

REUSE, RENOVATION AND RESTORATION

International committee for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

Journal 52 - 2015/01

do.co.mo.



Editor

Ana Tostões
Zara Ferreira

Scientific Editorial Board

Hubert-Jan Henket
Louise Noelle Gras
Scott Robertson

English editor

Scott Robertson

Copy editor

Joana Gouveia Alves

Coordination and Production

Zara Ferreira

Collaborators

Catarina Teles
Cristina Alonso
José Pedro Cardoso

Graphic Design

Ana Maria Braga

Fonts

Futura, Tramuntana

Printing

Maiadouro, Portugal

All rights reserved. © of the edition, **docomomo** International,
© of the images, their authors and © of the texts, their authors.

docomomo Journal Published twice a year by the

docomomo International secretariat.

docomomo International Instituto Superior Técnico,

Av. Rovisco Pais, 1, 1049-001 Lisboa

Phone: 00351 21 8418101 / 02 / 03 · docomomo@tecnico.ulisboa.com ·

www.docomomo.com

docomomo International Is a registered trademark,

ISSN: 1380/3204 · D.L.: 380259/14

On the cover: Masatsune Matsumura, Hizuchi Elementary School,
Yawatahama, Japan, 1968. © Sumiko Ebara, 2014.

**Contribute to the next journal**

Journal 53 is scheduled for June 2015. Authors who would like to contribute to this issue are kindly invited to contact docomomo@tecnico.ulisboa.com.

Guideline to contributors

- A copy on CD or an e-mail version of the text. The CD should be clearly labeled with the author(s) name(s), the title, and the names of the files containing the text and illustrations. The name and version of the word-processing software used to prepare the text should also be given.
- A hard copy on paper by postal mail. The title and author's name should be clearly mentioned on each page of the manuscript and the name, title, postal address and e-mail address should also be given at the end of each contribution.

Form

- All texts must be in English; if translated, the text in the original language must be enclosed as well.
- Manuscripts should be written with double spacing and liberal margins with all pages numbered in sequence.
- A short resume of the author(s), in connection with the contribution, must be included.
- Illustrations referred to in the text should be mentioned and abbreviated as follows: (figure 1).
- Articles must include a short bibliography of about 5 to 10 reference books or articles.
- Footnotes should be numbered and should follow the following style:
Books: Nikolaus Pevsner, *Pioneers of Modern Design: From William Morris to Walter Gropius*, Harmondsworth, Penguin, 1960.
Articles: Julius Posener, "Aspects of the Pre-History of the Bauhaus", *From Schinkel to the Bauhaus*, London, A.A., 1972, 43-48.

Illustrations

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

For figure captions, the order of information is: designer, name of building or object, location, date, description, source. If a building has been destroyed, include that information.

EDITORIAL

02 **Reuse, Renovation and Restoration
(the 3 R's)**

— BY ANA TOSTÓES



LECTURE

04 **The Legacy of Mies van der Rohe in
Modern Movement and the Modern
Architecture in Korea**

— BY JONG SOUNG KIMM



ESSAYS

12 **Reuse, Transformation and Restoration**

— BY HUBERT-JAN HENKET

14 **When the Oppressive New
and the Vulnerable Old Meet;
a Plea for Sustainable Modernity**

— BY HUBERT-JAN HENKET

20 **Conservation and Renovation Project of
Hizuchi Elementary School: First Challenge
to Treat a Post-war Wooden Architecture
as a Cultural Property**

— BY YOSHIAKI HANADA

28 **Luis Barragán's House in Pedregal.
A Successful Restoration**

— BY LOUISE NOELLE

34 **Conversion of the Church of
Sainte-Germaine-Cousin Reaching
out to the Community**

— BY MARIE-DINA SALVIONE

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

— BY MITSURU HIRAI

48 **A New Future for the Montréal
Mies Gaz Station**

— BY FRANCE VANLAETHEM

54 **Preservation and Restoration of the
International House of Japan**

— BY MASAMI KOBAYASHI

60 **Reuse and Transformation of a Modern
Movement Masterpiece: UN-CEPAL-ECLAC
Building, Santiago de Chile**

— BY HORACIO TORRENT

72 **Efforts to Improve the Earthquake
Resistance of the Kagawa Prefectural
Government Office East Building**

