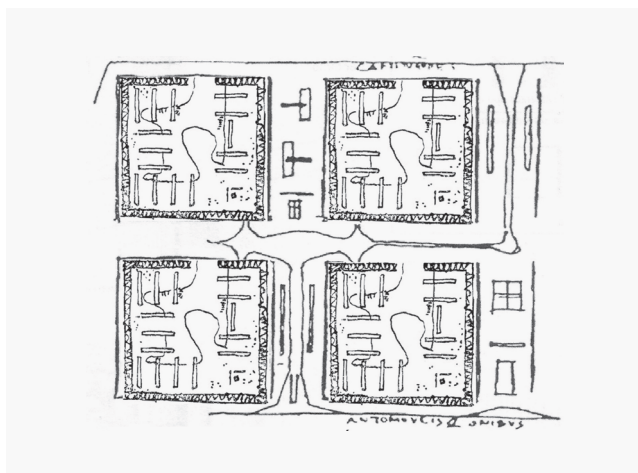
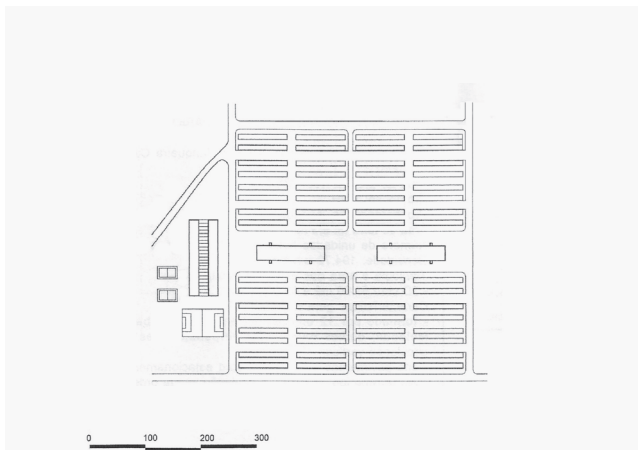


- 01 João Batista Vilanova Artigas, Paulo Mendes da Rocha and Fábio Penteadó, *Conjunto Zezinho Magalhães Prado*, São Paulo, 1967. Apartments. © ARTIGAS, Rosa (org.), Paulo Mendes da Rocha, São Paulo, Cosac & Naify, 2000, p. 187.

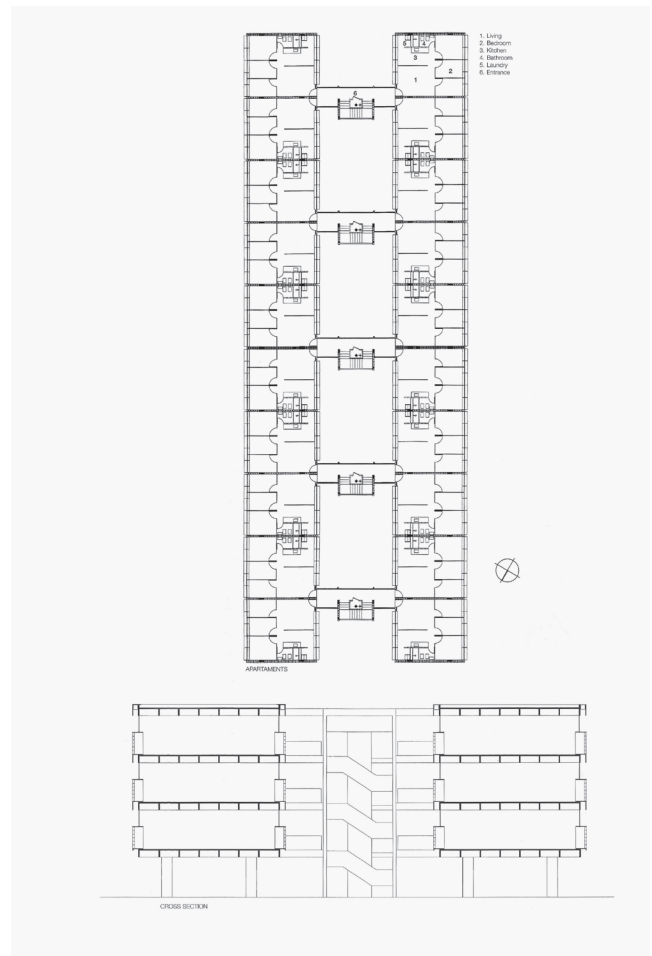
- 02** João Batista Vilanova Artigas, Paulo Mendes da Rocha and Fábio Pentead, *Conjunto Habitacional Zezinho Magalhães Prado*, São Paulo, 1967. © João Batista Vilanova Artigas, 2G, No. 54, Barcelona, Editorial Gustavo Gili, 2010, p. 106.



- 03** João Batista Vilanova Artigas, Paulo Mendes da Rocha and Fábio Pentead, *Conjunto Habitacional Zezinho Magalhães Prado*, São Paulo, 1967. © João Batista Vilanova Artigas, 2G, No. 54, Barcelona, Editorial Gustavo Gili, 2010, p. 106.



- 04** Lúcio Costa, Neighbourhood Unit, Brasília, 1957. Source: Alberto Xavier (org.), *Lúcio Costa: Sobre Arquitetura*, Porto Alegre, Centro de Estudantes Universitários de Arquitetura, 1962, p. 269, 273.



- 05** João Batista Vilanova Artigas, Paulo Mendes da Rocha and Fábio Pentead, *Conjunto Zezinho Magalhães Prado*, São Paulo, 1967. Typical floor and cross section. © FERRAZ, Marcelo Carvalho (org.), *Vilanova Artigas: Arquitetos Brasileiros — Brazilian Architects*, São Paulo, Instituto Lina Bo e P. M. Bardi, 1997, p. 147 e 149.



06 João Batista Vilanova Artigas, Paulo Mendes da Rocha and Fábio Penteadó, *Conjunto Zezinho Magalhães Prado*, São Paulo, 1967. Façade facing the space outside the parallel bars. © Vilanova Artigas Foundation Photographic Archive



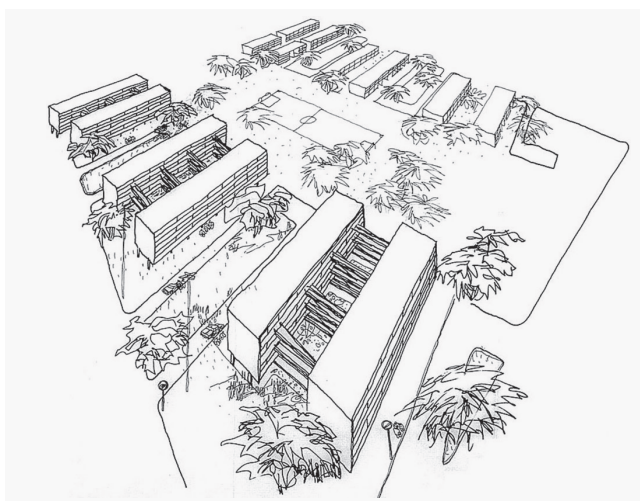
07 João Batista Vilanova Artigas, Paulo Mendes da Rocha and Fábio Penteadó, *Conjunto Zezinho Magalhães Prado*, São Paulo, 1967. Blank Façades. © Vilanova Artigas Foundation Photographic Archive.



08 João Batista Vilanova Artigas, *Conjunto Habitacional Jardim CECAP*, Jundiaí, São Paulo State, 1972. © Vilanova Artigas Foundation Photographic Archive.



09 Abrahão Sanovicz, *Conjunto Residencial Parque Nova Cidade*, Jundiaí, São Paulo State, 1971. © *Projeto*, No. 42, São Paulo, August 1982, p. 139.



10 João Batista Vilanova Artigas and Fabio Penteadó, *Conjunto Habitacional CECAP Americana*, São Paulo, 1972. © Vilanova Artigas Foundation Photographic Archive.



11 Abrahão Sanovicz and José Carlos Olzon, *Conjunto Habitacional Parque das Águas*, Serra Negra, São Paulo, 1975. © Abrahão Sanovicz Archive.

Previous works by Paulo Mendes da Rocha and Vilanova Artigas, exponents of the *Brutalismo Paulista* (São Paulo Brutalism) and project coordinators at Cumbica, had already shown the use of the quadrilateral as form generator, where blank walls on opposite façades anticipated the possibility of juxtaposing serially produced units, while the other two walls were reserved for light and ventilation. The idea of the model was present in previous works by São Paulo architects, where the use of the quadrilateral resulted in a prism on *pilotis*, allowing it to be built on any kind of plot, regardless of the topography. Also, the association between Paulo Mendes da Rocha's residential work and the typical unit of Cumbica is evident both in the disposition of the internal plan and in the use of two opposite façades on blank walls against the other two with large glass panes.

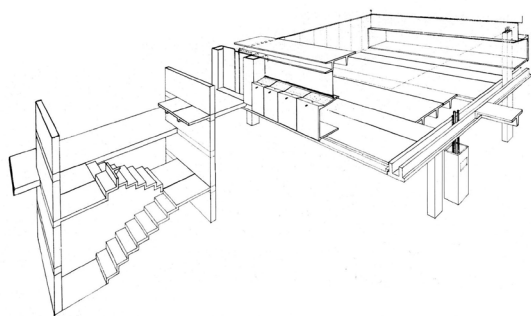
The Façades

There is no hierarchy of façades. Along the line of apartments, the vertical planes repeat the same frame, indistinctly, without differentiating between the façades facing the space between the two bars and those facing the space outside the group. The horizontal windows contribute to the image of modernity confirmed by the absence of sloping roofs and the presence of *pilotis*. On the two parallel bars that constitute each one of the 32 blocks of the *freguesias*, the end façades are blank walls that conclude the series of identical apartments. The access to the blocks on the ground floor, through the stairs between the bars, without connection with the façades, reinforces the absence of hierarchy between them.

The formal refinement, the exposed concrete, the rugged unfinished surfaces and the valorization of the construction elements, demonstrate a rationalization of design and construction, in a quest to achieve repetitiveness and economy.

Execution and Prefabrication

Even though the country still lacked an industrial basis that could guarantee prefabrication for a project of the magnitude of *Conjunto Zezinho Magalhães Prado*, its architects believed in its potential to drive construction industrialization. Hence, as a way of rationalizing the execution, in view of the scale of the project and its specificity as social housing, the team in charge of the project strove to incorporate the use of reinforced concrete and prefabrication in the proposal, conditioning the development of the project.



12 João Batista Vilanova Artigas, Paulo Mendes da Rocha and Fábio Penteadó, *Conjunto Zezinho Magalhães Prado*, São Paulo, 1967. Prefabrication, structural solution. © *Acrópole*, No. 372, São Paulo, April 1970, p. 34

The axonometric perspective of the housing unit shows the structural solution using precast concrete elements, where inverted “π” beams connect two columns transversally to the parallel bars, forming cantilevered elements on the two opposing façades. Moreover, they offer support to the double “T” floor and roof slabs, with the roof slabs being waterproofed and protected by thermal insulation plates. Between the units, concrete panels are juxtaposed on each side of the columns, separating the housing units. The external walls were planned to have precast concrete panels of approximately half a ceiling height, which would also be used as internal cupboards, below the windows with a deep sill incorporated in this room. The idea of including domestic equipment in the construction of the housing units was intended to spare costs for users, demonstrating also the architects' concern with the layout of the internal space. The first *freguesias* were built using the conventional system, with a structure cast on site and the external masonry in concrete blocks, a method that was subsequently replaced in other units by the tunnel system. The total prefabrication idealized by the architects never came to be employed.

Final Considerations

The design strategy of parallel bars connected by vertical circulation proposed for the *Conjunto Habitacional Zezinho Magalhães Prado* became a strong reference for subsequent projects. Among those deserving of mention, built between the late 60s and the early 70s, are the *Conjunto Residencial Parque Nova Cidade*, designed by the architect Abrahão Sanovicz, with landscape design by Roberto Burle Marx, and also *Jardim CECAP*, by Artigas, both in Jundiaí, in São Paulo state. In the same period, Artigas, together with Penteadó, again used the principle of the parallel bars in Americana — SP, but this project was not executed. The experience in using this design principle had repercussions throughout the 70s, and can be seen in the *Conjunto Habitacional Parque das Águas*, where Abrahão Sanovicz split the double bar solution, maintaining only one simple bar with external vertical circulation for every two units. ■

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Maria Luiza Sanvito

(b. 1952, Brazil). MA and PhD in Architecture, UFRFS, Brazil. Professor at Faculty of Architecture, UFRGS.



The old picturesque city of Olhão © Colecção Estúdio Mário Novais. Fundação Calouste Gulbenkian, Biblioteca de Arte.

From the Late 19th Century House Question to Social Housing Programs in the 30s: the Nationalist Regulation of the Picturesque in Portugal

BY RUI JORGE GARCIA RAMOS, ELISEU GONÇALVES AND SÉRGIO DIAS SILVA

In the early 20th century in Portugal, a new architecture was produced as the offspring of different references, conforming to a process of “*Portugueseness*” based on the picturesque. From the beginning of the dictatorship in 1926, the State took advantage of that phenomenon to sublimate nationalist values. Through the first programs of mass housing construction, the single-family house became an object of consumption and a cornerstone of national identity. The search for identity brings together different architectures across the century featuring a renewed Portuguese sentiment infused with different perspectives on the “homeland”, its history and its culture.

On Transition

In the early years of the 20th century in Portugal, amid debates over national identities and modernity, a new architecture was produced as the offspring of different sentiments including iconic sources such as the *Casa Portuguesa* (Portuguese House), reference to the chalet or the modernist approach. These hybrid proposals had to deal with the selection of formal elements and visual memories according to epochal architectural design systems of inclusion and exclusion. Regardless of the results, they conformed to a process of “*Portugueseness*” based on the mainly English picturesque¹ character firstly introduced into Portugal by intellectuals not necessarily connected to the State intelligentsia. Even in the *Primeira República* (First Republican regime after the end of the Monarchy in 1910) but, particularly, when the dictatorial regime was imposed in 1926, the State took advantage of that cultural phenomenon to sublimate nationalist values. Therefore, the first Act issued by the government, which successfully achieved large-scale low-income housing programs in the main cities, appeared in 1933, the year the dictatorship consolidated the constitution of a corporative authoritarian regime — *Estado Novo* (New State). Throughout most of the last century, the State, facing profound social asymmetries, poverty and deplorable living conditions, developed a set of public programs that promoted affordable houses in different forms, raising a need for different architectural responses to housing design.

The transition from the widespread late 19th century private house (for the bourgeoisie or working classes) to *Estado Novo* social housing programs was realized in five working-class neighborhoods built between 1919 and 1922 by the *Primeira República* regime. It can be considered a major change, which aggregated new urban and domestic space legislation and a political setting, dominated by totalitari-

anism and the affirmation of a strong national identity. The climax was reached when the corporative State introduced different measures for space and resident control, in particular, building social houses and transferring land property rights to the new owners.

With the first social housing program announced only in 1933, a broader reflection of the low-cost housing problem was started, reframing the issue of national identity from the fragile experience of modern architecture’s specific point of view. That cultural and political ambivalence, which reflects the conflict of being simultaneously Portuguese and modern, corresponded to a new setting for social housing and new urbanization solutions. This circumstance was matched with the first approach to mass housing production throughout Portugal, the development of design methods in order to standardize housing, the application of comfort and hygiene principles, the implementation of new strategies in land planning, as well as the creation of administrative and economic organizations as levers to build social housing and to establish new areas for expansion in cities. Although these subjects assumed the form of an authoritarian power, Pedro Vieira de Almeida (1933–2011) argues that, in an underdeveloped country, they also provided a true practical experience for a wide range of practitioners². Among them, some engineers and architects were involved or particularly interested in issues pertaining to modern architecture in addition to their main effort to propose pragmatic solutions against slums. Therefore, the approach to social housing design did not prevent the natural and fundamental discussion about modernity or the aspirations of inhabitants regarding hygienic and comfortable homes. This discussion occurred under the transverse issue of the interchanging process between *chalet* and *Casa Portuguesa* architecture.

In this way, in order to study Portuguese housing architecture in the 20th century it is relevant to understand the dynamics of hygienism or new home comfort standards, the approach to the relationship between interior and exterior space, or the arrangement of space to obtain minimum areas. It is particularly significant to analyze some experiments that took place when large bourgeois house resources were interchanged with standard popular house features. This approach brought out new practices including, for the first time, the idea of the house as an object of mass consumption. Connected to this point was the effort to fix rules and an order through administrative regulations. At the end of 19th century, the national department of health created central authorities to develop a wide set of legislative measures with regard to housing, whose pinnacle was the *Regulamento de Salubridade das Construções Urbanas* (Urban Building Health Regulation) published in 1903³.

As Carlos Sambricio (1945–) mentions, this transition period of impure solutions doesn't prevent the identification of the deep roots of the *modern architecture* experience. For the first time in the western world, *social architecture* as an extended phenomenon was designed for a specific program, under a limited budget and to be built through precise processes, anchored in new words like economy, society and salubrity⁴.

The *Casa Portuguesa* or the *chalet*, and even their hybrid variations (more or less modernized and destined for every economic and social stratum), can be pointed out as the first examples interpreted as mass consumer objects. Besides the subjection to the mechanisms of production, repetition and transaction, the house was no longer eternal in terms of use and users. These new conditions were decisive for the modern configuration of domestic space and furthermore for the architectural design project. The inclusion of architecture in the sphere of consumption objects is the prerequisite for popular and general acceptance of a new or reformed house. This fact, not always explicit, exceeds the understanding of the house design solely as an architectural issue. For example, it corresponds to the initiative of building “affordable houses” by building societies like the *Companhia de Crédito Edificadora Portuguesa*, which in 1920 presented a kind of catalogue with different house types and dimensions described as “national stylization”. After 1918, in the belief that the State should not be the sole entity responsible for solving the housing shortage, the establishment of subsidised loans by national legislation encouraged initiatives to build affordable houses for the working class. Also in 1928 (Salazar was already a minister under the two-year old dictatorship) there was still an effort to promote and to subsidize the private sector to construct cheap houses or to reduce *room and house rents* for the middle and lower classes. Like other legislation regarding the rent regime, land expropriations or cooperative enterprises, all these legal acts should be understood during those first years as decisive tools for house commoditization. In that context we must consider the house not just as a product but also as an architectural project vehicle related to real estate practices and typological investigations. All these phenomena should draw some attention to often ignored projects such

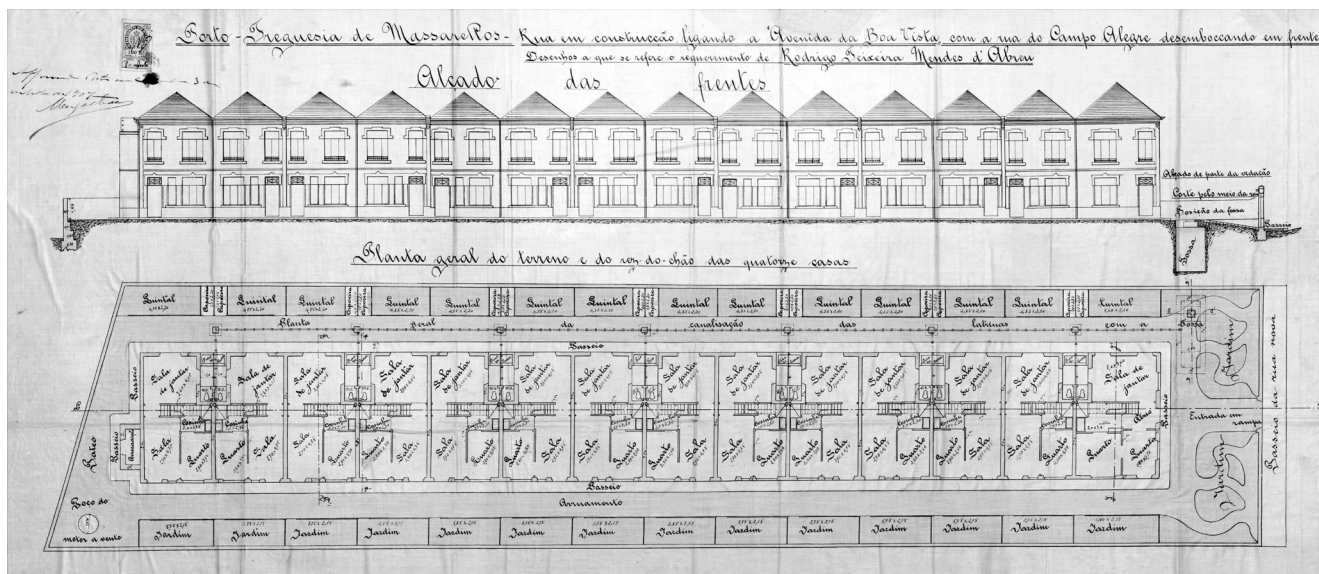
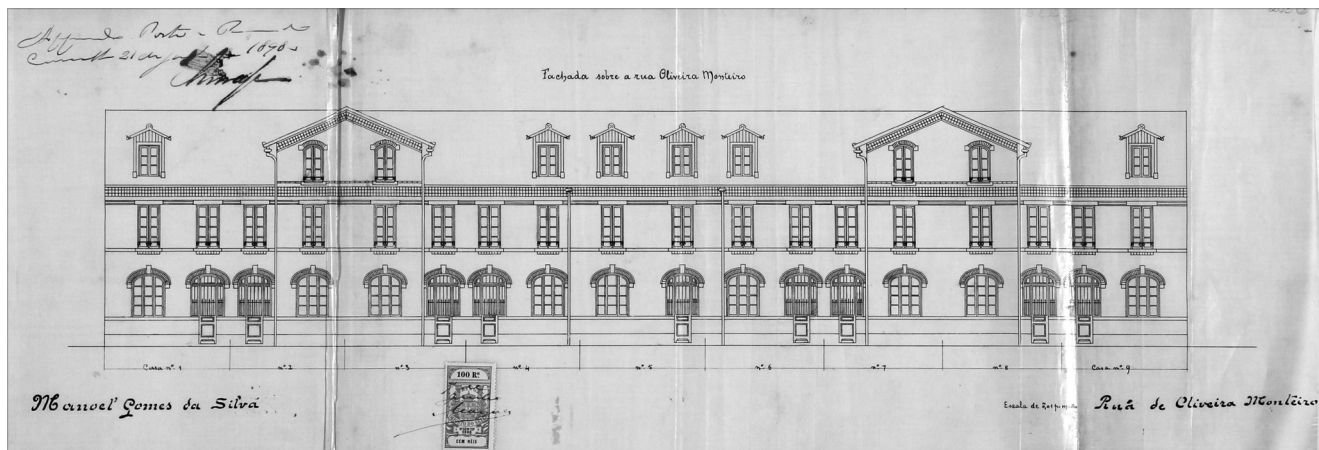
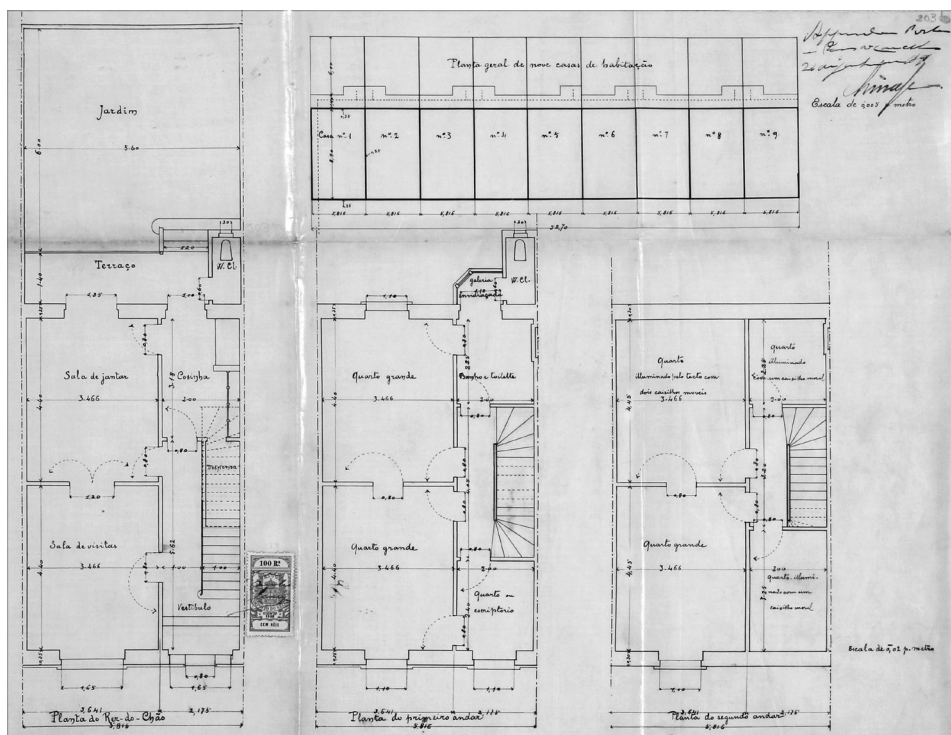
as “Houses with 5, 6 and 9 rooms for the South” designed by the architect Cottinelli Telmo (1897–1948) in the early thirties⁵. Intrinsic to philanthropic, industrial patronage or insurance companies' initiatives, these solutions suggest a timid but nonetheless remarkable policy to support affordable housing construction for the poorer classes by the private sector.

On Program

After the military coup that ended the *Primeira República* in 1926, the new dictatorship decided to terminate the social housing initiatives of the previous regime. The *Estado Novo* distanced itself from those initiatives, but completed the neighborhoods already under construction and recovered part of the groundbreaking legislation from 1918 (Decree no. 4,137 and, from 1926, no. 16,055 and 16,085)⁶. From the outset, the totalitarian state established an intricate bureaucratic network and issued laws prolifically in order to supervise daily life, namely in terms of political mobilization (*União Nacional*, 1930), monuments and public buildings (DGEMN, *Direcção-Geral dos Edifícios e Monumentos Nacionais* — General Directorate of National Buildings and Monuments, 1929) and their protection areas (1932), good taste and fine arts (*Conselho Superior de Belas Artes*, 1932), urban renting and expropriation regime (1928), urban improvement works (1932) and housing programs (1933). Oliveira Salazar (1889–1970) and his minister Duarte Pacheco (1900–1943) sought a solution for the *social ill-health* of urban areas by means of laws supporting private and public-private initiatives in social housing; in the belief the State should not develop these initiatives alone.

Those endeavors failed to boost housing construction and in 1933 a new line was chosen, with the first Affordable Houses program (Decree-Law 23,052) and the direct intervention of the State in financing and managing housing. This program was based on a kind of single-family house with a Portuguese feel, in different areas according to social status and under a rent to own system. The house then became a fundamental factor in the development of a cult of the nation, a strong state and a corporative structure, the corollary of the institutionalization of the *Estado Novo*⁷. The neighborhoods built under this program resorted to a set of nationalist repertoires, from national history and built heritage to popular tradition, producing and consuming new conformations to those cultural assets⁸. The intervention of the State in social housing was seen as an instrument of power and the house and the neighbourhood as the aim of its strategy.

The way that Salazar modeled the house as a cornerstone of national identity and a core aspect of his political action that never changed⁹ should be emphasized. In an interview with António Ferro (1895–1956), Salazar stated: “working one's own land is the great enemy of the tavern”¹⁰. This statement was made in 1938 while strolling through the newly finished neighborhood of Affordable Houses in *Alto da Ajuda*, in Lisbon, and sheds some light on the manipulation of house and ownership as a prophylactic measure targeting undesirable social behaviors, as the promise of



01-03 Row houses in Oliveira Monteiro Street, Oporto, 1898; Rodrigo Teixeira Mendes d'Abreu neighborhood, Oporto, 1907. © Câmara Municipal do Porto. Divisão de Arquivo Histórico.

ownership was linked to acceptable political and social conduct. Salazar feared the people as a social group that, if set in motion, could not be stopped, and so the adoption of a regime of small proprietors controlled by the state made sense. Simultaneously, the choice for the single-family house reflects the opposition to the bad influence of the large workers' phalansteries, the equivalent of having the people agglomerated in multifamily housing buildings. In the words of Salazar, the house is the great enemy of the revolution:

"It would be possibly easier to solve the housing problem in the vertical way, in the immense block. But the small independent house, and the quiet, the tranquility, the love, the righteous feeling of ownership, the family. The hive is promiscuity, revolution, hate, simultaneously in the individual and in the crowd."¹¹

This growing fear of the people can be seen in the reorientation of the state's identity discourse from that of the late 19th century, based on picturesque national culture, to a focus on a nationalist historical construction represented by its monuments¹².

The search for identity in architecture was therefore based more on setting up a historical artifact through a selection of collective memories rather than in its scientific and architectural confirmation. This confirmation had always been hesitant, since the first inquiries in the 19th century and in the transition to the 20th century¹³. A truly Portuguese origin that could unite all that was sought and wished for, and it is only with Orlando Ribeiro (1911–1997) that our diversity is definitely assumed (1945) and, later, confirmed, when José Mattoso (1933–) describes Portugal as a community of parts: "A country made of pieces that nothing can unify. It happens not only in socioeconomic structures, but also in cultural concerns, whose "norm" is the "discontinuity of generational leaps"¹⁴.

The program of Affordable Houses moved the Portuguese House, manipulated according to its principles, into the State's sphere of influence, using the small house and its picturesque features as a means of identity validation. This house that, as we have seen, was one of the inputs into the architectural problem of housing in the early years of the 20th century, then became a stereotype of the Portuguese House that should look like a house, much as a castle should look like a castle. This architecture of images was never intended to reproduce an authentic historical era, as that reproduction would not satisfy the needs of contemporary life. It intended, instead, to evoke a certain kind of homely environment, a solid *domesticity* of the house much as described by Bachelard (1884–1962), an environment we connote to our familiar past and to the image we carry of a primordial primitive house: "In a way, this should also be similar to speaking of a metonymic logic, according to which a single remnant of the past is more meaningful than a supposed recovery of its integrity (which will, actually, never be more than a sham)"¹⁵.

It is, in fact, this purpose that would guide, from 1929, the work of the DGEMN in the reconstruction of a monumental heritage in ruins as part of the reinforcement of a cult of the nation, where the monument fully understood by all

legitimizes its role in the recognition of a national identity. The work of the DGEMN on heritage may therefore be described as the transformation of the building or of its ruins into a product which can be easily classifiable historically and promptly consumed. This eloquent action is visible in photos of the time, such as those of the construction of *Paço dos Duques* in Guimarães (Rogério de Azevedo, 1934), with a method repeatedly disavowed in texts and interventions by Raul Lino (1878–1974).¹⁶

It is also this metonymic side that brings together different architectures across the century. These architectures, whichever their style, feature a renewed Portuguese sentiment infused with different ways to see the "community", its history and its culture (see Raul Lino, Keil do Amaral, Fernando Távora, Teotónio Pereira). But the success of the Portuguese House as an operation of identity, reinforced by nationalist practice and the Affordable Houses program, also shows the impoverishment of that perspective, exposing its problematic and discredited side in the appropriation of Popular Culture.

On Fragility

The debate concerning a national identity forged by romantic intellectuals of the 19th century and, later, through ethno-genealogical research, which deepened the material and immaterial domains of its representation in popular culture¹⁷, would be decisive for the nationalist character of the *Primeira República*. But the "role of republican indoctrination and propaganda in the production of the fundamental ingredients of the end of the century Portuguese nationalism"¹⁸ was not only decisive in improving the republican position, as it also allowed the creation of different national identity discourses in the following decades. The fundamental symbols and rituals of the nation were conceived throughout the *Primeira República* and they would be ideologically absorbed by the totalitarian nationalist regime imposed after the military coup in 1926. Therefore, the new political system granted a sense of "national regeneration", recovering from the conservative right of the early 20th century aspects such as the Lusitanian Integralism and the catholic movement¹⁹. After 1933, the *Estado Novo* maintained this appropriation, regulating it and placing it at the center of its action, entangled with the parochialism typical of the dictator Salazar. Until the sixties, the ferocity of national identity topics led to an "inability (or refusal) to consider their own culture in the big picture"²⁰ which meant, in architecture, production based on image and determined by personal talents²¹. These architectures, by recognizing their fragility, implicitly or explicitly, valued a kind of pastoral ideal linked to rurality, fluctuating between modern and regional, or taking historicist tendencies forwards to a monumental architecture.

Mapping those circumstances until 1950, meant tacitly accepting the possibility of a regional architecture, that is, a contemporary and heterogeneous transformation of the previous "Portuguese Style"²²: a hybrid and modernizing one, generally known as "*Português Suave*". Over and above the recognition of the mass spread of the "*Casa Portuguesa*"



04 Exhibition of the Portuguese World, Portuguese Villages Section (Alentejo), Lisbon, 1940. © Estúdio Horácio Novais, 1938-1939. Fundação Calouste Gulbenkian, Biblioteca de Arte.

05 Illustration named "A Assistência Social" (The Social Assistance) with a photo of the Dr. Oliveira Salazar neighborhood (Paulino Montez, Lisbon, 1936) from the Affordable Houses Program. © Biblioteca Nacional, BN, in Leitão de Barros (dir.), Domingos Alvão (fotogr.), *Portugal 1940*, Lisboa, Secretariado da Propaganda Nacional, 1940.



06 Affordable Houses Program: *Madre de Deus* neighborhood (Luís Benavente, Lisbon, 1938). © Arquivo Municipal de Lisboa. Arquivo Fotográfico.



07-08 Affordable Houses Program: Paranhos neighborhood, Oporto, 1937. © Instituto da Habitação e da Reabilitação Urbana, IHRU.

model, this reading is also important because, in some cases, the proposals were *pièces de resistance*, both architecturally and politically, in opposition to the regime.²³ At the same time, this architecture permitted questioning the language of pure and fundamentalist Modernism and also the state-sponsored picturesque. We can see this through Ignasi de Solà-Morales (1942–2001) whose well-known concept of “frail architecture” is based on heterogeneity, diversity of times and occupied a paradigmatic peripheral position²⁴.

The subsequent architecture essays by Keil do Amaral (1910–1975) in 1942 and 1947 — *A Arquitetura e a Vida* (Architecture and Life) and “*Uma Iniciativa Necessária*” (A Necessary Action) — and by Fernando Távora (1923–2005) in 1945 and 1947 — *O Problema da Casa Portuguesa* (The Issue of the Portuguese House) — emerged from that chain of problems related to house form and must be understood inside the boundaries of that concept of fragility. Their goals were concurrent: Keil argued popular architecture roots as references for a new outlook, which would be the basis of the Regional Portuguese Architecture Inquiry carried out between 1955 and 1960 becoming the true principle for architectural renovation; Távora defended authenticity within national circumstances, founding a genuine and properly modern architecture. Both architects’ proposals were in favour of understanding housing conditions linked to knowledge of behavior patterns as a means of deepening Portuguese cultural identity and, therefore, establishing an architecture renewal separate from the orthodoxy of the Modern Movement²⁵.

In addition to this outline of the development of housing architecture incorporating nationalist ideals, social control instruments, international cultural exchanges and domestic architecture reform, we should mention accuracy issues related to established historical readings. The *return to the archive* is necessary in order to revisit some projects considered as common housing production and unclassified by some historiography²⁶. In this context, we can list Ventura Terra (1866–1919) and his row houses (*Casas em Banda*, Miguel Henrique dos Santos, 1900), Raul Lino and the minimal liveable space in the production of expandable houses; Marques da Silva (1869–1947) and the quadripartite houses based on the *Carré Mulhousienne* used in the *Cité Ouvrière de Mulhouse*²⁷, or others such as Adães Bermudes (1864–1948) and his *Arco do Cego* experiment. Later, the works of Carlos Ramos (1897–1969), Teotónio Pereira (1922–1989) or João Braula Reis (1927–1989), could be reassessed in order to note different paths in diverse architectures and times, disseminating forms and tastes and thus building the 20th century. As José Mattoso would say, all of them were questioning national identity in an attempt to capture it.

The transition to the 1950s witnessed new understandings of identity, nationality and propaganda issues, which would be reflected in the field of housing. A new framework for the issue of housing was developed, both through legal definition (more than political) of housing templates, namely the number of floors that can be built and through the attention devoted to the spatial features of the house as a translation of lifestyles. Although the single-family

country house model, introduced by the Affordable Houses Program, was assured by the regime from 1933 to 1972, from 1945 onwards it was to coexist with the new Affordable Rent Houses Program, which would allow for new architectural types, primarily the housing block. ■

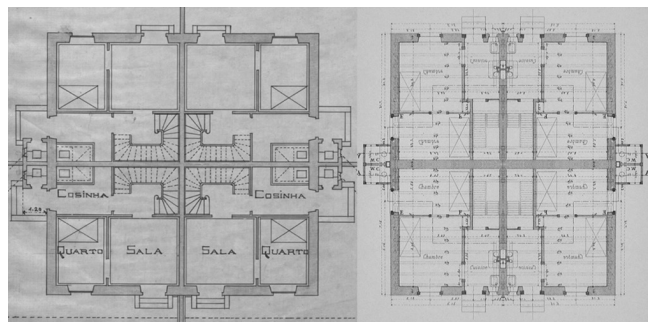
Notes

- For instance, the concept of “picturesque” was referred in Nikolaus Pevsner, “The Picturesque in Architecture”, *The Journal of the R.I.B.A.*, Vol. 55, No. 2, 1947, p. 55–61.
- Pedro Vieira de Almeida, “Raul Lino, Arquitecto Moderno”, in *Raul Lino: Exposição Retrospectiva da sua Obra*, Lisboa, Fundação Calouste Gulbenkian, 1970, p. 115–188.
- Eliseu Gonçalves, “O Alojamento Operário Portuense nas Primeiras Décadas do Século XX: da Casa Familiar ao Bloco Comunitário”, in *Ilhas, Bairros Sociais e Classes Laboriosas na Cidade do Porto (1956–2006)*, Porto, FLUP, 2010, p. 126–134.
- Carlos Sambricio (coord.), *Un Siglo de Vivienda Social (1903/2003)*, Barcelona, Editorial Nerea, 2003; Marie-Jeanne Dumont, *Le Logement Social à Paris 1850–1930: les Habitations a Bon Marché*, Liège, Mardaga, 1991; See also the video of Marie-Jeanne Dumont’s presentation: “L’invention du Logement Social Moderne: des Fondations Philanthropiques aux Cités-Jardins”, *Conférence sur l’Histoire du Logement, Cité de l’Architecture & du Patrimoine*, Collection Cours Publics, 2007–2008 (<http://bit.ly/Lk7hGD>).
- Cottinelli Telmo, “Projecto de Casas com 5, 6 e 9 Compartimentos para o Sul do País”, *A Arquitetura Portuguesa*, No. 6, 1933, p. 41–42; No. 7, p. 55–54; No. 8–9, p. 70–71.
- Decree no. 4.137, from 1918, is considered one of the first legal provisions where the phrase “affordable house” for “low income classes” is used, referring to European and American examples.
- Manuel de Lucena, *A Evolução do Sistema Corporativo Português*, Vol. 1 — O Salazarismo, Lisboa, Perspectivas & Realidades, 1971, p. 25–88.
- Pedro Ferreira, *Teoria da Arquitectura em Portugal, 1935–1945: Debates, Convergências e Dissidências com o Regime Político*, MSc thesis, Lisboa, Faculdade de Belas Artes da Universidade de Lisboa, 2001; João Leal, “Usos da Cultura Popular”, in José Neves (coord.), *Como se Faz um Povo: Ensaio em História Contemporânea de Portugal*, Lisboa, Fundação EDP, Edições Tinta-da-China, 2010, p. 125–137.
- From 1962, some of the neighborhoods built under the Affordable Houses Program included multifamily housing buildings, yet the single-family house model was still present. The neighborhood of Viso, Porto, is one example of the use of both types within the same neighbourhood.
- António Ferro, “Salazar Principio e Fim”, in *Entrevistas de António Ferro a Salazar*, Lisboa, Parceria A. M. Pereira, Livraria Editora, 2003 [1938], p. 169.
- Idem*.
- Another example is the cautious implementation of the Museum of Popular Art, created in 1936 but symptomatically left to its own fortune, as is perceived from the electricity outage in 1952 or ceilings collapsing in 1962. See João Leal, “Da Arte Popular às Culturas Populares Híbridas”, *Resdomus*, Porto, Grupo Atlas da Casa, Centro de Estudos de Arquitectura e Urbanismo, FAUP, 2009, p. 7.
- Rocha Peixoto, Sousa Viterbo, Júlio Castilho, Joaquim Vasconcelos.
- José Mattoso, “Uma Ideia para Portugal”, *Público* (P2), March 6 2010, p. 4. (With a quote from Eduardo Lourenço, in turn quoting Miguel Real).
- João Paulo de Sousa, *Memória e Futuro, Blog da Literatura*, June 9 2008. (<http://daliteratura.blogspot.com/2008/06/memria-e-futuro.html#links>).
- See *Sé do Funchal*, 1936, proposal for the refurbishment of the façade of *Banco de Portugal* in Évora, accredited to Raul Lino, c.1945.
- João Leal, “Usos da Cultura Popular”, in José Neves (coord.), *op. cit.*, p. 125–137.
- Nuno Monteiro, António Costa Pinto, “A Identidade Nacional Portuguesa”, in António Costa Pinto (coord.), *Portugal Contemporâneo*, Lisboa, Dom Quixote, 2005, p. 58.
- Idem*, p. 60.
- Quote by Milan Kundera used while discussing identity in António Feijó, “Um Feixe de Humanidades”, in António Feijó (com.), *Weltliteratur. Madrid, Paris, Berlim, S. Petersburg, o Mundo*, Lisboa, Fundação Calouste Gulbenkian, 2008, p. 8–16.



09 The old picturesque city of Olhão and the Portuguese Pavillion at the International Exhibition of Paris (Keil do Amaral, 1937); a panel showing Olhão. © Coleção Estúdio Mário Novais. Fundação Calouste Gulbenkian, Biblioteca de Arte.

10-11 Monte Pedral philanthropic neighborhood built in Oporto, 1899-1906. The author Marques da Silva drew this set of houses (ground floor plan on the left side) based on the famous Carré Mulhousienne (ground floor plan on the right side). © Bairro Operário do Monte Pedral no Porto, in *A Construção Moderna*, n° 57, Lisboa, 1902. Câmara Municipal do Porto. Divisão de Arquivo Histórico. *Habitations Ouvrières de Mulhouse*, in Émile Cacheux, *Les habitations Ouvrières en tous Pays*, Paris, Béranger éditeur, 1903 (12^e ed.).



- 21 Manuel Botelho, "Os anos 40: A Ética da Estética e a Estética da Ética", RA, No. 0, Porto, Revista da FAUP, 1987, p. 7-10.
- 22 This designation does not refer to the one set by José Manuel Fernandes in 2003, which relates this architecture to the formal marks of the *Estado Novo*. While not denying that relationship, this includes other productions, in line with the previous picturesque, archeological historicisms and also of modern renovation and critique. It seems this breadth could undo the misconception of the phrase, as was noted by José Manuel Fernandes, João Vieira Caldas and Nuno Teotónio Pereira in the radio broadcast *Encontros com o Património*, by TSF on March 28, 2009. José Manuel Fernandes, *Português Suave: Arquiteturas do Estado Novo*, Lisboa, Instituto Português do Património Arquitectónico, 2003.
- 23 See *Casa Afonso Barbosa*, 1941, *Pousada de Salomonde*, 1949, *Januário Godinho*; *Bloco da Carvalhosa*, Arménio Losa, 1945; *Parque Florestal de Monsanto*, *Casa de Chã do Miradouro de Montes Claros*, Keil do Amaral with A. Pessoa, H. Gandra, 1942; *Clube de Tênis do Monsanto*, Keil do Amaral, 1947; *Igreja de Águas*, Nuno Teotónio Pereira, 1949.
- 24 Ignasi de Solà-Morales, "Arquitectura Débil", in *Diferencias. Topografia de la Arquitectura Contemporánea*, Barcelona, Gustavo Gili, 1995, p. 65-82.
- 25 Bandeirinha notes a relevant conjugation of purposes in those editions, stressed by the "absent" participation of these architects in the I National Congress of Architects, in 1948, where they informally indicate the necessity of another way of seeing modern architecture and Portuguese culture, a side aspect to the congress: José António Bandeirinha, *Quinas Vivas: Memória Descritiva de Alguns Episódios Significativos do Conflito entre Fazer Moderno e Fazer Nacional na Arquitectura Portuguesa dos Anos 40*, Porto, FAUP publicações, 1996 [1993]. See also on this subject and on its repercussions: Eduardo Jorge Fernandes, *A Escolha do Porto: Contributos para a Atualização de uma Ideia de Escola*, PhD thesis, Guimarães, Escola de Arquitectura da Universidade do Minho, 2011. Rui Ramos, *Arquitectura e Projecto Doméstico na Primeira Metade do Século xx Português*, Porto, FAUP, 2010, p. 272-286.
- 26 Rui Ramos, "«Produções Correntes» em Arquitectura: a Porta para uma Diferente Gramática do Projecto do Início do Século xx", *NW Noroeste. Revista de História*, No. 1, 2005, p. 53-80.
- 27 Eliseu Gonçalves, "O Bairro do Monte Pedral e o Alojamento Operário em 1900", in Rui Jorge Garcia Ramos (coord.), *Leituras de Marques da Silva*, Porto, FIMS, 2011, p. 100-109.

Rui Jorge Garcia Ramos

(b. Portugal, 1961) is an Architect and Associate Professor with Habilitation at the Faculty of Architecture of the University of Porto (FAUP). He is currently engaged in the Integrated Master's Degree Program (MIARQ) and in the PhD Program in Architecture (PDA). He is a researcher at the Study Center of Architecture and Urbanism (CEAU) in the working group "Atlas da Casa", financed by the Portuguese Foundation for Science and Technology (FCT). His research interests include: the house; living spaces and lifestyles; culture and housing; architecture and identity in 20th-century Portugal.

Eliseu Gonçalves

(b. Portugal, 1966) is an Architect and Assistant Professor with Habilitation at the FAUP. He is a researcher at CEAU in the working group "Atlas da Casa", financed by the FCT. Currently developing a PhD thesis about working-class housing in Oporto in the beginning of the last century. Part of this research has been presented at conferences and journals.