— BY KEIZO HAMADA



DOCUMENTATION ISSUES

80 **Modern Architecture in the Promotion of
National Tourism, the *Cap Ducal*,
an Emblematic Work in *Viña del Mar***

— BY MACARENA CORTÉS

83 **The Question of Auckland's Civic Building**

— BY JULIA GATLEY

86 **Modern Architecture
in Setif (Algeria, 1930–1962).
Expression of a Plurality of Approaches**

— BY SAMAÏ BOUADJADJA SETIF
AND SAÏD MAZOUZ

90 NEWS

93 BOOK REVIEWS



96 APPENDIX

74-14 SAAL and the Architecture# International Colloquium

SAAL (*Serviço de Apoio Ambulatório Local*), Local Ambulatory Support Service, was a program for the construction of houses in poor neighborhoods. It followed the revolutionary process which, in 1974, brought to an end half a century of dictatorship in Portugal. Although properly contextualized in a very specific historical process, nowadays it is still a tool to think, to question and to debate the issues and challenges of housing as well as its ineludible proximity to architecture.

To discuss SAAL, as an historical model, in light of contemporary circumstances, was the goal of the international colloquium *74-14 SAAL and the Architecture #* which took place in the University of Coimbra, between November 14th and November 16th 2014.

Looking back to the recent past, especially to the first three quarters of the 20th century, it is impossible to study the produced architecture without referring to its often direct relation to the Welfare State. In 1974-76, however, the country was convulsing, it was a time when the dictatorship's old social institutions were undergoing a process of substitution and renewal. That was when SAAL appeared as a decentralized service eager to reduce bureaucracy, as an ephemeral process that enabled the tripartite relationship between the state, the poor residents and the architects. SAAL built houses, SAAL accom-

plished serious and conscious reflection on the city and its planning processes, and SAAL accomplished architecture.

That reflection was spread over four converging and indivisible sets of ideas, separated solely by operative reasons, which constitute attributes that qualify *Architecture*, the word displayed in the title.

Therefore, the first one of these sections – *Portuguese* – focused on the importance of SAAL for the future and for the present of Portuguese Architecture. Undertaken in isolation, just as almost every cultural activity, the architectonic production in Portugal became international with SAAL, and at particular moments even gained the attention of European architectural criticism. It was from SAAL onwards that Portuguese architectural activity started to be known worldwide, although it never ceased to have only a residual importance in the political and administrative framework of local governance.

The second section – *Autonomous* – regarded the complex web of relations between architecture and commission, or, in this case, between architecture and power. Given the intertwined interaction between characters — contractor, architect, user — SAAL is an ideal opportunity to reflect on the maintenance of the idea of an autonomy of architecture. The specific matter of architec-

ture — methodological tradition included — resisted even when the political and economic circumstance involving the commission was drastically constrained by the immediate *functionality*. The urge to build new houses for the poorest people, in SAAL's case, or the current obsessive need to profit often called sustainability, were both evaluated in parallel during the course of the Colloquium.

The third section — *Inclusive* — and the fourth section — *Transrelational* — concerned the way SAAL became an essential study subject, regarding both the interaction with the residents, nowadays known as the participatory process, and regarding the dialog with other areas of knowledge, particularly with the social sciences.

The Colloquium was attended by about 70 people, and the main speeches were given by Alexandre Alves Costa (*Universidade do Porto*), Daniele Vitale (*Politecnico di Milano*), James Holston (*University of California Berkeley*), João Arriscado Nunes (*Centro de Estudos Sociais*), José António Bandeirinha (*Centro de Estudos Sociais, Universidade de Coimbra*), Jorge Figueira (*Centro de Estudos Sociais, Universidade de Coimbra*) and Nelson Mota (*Technische Universiteit Delft*). ■

José Bandeirinha
docomomo International member

Notes

Location Departamento de Arquitectura, Colégio das Artes, Coimbra, Portugal.

Dates 14-16 November 2014.

Organization CES, DARQ.FCTUC.

Partners Museu de Serralves, Centro de Documentação 25 de Abril, **docomomo** International.



01 Opening session. © 74-14 SAAL and the Architecture#, 2014.

02 Álvaro Siza, *Operação SAAL de S. Vitor, Bloco da Senhora das Dores, Porto 1974-1975*. © Alexandre Alves Costa. Acervo do Arquitecto Alexandre Alves Costa — Centro de Documentação 25 de Abril da Universidade de Coimbra.