Sérgio Dias da Silva

(b. Portugal, 1982) is an Architect and a PhD Student at FAUP, currently developing a thesis on the Estado Novo's Affordable Houses program. He is a researcher at the CEAU in the working group "Atlas da Casa".



Richard Neutra, Constance Perkins House, Pasadena, California, 1955. © Julius Shulman Photo Archive, 1955

Poker Faces: Seeing Behind the Mask of Convention

BY ALICE T. FRIEDMAN

"Poker Faces" interrogates the category of modernity in the history and criticism of domestic architecture, examining the relationship between formal innovation — typically used as our measure of originality — and planning innovation, in which new ways of living and experiencing the home are enabled through the translation of unconventional programs into interior spaces. Two examples of houses built for women clients — William Brainerd's Colonial Revival "*SCARAB*" in Wellesley, Massachusetts (1907), built as a home for Professor Katharine Lee Bates and her life partner, Professor Katharine Coman; and Richard Neutra's Constance Perkins House, in Pasadena, California (1955) — suggest that sometimes the most radical households lie behind self-protectively diffident façades.

If we examine 20th century houses and housing through the lens of domestic culture, foregrounding program and client expectations rather than the aspirations of the architectural profession, a very different narrative emerges from the one traditionally offered by architectural historians. Using this strategy, as I proposed in *Women and the Making of the Modern House*, shifts our understanding of the ways in which "major monuments" of modern architecture like Mies's Farnsworth House (1951) or Johnson's Glass House (1949) — came to be conceived and inhabited. That research suggested a working hypothesis for analyzing modern houses: the more unconventional the program — for example, in cases where women-headed households required hybrid work or living spaces, or in conditions that disrupted hierarchies of function and definitions of gender — the more innovative the design turned out to be. Moreover, applying this client-centered methodology — rooted in the notion that popular culture, social convention, and individual affect are as powerful in form-making as the values of architectural culture — to an even wider range of conditions and typologies, including both historical and 20th century vernacular examples, opens up new questions about what, in fact, constitutes modernity in the domestic realm: how do we understand and interpret extraordinary planning strategies — new ways of living and working — that lie concealed behind "ordinary" or conventional façades? How do we get beyond the mesmerizing effects of modern exteriors of marble, steel and glass to discover the modernity of interiors concealed from the gaze of the state, the neighbor, and the historian?

In this context it is helpful to recall the work of Elizabeth Gordon, the editor of *House Beautiful* magazine in the 1940s/1950s and a champion of Frank Lloyd Wright and Cliff May², a prominent designer and entrepreneur credited³ for the development and elaboration of the Southern California Ranch⁴. In an article entitled "A Home Can be Modern and Not Look It", published in *House Beautiful* in

1945⁵, Gordon pushed back against Bauhaus influence, outlining the key elements of modern American design: careful planning and attention to functional details — rather than style or materials — were the essential ingredients for success in domestic architecture, and both could be found in May's distinctive melding of traditional materials, regional style, open planning, and new technologies in his ranch house designs. "A good Modern house fulfills the needs of its occupants", she wrote, adding pointedly that "it isn't enough for a house to work well most of the time... it must function 365 days of the year"⁶. From double sinks in the master bathroom to space-saving "engineered cupboards" in the small but efficient kitchen, the modern American home could be both responsive to the demands of the contemporary American family and tied to the materials and rhythms of nature. Such features as outdoor patios, cross ventilation, "oversized" windows in the living room, and a "glassed *loggia*" overlooking the garden all contributed to a relaxed, common-sense approach. According to Gordon, these amenities would ensure that the house was up-to-date and flexible without sacrificing the relaxed look and feel that made a home distinctively American.

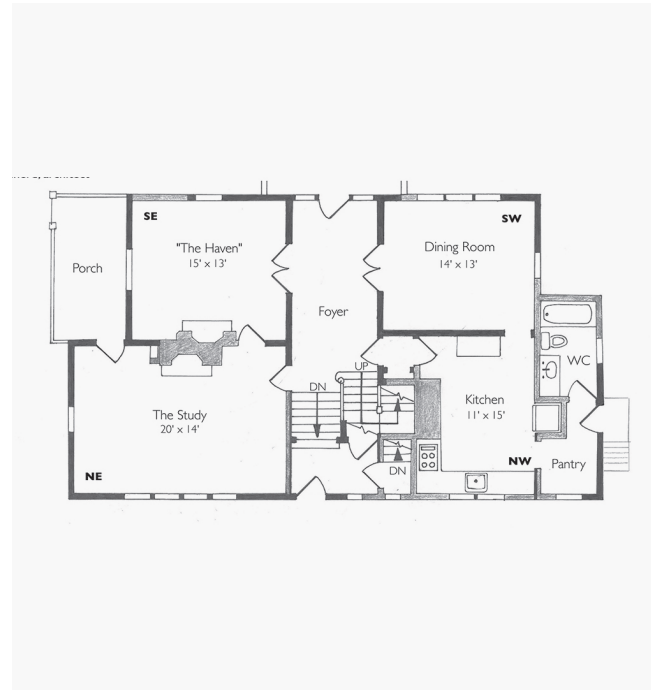
Taking Elizabeth Gordon's assertion that "a good modern house fulfills the needs of its occupants" in multiple directions that she would never have approved, we can now consider the hidden modernities of a handful of houses, built in various architectural styles for a range of occupants — gay couples, groups of adults, or single women, for example — whose "lifestyles" fell far outside the boundaries of social conventions. Two US examples, conceived and built in very different regional and historical conditions, offer rich opportunities for study: both serve as a paradigms for the application of client-centered methodology, not only in the analysis of historical cases, but also, perhaps, in the development of new hierarchies and policies of historic preservation and housing design.



01-02 William Brainerd, *The Scarab*, Wellesley, Massachusetts, 1907. © Harry Connolly, 2010.

The first is the *Scarab*, a Shingle Style / Colonial Revival home built in 1907 in the town of Wellesley, Massachusetts — about a kilometre from the Wellesley College campus — for Katharine Lee Bates, an eminent poet and professor⁷. The core household that Bates gathered around herself consisted of her life-partner Katharine Coman, professor of History and Economics at Wellesley College, with whom she had lived for nearly 15 years prior to building the house, and Bates's elderly mother and younger sister, whose job was to keep house: lady professors, whose work kept them at College and in their studies (both on campus and at home) for long hours every day, clearly needed lots of help with the daily chores of living. But despite its unconventional household, the *Scarab*, covered with wooden shingles and massed irregularly across the contours of its rocky, hillside site, appears quite unremarkable in size and scale within the context of the surrounding suburban neighborhood of single-family, Colonial Revival homes of the same period.

The two women whose relationship and work occupied the center of the project, both conceptually and functionally, were about the same age — in their late forties — when the home was completed. By this time, Bates had made enough money publishing her poems and stories to supplement her Wellesley College salary, and she borrowed the rest of the money from her brother, a lawyer who lived in Portland, Maine: it was this brother who oversaw the construction of the house during a year when the two ladies were travelling abroad in Europe and the Middle East. Then, as now, was extraordinary for two women to build their own home, and even more unusual for them to devise a program and a plan that would suit their own purposes. Bates, an expert on the work of the American author Nathaniel Hawthorne, hired local architect and Wellesley neighbor, William Brainerd, to design her house. He based

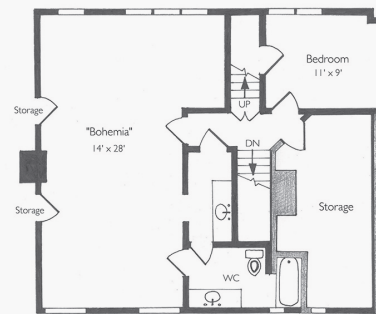
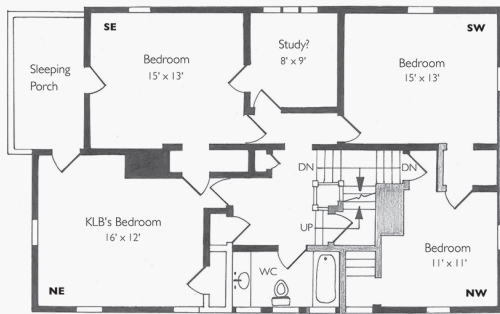


03 William Brainerd, *The Scarab*, Wellesley, Massachusetts, 1907. Plans: Ground Floor © Drawn by Naureen Mazumdar and Alice T. Friedman, 2014.

the project on an imaginative recreation of the sprawling home at the center of Hawthorne's *House of Seven Gables*⁸. although her motives for this romantic conception are not known, she may have been drawn to the idea — made vivid in the novel — of a sprawling, old home filled with nooks and crannies where multiple occupants could work and live quite separately as well as together.

Despite this camouflage, the program for the house was most definitely unconventional: in addition to the core household described above, it accommodated temporary living quarters for visiting students, young professors, writers, and teachers, as well as an ample dining room, library and “common room” in which friends and students gathered for conversation, and even for the weekly meetings of Bates's upper-level seminar on English literature. A cook and housekeeper also lived in, and there were ample service rooms for storage, laundry and cleaning in the basement: between the work of the household staff and that of Bates's own sister, freedom from domestic chores was guaranteed for the professors, allowing living their life of sisterhood, good fellowship, and original ideas.

The ground floor centered on three large rooms and a substantial kitchen: the ample dining room was furnished with a table that was large enough to accommodate the large numbers of friends and neighbors who gathered there nightly. On this floor there was also a large living room and library, christened “the Haven” in which women could work or read the latest journals and newspapers, and a large terrace on the garden side. The scale and use of these spaces made the house seem more like a women's club than a private home, and it did in fact function as an extension of Wellesley's College Hall and of the campus nearby. Thus it should not be surprising to learn either that Bates left her house to the College in her will of 1928, or that the College



04-05 William Brainerd, *The Scarab*, Wellesley, Massachusetts, 1907. Plans: First Floor, Second Floor. © Drawn by Naureen Mazumdar and Alice T. Friedman, 2014.

ultimately sold the house off in the 1950s, having used it as a rooming house for years, but ultimately recognizing that its peculiar interior arrangement no longer served the needs of faculty or students, who expected both more privacy and more conventional separation of public and private space. The house, which was largely un-touched throughout its history, was bought by its current owner — an architect, public interest planner, and single parent with three daughters — in 2007; like Bates and Coman, she opens her home to Wellesley students and younger colleagues, frequently hosting meetings and working retreats in the house and garden.

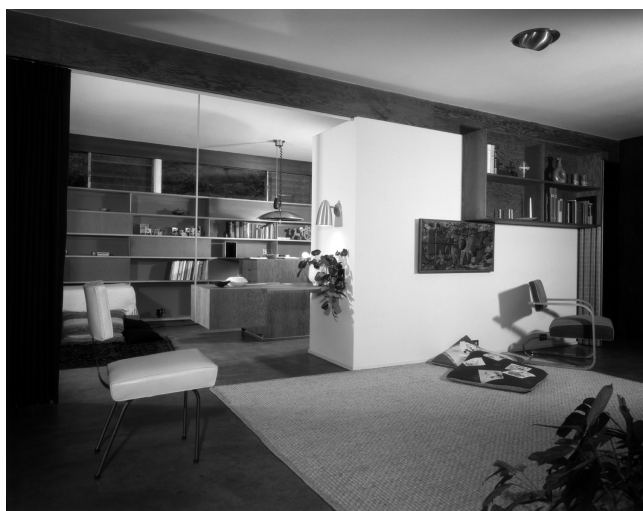
The house is characterized by a number of other peculiarities. To begin with, the four grandest bedrooms, which occupied the first floor could be reached either from the central landing or via passageways through the closets between each pair, an arrangement that was certainly unusual, though not altogether unheard of in comparable single-family homes. While the exact assignment of these rooms isn't certain, it is clear that the largest room was for Bates herself, and near that were rooms used by her mother, and her sister. Perhaps the fourth bedroom on the first floor was used by Coman, who paid her share of monthly expenses, but it may also have served as a guest room, adjacent to the small "office" or library on the second floor garden side.

Part of the reason for this uncertainty is that Coman, the more prominent scholar of the two, evidently had the use of the entire second floor for her study, teaching space, and library: this top-floor area, which included a darkroom in which Coman printed her own original photographs (creating another echo of the *The House of Seven Gables*, with its resident photographer in the attic) was referred to by everyone as "Bohemia" — a term that both encoded and romanticized Bates's and Coman's unconventional life partnership — a partnership which was both hidden and

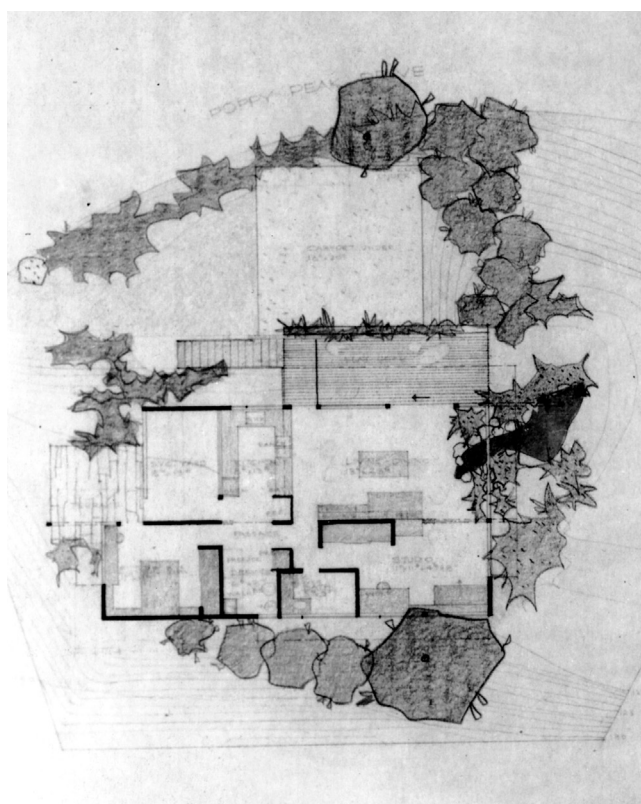
fore-grounded in the planning of the home. Next to "Bohemia" was a small room with a single bed like a student's room in a college dormitory; for Coman, it served as a retreat when she worked late, or wished to remain separate from the bustling household below. All of the rooms on this floor, like those on the level below, could be used for both work and living space. Indeed, visitors sometimes slept on mattresses on the floor, or in cots that folded up and were put away when not in use; conversations happened in formal and informal spaces, and a spirited household came and went every day, full of energy and idea. This tradition continues to the present day when the owner hosts groups of up to 18 young architects and urban planners at twice-yearly gatherings for study, conversation, and sociability.

Katharine Coman died of breast cancer in the small upstairs room in January 1915, and it is to this secluded area of the house that Bates withdrew until her own death in 1929, mourning her partner in unaccustomed solitude. Although she continued to entertain and teach in the house during the remaining 13 years of her life, life at the *Scarab* would never be the same for anyone. Indeed, Bates's letters and poems are filled with the sad evidence of her mourning, and they bear witness to the loss of a partnership that was, both explicitly and tacitly, acknowledged by the couple's many friends and colleagues. Referring to Coman as "Joy of Life", Bates published a memorial volume of poems entitled *Yellow Clover* in 1922²; the book celebrates their years together, their travels, their romance, and their extraordinary household. Bates even published a biography of the couple's dog, a large Collie named Sigurd, using the story of the dog's life to chronicle the happy days she spent with her family, her partner, her many friends and pets, up on a hill in the house that she had built for herself and the people she loved. Even Bates's official portrait, taken for publication in Welles-

06-07 Richard Neutra, Constance Perkins House, Pasadena, California, 1955. © Julius Shulman. The J. Paul Getty Trust, Julius Shulman Photo Archive, 1955.



08 Richard Neutra, Constance Perkins House, Pasadena, California, 1955. © Julius Shulman. The J. Paul Getty Trust, Julius Shulman Photo Archive, 1955.



09 Richard Neutra, Constance Perkins House, Pasadena, California, 1955. © Constance Perkins Papers, Archives of American Art, Smithsonian Institution.

ley's official handbooks and brochures, made reference to Coman and their relationship — Coman's photograph was placed prominently on Bates's desk.

Ultimately, the lessons that we learn from this fascinating example are threefold: first, the house reflects a new housing type modeled on the use of space and the creation of community in American colleges by a new generation of feminist, professional women. Second, the Bates house suggests that there can be a significant disconnect between modern planning and traditional architectural style: indeed, the conservatism of the architecture at the *Scarab* functioned as a screen behind which the unconventional household could thrive in the climate of increasing intolerance of "other" or "queer" communities after WWI. Finally, the house offers an example of a type-form that may be a model for current practice: it is a project not in any way confined to the paradigms of hetero-normative architecture. As such, the *Scarab* increases in significance beyond its modest architectural merits.

Our second example is the Constance Perkins house, designed by Richard Neutra, and built in Pasadena — a suburb of Los Angeles — in 1952–1955¹⁰. Commissioned by a single, woman professor who wanted a private place in which she could live and work, the house is perched on a steep hillside, turning its back to the street. Instead of a front garden, it greets passersby with views of a spacious garage and a flight of stairs, tucked in close, which lead to the front door. Small and relatively inexpensive for its time, the house was, like the *Scarab*, conceived as a hybrid of domestic and institutional typologies, giving it an importance beyond its modest budget and design. Designed to blend into its neighborhood, which was filled with modern, wood and glass houses in the Southern California modern vernacular of the time, its diffident exterior belied its interior spaciousness and glamour.

Perkins, an art professor at Occidental College, was committed to building networks of community as both artist and teacher. She wanted a place where she could hold small seminars and parties, and a space in which she could display paintings, prints, and sculpture made by herself and her friends. Moreover, the house is remarkable for its intimate relationship with the small surrounding site — the elegant reflecting pool that meanders from inside to outside under a wall of glass expands the view of the extremely constricted site, and the mature plantings at the edge of the garden conceal the garage of the next-door neighbor's house, only a few metres away.

Like Aline Barnsdall, whose mixed-use home and arts center was designed by Frank Lloyd Wright in the 1920s, Perkins was far less interested in having her own private bedroom — much less a master bedroom celebrating a heterosexual couple — than she was in having an ample living room and a studio for gathering with friends. As I discovered when I interviewed Perkins in the late 1980s, the bank from which she got her mortgage loan had forced her to add a master bedroom to the project — without which, they said, the house had no resale value¹¹. What Perkins was interested in most of all was the open space of the studio and the seclusion of the site — she was content with her artist's table, with its adjustable lamp, a single bed that could double as a couch,

a small desk for her papers, and an adjustable "camel table" designed by Neutra, which could convert from a coffee table to a dining table by flipping up the legs.

The Constance Perkins house represents one of Neutra's most beautifully resolved small projects. Here the hybrid program made it possible for the client to live as she chose, and it gave the architect an opportunity to develop his architecture in new directions, one that would ultimately make him famous in such glamorous and spectacular examples as the Stahl House — Case Study House #22 (1961), well-known from Julius Shulman's famous photograph. Like the Stahl House, the tiny Perkins House is original and innovative: it frames the view of the extraordinary landscape, and it makes the individuals who inhabit it interact and experience their surroundings in a new way, creating a modern consciousness through form and materials that break with the past. Like the *Scarab*, the Perkins House expresses the unconventionality of its modern, feminist program through radical design strategies belied by the "poker face" of its conventional exterior. ■

Notes

- 1 Alice T. Friedman, *Women and the Making of the Modern House: A Social and Cultural History*, New York, Harry N. Abrams, 1998.
- 2 For an overview of Cliff May's work, see Nicholas Olsberg; Jocelyn Gibbs (ed.), *Carefree California: Cliff May and the Romance of the Ranch House*, New York, Rizzoli, 2012, including Alice T. Friedman, "Rancho Moderne: Style and Lifestyle in the Postwar American Home", p. 239–247. For Gordon's long and influential career as editor of the magazine, see Dianne Harris, "Making Your Private World: Modern Landscape Architecture and House Beautiful, 1945–1965", in Mark Treib (ed.), *The Architecture of Landscape 1940–1960*, Philadelphia, University of Pennsylvania Press, 2002, p. 180–205.
- 3 Among others, including the woman architect Lulah Maria Riggs (1896–1984). About Lulah Maria Riggs, see David Gebhard, *Lulah Maria Riggs: A Woman in Architecture 1921–80*, Santa Barbara, Capra Press, 1992, and <http://www.lutah.org>.
- 4 The American "Ranch House" began as a vernacular house type in 19th-century California, but became a staple of the suburban housing market throughout the US after WWII.
- 5 Elizabeth Gordon, "A Home Can Be Modern and Not Look It", *House Beautiful*, October 1945, p. 109–115.
- 6 *Idem*.
- 7 Alice T. Friedman, "Hiding in Plain Sight: Life, Love and the Queering of Domesticity in Early 20th — Century New England", *Home Cultures*, Summer 2015 (forthcoming).
- 8 Nathaniel Hawthorne, *The House of Seven Gables*, Boston, Ticknor and Fields, 1851.
- 9 Katharine Lee Bates, *Yellow Clover*, New York, E.P. Dutton & Company, 1922.
- 10 Alice T. Friedman, "Southern California Modern: The Constance Perkins House", in *Women and the Making of the Modern House*, *op. cit.*, p. 160–187.
- 11 *Idem*.

Alice T. Friedman

(b. Boston, USA, 1950). MA and PhD in Art History, Harvard University (1975, 1980), Cambridge. Grace Slack McNeil Professor of American Art at Wellesley College, Massachusetts. Professor of architectural history in the Department of Art at Wellesley since 1979. Author of numerous publications on the social and cultural history of architecture, including *Women and the Making of the Modern House: a Social and Cultural History* (New York, Harry N. Abrams, 1998) and *American Glamour and the Evolution of Modern Architecture* (Yale University Press, 2010).



Lofte Stam-Beese, Pendrecht, Rotterdam, Netherlands, 1960s. © Joan Moreno, 2010.

Women in Modern Neighborhoods: Margarete Schütte-Lihotzky; Jakoba Mulder, Lotte Stam-Beese; and Carmen Portinho¹

BY ZAIDA MUXÍ MARTÍNEZ

From the end of the 19th century women architects had played important roles in the making of the built environment. But their presence and participation in the building of the modern city was a fact that has been forgotten over time. This text introduces the case study of the proposals made by four women: Margarete Schütte Lihotzky, Jakoba Mulder, Lotte Stam-Beese and Carmen Portinho. They are just a sample to show the importance of women's contribution in the building of better housing and neighborhoods.

Housing, as an architectural solution to the massive needs of problems derived from the industrialization of cities, comes into being at the beginning of the 20th century, coinciding with the public presence of women, both in the suffragist movements and as university-trained professionals.

Despite numerous obstacles, women began their professional careers as university-trained architects at the end of the 19th century, both in the United States of America and in Europe. The first women in the profession of architecture were trained outside of the universities. The first woman architect, recognized as such by the AIA (American Institute of Architects), was Louise Bethune (1856–1913) who created her own studio of 25 years' standing, in the city of Buffalo² in 1881, after having served 5 years of apprenticeship in the architecture and teaching studio of Richard A. Waite and F. W. Caulkins. The two first architects with university training, both in the USA and Europe, received their degree in 1890: Sophia Hayden (1868–1953) graduate of MIT in Cambridge and Signe Hornborg³ (1862–1916) graduate of the Polytechnic Institute of Helsinki.

However, the interventions and contributions of women to improve the living conditions of the working class did not wait for recognized and university-trained professionals. At the beginning of the 20th century there was already a tradition of women intervening in the city, based on assigned gender roles. For example, women from reformist movements⁴ approached housing and urban issues in an integral and global way; from the understanding of the difficulties of everyday life; and from the specific needs and capacities of citizens, they proposed progressive and realistic improvements based on the knowledge of the situation and on the personal relationships. The first three members of this activist list, who have often been underestimated as benefactors, are Angela Burdett Coutts (1814–1906), Octavia Hill (1838–1912) and Henrietta Barnett (1851–1936). Through their works these women opened new paths and ways for understanding and acting in the city. Their way of acting, by paying attention to reality and to the needs of the

different groups and their own capacities, is also a characteristic of other women's groups organized at the end of the 19th century and beginning of the 20th century in the large cities of the Eastern USA, from both the *Settlements Movements*⁵ and *Municipal Housekeeping*⁶.

Among these experiences we find common characteristics that are still visible today in contemporary proposals formulated from women's experiences, or from a gender perspective and feminism. These characteristics are that we should act from a deep and close knowledge of the reality that enables us to find solutions from the micro to the general, walking away from universal neutrality that hides the hierarchical and masculine experience of patriarchy; and on the other hand, the collaboration and cooperation among diverse agents in structures that tend to be more horizontal than hierarchical. This way of networking, with less individual leadership and unique authorship, makes it challenging to trace the contributions of women architects in the construction of modern neighborhoods.

The Women of the Modern City

Modern women architects involved in urban transformation, growth and improvement in the period between the wars also used their intimate knowledge of reality, working in an integral and crosscutting way. The actions of four of them will be briefly reviewed, three European: Margarete Schütte Lihotzky (1897–2000), Jakoba Mulder (1900–1988) and Lotte Stam-Beese (1903–1988), and a Brazilian, Carmen Portinho (1903–2001).

Margarete Schütte-Lihotzky, since the beginning of her career, was committed to an architecture that was responsible to society. Due to her demonstrated interest for improving the life of people, as a young student, her professors recommended that she visit working class housing in order to understand how they lived and to be able to design as a consequence. For her, the architecture had a sociological meaning that places the act of building in a social and communitarian context.

“We the architects have the duty and the obligation of ‘scratching’ our heads about what needs to be done with the edification of inhabiting in order to facilitate the life of women and men; from the beginning I have wanted to focus, always and exclusively, on the edification of inhabiting with everything involved: institutions for infants, schools, libraries, health centers... what is called social edification.”⁷

One of her first works was for the settlers’ movements, *Siedlebewegung*. These movements began occupying land owned by the municipality, basically to produce food, though little by little to construct cottages for housing. These associations built their houses, and women participated intensively in this construction. She designed for these families an embryo house that was exposed in the *Viennese Exposition of Family Gardens*. The proposal assumed and proposed the progressive development of the house, from the initial nucleus of a main floor that included a living kitchen, with chimney in the wall, and a wall bed; a bedroom, and a place for the laundry accessible through the garden. After successive proposals of enlargement, the settlers’ home had a living kitchen, a laundry space, three bedrooms, two small bedrooms, an attic, a water closet, a space for animals and a storage room. At the same time, Schütte-Lihotzky’s concern for the city was evident in that, once the seven phases of growth were completed, a group of row houses, with a continuous front, had created an urban structure. The water closet that she proposed was innovative, since she placed it in the interior of the house, and this room included all the needs associated with water: laundry, dishwashing and personal hygiene.

In 1921 Margarete Schütte-Lihotzky worked in the Secretary of Housing of the municipality of Vienna⁸, with Adolf Loos as the head architect since 1920, designing housing and new domestic facilities for the Siedlung Friedensstadt in Lainzer Tiergarten, the first housing cooperative for Austrian war veterans. Later, working independently, she collaborated with Loos in the Siedlungen Hirschstetten (1921) and Heuberg (1923).

Schütte-Lihotzky shared with Loos a political vision and the interest in economizing strategies of rationalization, such as the reduction of housing spaces from a functional decrease of their components. Her professional position allowed her to meet Ernst May when he visited Loos. Soon after their initial meeting, Schütte-Lihotzky soon became May’s frequent collaborator and developed a relationship that lasted many years. Their first collaborations were articles for the journal *Schlesisches Heim* (“Silesian House”). In 1925 May invited her to be part of her project team in Frankfurt, which she would join in January 1926.

In her work she sought to propose solutions to improve women’s lives. In Frankfurt, the social democrat council member Elsa Bauer was insistent that technology and useful knowledge be applied to reduce labor. Also there was the concern to respond to the housing needs of single women, and for maternity schools, child and infant care. These interests coincided with the professional and ethical positions of Margarete Schütte-Lihotzky, a situation that was very useful for the project office of May where Schütte-Lihotzky was

the only woman. In 1926 in the Siedlung Praundheim they proposed a housing complex of single-room apartments for young couples and single women. As she would do later with the Frankfurt kitchen, Schütte-Lihotzky used the most modern means of the moment to disseminate her ideas. In both cases, she used short films to explain how to use these houses and kitchens. She saw the need for special typologies for single women, however she did not agree to make buildings only for women as other cities did, as she preferred the integration of different typologies in the same building⁹ in order to favor the mix that is essential for the city.

The Frankfurt kitchen of Margarete Schütte-Lihotzky, made for the first time in 1927 for the Siedlung Rommerstadt, is one of the most-recognized achievements of the Weimar Republic, communicating through their shiny metal surfaces, their high quality features and specificities, the modular relation of the parts the technological advances, and the transformation of everyday life of modern life. It was a kitchen thought to be efficient for daily work, with minimum travel needed to arrive at the different elements.

This kitchen was disseminated internationally, not only through the periodical publication of *Das Neue Frankfurt*, but also in the international annual exhibition of Frankfurt in 1927, where Schütte-Lihotzky placed the kitchen in an exhibition of a wider context called *Die Neue Wohnung und Innenausbau* (“The New House and its Interior”). The exhibition included pictures, examples, and the construction of a full-size reinforced concrete model of the row housing.

The Frankfurt kitchen is not a closed and unique model, but a kitchen composed of modules that could be organized according to the needs of each house. This modular kitchen, the first in history, was one of the elements that the municipal corporation produced industrially for their housing and, also, for sale to other cities.

Whilst the Frankfurt kitchen was the place of most innovations, the electrified communal laundry room, complete with washing and drying machines, irons and ironing machines, was also acclaimed for its potential capacity to reduce labor. Schütte-Lihotzky calculated that this facility, built in all the large projects of new settlements, reduced the typical laundry day from fifteen to five hours.¹⁰

However, the crisis of 1929 ended the incorporation of facilities, services and housing that responded particularly to women’s circumstances. In 1930, Ernst May with sixteen architects, Margarete Schütte-Lihotzky among them, moved to Moscow to plan modern cities in the Soviet Union.

In the Netherlands, two women can be highlighted at the front of planning offices, Jakoba Mulder in Amsterdam and Lotte Stam-Beese in Rotterdam.

Jakoba(Ko) Helena Mulder graduated in 1926 as Construction Engineer in the Technische Hogeschool in Delft¹¹ and started working in 1930 in the Department of Urban Planning of Amsterdam. Her first project was the Boschplan, for the current forest of Amsterdam (*Amsterdamse Bos*), which made her famous amongst the citizens who called her “the lady of the forest”. The creation of this natural space was also an employment policy that responded to the economic crisis.

From the beginning of her career, she was concerned by the lack of appropriate places for children to play in the city, asking why there was a lack of them when they were, something so easy to achieve: "I think it is crazy, children need sandboxes and other spaces to play". Her attention to the reality, and to the small details, in scale, but of great influence in the quality of people's lives and based in a personal experience of observation of the reality, led her in 1947 to propose a "bottom-up" system to create public spaces for children to play. Jakoba H. Mulder had observed, from her window, a girl playing in a corner of the street without any resource but imagination, dirt and a can, and she realized that it was possible to create small and economical spaces full of possibilities for children to play, the design of which was offered voluntarily by the young Aldo van Eyck. Her proposed method was always that a person or group would identify and propose empty lots, corners, sidewalks and other unused small urban lots to transform them into playgrounds; the city government responded once the viability was demonstrated. Through this system, 700 playgrounds were created between 1948 and 1978, scattered throughout Amsterdam, and Aldo van Eyck had the opportunity of designing them from his office in the city's public works department. A series of simple elements allowed a creative use of these elements by girls and boys¹².

In 1947 she proposed for the suburb Watergraafsmeer Frankendal, a change from the system of parallel buildings, built following the directions of Van Eesteren, to L-shaped buildings that organized interior spaces, and squares that could be adequate as playground spaces¹³. This system of land parcels was used since then for the extensions of the city to the west. According to Hema Hellinga, this return to more closed spaces could be explained as the result of the neighborhood ideal.

In 1958 Jakoba Mulder succeeded Cornelis van Eesteren as director of planning in Amsterdam, after being previously the vice-director. Between the two World Wars their team designed the most famous Dutch urban plan, which was the extension of Amsterdam. Its importance was reflected in the scale of the plan that allowed the city to grow from 750,000 inhabitants in 1930 to almost a million at the end of the 20th century. The plan set the base for the growth of the so-called garden towns (*tuinsteden*) such as Sloterveer. After 1945 the plan was applied much faster than expected and, according to Stephen Ward,¹⁴ should be considered one of the most successful between the wars efforts of the great European cities.

This plan sets an interesting trend in the professional evolution of planning since it was the first plan consciously prepared and presented as result of a team work: the research work of Theo van Lohuizen and the planning work of Jakoba Mulder under the leadership of LSP Schaffer, head of urban planning, and the Director of Planning Cornelius van Eesteren. This plan was an evidence of the profound and diverse growth of the knowledge needed in planning that implies a new way of working; since the plan of Amsterdam of 1939 planning would become a team-work process.

The second protagonist of modern Dutch planning, Lotte Stam-Beese was of German origin and her vital trajectory is essential in understanding her great personality. Stam-Beese was, from 1946 until her retirement in 1968, the head architect of planning in Rotterdam. For her, the city project was the result of a community and not of an individual, and the role of the planner was to know how to interpret and advance strategies to enable the representation of society.¹⁵

Between 1926 and 1929 she studied at the Bauhaus, which marked her future, both because, based on her words, she found there a community to create in an integral way, and because she met Hannes Meyer. After graduation, Lotte worked in the studio of Meyer and Hans Wittwers that worked similarly to the workshops of the Bauhaus.

From when she was a student in the Bauhaus she maintained a complicated relationship with Hannes Meyer until 1932, and from this relationship they had their first son Peter. Between 1929 and 1933 Lotte Stam-Beese lived in different cities from Dessau to Vienna, Berlin, Brno, Prague, Moscow and finally Kharkiv. In each city she was in contact with groups of modern architects and developed works in different studios of well-known architects. In 1933, in Kharkiv she ran into Mart Stam, a colleague since 1928 from the Bauhaus urbanism courses. Stam was part of the so-called May Brigades, led by Ernst May, that worked in the design of new cities in the Soviet Union. A little bit later, Lotte became part of the team, at the same time with Margarete Schutte-Lihotzky. At the end of 1934 they decided to leave the USSR and move to the Netherlands, where Stam came from.

In October 1940 she decided to register in the School of Architecture of Amsterdam, because, despite having wide experience, she lacked degrees to certify her knowledge. She finally graduated in 1945, two years after her separation from Stam. Two months later, Stam-Beese moved to Rotterdam, and a bit later she commenced her activities in the Department of Planning, being the director until 1971, when she retired. Only a few times would Stam-Beese put into practice her independent architectural design skills, apart from the renovation of her own home and the design of single family housing in Nagele with Groosman. Urbanism would be her specialization.

In 1948 she started the project of Pendrecht through which she defines the neighborhood as the extension of the city and not as a suburban and isolated community. She recognized the great diversity of people who inhabit the city, and therefore the neighborhood could not isolate them as a homogeneous community. In the case of Pendrecht, she designed, taking as point of departure the neighborhood unit, repetitive, differentiated, composed of a complex of buildings surrounding rectangular green spaces that housed 300 people. Contrarily, in the project for Alexander Polder, she determined a detailed road structure leaving residential parcels more undefined, as spots for which the design would be more open. Pendrecht is considered a transitional project between the neighborhood project and the large scale projects of the 1960s that were without form.



01 Lotte Stam-Beese, Pendrecht, Rotterdam, Netherlands, 1960s. © Joan Moreno, 2010.



02 Ernst May and Margarete Schütte-Lihotzky, Siedlung Romerstadt, Frankfurt, Germany, 1927 © Roser Casanovas, 2009.

In the group of women with dedication to modern urbanism we find Carmen Portinho,¹⁶ born in Corumbá, Brazil, who lived in Rio de Janeiro from the age of five. Although she was the third Civil Engineer of Brazil in 1925, she was the first woman trained in urban planning. As a student, she was part of one of the pioneer educative experiences in Brazil, led by Lucio Costa, who sought to train integral professionals for the new era. From the time and the environment where she developed her training and career, her admiration and defense of modern architecture; the new materials and forms of buildings tied to new programs that responded to unsolved social needs, marked her professional and political action.

From her early young years, she took feminist positions. In 1919 she participated with Bertha Lutz in the organization of the Brazilian suffragist movement¹⁷, and was part of associations such as the Feminine University Union that she created in 1932. The goal of the Union was to gather together recently-graduated young Brazilian women and to help them to improve their careers, and avoid the suffering of sexual discrimination. In 1932 Brazilian women won the right to vote. In 1937 she also founded the Association of Brazilian Engineers and Architects (ABEA), being its first president. She was trained as an urban planner in a Masters program in London where she witnessed the decisions that would later develop the New Towns projects.

She proposed the creation of the Department of Housing in Rio de Janeiro (*Departamento de Habitação Popular*) and she was its director for two decades. One of the first interventions of the Department was the Pedregulho housing complex, designed by Affonso Eduardo Reidy, architect and municipal staff. In addition to its discursively pioneer form, the program of the complex defined by Carmen Portinho had a pioneer character from the beginning. In the same way as other women architects, such as the other three

women mentioned in this article, Portinho thought housing should be part of a wider complex of the neighborhood and services should be collectivized to liberate women from domestic work. The program of Pedregulho, in addition to housing of different sizes, proposed a school center, child-care in the same building, spaces to play, and communitarian laundries.

Without the toughness of Carmen and her predisposition to face all the challenges, the project of Pedregulho could have hardly been developed, as a symbol of a period when housing was viewed as a social service and not a commodity. As a defender of the idea, Carmen enabled a social project that includes a synthesis of the arts: the innovative architecture of Reidy, the panels of Portinari and Anísio Teixeira, the gardens and mosaics of Burle Marx and the mechanized laundry service to free women from the slavery of domestic work¹⁸.

She was the sentimental partner of Affonso Eduardo Reidy and, responding to their criteria of modernity, they shared 30 years together, until he died, without getting married, seeing their own lives as a declaration of principles. They shared two homes, one urban and one of leisure, that they designed and built together. They were two houses of reduced dimensions, since their economic income as municipal staff was reduced.

As a public servant, Portinho led the construction of the Flamengo embankment, deciding the location of the Museum of Modern Art at the seafront, proposing and defending modern proposals for the building and the integration of the arts in the work. The design of the Museum was prepared by Reidy, but during the construction she led and controlled its execution.

Her last public job was as director of the Superior School of Industrial Design (ESDI), an *avant-garde* institution, where



03 Jakoba Mulder, Amsterdamse Bos, Amsterdam, 1929. © Carles Baiges, 2014.

she dedicated 21 years of her life. She opened, for these years, the horizontal debate between students and professors about the objectives, reach and methods of education. During the military dictatorship of the 1960s, at the beginning of being director, she defended the students in front of the police who tried entering the building.

Common Characteristics

In the foregoing examples we can confirm that the contribution of women to modern city planning is essential because of their response to the needs of everyday life such as domestic tasks and their efficient incorporation, individually and collectively, with the objective of reducing women's time that had to be dedicated to these tasks; the understanding of diverse needs and, therefore, not providing universal solutions; the acknowledgement of the community's needs; the attention to the needs of children by thinking of safe leisure and play spaces close to home; as well as the services needed to develop life in the community. ■

Notes

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Zaida Muxí Martínez

(b. Buenos Aires, 1964). Professor of Urban Planning at the School of Architecture of Barcelona at the Polytechnic University of Catalonia. Co-director, with Josep Maria Montaner of the 21st Century Sustainable Housing Lab since 2004 (<http://www.laboratoriovivienda21.com/blog/>). Expert in urban planning, architecture and gender. Member of Collectiu Punt 6 (<http://punt6.wordpress.com>). Zaida Muxí has published *Arquitectura de la Ciudad Global* (Barcelona, Gustavo Gili, 2009). *Arquitectura y Política* (with Josep Maria Montaner, Barcelona, Gustavo Gili, 2011) and has coordinated *Postsuburbia* (Barcelona, Comanegra, 2013).

The Preservation of Authenticity and the Awareness of the Necessary

3 Buildings, 3 Case Studies, 3 Levels of Intervention

BY LUCIANA ROCHA

The architecture of the Modern Movement in Oporto, Portugal, built between 1940 and 1960, is a recent heritage, whose scant recognition has been accelerating its natural degradation and increasing interventions of questionable quality.

On one hand, the technical and structural weaknesses of the architecture of this period can be the cause of accelerated degradation, which are, in part, a consequence of successive experiments of new materials like concrete. On the other hand, we note the absence of disciplinary criteria in contemporary interventions, which suggests the fragility of the legal and logical framework for the material protection of this architectural legacy.

This study analyses multi-family housing buildings built in Oporto with undeniable architectural quality and characteristics of the Modern Movement – the *Parnaso*, *Ouro* and *D. Afonso V* buildings.

Apart from a reflection on the strategies for renovation, reuse and effective adaptation of these buildings to contemporary living requirements, this study aims to establish a relation between the spatial, technical and social transformations and the preservation of the originality/authenticity of these buildings.

Multi-family housing arises from the transformation and densification of single-family housing as a consequence of population growth in urban centers. Initially, it was a part of the traditional development of the 19th century.

According to Francisco Barata, the typology that prevailed in Oporto until the 40s was single-family housing, and it was from its transformation and densification that multi-family housing solutions were created¹. In Oporto, buildings resulting from private and dynamic initiative stand out, especially those that were built in the 40s. They are often high quality buildings that show new architectural principles. These buildings arose as a consequence of the increasing demand for housing and as a reference for bourgeois society with its new needs and modern ideals. The resultant solutions reveal innovative ideas on the development of new access systems, on the juxtaposition of different typologies, and on spatial organization.

Ana Tostões² has identified the qualities of this modern housing universe and endorsed, from an architectural culture point-of-view, the importance of preserving and reusing this heritage. The study begins with the analysis of 3 dwellings in 3 multi-family buildings built in the 50s, in the city of Oporto. They are

important examples of the Modern Movement because they highlight the introduction of innovative issues and conceptual changes in architectural housing production.

These dwellings show distinct conservation/degradation statuses and underwent several different contemporary interventions. They are inserted in different social, economic and functional contexts and have often been adapted to the inhabitants' current needs.

Through the analysis of the case studies, we seek to identify the main transformations resulting from contemporary interventions. This study aims to establish a relation between the preservation of existing buildings and the subsequent changes, recognizing their spatial adaptability to current requirements for comfort and domestic life. The objective is the protection, preservation and renovation of this architectural ensemble.

Parnaso Building

The Housing, Commerce and Services' building *Parnaso* is a pioneering work where original functional and spatial programs were tested. The building was designed in 1955 and arises from a commission made in 1954 to the architect José Carlos Loureiro (1925) by the composer and music teacher Fernando Corrêa

de Oliveira. The building, which was located near *Boavista*, should be a symbol of modernity, with a program combining housing, commerce and a school of music, ballet and theatre.

The upper two floors of the volume facing *Rua Nossa Senhora de Fátima* form a duplex dwelling that was designed for the enjoyment of the building owners and suited to their needs. Originally, the lower floor contained a second, autonomous dwelling. It was a house with a living room and one bedroom facing the inner garden, while a kitchen, a laundry and a second bedroom were placed along the access gallery.

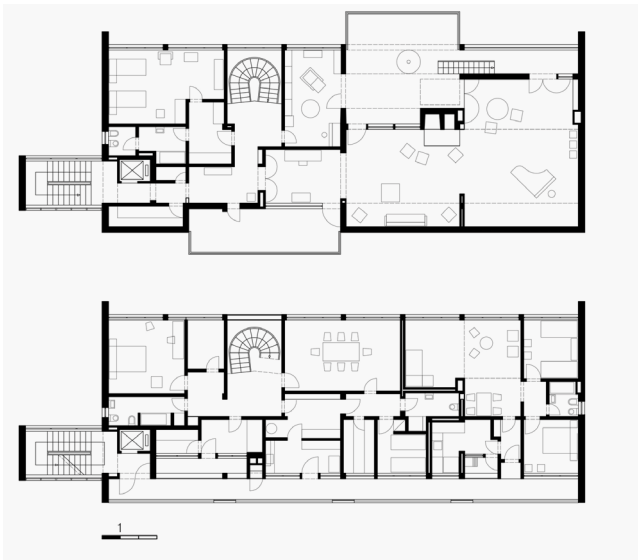
In the project as it was built, the lower floor of the original duplex dwelling comprised a dining room, a space for storage and a guest room facing south and a reserved area for service spaces facing north, with one service access from the gallery to the kitchen. The service area contained a maid's room, a pantry, a kitchen, a laundry and a linen room. Still on this floor are two bathrooms, one on the inside and another with natural light from the side. A helical staircase connects the two floors. This unique element for private use occupies the centre of the dwelling and stands out due to its imposing size and the exceptional geometric design.

The upper floor has direct access from the common building stairway. On this floor are located the main spaces that form the dwelling. The central space has a large area for music and living, which extends to a south terrace with an access to another terrace on the roof. A folding door separates this space from another, smaller space, with access to a second terrace facing north. The remaining program consists of a bedroom with anteroom and private bathroom, a storage room and an office with acoustic treatment specifically ordered by the owner.

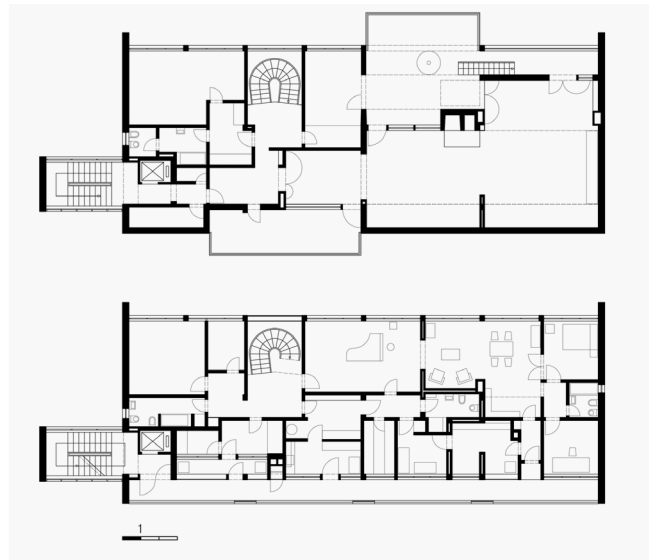
Currently, the second dwelling, originally on the lower floor, is an integral part of the duplex. This means that, apart from the initial program, described above, this dwelling now has another independent access from the north gallery and additional interior spaces: foyer, storage, living and dining room, bathroom, bedroom and office.

Among the main layout changes are the connection between the two living rooms, the bedroom and the common room, as well as the connection between the two storage areas (one of them was the kitchen in the previous dwelling). The bathroom was changed, not corresponding to the original, and one of the bedrooms is now an office. The wall between the kitchen and laundry room from the

01 José Carlos Loureiro, *Parnaso* building, 1955 - 1959, Oporto, Portugal.
© Luciana Rocha, 2014.



02 José Carlos Loureiro, *Parnaso* building, 1955 - 1959, Oporto, Portugal. Duplex floor plans. From top to bottom: top floor; lower floor. Current situation. Drawings by Luciana Rocha based on drawings provided by Daniel Oliveira.



03 José Carlos Loureiro, *Parnaso* building, 1955 - 1959, Oporto, Portugal. Duplex floor plans. From top to bottom: top floor; lower floor. Original partitioning. Drawings by Luciana Rocha based on licence n° 687/1955, drawings from *Arquivo Histórico Municipal do Porto*.



04 Mário Bonito, *Ouro* building, 1951 - 1955, Oporto, Portugal. © Photo by Luciana Rocha, 2014.



05 Mário Bonito, *Ouro* building, 1951 - 1955, Oporto, Portugal. Floor plans. From left to right: original partitioning; current situation. Drawings by Luciana Rocha based on licence n° 568/1952, drawings from *Arquivo Histórico Municipal do Porto*.

06 Francisco Pereira da Costa, *D. Afonso V* building, 1953 - 1955, Oporto, Portugal.
© Nuno Graça Moura, 2009.

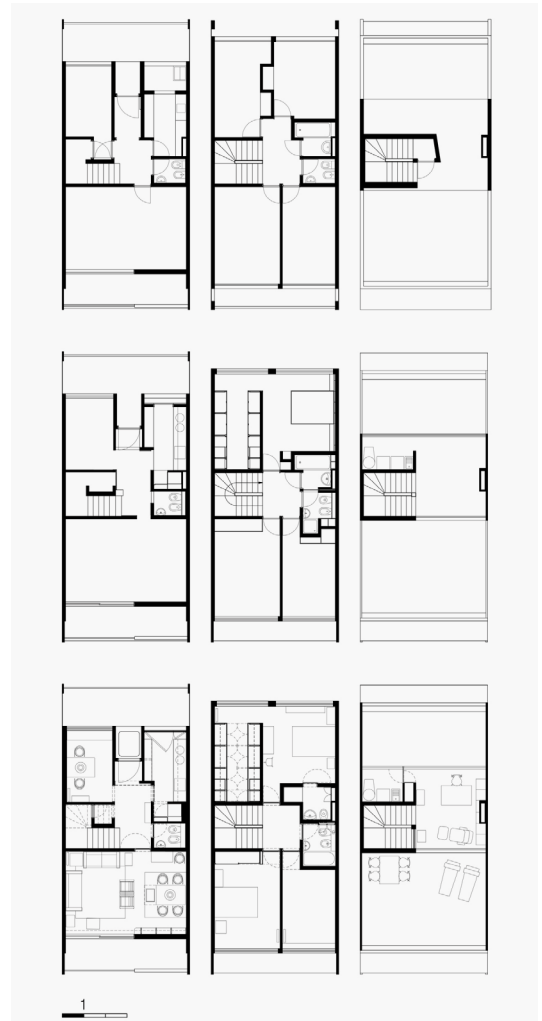


08 Francisco Pereira da Costa, *D. Afonso V* building, 1953 - 1955, Oporto, Portugal. Duplex. The Kitchen. Current situation. © Nuno Graça Moura, 2010.



09 Francisco Pereira da Costa, *D. Afonso V* building, 1953 - 1955, Oporto, Portugal. Duplex. The Kitchen. First intervention. © Nuno Graça Moura, 2009.

07 Francisco Pereira da Costa, *D. Afonso V* building, 1953 - 1955, Oporto, Portugal. Duplex floor plans. From top to bottom: original partitioning; first intervention; current situation. From left to right: first floor; second floor; third floor. Drawings by Luciana Rocha based on drawings provided by the architects Lourenço Rocchi and Nuno Graça Moura.



10 Francisco Pereira da Costa, *D. Afonso V* building, 1953 - 1955, Oporto, Portugal. Duplex. The Kitchen. Original situation. Similar dwelling in the same building that was used as a reference. © Nuno Graça Moura, 2009.

smaller dwelling no longer exists, and these rooms are now storage areas. This space was previously turned into a library, since the owner had a lack of space for books. In the kitchen and laundry, there are shelves and closets instead of the previous fixtures; in the bathroom, the sanitary equipment was completely replaced. From a technical point of view, there are alterations to the infrastructure of the bathroom and of the new storage rooms.

However, the identified changes were generally introduced in the smaller dwelling, which is located on the lower floor and that was linked to the duplex shortly after building. Changes have also been carried out as a consequence of this connection. This smaller area is also the space that is lived in. The remaining spaces on the lower and upper floors remain mostly original and authentic, although without a current function. It is important to note the preservation of the original features of this case study and the visible functional and spatial inadequacy to the current needs of the owner and inhabitant.

Ouro Building

Architect Mário Bonito (1921–1976), in collaboration with Rui Pimentel (1924) designed the *Ouro* building between 1951 and 1955. The authors, both members of ODAM³, experienced in this work the principles they consider significant for modern architecture. They were influenced by international architectural language such as that of Le Corbusier in his *Unité d'Habitation*.

In this case, the analysed dwelling is located next to the east entrance, on the 4th floor. It is a housing unit with reduced dimensions and a clear and functional spatial distribution. The entrance is located on the south, facing the central hall. The dwelling includes a kitchen with extension to a laundry area, a living room with an outside balcony, a bedroom facing north (*Rua Fernandes Tomás*) and one bathroom and two bedrooms placed along the access gallery, to the south. The relation between the dining/living room and the kitchen is through a servery, which defines the position of a table and, as a consequence, determines the organization of this central space. The lower height differentiates the distribution spaces (entrance hall and inner hall) from the other spaces. There are no other circulation spaces; therefore the spatial organization is optimized. It is worth noting the difference in height between the access gallery and the interior spaces, which ensures privacy in the spaces facing south.

This flat was recently changed by the owner. The most affected spaces are essentially the kitchen, the laundry room and the bathroom. The introduction of new domestic appliances,

such as a refrigerator, dishwasher and an electric stove, seem to be one of the major obstacles to the maintenance of the original kitchen, given the change in the appliances' conventional dimensions. The fixed cabinetry is changed as well as the water supply systems. In the laundry room, the installation of a washing machine also required technical changes such as new services. In the bathroom, the flooring was replaced with tiles and the finishing material on the walls was also partially changed. In addition, there are changes in the services and sanitary appliances, with the exception of the original bathtub.

The spatial organization remains original. However, there are several changes in the function/use of the spaces, which are usually adaptations to the current needs of the inhabitants. Of the three bedrooms, two are transformed into an office and storage/guest room. The common central space is the most used and serves the function of living room, dining room and office.

In this case, occasional interventions predominate, mainly related to service areas – kitchen, laundry and bathroom. These changes are a consequence of the essential adaptation to the current needs of domestic life, often to the detriment of authenticity.

D. Afonso V Building

The housing and commercial building *D. Afonso V* was designed by the architect Francisco Pereira da Costa (1923–?) between 1953 and 1955. The project was presented in an academic context, for the CODA⁴ in response to a real demand from the father of the architect.

The duplex (or triplex including the terrace) on *D. Afonso V* building tries to combine the intimacy of the individual house and the convenience of the collective housing. The architect Francisco Pereira da Costa used this argument in the supporting document on 2nd March 1953. In this case, the dwelling has two floors separating two distinct zones: day and night. The entrance level, on the lower floor, includes the service spaces and common areas (daytime). The entrance is set back in relation to the hallway, forming a transition space between the outside and the interior. The central hall establishes the relationship between the different spaces: kitchen/laundry, toilet, living/dining room, the upper access level and a small complementary room. The kitchen with laundry area and the office were located facing east, while west, the living/dining room, and the main common space, occupies the whole width of the module, and has a balcony facing the square. The service spaces such as the toilet, the access to the floor above and a small storage room are located in the centre of the house. The four bedrooms are located on the second floor — intimate area (night-

time) — two facing east and two facing west, with a central sanitary system that divides the bathroom and the toilet. Each house also has, according to the original project, a solarium on the terrace/roof.

This house was recently renovated by architect Nuno Graça Moura who is also its current owner and inhabitant. However, it is interesting to note that, when the house was purchased and this intervention was carried out, it had already been significantly modified by its previous owner. The house therefore went through two phases of transformation.

In the first phase, most interesting from the spatial point of view, was the re-sizing of the entrance hall, the removal of the laundry room and one of the bedrooms, the introduction of a storage space near the kitchen and a dressing room, and the reuse of the third floor — where the laundry and an additional space were located — that was closed following the renovation of the general building.

The architect started his design from a house already quite different from the original. Considering the spatial changes that took place between the original and the current version, it is relevant to underline the redefinition of the vestibule and entrance hall, the reorganization of the kitchen, the redefinition of a storage room, the elimination of one of the bedrooms, the extension of the second bathroom with a bath for common use, and the creation of an office and a laundry room on the third floor (terrace/roof).

The main goal of the renovation project was to adapt the house to the needs of the current inhabitants, who considered it essential to place a dressing room and a private bathroom in one of the bedrooms, by joining two individual bedrooms. Despite the identified transformations, which demonstrate the architect's awareness of the inhabitants' needs, one can also notice the intention of "restoring the original in its proportions, scale, materials and details, on their environment"⁵.

An Interpretation

The analysis of the relationship between the preservation of authenticity and the changes resulting from the adaptation process to contemporary housing needs starts with the recognition of the main needs and the identification of the different levels of intervention.

The concept of authenticity is thoroughly explored in the Nara document, 1994⁶. More than just proposing a definition, this document aims to warn about the diversity of the cultural and heritage values involved in this issue. Herb Stovel, one of the drafters, highlights the conscious effort "to avoid imposing mechanistic formulae or standardized procedures in attempting to define or determine authenticity of

particular monuments and sites⁷⁷ and stresses the importance of respecting cultural diversity. According to the authors, it is crucial to identify the fundamental points that define the building character taking into account their specificity.

In this case, considering the heritage value of this architectural ensemble, the preservation of authenticity is understood as the conservation of the main spatial and technical characteristics, as well as the finishing materials. Through the spatial analysis, it is important to understand the transformations of the interior organization, from its use or from its configuration point-of-view. While the study of technical changes includes the identification of services, equipment and window frames, the study of finishes covers the identification of material changes (floors, walls and ceilings). Basing the analysis on these points it will be possible to define the extent of the intervention.

It is worth noting the maintenance of authenticity and spatial originality of the duplex located in the *Parnaso* building. Except for the area corresponding to the smaller dwelling later linked to the duplex – transformed and actually inhabited – the rest of the house has been only slightly changed with small repairs of installations, paint or finishes. There are significant pathologies and it is evident that the house is not adapted to the inhabitants' needs. Although the current owner and inhabitant has an awareness of the need for an urgent intervention and the will to intervene in a careful way, the dwelling remains obsolete.

The analysed dwelling in the *Ouro* building has changed significantly as a consequence of a moderate intervention carried out by the owner without architectural input. Apart from small repairs of installations, painting or finishes, there are repairs/renovations of finishing materials and changes in services and equipment. These occasional interventions partly pervert the original spatial authenticity. However, these changes improve the adaptation of the house to the inhabitants' new requirements.

The case study located in *D. Afonso V* building was the subject of a profound intervention by the current inhabitant, owner and architect. There are spatial alterations involving significant demolitions and reconstructions that express a response to spatial adaptation to new habits. However, the original identity of the dwelling is recovered by restoring the initial materials and by rebuilding the original joinery details, especially those of the interior openings. In this case, there is an awareness of the necessary adaptation of the dwelling to the new inhabitants and the expression of a careful intervention that aims to restore the original identity of the dwelling.

Final Considerations

The complete conservation of buildings ensures the authenticity of the spaces that were originally designed. However, it does not guarantee its timeless habitability, and can lead to obsolete spaces, which are inadequate to the needs of contemporary living. An example is the case study on the *Parnaso* building, mostly original but inappropriate to the needs of the users.

While a careful intervention is essential to ensure the renovation and reuse of these buildings, it should be noted that the main alterations are essentially to the equipment and services. The introduction of new domestic appliances seems to be the major obstacle to the maintenance of the original kitchen, given the change in the appliance's conventional dimensions. In the case of services, it is important to mention changes in water supply systems in bathrooms and kitchens/utility rooms, largely due to normal wear or malfunction of the previously existing system. In this case, there are two distinct interventions: a moderate intervention in the case study on *Ouro* building, with occasional alterations in terms of materials and equipment; a profound intervention in the duplex of *D. Afonso V*, a project previously thought and designed by an architect, that introduces essentially spatial transformations from its use and configuration point-of-view.

Generally speaking, a profound and irreversible intervention, with consequences in terms of spatial configuration (organization and interior distribution) is more intrusive than a moderate intervention, where changes to the finishes prevail. However, in this case, the participation of an architect seems to influence the quality of the solutions, and it can be said that the intervention in the *Ouro* building, although moderate, partially undermines the authenticity of the space. The changes to the finishing materials and equipment in the kitchen and bathroom include spatial modifications that go beyond the necessary. Likewise, in *D. Afonso V* building, the objective is to restore the original identity of the dwelling, so that the consequences of spatial transformations are controlled. In this way, questions arise that involve the owner's will, the user requirements and the participation of an architect.

In conclusion, it is essential to intervene for the renovation, reuse and adaptation of these buildings and it is possible to do it while preserving their originality/authenticity. However, this balance requires a careful analysis, which is based on the particular characteristics of each case. The intervention strategy may involve a demand for variety that takes advantage of the typological diversity and the response of the buildings. The most important

is to ensure the continuity of the values and materiality of the buildings. ■

Notes

- 1 Francisco Barata, *Transformação e Permanência na Habitação Portuguesa. A Forma da Cidade na Forma da Casa*, 2ª ed., Porto, FAUP publicações, 1999.
- 2 Ana Tostões, *Os Verdes Anos na Arquitectura Portuguesa dos Anos 50*, Porto, FAUP publicações, 1997 [1995]; Ana Tostões, *Cultura e Tecnologia na Arquitectura Moderna Portuguesa*, PhD thesis, Lisboa, IST–UTL, 2002.
- 3 Organization of Modern Architects (*Organização dos Arquitectos Modernos*).
- 4 Course for obtaining the diploma of Architect (*Concurso para a Obtenção do Diploma de Arquitecto*).
- 5 Nuno Graça Moura, explanatory text for the renovation project in the dwelling on *Praça D. Afonso V* building in www.nunogracamoura.com.
- 6 The Nara Document on Authenticity was drafted by the 45 participants at the Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1–6 November 1994, at the invitation of the Agency for Cultural Affairs (Government of Japan) and the Nara Prefecture. The Agency organized the Nara Conference in cooperation with UNESCO, ICCROM and ICOMOS.
- 7 Herb Stovel, *The Nara Document on Authenticity*, Nara, UNESCO, ICCROM, ICOMOS, 1994.

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Luciana Rocha

(b. Santa Maria da Feira, Portugal, 1983). Architect (2007) from the Faculty of Architecture of University of Porto (FAUP). Researcher at “Atlas da Casa” (CEAU-FCT). Luciana Rocha worked at *Eduardo Souto de Moura* office between 2008 and 2010 and within research, developed studies at TSAM Laboratory (EPFL, Lausanne) under the supervision of Professor Franz Graf, chair of **docomomo** Switzerland.

She is currently developing her PhD thesis at FAUP, on *Oporto Modern Multifamily Housing Intervention methodologies and preservation (1930–1960)*, under the supervision of Professor Ana Tostões, chair of **docomomo** International, and Professor Luis Soares Carneiro.

Two Mexican Housing Units developed by the Social Security Institute

BY JUAN PABLO RODRÍGUEZ MÉNDEZ

In the mid-20th century in Mexico there was a close link between collective housing production and the most important welfare state in the country. IMSS commenced its brief but active program of housing provision with its 1956 complex of almost 500 apartments, followed by its emblematic projects: the *Santa Fe* Unit (1957) and the Independence Unit (1960), with around 2,200 dwellings, each one placed among gardens. The agency's apogee was ruled by a social justice mandate that contributed to having high quality living standards in its complexes.

Turkish aphorism: where one builds, trees are planted. Among us, trees are withdrawn.¹

Le Corbusier

From the early years of the 1930s until the 1960s, different government agencies in Mexico had to deal with the housing shortage in major urban areas caused by intense migratory movements from surrounding villages in the hope of better job opportunities.

However, not all housing projects of the State at this time were produced to meet the dwelling needs of the economically vulnerable population. While some institutions dealt with these groups, most knew their target: public employees.

The Welfare State in Mexico

In 1943 the Mexican Social Security Institute (*Instituto Mexicano del Seguro Social*, IMSS) was created to cover all of the social demands of medical care, cultural and sporting activities, and housing, in order to promote a collective way of living. Despite this, the full housing action of the IMSS only started with its first complex in Mexico City during the 1950s.

In general, the housing complexes were kept in good condition during almost 30 years in which the agency was fully in charge of its administration and maintenance of the facilities, including taking care of the common areas and gardens until such time that the social relations between its inhabitants were established.

The decay of these urban structures became visible in the 1980s when some of their original inhabitants moved, other tenants enclosed public areas as if they were theirs, the parking

areas were insufficient and there was a lack of organization to solve neighborhood issues.

First Period (1952–1958): the Pursuit of an Identity for the IMSS Housing

At this time, the political alliance that ran the development plans for the social benefits and the buildings that must shelter them, consisted of President Adolfo Ruiz Cortines, the IMSS director, Antonio Ortiz Mena, and the IMSS Building Construction Department.

Using the surplus funds of the government agency four housing complexes were built in Mexico City, two more in its suburbs, and four in the north of the country. Of these 10 estates constructed almost simultaneously, three had houses of one or two floors and apartments blocks in their design, while the other seven only utilized a high-rise typology.

From the beginning, the agency leased all the dwelling units to the residents as it was claimed that the average Mexican worker did not have sufficient financial means to buy property. This statement would make the beneficiaries safeguard the buildings². The first IMSS housing complex was inaugurated on 18 May, 1956 in Narvarte, Mexico City. Three 6-level blocks were arranged in an acute angle due to the shape of the land. They had 492 one-bedroom apartments with an area of 49 m² each; the materials used were reinforced concrete and brick walls.

In four cities of the states of Sonora and Durango 288 flats within 10 buildings of four and six levels were built, although for political reasons were categorized as residential complexes. To this day their height is foreign to their areas since their immediate surrounds have buildings averaging two floors in height.

It should be noted that the apartment blocks located in two of these cities are in imminent danger of being demolished. In one case, because of its earthquake damage and in the other one, by a capricious urban proposal.

In the western area of the Federal District, existing tenements were demolished as part of the renewal of the deprived areas and, the Legaria and Tlatilco complexes were built with the same materials as above. The Legaria complex had 626 one-bedroom units of 28 m², within 39 buildings of three floors each. The Tlatilco complex repeated that typology but increased the number of apartments to 756 with one, two or three bedrooms within a 45.70 m² area.

In the textile villages of Ayotla and Tequesquahuac, in the municipalities of Ixtapaluca and Tlalnepantla in the State of Mexico, the IMSS bought recently-built houses from another agency in spite of promoting them as town centers with a complete set of urban services.

The study of its previous experiences led the Institute to formalize the concept of *Social Services and Housing Units* in connection with the doctrine of social welfare. The *Santa Fe* Unit as the first modern housing complex that wholly contained within it dwelling units, schools, daycare areas, shopping and sports centers, a health clinic, gardens and a central area for social gathering.

While Ayotla integrated 576 apartments within similar buildings to those in Legaria and Tlatilco and attempted to emulate the social center of *Santa Fe* with an open-air auditorium, a fountain and a rest area, Tlalnepantla imitated the architectural configuration of the apartment blocks and reached 1,540 units, but without any urban attributes.³

The First Social Services and Housing Unit: Santa Fe

The office of the architect Mario Pani was chosen to design the *Santa Fe* Unit in the western area of the city, by virtue of his political connections and his design precedent of *Housing Units* in Mexico, the President Juárez Urban Center (1952), and the completion of the construction of the "Model" Neighborhood Cluster that had commenced in 1947.

In his dwelling works, Pani absorbed the urban planning principles of Le Corbusier who, in his early considerations, assumed the idea of a city configured by geometric blocks set in extensive pedestrian gardens; the trees, in contrast to the built works, would create a the human scale.⁴ Le Corbusier proposed that

01 Alejandro Prieto, José María Gutiérrez & Pedro Miret, Independence Social Services and Housing Unit, Mexico City, 1960. 2-floor dwellings and gardens. © Juan Pablo Rodríguez Méndez, 2010.



02 Alejandro Prieto, José María Gutiérrez & Pedro Miret, Independence Social Services and Housing Unit, Mexico City, 1960. 4-floor apartment block façade. © Juan Pablo Rodríguez Méndez, 2010.



man should generate efficient *housing units* of adequate size to achieve, along with the greenery, his material and spiritual needs at the foot of the dwelling.⁵

The *Santa Fe Unit* was inaugurated on July 15th 1957. This 30-hectare urban project defined a peripheral road for car traffic separated from pedestrians.

There were 832 apartments in 22 buildings of four floors and 100 more within a 5-storey building whose ground floor was supported on columns facing the complex's central area; All of the buildings had analogous plastic characteristics to those typologies in Sonora with a reinforced concrete and brick wall structure and cement lattices to facilitate natural ventilation. This housing complex also had 1,225 houses with 35 to 129 m² of floor area that were spread over nearly the entire site and alternated with small public gardens (enclosed later on). Their construction had begun before Pani took over the project.

High-rise buildings located on the northern fringe of the complex achieve human scale because they were organized as isolated

blocks between green areas. However, space proposal inside the buildings was not as innovative as the office's previous works.

The merit of this housing complex, in terms of its architectural and urban setting, is the central open space consisting of an extensive garden area that faces a two-level esplanade connected within by staircases as a consequence of topographical conditions. In this *civic and social center* are developed group encounters between the inhabitants due to it being surrounded by the shopping area, the complex's administration, the clinic, day care area, fitness center, a multi-purpose space, a fountain that commemorates national heroes and an open-air auditorium with a concrete shell built by Félix Candela. The social dynamics promoted in this space provide, for some moments, the feeling of living in a traditional neighborhood of the city.

Furthermore, *Santa Fe Unit* was the second leading work of modern housing that praised the regime. The first one was the President Alemán Urban Center in 1949. Up until 1958, the Institute had built about 6,500 dwellings

of which 2,400 were houses with one or two floors and approximately 4,078 apartments.⁶

Second Period (1958–1964): the Consolidation of the Social Doctrine

The climax of the IMSS welfare programs corresponded to the era led by “don” Benito Coquet Lagunes during the presidential term of Adolfo López Mateos, when housing issues were considered as an obligation of social justice. It should be noted that Coquet was Mexico's Ambassador to Cuba⁷ in the mid-1940s where he would have observed acts of social injustice in a time of political tension between the communist and the capitalist blocs. Ten years later, this would have contributed to increase the agency's thoughts of social equality under his command. This thinking was echoed by the architects Alejandro Prieto Posadas, José María Gutiérrez Trujillo and Pedro Miret who were genuinely interested in understanding the habits and behavior of individual families.

03 Alejandro Prieto, José María Gutiérrez & Pedro Miret, Independence Social Services and Housing Unit, Mexico City, 1960. Civic and Social Centre. © Juan Pablo Rodríguez Méndez, 2010.



04 Alejandro Prieto, José María Gutiérrez & Pedro Miret, Independence Social Services and Housing Unit, Mexico City, 1960. 4-floor apartment block and gardens. © Juan Pablo Rodríguez Méndez, 2010.



05 Mario Pani, Luis Ramos & Salvador Ortega, *Santa Fe* Social Services and Housing Unit, Mexico City, 1957. Civic and Social Centre, staircase and 6-floor apartment block. © Juan Pablo Rodríguez Méndez, 2010.



06 Mario Pani, Luis Ramos & Salvador Ortega, *Santa Fe* Social Services and Housing Unit, Mexico City, 1957. 4-floor apartment block. © Juan Pablo Rodríguez Méndez, 2010.



07 Mario Pani, Luis Ramos & Salvador Ortega, *Santa Fe* Social Services and Housing Unit, Mexico City, 1957. Enclosed public gardens in housing area. © Juan Pablo Rodríguez Méndez, 2010.



08 Mario Pani, Luis Ramos & Salvador Ortega, *Santa Fe* Social Services and Housing Unit, Mexico City, 1957. Open-air auditorium at Civic Centre by Felix Candela. © Juan Pablo Rodríguez Méndez, 2010.

The recognition of an entire housing complex that strengthened social well-being encouraged the welfare agency to declare that its housing complexes would never again segregate the population, and also to establish social programs to preserve physical and spiritual health that would have the same weight as the construction of the dwellings. No one wanted to repeat the past formula but to learn from it. These ideas were synthesized in the IMSS's major housing project: the Independence Unit.

Apart from this, between 1960 and 1962, 205 houses within Hidalgo Unit at Manzanillo Harbour, Colima were built to deal with the housing shortage caused by natural disasters and 529 more dwelling were created within Sahagun City Unit, in the municipality of Tepeapulco, in the state of Hidalgo to accommodate the employees of the new industrial zone.

In 1964, the Institute had determined to complete 4,000 dwelling units within its biggest complex. In spite of this, the six-year presidential period ended and only 58 houses and a high-rise building were built at the Revolution Unit north of the city, next to the Basilica of Guadalupe.

The Materialization of the Collective Way of Living in Mexico: the Independence Unit

This complex was erected in a 33-hectare *hacienda*, a horseshoe-shaped parcel of land owned by the Japanese Matsumoto family, where they had installed a greenhouse and a hostel for their compatriot refugees after the start of the World War II. This land in the southwest of Mexico City was selected by the president himself because he lived nearby.

Coupled with the philosophy of the Institute and modern urban theory applied to the project concept, López Mateos outlined the principles of the social organization of the western villages of the city founded by the Spanish missionary Vasco de Quiroga in the fourth decade of the 16th century in order to interpret the way of rooting the inhabitants within their community through neighborhood watch, the comfort and the occupation of the society, and an aesthetic that would be identified by them.⁸ In addition, it was said that the dwellings would be assigned to those who worked within a 9 km radius, with some exceptions for those who had to go downtown.

The Independence Unit, opened on 20 September, 1960, and was divided into three districts with essential amenities and an elementary school in each district. The green areas comprised approximately 60% of the land, making evident the importance of the pedestrians who were separated from the

traffic flows of the perimeter. The civic and cultural center, the main shopping area and the sports complex articulate the three sectors, although not in a balanced manner in terms of distances. This center attempted to promote a national sentiment through the appreciation of plastic works with pre-Hispanic components.

The complex assembled 2,235 dwellings between gardens. There are around 795 two-floor houses grouped in fours, with two and three bedrooms, and with an 80 to 96 m² floor area. All of these units have private exterior spaces on the ground floor (porch) and on the first floor (terrace).

As well as the houses, the agency built approximately 1,340 apartments of one, two and three bedrooms, with a floor area that oscillates between 46 and 93 m², and distributed in 39 buildings of four levels each. The façades of these buildings were designed with balconies alternated with extruded solid vertical stripes from the volume and some were coated with natural stone mosaics designed by Francisco Eppens. A bent covering attenuates the view toward the laundry area on the rooftops.

Both typologies based their construction system on a reinforced concrete structure, brick walls and cement lattices. In the same way, and because of the uneven topographic condition, both types of buildings were placed at different heights to avoid overlooking the neighbors directly while they are in their private spaces.

Also, 100 dwellings of 128 m² in area, with three bedrooms and a private service area were built within three apartment towers with five and 10 floors.⁹

Currently, although this housing complex is physically enclosed almost in its entirety with a 4 m high stone wall, it can be accessed without any problem. Still, for the past decade access has been more controlled due to the inhabitants' perceptions of insecurity. Unlike *Santa Fe* Unit, this complex had presented few cases of the appropriation of public areas.

The experience of the open space evokes an idyllic dwelling within a forest with all the amenities. The whole urban composition was precisely one of the elements that gave support to the original sense of community among the inhabitants. The cultural and sports activities, that are offered in collective buildings, in which anyone can participate, maintain the spirit and the social support that was envisaged.

Learning from the Experience of the IMSS

In its maturity the agency had formalized an ideology of social well-being that had

produced housing units with formal results that benefit, even today, the everyday life of its inhabitants. This learning has to do with the study of past experiences, the knowledge of the cultures, and at least, in theory, the concern of land characteristics and the recognition of ancient sites.

It is critical to observe that the importance of the IMSS housing approach does not lie in the amount of dwellings that were built but in the quality intervention that acclimatized the modern urban theories attached to the open space composition and the procedures and materials of the building tradition in Mexico. ■

Notes

- 1 Le Corbusier, "vi. Clasificación y Selección (Decisiones oportunas)", in *La Ciudad del Futuro (Urbanisme, 1924)*, Buenos Aires, Infinito, 1985, p. 44.
- 2 Hilario Galguera, "El IMSS no Vende sus Casas", *Arquitectura México*, No. 59, 1957, p. 140-176.
- 3 Benito Coquet, *La Seguridad Social en México: 1958-1964*, México, IMSS, 1964.
- 4 Le Corbusier, "4th Part: The 'Radiant City'. 4. To Live! (to Breathe)", in *The Radiant City: Elements of a Doctrine of Urbanism to be Used as the Basis of Our Machine-Age Civilization*, New York, Orion, 1967, p. 104-111 [1935].
- 5 Le Corbusier, "Las Reglas: lo Humano y lo Natural", "Adquisición de un Instrumental", *Cómo Concebir el Urbanismo*, Buenos Aires, Infinito, 2001, p. 53-115 [*Manière de Penser l'Urbanisme*, 1946].
- 6 Enrique X. de Anda, "Unidad de Servicios Sociales y de Habitación Núm. 1 (*Santa Fe*)", in *Vivienda Colectiva de la Modernidad en México: los Multifamiliares durante el Periodo Presidencial de Miguel Alemán (1946-1952)*, México, UNAM-IIE, 2008, p. 309-335.
- 7 *Arte y Arquitectura del IMSS*, México, IMSS—Artes de México, 2006.
- 8 José María Gutiérrez, "Responsabilidad Social de las Empresas Constructoras y de los Despachos de Arquitectura", *Conferencia Magistral*, 12/10/2012, class Francisco Centeno, Mexico, Facultad de Arquitectura, UNAM.
- 9 Benito Coquet, "Unidad de Servicios Sociales y de Habitación Independencia", *Arquitectura México*, No. 73, 1961, p. 2-46.

Juan Pablo Rodríguez Méndez
(b. Mexico City, 1984). MA in Architecture, National Autonomous University of Mexico. Professor at Campus Estado de México Tecnológico de Monterrey. Coordinates the project named Housing Units Revisited involving the photographic, historical and anecdotal documentation of collective housing in México (<https://www.facebook.com/unidadeshabitacionales.revisitadas>).

Housing and City: Old Problems, New Approaches

BY JOAN BUSQUETS

In the course of the 20th century, housing became a science due to the huge efforts of progressive architects and their great interest in addressing this issue that had been raised with major political impact by Engels in the first half of the 19th century. The concern of modernist architects with these new problems facing the population, prompted advanced designs that are still regarded as exemplary in the history of urbanistics. In the 1930s, housing complexes in Moscow, Berlin, Frankfurt and Rotterdam constituted role models for other cities. They even became banners of housing and a strategy of social innovation in Vienna, with Karl Ehn's Karl-Marx-Hof, and in Amsterdam, with Michel de Klerk's Het Schip. Housing design became something rational, almost like a science, and the CIAM (International Congresses of Modern Architecture) provided the framework of discussion for the functionalist vanguard that channeled this concern. However, the misuse of these models by commercial architecture and the scant adaptation of their proposals have turned this experience into something from the past that requires fresh consideration. In this respect, and in view of present-day society's new paradigms, this article aims to cast some light on new approaches that can be introduced in response to the old problems existing between housing and city.

Today, well into the 21st century, we find ourselves in the presence of a new urban design and environmental culture that requires us to bring a new approach to the question; nonetheless, some aspects of the definition of housing addressed in the course of the last century are still applicable today.

The four sections of this article aim to explain the present-day situation and highlight some points in the recent debate about the construction of mass housing in present-day urban society, which is undergoing a major transformation.

I

First, it is important to clarify the way in which the process of modernization of society manifests an evolution that influences the ways in which mass housing takes shape. As an example, in advanced Western societies, the concentration of industrialization was a great draw for the working masses that left the countryside for higher wages and greater expectations for themselves and their families in the medium-term. They were therefore willing to live in slums in the central city, in self-built districts on the outskirts of cities, or in housing that belonged to industrial plants, in most circumstances in very poor conditions. This was happening in Manhattan and Berlin in the latter half of the 19th century, as shown by the photographs of Jacob Riis in New York or, again, the images of Berlin's *Mietskaserne*.

These precedents seem to have been overlooked when looking at the rather unhealthy housing situation of immi-

grant workers in so many cities with strong growth dynamics. The question now is whether we have learned something from the past to help us better to channel this process of evolution in society that modernization still entails in the 21st century. The "solutions" to these housing problems being deployed in various places, be it Shenzhen, Mumbai or Brasilia, are very different, which shows that there are various possible alternatives, though, in general, they cannot be seen as solutions to the need for housing.

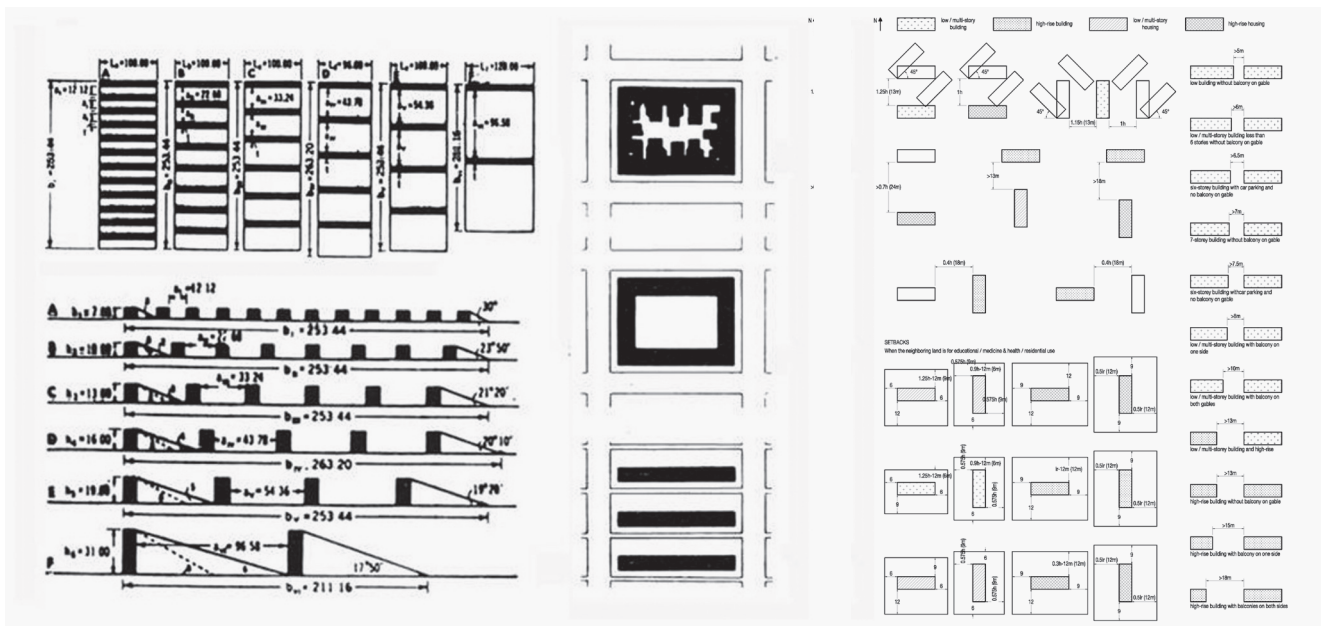
II

The 20th century saw the development of the concept of housing associated with the urban working class family as a result of the process of industrialization that had taken place first in Western cities, followed by the rest. The craftsman and the bourgeois houses gave way to the concept of the dwelling assigned to a typical family, consisting of a couple with two or three children, comprising the basic functions of bedroom and living space, equipped with a kitchen and bathroom. Other functions such as education and community relations were provided in other places in the city.

It was an unprecedented social transformation, bearing in mind that craftsman or bourgeois houses internalized a series of functions: the house was partly a place of community life, where some teaching and care of elderly people, etc., were provided.

The concept of housing that is still used in many projects and urban plans represents an abstract conception, associated with an idea of social organization clearly influenced by

- 01** The Karl-Marx-Hof complex in Vienna's District in 1930 is a project that combines social ambition and modern architectural innovation. © Dreizung, 2009.



- 02-03** The research of modern architecture introduced some useful instruments for good urban composition. They have not always been well used, however, since the instrument of validation is sometimes confused with the urban proposal. Left: Modernist scales of proportion used to rationalize the distance between blocks. © Walter Gropius, *The New Architecture and The Bauhaus*, London, Faber and Faber Limited, 1935. Right: Diagrams of street block composition for today's big Chinese cities. © Ning-Bo Urban Department, 2014.



- 04** Historic map of the villages before the urban explosion in Shenzhen. © Juan Busquets; D. H. Liu, *Shenzhen.Designing the Non-Stop Transformation City*, Harvard, Harvard University Graduate School of Design, 2010.



- 05** The villages within Shenzhen. The densification of former villages offers very central residential space for workers in this dynamic metropolis. © Juan Busquets; D. H. Liu, *Shenzhen.Designing the Non-Stop Transformation City*, Harvard, Harvard University Graduate School of Design, 2010.

mass industrial production in accordance with the needs of the economic system.

Modernist architects sought to define this dwelling product, with a discussion of the minimum kitchen and rational housing, introducing diagrams, functional scales of proportion, and so on, with the aim of ensuring minimum hygienic and functional conditions, and preventing the repetition of the overcrowded city-centre slums.

There was, then, a rationalizing endeavor, while housing became institutionalized as a solution to dwelling needs, organized in the form of housing estates that were often associated with the productive sectors in which the principal users worked. In many instances, residential developments were fixed assets to ensure the continuing operation of the enterprises in question.

At the same time, housing became independent of city: each dwelling contained “everything” necessary, an independent container relating to the city. It is important to remember that popular housing shared spaces and services in the neighborhood. Some rationalist proposals tried to reinterpret these collective spaces — laundry, child care, collective kitchens — though the idea of the independent cell was increasingly accepted, and collective services abandoned.

This idea of the dwelling as an autonomous unit produces a twofold reading between interior and exterior that was to have a major impact in the medium-term. The logic and the rigor of the interior create very precise, innovative architectural and distributive types (functional organization: day and nighttime areas, cross ventilation, concentrating services to reduce installations, etc.), not always translated with the same analytical richness to the exterior. Thus, the form of the block, whether in a row, a vertical tower or a street block, or the alternative ways of grouping dwellings (around stairs, along corridors, etc.) — that is research into morphological organization — is less convincing than the rigor of typological discussion. This was to lead to some of the most serious gaps in so many European experiences, now being reproduced in other places. For example, the endless repetition of the same type of dwelling ultimately produced a very rigid and socially harmful system over the years.

The experience of the 21st century would appear to lie in the contrast between the repetition of the characteristic mechanisms of the 20th century, described above, and the detection of major evolution in the idea of the typical family as a couple with two children ceasing to be the dominant trend in social distribution. Women have acquired an important role in the labor market, and forms of work are increasingly diversified: the employee who works 40 hours a week and stays with the same company for 40 years is no longer the norm.

Further, today’s dwelling can be equipped with very powerful communication systems, such as the internet, cell phones and interactive television, which enable domestic space to acquire functions not envisaged in the early types of the 20th century: working from home, preparatory work meetings, home studios, etc. Accordingly, the space

required per inhabitant is larger than 50 years ago, and an “urban” location is a value in itself.

The dwelling is also a space of relationships, not so much with neighbors as with friends and others of the same profession, becoming a more social place and recovering functions of the home described by Walter Benjamin, but now situated in connection with a much larger space due to today’s powerful means of communication.

This form of dwelling is more complex; the fact that it is more connected makes it difficult to regard it as an isolated object or cell, since it is subject to the sensors used by television and internet to try to understand and gauge lifestyles and consumer patterns in a dangerous path towards the colonization of the private realm.

III

A third reflection centers more on city than on housing. The two are not contradictory, though this can be seen as a blurring of functionalism, by associating growth with housing as a dominant factor instead of understanding how to produce the city, even if it means using evolving elements.

Finally, it is important to highlight the idea of the time process in the construction of the city. Traditional city production was based on the construction of streets, often in grid form, where different fragments and plots allowed the development of houses with different briefs and initiatives.

The dynamic of industrial development and its huge housing demand prompted the idea that housing, like objects, could be mass-produced, leading to mass housing production in accordance with the typological organization and morphological mechanisms outlined above.

However, little attention was paid to the fact that this mass-production of dwellings was deficient, since it did not meet the demand, thereby leaving out a large number of families that had to resort to irregular or informal means of finding a dwelling. Further, the “dwelling as an object” response was perhaps excessively rigid, since it did not allow its evolution or changes in the extent to which the social user — the family — might require an adaptability that was not envisaged in the original typological project.

This is where new reflection is called for on the changing or evolving dwelling. The reflection offered by this article seeks to go beyond a simple comparison between formal and informal systems that can be rather restricting. Listed below are some forms of evolving residence:

1. Recycling the old town. Traditional dwellings in the old sectors of cities have been and may continue to be a place of transition for immigrants arriving in the city. This is the case of non-monumental historic centers abandoned by their former residents, who move to new districts in search of more comfortable forms of residence in newer areas of the city. These emptied districts, duly renovated or improved, can provide spaces of adoption for immigrants in the early stages of urban insertion. Particular care is needed to prevent them simply becoming slums without the basic conditions of habitability.

A special case is the intensification of the “urban villages” in some Asian cities that act as spaces of arrival for urban

immigrants. Their urban centrality gives them an added value that is greatly appreciated by workers with limited mobility in the initial stages. The multiple villages of Shenzhen should be studied critically in this respect.

2. The transitory dwelling as a space of provisional shelter until other more definitive solutions are found. This principle was considered in some of the hypotheses of the Modern Movement, and Le Corbusier even proposed it as a solution “between” an initial state and a final condition that took a long time to achieve. The advantage is that it can be dismantled when it is no longer required; the problem is that this stop-gap solution may become permanent, as has happened on some occasions.

3. In “seed” dwellings, a minimum component serves as the nucleus of a dwelling that develops with time. Based on a very simple urban organization and well-proportioned plots, the construction of a basic nucleus allows for the development and growth of a house according to the needs and possibilities of the family unit.

Many attempts of this kind have been made, particularly self-constructed housing in a self-managed process; both are important and, without going into detail, they introduce the discussion launched by John Turner in the 1960s and continued by Horacio Caminos, among others, and given a more solid body of theory by Nicholas Habraken. It is also important to value the design and morphological aspects behind the best practices in these cases in order to learn from them. Why is *PREVI*, in Lima, regarded as an exercise in composition with limited capacity to impact the real problem? Why is *Villa El Salvador*, in the same city, such a huge undertaking, a little off scale due to the exaggerated dimension of its spaces and an excessively peripheral location?

4. The “shell” dwelling and successive development. The kind of dwelling regarded as conventional can be seen as a process in which, on the basis of the organization and construction of the basics, the completion of the dwelling is entrusted to the user, who is offered a catalogue of solutions and aids, like an easy-use toolkit. The fact that the initial communal part is reduced to a shell, like the hull of a ship, means that the financial impact is low and future development will be the product of the initiative and capacity of the future residents. Coordination of the overall complex is required, and the project’s greater residential density guarantees the sustainability of the essential local facilities in the medium-term.

5. Interventions that combine various forms within the same strategies, like Sert and Le Corbusier’s project for Barcelona called “A Window, A Tree”, within the framework of the 1932 *Macià Plan*. It consists of the interpretation of a 400 × 400 metre maxi-grid, which establishes the overall urban structure for the city and serves to house the different forms or functional pieces of the “formal” development, creating an experience of evolving or informal process. The project breaks down the site into street blocks of varying sizes made up of plots that are very narrow and deep (approximately 3.5 metres of façade with a depth of 14 metres). With this width, the construction of a simple

party wall serves to enclose the first house using the wall of its neighbor; the beams are of manageable dimensions, and the courtyards or vertical elements are the product of the empty spaces between floor slabs. The façade is of minimum space and would eventually be closed in, but the rule was to plant a tree in front of each window; if the tree stands four metres away from the future façade, it defines the pavement space where the future installations of urban utilities were to be housed. The tree also provides shade and protects the façade during the initial phases. This project has yet to be constructed, though today’s conditions would probably require the dimensions to be altered in keeping with environmental demands, combining self-management with a precise design of basic aspects such as density and a reserve of communal spaces for services to ensure urbanity in the medium-term.

The evolving residential forms outlined here are all based on the understanding that the city is produced over time and is a condition of the very nature of the urban phenomenon. Considering the construction of the city as a closed, completed design object would be an error that only the baroque monumental city could afford.

Today, tackling the construction of a residential district means to assess its position in the city; trying to achieve the minimum urbanity that a living, active settlement requires, and considering the characteristics of its users in order to identify the mobility needs for social and/or labor movement. At the same time, the size of the development, if very large, seems to call for strategies that combine various forms of residence and processes of development. Moderate-cost housing has tended historically to be situated on the periphery — that is, outside the conditions of urbanity and density that ensure desirable civic coexistence. The good city seems always to take into account the previous city, and considering relations of continuity and pedestrian access between parts of the city guarantees the good functioning of the urban sectors.

IV

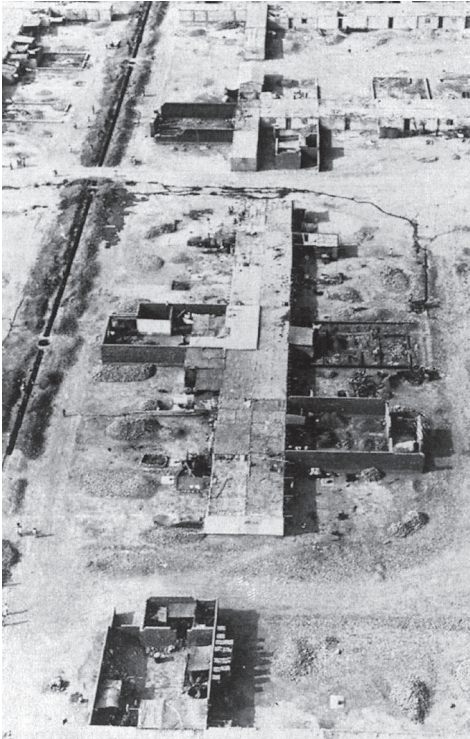
The fourth and final block outlines some recent strategies for constructing the city on the basis of housing.

While the consolidation of the abstract concept of the “typical dwelling” involves the entire discipline of urbanism and forms part of our common standards, the formalization of society’s new residential demands and their interpretation by the urban project discipline is still incipient. A close examination of some recent urban projects may serve to illustrate research that is still being conducted.

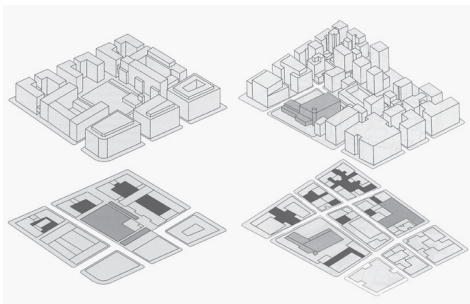
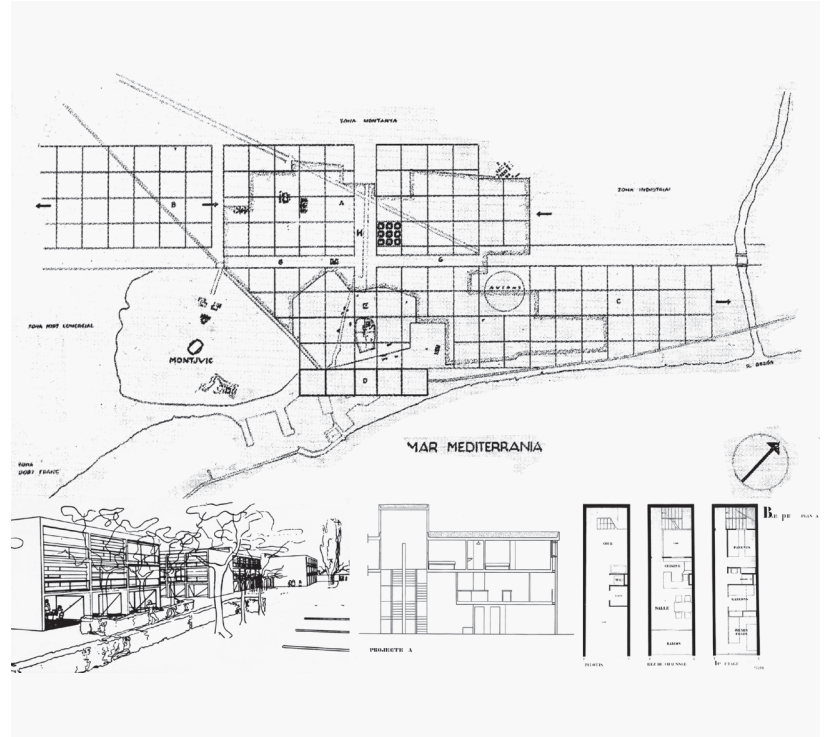
Certain characteristics emerge from an examination of some of these projects and manifest endeavors to construct the city by using new urban strategies, based on residential program issues.

First, there is the idea of urban recycling — reusing obsolete wasteland such as former industrial or port areas — as a way of exploiting a better urban location and at the same time contributing to an improved use of the existing urban territory. The existence of previous urbanization or colonization seems to be a guarantee of good development.

- 06** The self-constructed dwelling theorized by Turner in the 1960s, which was the paradigm of the informal city. © The John Turner Archive: *The Squatter Settlement: An Architecture that Works* Architecture of Democracy, Architectural Design, August 1968.



- 07** The Macià Plan, 1932. Perspective of the project. The concept of self-management is included in the project, but the project aims to guarantee future evolution. Sketch for the westward extension of Barcelona, by means of the "A House, A Tree" project. © Joan Busquets, *Barcelona: The Urban Evolution of a Compact City*, Applied Research & Design Publishing, 2014.



- 08** The development of the Masséna operation in Paris as of 1996. © Jacques Lucan, *Où va la Ville Aujourd'hui?: Formes Urbaines et Mixités*, Éditions de la Villette, 2012.



- 09** Projects for eastern Amsterdam. Borneo, Java and Ypenburg, among others, show the spatial wealth of projects with a residential component that aim to create a diversity of urban forms and residential briefs, in an attempt to restore urban vitality using up-to-date patterns. © Joan Busquets, *Cities X Lines: A New Lens for the Urbanistic Project*, Harvard, Harvard Graduate School of Design, 2007.

The idea of programmatic diversity is also a way of ensuring richness of functions or uses. Sometimes it is sufficient to mix different types of housing, forms of ownership or architecture to create an urban vitality that is very difficult to achieve in districts that are more uniform. It must involve spaces that can evolve, bearing in mind that uses should not be managed rigidly and spaces must always be able to adapt to new functions, such as those on ground-level floors where functions of a collective nature can easily evolve.

Further, the size of the operation, the intervention of multiple operators and the role of the public sector can have a major influence on the success and evolution of these operations. Outstanding among the different models is the tendency in France or the Netherlands of appointing companies with a clearly public focus to manage the land and the project, leaving intervention to private operators,

having established the various different types of offer required. *Boulogne-Billancourt* on the former *Renault* site is a good example of new variables of environmental sustainability that are emerging. In the eastern Amsterdam, the districts of *Ypenburg*, *Java* and so on are more excellent examples of the programmatic diversity and urban richness that are produced by such endeavors.

It remains to be considered whether the monolithic mass housing districts of the 1960s and 1970s should be regarded as wasteland or spaces for recycling, where these new strategies can be introduced, with some parts being addressed by integrative rehabilitation and others by transformation and new construction, as described in this article. The huge expansion of *Van Eesteren* in Amsterdam-West and the transformations under way provide the subject of a potential case study in this respect.

- 10** The development of Boulogne-Billancourt on the Paris outskirts, 2005-2014. Residential diversity combines with a response to the pressing demands of sustainability. © Joan Busquets, 2014.



- 11** Amsterdam West, showing the process of rehabilitation and substitution of low-cost districts in the sector developed in the post-war years. © Joan Busquets, 2014.



- 12** Amsterdam West, showing the process of rehabilitation and substitution of low-cost districts in the sector developed in the post-war years. © Joan Busquets, 2014.

The question of housing remains as urgent and open as ever, but the determination to associate it with more complex strategies for the city as a whole might help to provide more effective solutions in the medium-term. ■

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Joan Busquets

Architect and urban planner. Professor at GSD Harvard since 2002 and before at Barcelona UPC-ETSAB. Founder of LUB Barcelona. Author of urban projects in The Hague, Delft, Geneva, Rotterdam, Toulouse, Toledo and Lisbon, among others around the world like Singapore, Shanghai, Ningbo and São Paulo. 2012 Paris *Grand Prix Spécial de l'Urbanisme* (France) and 2011 Erasmus Prize (The Netherlands).

13th International docomomo Conference “Expansion & Conflict” Seoul, Korea, 2014

The 13th International **docomomo** Conference took place in Seoul, Korea, between 24 and 27 September 2014. Jong Soung Kimm, Chair of the 13th International **docomomo** Conference, explains that “after much soul-searching, ‘Expansion and Conflict’ was agreed as the theme by the organizers, and was presented at the Helsinki conference in 2012”.¹ Jong Soung stresses that “the keyword in the theme is ‘conflict’, and that word at one point was put forward as the lead of the catch phrase”.² Not as a pejorative word, “conflict” was used as a challenge to invoke a critical dialogue about the diasporas of the Modern Movement: how it has extended and taken root in various cultures and generations as well as how there has been conflict, if any, during this process, as explains Tae Woo Kim, Chair of **docomomo** Korea.³

Moreover, as the first International **docomomo** conference held in Asia, the 13th International **docomomo** Conference’s call for papers emphasized the necessity of re-measurement “of the expansion of the modern ethos within the different context of Asia. Instigated by a geo-political expansionist policy, colonial expansion produced violent confrontations and challenged the very cultural and heritage foundation of Asia. As a result, the relevancy of the Modern Movement — not as a style but as a way of thinking, a harbinger of contemporary values — was tested and fortified. Predictably, modernity in Asia grew and matured through this process of conflict and expansion and intrinsically took on very distinct identities in different regions”. To comprehend the variety of Asian Modernisms, besides the usual sub-themes on Education & Theory, Urbanism & Landscape, Conservation & Re-Use and Technology, the call for papers integrated a sub-theme on Asia Modernity, in order to map a comparative analysis of each country’s modern roots and major achievements. Ultimately, the conference was about the resilience of the Modern Movement.

The opening ceremony was held in the evening of 24 September at the Ninetree Convention Center, hosted by Tae Woo and Jong Soung Kimm and introduced by

Eui-Sung Yi. Many distinguished guests, **docomomo** partners’ representatives — UIA, UNESCO, ICOMOS and the Getty Conservation Institute — and **docomomo** friends attended the ceremony, which included Korean traditional music and dance performances. **docomomo** International Chair, Ana Tostões, formally opened the 13th International **docomomo** Conference.

The conference itself, between 25 and 27 September, took place in the recently-renovated National Museum of Modern and Contemporary Art, Seoul. The museum is a modern extension and renovation of the old Kimusa Military Hospital, built in 1928 during the Japanese occupation. Following that function, it was used as the Defense Security Command building during the tumultuous early days of democracy in Korea. The occasion to preserve its history and infuse it with modern cultural relevance was celebrated and inaugurated by the 13th International **docomomo** Conference as its first major event.



01 National Museum of Modern and Contemporary Art, Seoul. © **docomomo** Korea, 2014.



02 13th International **docomomo** Conference. Opening ceremony. © Kenji Watanabe, 2014.

About 80 papers were presented at three simultaneous sessions, during three enlightening days of discovery that were a huge success. Moreover, it was with great satisfaction that **docomomo** International and **docomomo** Korea published the Proceedings of the 13th International **docomomo** Conference for distribution to all the participants in the first day.

The first Conference day was opened with an inspiring keynote lecture by Jong Soung Kimm about the legacy of Mies van der Rohe — with whom he worked during the 60’s — in modern architecture in Korea. The audience had the opportunity to listen to Jong Soung talk about Mies’ influences on his own practice of architecture in Korea. The day was closed with the keynote lecture by Hubert-Jan Henket raising awareness towards to the future of **docomomo**. The founder of **docomomo** International recalled that “two of the main global problems we are facing today — climate change and violent clashes between old cultures and Modernity — have their roots in the history of Modernity”, appealing to all to join forces by making use of the lessons from the Modern Movement, contributing to the model where economic growth develops in harmony with the principles of re-use, reduction and recycling; through wise balances between old and new, as well between different cultural regions. Following on from this, Hubert-Jan Henket



03 13th International **docomomo** Conference. Speech of Jong Soung Kimm, Chair of the 13th International **docomomo** Conference, at the opening ceremony. © Yasuko Kamei, 2014.



04 13th International **docomomo** Conference. Opening Ceremony. Ana Tostões, chair of **docomomo** International, Tae Woo Kim, Chair of **docomomo** Korea and Rha Sun-Hwa, Administrator of Korea Cultural Heritage Administration. © **docomomo** International, 2014.



05 13th International **docomomo** Conference. Fumihiko Maki with the editorial team of **docomomo** Journal 50. © **docomomo** International, 2014.



06 13th International **docomomo** Conference. Round Table. © Carolina Quiroga, 2014.

and Ana Tostões, called for the creation of a **docomomo** International Specialist Committee on Sustainability. **Docomomo** International challenges everyone interested in participating, to send to docomomo@tecnico.ulisboa their ideas and suggestions, before 6 January 2015.

Fumihiko Maki opened the second day with a lecture on the theme of the conference through his *Investigations on Collective Form*, contributing for the debate on the effect of the growth process of the great metropolises on the scope of Modern Movement ideas: “as Fumihiko Maki argues, searching for new formal concepts in contemporary cities lies in the magnitude of recent change due to the unprecedented rapid and extensive transformations in the physical structure of society, rapid communication methods, technological progress and its impact upon regional cultures: ‘we must see our society as a dynamic field of interrelated forces, a dynamic equilibrium [...] which will change in character as time passes’ (Maki, 1964).”⁵

The **docomomo** Council Meeting took place in the afternoon. Angola, Israel, Kuwait, Taiwan and Thailand were accepted as new **docomomo** Working Parties and were welcomed to the **docomomo** family. Egypt, Hong Kong and Macao also became active Working Parties, losing their provisional status. Zara Ferreira was elected as the new General Secretary of **docomomo** International. The Council offered a vote of thanks to Ivan Blasi, in recognition of his work and commitment to **docomomo** over the last 4 years as General Secretary.

The Council approved Lisbon as the venue of the 14th International **docomomo** Conference between 6 and 9 September 2016, under the theme: “Adaptive Re-Use. The Modern Movement towards the Future”. In a break with tradition, the Lisbon conference is being

organized by the International Secretariat, reason why the Council stressed the importance of all Working Parties helping **docomomo** International in this challenging and hard task.

The International Specialist Committees presented their reports and plans of action for the next two years. Changes were made to some of the committees and these are listed in the Appendix to this journal. The **docomomo** International Specialist Committee on Publications was re-created. The members of Advisory Board remained the same and the new Executive Committee was elected, consisting of Ana Tostões, Zara Ferreira, Louise Noelle and Panayotis Tournikiotis.

Hubert-Jan Henket, honorary President of **docomomo** International, and Ana Tostões, Chair of **docomomo** International, proposed amendments to the Eindhoven Statement (1990), focusing on the theme of re-use and sustainability, in order to address **docomomo**'s future challenges, namely to formulate new ideas for the future of the built environment based on the past experiences of the Modern Movement. The Council Meeting discussed the proposal and a new Statement, the *Eindhoven-Seoul Statement 2014*, was unanimously approved as follows:

DOCOMOMO International is a non-profit organization dedicated to the **DO**ocumentation and **CO**nservation of buildings, sites and neighbourhoods of the **MO**dern **MO**vement.

It aims to:

1. Bring the significance of the architecture of the Modern Movement to the attention of the public, the authorities, the professionals and the educational community.
2. Identify and promote the surveying of the works of the Modern Movement.
3. Promote the conservation and (re)use of buildings and sites of the Modern Movement.

4. Oppose destruction and disfigurement of significant works.
5. Foster and disseminate the development of appropriate techniques and methods of conservation and adaptive (re)use.
6. Attract funding for documentation conservation and (re)use
7. Explore and develop new ideas for the future of a sustainable built environment based on the past experiences of the Modern Movement.

The Council acclaimed the Secretariat's continued good work in Lisbon. Hubert-Jan Henket thanked the Chair, Ana Tostões, for the extremely hard work carried out over the last two years, stating that the Chair and the General Secretary are the key to **docomomo** and the Chair successfully managed the moving of the headquarters to Lisbon, under very difficult and challenging circumstances.

The second day of the conference closed with the keynote speech by Mark Sexton concerning the restoration of Crown Hall by Mies van der Rohe, undertaken by his office (Krueck+Sexton Architects), reinforcing the connection between **docomomo** and architectonic production.

On the last day, there was an inspiring round table, conducted by Hubert-Jan Henket and Jong Soung Kimm. The round table participants included the new Working Parties and Asian Working Parties, in order to discuss sustainability as a keyword for **docomomo**'s future. The participants were Angola (Filomena Carvalho), Cambodia (Khun-Neay Khuon), Hong Kong (Koon Wee), Iran (Hadi Naderi), Japan (Yoshiyuki Yamana), Korea (Tae Woo and Eui-Sung Yi), Kuwait (Zahra Ali Baba), Macao (Rui Leão), Taiwan (Remi Wang) and Thailand (Waeovichian Abhichartvorapan).



07 13th **docomomo** Council Meeting.
© Waeovichian Abhichartvorapan, 2014.



08 13th International **docomomo** Conference. Closing session. © Yoon, Joonhwan, 2014.

Finally, the 13th International **docomomo** Conference 2014 was closed with a formal ceremony, marked by speeches by Tae Woo, Jong Soung Kimm, Fumihiko Maki, Eui-Sung Yi and Ana Tostões. **docomomo** journal 50 on High Density was launched by Ana Tostões and Eui-Sung Yi, guest editor of the issue. The results of the workshop were summarised for the conference participants and the Committee thanked all the tutors for their collaboration.

Furthermore, **docomomo** International awarded Marieke Kuipers with the **docomomo** International Achievement Award 2014, in recognition for her 20 years of dedication and commitment to **docomomo** ISC Registers, as Secretary and Chair, for being a reviewer of the Bauhaus UNESCO World Heritage nomination, and for being the driving force behind the successful nomination of the Van Nelle Factory on the UNESCO World Heritage List.

After several eloquent thanks for everybody involved, a farewell cocktail party took place. In the end, it was possible to recognize a general feeling of satisfaction and mutual empathy and union between the entire **docomomo** family. The good work must continue!



09 Marieke Kuipers receiving the **docomomo** International Achievement Award 2014. © Yoon, Joonhwan, 2014.

Even though the 13th International **docomomo** Conference has been formally closed, most participants took the chance to enjoy the very meaningful **docomomo** post-conference tours organized by **docomomo** Korea and **docomomo** Japan. The tours began with a very special guided visit to the Changdeokgung Palace, in Seoul, on Sunday, 28th September 2014.

docomomo International would like to thank **docomomo** Korea, the Scientific Committee, the Keynote Speakers, the Session Chairs, the Speakers and all the attendants for the participation in the 13th International **docomomo** Conference. Thanks to all of you, the 13th International **docomomo** Conference has been a great success. It was a pleasure to count on your commitment, knowledge and scientific work.

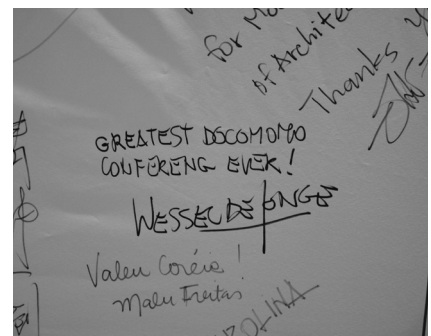
docomomo International wishes to take this opportunity to bring to the attention of all the national Working Parties the future location of **docomomo** International's headquarters. **Docomomo** Iberia's hosting of the International Secretariat will end at the next conference in 2016. All national Working Parties are invited to send proposals for hosting the future headquarters of **docomomo** International for the 2017–2022 period as soon as possible, in order to ensure the continued operation of **docomomo** as an effective international organization. ■

Zara Ferreira,
Secretary General of **docomomo**
International

Notes

- 1 Jong Soung Kimm, "Editor's Note" in Ana Tostões, Jong Soung Kimm and Tae-Woo Kim (ed.), *Proceedings of the 13th Docomomo International Conference Seoul, Expansion&Conflict*, Seoul, **docomomo** Korea, 2014, p. 13.
- 2 *Idem*.

- 3 Tae-woo Kim, "Publication Remark" in Ana Tostões, Jong Soung Kimm and Tae-Woo Kim (ed.), *op. cit.*, p. 15.
- 4 Hubert-Jan Henket, "When the Oppressive New and the Vulnerable Old Meet, a Plea for Sustainable Modernity", in Ana Tostões, Jong Soung Kimm and Tae-Woo Kim (ed.), *op. cit.*, p. 27.
- 5 Ana Tostões, "High Density and the Investigations in Collective Form", *Docomomo Journal*, 50 - High Density, Lisboa, Docomomo International, 2014, p. 3.



10 13th International **docomomo** Conference. Dedicatory panel. © Carolina Quiroga, 2014.

13th International docomomo Workshop “Strategies for the Sewoon Arcade” Seoul, Korea, 2014

Within the scope of the conference and of its “Expansion & Conflict” theme, the 13th International **docomomo** Workshop took place in Seoul, Korea, between 19 and 23 September 2014, under the theme “Strategies for the Sewoon Arcade”.

The Sewoon Arcade was built in 1967, by Kim Swoo-Geun — founder of the Space Group — at the instigation of President Park to fill an urban gap created by the Japanese colonizing forces in Seoul. This gap was shaped by removing a 50m wide corridor several kilometres long, within the fabric of the city, to prevent the ravages of fire that were very common in a city where the majority of buildings were of timber. After the end of the war in 1945, this urban gap became a magnet for the thousands of war refugees and the homeless, creating a dense and problematic informal settlement for a city aspiring for a rebirth. That’s when President Park ordered the filling of the gap with this ensemble comprising four mega-structure blocks along the 1 kilometre corridor, that were designed according to the then contemporary notions

of mixed-use urban programming. It was one of Seoul’s first high-rise developments, featuring some of the city’s first elevators. From 1967 to 1977, the Sewoon Arcade was a social and commercial success, desired by the new, emerging working and middle classes. However, with the rapid economic and technological growth of Korea and Seoul, Sewoon Arcade quickly became archaic and lost its use and relevance. After repeated attempts to revitalize this mega-structure, the government had decided to demolish the Sewoon Arcade and create a green corridor in its footprint.

The aim of the workshop was to re-think alternative futures for the Sewoon Arcade, evaluating its history and its current relevance. Being a project based on an idea of multiplicity and simultaneity, with complex layers of histories and meanings, the main proposals included revitalization based on the idea of re-use as the most sustainable route for the future of the building and the city of Seoul and its people.

In the meantime, the government reversed its demolition decision, which represented an

important step for how Seoul could deal with the legacy of urban conservation in the future.

The workshop consisted of nine teams formed by Korean and International PhD and Masters degree students, each of them led by two tutors (a Korean architect and an international tutor). The workshop took place at the Dongdaemun Design Plaza and in the architectural offices of the nine Korean tutors, which facilitated a great international exchange. It included lectures and cultural experiences, such as a temple stay on the first night. For four days, the teams reflected on the Sewoon Arcade and how modern heritage can deal with the city’s evolution, sustainability and its social impact.

The results can be accessed via the following links:

<http://issuu.com/docomomo.international>
<https://www.youtube.com/channel/UCB-WfqFcj-Zv1cQ9BKyAVKQ>

docomomo is grateful to all the participants and tutors for attending the 13th International **docomomo** Workshop with commitment, and invites everyone to join the workshop that will be associated with the 14th International **docomomo** Conference, in Lisbon, in September 2016. ■

Zara Ferreira,
Secretary General of **docomomo**
International



01 Kim Swoo-Geun, Sewoon Arcade, Seoul, Korea, 1967. Aerial view. © **docomomo** Korea, 2014.



02 Kim Swoo-Geun, Sewoon Arcade, Seoul, Korea, 1967. © **docomomo** Korea, 1968.



03 Kim Swoo-Geun, Sewoon Arcade, Seoul, Korea, 1967. © Zara Ferreira, 2014.



04 Kim Swoo-Geun, Sewoon Arcade, Seoul, Korea, 1967. © Waeovichian Abhichtvorapan, 2014.



05 Team working in the roof of the Sewoon Arcade. © Kim Inchul and Park Sangyong, 2014.



06 Student making interviews to an inhabitant of the Sewoon Arcade. © Waeovichian Abhichtvorapan, 2014.



07 13th International **docomomo** Workshop participants. © Yoon, Joonhwan, 2014.



08 Kim Swoo-Geun, Sewoon Arcade, Seoul, Korea, 1967. © Dahee Byun, 2014.

13th International docomomo Conference “Expansion & Conflict” Seoul, Korea, 2014

The 13th International **docomomo** Conference took place in Seoul, Korea, between 24 and 27 September 2014. Jong Soung Kimm, Chair of the 13th International **docomomo** Conference, explains that “after much soul-searching, ‘Expansion and Conflict’ was agreed as the theme by the organizers, and was presented at the Helsinki conference in 2012”.¹ Jong Soung stresses that “the keyword in the theme is ‘conflict’, and that word at one point was put forward as the lead of the catch phrase”.² Not as a pejorative word, “conflict” was used as a challenge to invoke a critical dialogue about the diasporas of the Modern Movement: how it has extended and taken root in various cultures and generations as well as how there has been conflict, if any, during this process, as explains Tae Woo Kim, Chair of **docomomo** Korea.³

Moreover, as the first International **docomomo** conference held in Asia, the 13th International **docomomo** Conference’s call for papers emphasized the necessity of re-measurement “of the expansion of the modern ethos within the different context of Asia. Instigated by a geo-political expansionist policy, colonial expansion produced violent confrontations and challenged the very cultural and heritage foundation of Asia. As a result, the relevancy of the Modern Movement — not as a style but as a way of thinking, a harbinger of contemporary values — was tested and fortified. Predictably, modernity in Asia grew and matured through this process of conflict and expansion and intrinsically took on very distinct identities in different regions”. To comprehend the variety of Asian Modernisms, besides the usual sub-themes on Education & Theory, Urbanism & Landscape, Conservation & Re-Use and Technology, the call for papers integrated a sub-theme on Asia Modernity, in order to map a comparative analysis of each country’s modern roots and major achievements. Ultimately, the conference was about the resilience of the Modern Movement.

The opening ceremony was held in the evening of 24 September at the Ninetree Convention Center, hosted by Tae Woo and Jong Soung Kimm and introduced by

Eui-Sung Yi. Many distinguished guests, **docomomo** partners’ representatives — UIA, UNESCO, ICOMOS and the Getty Conservation Institute — and **docomomo** friends attended the ceremony, which included Korean traditional music and dance performances. **docomomo** International Chair, Ana Tostões, formally opened the 13th International **docomomo** Conference.

The conference itself, between 25 and 27 September, took place in the recently-renovated National Museum of Modern and Contemporary Art, Seoul. The museum is a modern extension and renovation of the old Kimusa Military Hospital, built in 1928 during the Japanese occupation. Following that function, it was used as the Defense Security Command building during the tumultuous early days of democracy in Korea. The occasion to preserve its history and infuse it with modern cultural relevance was celebrated and inaugurated by the 13th International **docomomo** Conference as its first major event.



01 National Museum of Modern and Contemporary Art, Seoul. © **docomomo** Korea, 2014.



02 13th International **docomomo** Conference. Opening ceremony. © Kenji Watanabe, 2014.

About 80 papers were presented at three simultaneous sessions, during three enlightening days of discovery that were a huge success. Moreover, it was with great satisfaction that **docomomo** International and **docomomo** Korea published the Proceedings of the 13th International **docomomo** Conference for distribution to all the participants in the first day.

The first Conference day was opened with an inspiring keynote lecture by Jong Soung Kimm about the legacy of Mies van der Rohe — with whom he worked during the 60’s — in modern architecture in Korea. The audience had the opportunity to listen to Jong Soung talk about Mies’ influences on his own practice of architecture in Korea. The day was closed with the keynote lecture by Hubert-Jan Henket raising awareness towards to the future of **docomomo**. The founder of **docomomo** International recalled that “two of the main global problems we are facing today — climate change and violent clashes between old cultures and Modernity — have their roots in the history of Modernity”, appealing to all to join forces by making use of the lessons from the Modern Movement, contributing to the model where economic growth develops in harmony with the principles of re-use, reduction and recycling; through wise balances between old and new, as well between different cultural regions. Following on from this, Hubert-Jan Henket



03 13th International **docomomo** Conference. Speech of Jong Soung Kimm, Chair of the 13th International **docomomo** Conference, at the opening ceremony. © Yasuko Kamei, 2014.



04 13th International **docomomo** Conference. Opening Ceremony. Ana Tostões, chair of **docomomo** International, Tae Woo Kim, Chair of **docomomo** Korea and Rha Sun-Hwa, Administrator of Korea Cultural Heritage Administration. © **docomomo** International, 2014.



05 13th International **docomomo** Conference. Fumihiko Maki with the editorial team of **docomomo** Journal 50. © **docomomo** International, 2014.



06 13th International **docomomo** Conference. Round Table. © Carolina Quiroga, 2014.

and Ana Tostões, called for the creation of a **docomomo** International Specialist Committee on Sustainability. **Docomomo** International challenges everyone interested in participating, to send to docomomo@tecnico.ulisboa their ideas and suggestions, before 6 January 2015.

Fumihiko Maki opened the second day with a lecture on the theme of the conference through his *Investigations on Collective Form*, contributing for the debate on the effect of the growth process of the great metropolises on the scope of Modern Movement ideas: “as Fumihiko Maki argues, searching for new formal concepts in contemporary cities lies in the magnitude of recent change due to the unprecedented rapid and extensive transformations in the physical structure of society, rapid communication methods, technological progress and its impact upon regional cultures: ‘we must see our society as a dynamic field of interrelated forces, a dynamic equilibrium [...] which will change in character as time passes’ (Maki, 1964).”⁵

The **docomomo** Council Meeting took place in the afternoon. Angola, Israel, Kuwait, Taiwan and Thailand were accepted as new **docomomo** Working Parties and were welcomed to the **docomomo** family. Egypt, Hong Kong and Macao also became active Working Parties, losing their provisional status. Zara Ferreira was elected as the new General Secretary of **docomomo** International. The Council offered a vote of thanks to Ivan Blasi, in recognition of his work and commitment to **docomomo** over the last 4 years as General Secretary.

The Council approved Lisbon as the venue of the 14th International **docomomo** Conference between 6 and 9 September 2016, under the theme: “Adaptive Re-Use. The Modern Movement towards the Future”. In a break with tradition, the Lisbon conference is being

organized by the International Secretariat, reason why the Council stressed the importance of all Working Parties helping **docomomo** International in this challenging and hard task.

The International Specialist Committees presented their reports and plans of action for the next two years. Changes were made to some of the committees and these are listed in the Appendix to this journal. The **docomomo** International Specialist Committee on Publications was re-created. The members of Advisory Board remained the same and the new Executive Committee was elected, consisting of Ana Tostões, Zara Ferreira, Louise Noelle and Panayotis Tournikiotis.

Hubert-Jan Henket, honorary President of **docomomo** International, and Ana Tostões, Chair of **docomomo** International, proposed amendments to the Eindhoven Statement (1990), focusing on the theme of re-use and sustainability, in order to address **docomomo**'s future challenges, namely to formulate new ideas for the future of the built environment based on the past experiences of the Modern Movement. The Council Meeting discussed the proposal and a new Statement, the *Eindhoven-Seoul Statement 2014*, was unanimously approved as follows:

DOCOMOMO International is a non-profit organization dedicated to the DOCUMENTATION and CONSERVATION of buildings, sites and neighbourhoods of the MODERN MOVEMENT.

It aims to:

1. Bring the significance of the architecture of the Modern Movement to the attention of the public, the authorities, the professionals and the educational community.
2. Identify and promote the surveying of the works of the Modern Movement.
3. Promote the conservation and (re)use of buildings and sites of the Modern Movement.

4. Oppose destruction and disfigurement of significant works.
5. Foster and disseminate the development of appropriate techniques and methods of conservation and adaptive (re)use.
6. Attract funding for documentation conservation and (re)use
7. Explore and develop new ideas for the future of a sustainable built environment based on the past experiences of the Modern Movement.

The Council acclaimed the Secretariat's continued good work in Lisbon. Hubert-Jan Henket thanked the Chair, Ana Tostões, for the extremely hard work carried out over the last two years, stating that the Chair and the General Secretary are the key to **docomomo** and the Chair successfully managed the moving of the headquarters to Lisbon, under very difficult and challenging circumstances.

The second day of the conference closed with the keynote speech by Mark Sexton concerning the restoration of Crown Hall by Mies van der Rohe, undertaken by his office (Krueck+Sexton Architects), reinforcing the connection between **docomomo** and architectonic production.

On the last day, there was an inspiring round table, conducted by Hubert-Jan Henket and Jong Soung Kimm. The round table participants included the new Working Parties and Asian Working Parties, in order to discuss sustainability as a keyword for **docomomo**'s future. The participants were Angola (Filomena Carvalho), Cambodia (Khun-Neay Khuon), Hong Kong (Koon Wee), Iran (Hadi Naderi), Japan (Yoshiyuki Yamana), Korea (Tae Woo and Eui-Sung Yi), Kuwait (Zahra Ali Baba), Macao (Rui Leão), Taiwan (Remi Wang) and Thailand (Waeovichian Abhichartvorapan).



07 13th **docomomo** Council Meeting.
© Waeovichian Abhichartvorapan, 2014.



08 13th International **docomomo** Conference. Closing session. © Yoon, Joonhwan, 2014.

Finally, the 13th International **docomomo** Conference 2014 was closed with a formal ceremony, marked by speeches by Tae Woo, Jong Soung Kimm, Fumihiko Maki, Eui-Sung Yi and Ana Tostões. **docomomo** journal 50 on High Density was launched by Ana Tostões and Eui-Sung Yi, guest editor of the issue. The results of the workshop were summarised for the conference participants and the Committee thanked all the tutors for their collaboration.

Furthermore, **docomomo** International awarded Marieke Kuipers with the **docomomo** International Achievement Award 2014, in recognition for her 20 years of dedication and commitment to **docomomo** ISC Registers, as Secretary and Chair, for being a reviewer of the Bauhaus UNESCO World Heritage nomination, and for being the driving force behind the successful nomination of the Van Nelle Factory on the UNESCO World Heritage List.

After several eloquent thanks for everybody involved, a farewell cocktail party took place. In the end, it was possible to recognize a general feeling of satisfaction and mutual empathy and union between the entire **docomomo** family. The good work must continue!



09 Marieke Kuipers receiving the **docomomo** International Achievement Award 2014. © Yoon, Joonhwan, 2014.

Even though the 13th International **docomomo** Conference has been formally closed, most participants took the chance to enjoy the very meaningful **docomomo** post-conference tours organized by **docomomo** Korea and **docomomo** Japan. The tours began with a very special guided visit to the Changdeokgung Palace, in Seoul, on Sunday, 28th September 2014.

docomomo International would like to thank **docomomo** Korea, the Scientific Committee, the Keynote Speakers, the Session Chairs, the Speakers and all the attendants for the participation in the 13th International **docomomo** Conference. Thanks to all of you, the 13th International **docomomo** Conference has been a great success. It was a pleasure to count on your commitment, knowledge and scientific work.

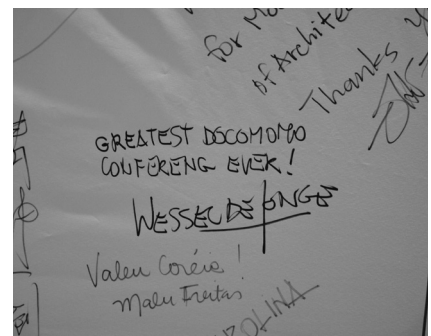
docomomo International wishes to take this opportunity to bring to the attention of all the national Working Parties the future location of **docomomo** International's headquarters. **Docomomo** Iberia's hosting of the International Secretariat will end at the next conference in 2016. All national Working Parties are invited to send proposals for hosting the future headquarters of **docomomo** International for the 2017–2022 period as soon as possible, in order to ensure the continued operation of **docomomo** as an effective international organization. ■

Zara Ferreira,
Secretary General of **docomomo**
International

Notes

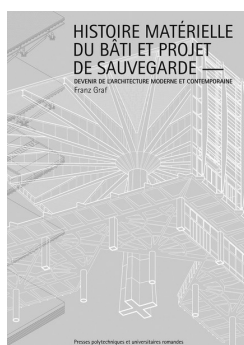
- 1 Jong Soung Kimm, "Editor's Note" in Ana Tostões, Jong Soung Kimm and Tae-Woo Kim (ed.), *Proceedings of the 13th Docomomo International Conference Seoul, Expansion&Conflict*, Seoul, **docomomo** Korea, 2014, p. 13.
- 2 *Idem*.

- 3 Tae-woo Kim, "Publication Remark" in Ana Tostões, Jong Soung Kimm and Tae-Woo Kim (ed.), *op. cit.*, p. 15.
- 4 Hubert-Jan Henket, "When the Oppressive New and the Vulnerable Old Meet, a Plea for Sustainable Modernity", in Ana Tostões, Jong Soung Kimm and Tae-Woo Kim (ed.), *op. cit.*, p. 27.
- 5 Ana Tostões, "High Density and the Investigations in Collective Form", *Docomomo Journal*, 50 - High Density, Lisboa, Docomomo International, 2014, p. 3.



10 13th International **docomomo** Conference. Dedicatory panel. © Carolina Quiroga, 2014.

BOOK REVIEWS



Histoire Matérielle du Bâti et Projet de Sauvegarde: Devenir de l'Architecture Moderne et Contemporaine

Edited by Franz Graf
 Publisher: Presses Polytechniques
 et Universitaires Romandes
 ISBN: 978-2-88074-993-4
 Language: French
 Year: 2014

Modern and contemporary construction emerged as the exercise of architecture as a profession, both in its scope, and in the theoretical issues it raised.

The architectural project, the nearest to the final and existing project, is defined as a backup, that is to say a conservation project that also suggests a new materiality. The application of new materials requires a refined knowledge concerning the maintenance, preservation, restoration or even “weiterbauen” to implement. The history of the materiality of a building constitutes a fundamental and primordial aspect, which requires a thorough knowledge of different types of materials, construction sites and construction systems developed in the 20th century.

This collection of essays and critical reflections intends to participate in the recognition of this new discipline that is both the history of materials and preservation planning projects. An active knowledge combined with the practice, research and education in architecture. Based on a unique approach highlighting the construction itself, this reference book requires an expansion on contemporary architectural research as well as a consideration for preserving the quality of the most recent constructions.

From the Publisher.

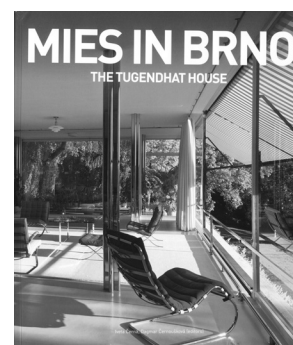


Photography & Modern Architecture in Spain 1925-1965

Edited by Iñaki Bergera
 Publisher: Fundación ICO,
 La Fábrica, Madrid
 ISBN: 978-84-15691-72-3
 Languages: Spanish & English
 Year: 2014

Photography & Modern Architecture in Spain 1925-1965 presents the reverse side of those historical “anthologies of projects & buildings” that books and magazines used to create the collective imaginarium of the Spanish modern architectural scene through the years: the side of the photographers that depicted these architectures. This catalogue complements the eponymous exhibition held in Madrid at the ICO Foundation from July to September of 2014, and is also an outcome of a sponsored research project led by Iñaki Bergera and developed by a team of sixteen researchers from different universities in Spain. The editor, Víctor Pérez Escolano and Alberto Martín open the book with three essays that underline the void that persists in contemporary historiography in terms of the photographers’ role in the construction of Spanish architectural culture, in order to introduce a subsequent “anthology of architectural photographs” that unearth documents from more than twenty archives. Well-known photographers, such as Francesc Català-Roca, Joaquín del Palacio/Kindel, or Nicolas Muller, but also lesser-known and even forgotten professionals such as Jesús García Férriz, José Galle Gallego or Cristóbal Portillo, are shown in these pages as a collective recognition of their artistic work. This is a document without precedents, which finds a place in the history of Spanish architecture for that delightful partnership represented by the work of architecture and its dissemination through its photographic reproduction.

Lucía C. Pérez Moreno.



Mies in Brno. The Tugendhat House

Edited by Iveta Černá and
 Dagmar Černoušková
 Publisher: Brno City Museum
 ISBN: 978-80-86549-23-1
 Language: English
 Year: 2013

Grete and Fritz Tugendhat’s house was designed in 1928-1929 by Ludwig Mies van der Rohe, one of the most distinguished architects of the twentieth century. The house is quite exceptional for its construction, spatial arrangement, interior furnishing and interaction with the garden and technical facilities. The importance of this unique work of art for the history of modern architecture was proclaimed in 2001 with its inscription on the UNESCO World Heritage List.

The Tugendhat House was built in multicultural Brno, which played a leading role in European modern architecture in the period between the two world wars. The house’s enlightened owners, however, did not long derive pleasure from it. After 1938, when the Tugendhats abandoned Brno ahead of the coming Nazism, the building’s function was transformed in a similar way to the dramatic historical events in the area where it stands. After many decades of indifference, it gained the attention it deserved only after the revolution in 1989.

The monograph *Mies in Brno. The Tugendhat House* is the first comprehensive work about the history of this celebrated icon of modern architecture, from its origins up to its renovation and restoration in 2010-2012.

It presents not only well-known facts about the building, but also a range of new information which has so far not been published. The book loosely follows on from the ambitious publication projects tracing Ludwig Mies van der Rohe’s work in the USA and in Germany (*Mies in America* and *Mies in Berlin*).

From the editors.

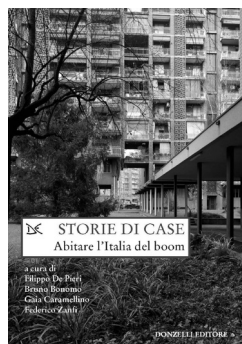


**Architektur der Sehnsucht. 20
Schweizer Ferienhäuser aus dem 20.
Jahrhundert**

Edited by Reto Gadola
Publisher: gta Verlag
ISBN: 978-3-85676-322-0
Language: German
Year: 2013

A cottage has always other functions than the housing one: it offers space for dreams, illusions, adventure, relaxation and inspiration. *Architektur der Sehnsucht* presents small recreational buildings, embedded into the most beautiful regions of Switzerland. The resulting 1920-1980 buildings are from the “classical” modernism, continuing through the run-up to the World War II, the post-war era, and from burgeoning postmodernism. Many of the builders are renowned architects such as Alfred Roth, Lux Guyer, Ernst Gisel or Rudolf Olgiati, but there are also some unknown gems and architectural surprises among the works. Each house is presented with informative and descriptive texts, current photographs and plan drawings. The 6 indepth essays developed by architects, historians and art historians, together with the 20 building monographs, offer an unexplored perspective on the architectural history of the 20th century.

Translated from the Publisher.



**Storie di Case.
Abitare l'Italia del Boom**

Edited by Filippo De Pieri, Bruno Bonomo,
Gaia Caramellino and Federico Zanfi
Publisher: Donzelli editore
ISBN: 978-88-6036-879-9
Language: Italian
Year: 2013

The episodic film, composed of a number of short and apparently disconnected stories, was a particularly common form of expression of the Italian postwar cinema. Introduced at the beginning as a translation of international models, the episodic film quickly reached a broad spectrum of experimentations, involving almost all important and lesser known Italian directors from the 1950s to the 1970s. These movies were usually characterized by unpretentious and light autonomous stories that were connected by a wider general theme. What made these experiments particularly successful and interesting was their narrative method: avoiding the form of a novel, these juxtaposed episodes, often just satirical comments, were able to narrate in an original way bigger contemporary issues, wider critiques of national costumes, and were offering often unusual portraits of the rapidly changing Italian society.

Storie di Case. Abitare l'Italia del boom, edited by F. De Pieri, B. Bonomo, G. Caramellino, F. Zanfi is, in a kind of way, an episodic film of the history of Italian architecture and cities of the 1950s and 1970s. The book comprises 23 short stories about 23 unknown and apparently anonymous buildings, chosen almost casually from the vast urban landscape of three major Italian cities (Rome, Milan, Turin). The research, conducted with accuracy through archival and oral sources by different authors, aims to investigate, as De Pieri calls it in the introduction, the “ordinary landscape” of Italian postwar reality. The objects of the historiographic analysis are not

the masterpieces of the residential architecture of Albini, Gardella or Moretti, not the vicissitudes of the housing complexes of the national program Ina-Casa, but buildings that have never been part of any institutional history of architecture, houses that have never been mentioned in any city or architectural guides.

However, these micro-histories have many common themes. Here it is useful to state just two of them: on one side they all talk about the physical outcomes that Italian modernization left on the city, during its fastest growth; on the other side they describe the “taste” of modernization that characterized the city’s common inhabitant. The urban sprawl of the postwar cities was formed entirely by buildings built by real estate companies, in an endless negotiation with the State, often altering its original master plans: a process that took place outside the jurisdiction and the ideological aspiration of the Italian official architectural culture that provoked debates, polemics and finally epochal disillusionment. But, at the same time, the reality of this historic process, condensed in the buildings that are the subject of this book, reveals the desires and the aspirations of a nation (“a collective autobiography”, to recall again De Pieri) that created after the war, almost from nothing, its identity and ultimately its innovativeness. The many details that are reported in the essays, together with a brilliant photographic reportage made by Stefano Graziani, constitute a small encyclopedia of the visual imagining of the Italian economic miracle, which reveals an incredible general belief in modernity of that period, which is today totally lost.

This precious collection of details, these numerous small stories, sometimes lack a general recapitulation. The voluminous evidence gathered by the authors does not always automatically lead to conclusions, especially in understanding the homogeneity or diversity shared by the different case-studies. But as it often happens with an intriguing story, one is always curious to learn more about it.

Luka Skansi.