1. ISC-ID Seminars, Collaborations + Publications

1.1. Seminars


The three-day program of Living in Colour - Colour and Paint in the Modern Interior and Related Restoration Practices consisted of two workshops followed by the conference and excursions presenting in-depth studies which elaborated on topics related to the title. The closing event was the opening ceremony of the exhibition Living in Colour. Common Ground between Visual Arts and Interior Architecture – organized by the Royal Academy of Fine Arts Antwerp and the Faculty of Design Sciences, University of Antwerp – presenting twelve ‘encounters’ between visual arts and interior architecture. The encounters illustrated the interactions between both disciplines through colour, based on the relationships between space, objects, furniture, art works, etc. The whole event was supplemented by a visiting tour in Antwerp.


1.2. Activities


When in 2020 the magnitude of the virus outbreak became clear, Inner, the interior architecture magazine, launched a number of themes concerning the new condition of pandemic and its relation to interiors: space and multifunctionality, smart working, new duties such as home schooling and fitness, outdoor activities entering the home, the challenges of the smart interior, and how the public interior reacts to social distancing. From the perspective of the Docomomo International Specialist Committee on Interior Design it seemed extremely relevant to consider these issues with reference to the Modern Movement. The ISC-ID thereby proposed to focus on ‘interior qualities’ in the sense of all qualities related or close to the body – whether indoor or outdoor –, thus avoiding the narrow interpretation of the interior.

The debate was part of the series of debates Contribution to the open discussion Modernism Frozen Discussion is Open. Urbanism and Architecture under/after Covid-19 set up by the organization of the Tokyo Congress of Docomomo International. We had more than 70 participants and a vivid discussion.

Panellists and Topics chosen by the ISC-ID were:
– Deniz Hasirci (Izmir University of Economics, Docomomo-interior-Turkey): Interior Hygiene: Body and Space in the Modernist Turkish Context;
– Milena Kordic (University of Belgrade Faculty of Architecture, Serbia): Body and distance: learning connectedness and belonging from the modern movement legacy under socialism;
– Mariël Polman (Ministry of Education, Culture and Science Cultural Heritage Agency of the Netherlands): Modernism and Colour: mental health in thought and practice;
– Marta Peixoto (Federal University of Rio Grande do Sul UFRGS, Porto Alegre, Brazil): Changing to the past: multifunctional spaces and privacy in post-war modernist apartments in Sao Paulo

With the moderator Zsuzsanna Böröcz (ISC-ID Docomomo International, KULeuven, University of Antwerp) and introduction by Takayuki Suzuki (Wuhan University, China).

The debate was recorded and can be re-listened on our website: https://docomomo.be/learning-from-modern-movement-interiors-in-times-of-pandemic/

More details in attachment 2.

1.2.2. Docomomo virtual exhibition - MoMove:

Bárbara Coutinho started a study and established a dialogue with Docomomo International to analyse the best way to add on the database useful information about interior design. This work will be continued during the coming year.
1.2.3. Starting discussion on the role of interior in the fiche system of Docomomo International.

During 2020 and 2021 ISC-ID started up a dialogue with Louise Noël from the Specialist Committee of Registers of Docomomo International. This discussion will be continued during the coming months.

1.2.4. Meetings with old and new members as a start for expanding the group

During the year of 2019-20-21 different meetings were organized mostly specific on ongoing projects, the seminar Living in Colour and the debate Learning from Modern Movement Interiors in Times of Pandemic.

In the context of the plans to expand the working members of the ISC-ID one major online meeting was set up which took place on 29 01 2021. With the old members together with new candidates of which some already active but not yet voted members (Mariël Polman) a meeting was held to discuss future plans of the Committee. Prof. Uta Pottgiesser, the future chair of Docomomo International for the period from January 2022 was also present.

New candidates who were present are:
Mariël Polman, The Netherlands
Silvia Segarra, Mexico
Johan Örn, Sweden
Deniz Hasirci, Turkey

1.3. ISC-ID Dossiers –Publications

1.3.1. The dossier Plastic in Modern Movement Buildings and Interiors. Exploring the Field is in its last phase for the first edition of the DOCOMOMO Journal 2022.

1.3.2. The publication of the program of the seminar, workshops and exhibition Living in Colour, in collaboration with the University of Antwerp is under preparation for the Journal Inside Momo of the TU Delft with five articles of 3000 words and a photo report of the exhibition.

See content and plans in attachment 3.

1.3.3. Publication of the debate Learning from Modern Movement Interiors in Times of Pandemic
Thanks to the success of the debate and especially the diversity of the contributions, a publication plan will be set up soon. During the organization we had contacts with different specialists. The intention is to involve some of these too in the publications in order to offer an even wider range of topics connected to the relationship between the modern interior and the pandemic.

1.4. Further publications

1.4.1. A Special issue on the modern interior for the Docomomo Journal
We are happy to announce that our activities has intensified attention for the modern interior. By prof. Uta Pottgiesser, the next chair of Docomomo International, we were asked to think about a Special Issue on the modern interior for the Docomomo International Journal which is now an open access journal. Our committee meeting in response to the Tokyo online congress will address this issue.

1.5. Collaboration in the 16th DOCOMOMO International Conference Docomomo Japan 2020+1

Bárbara Coutinho was the Chair of the 10º Session - Designing Daily Life that highlights the importance of interior design, furniture and products for the embodying of modern movement and the transformation of people lifestyles. This theme aims to promote debate on how the proliferation of modern designed objects took place, and how they have permeated all parts of life, transforming local customs into cosmopolitan lifestyles. As Session Chair, Bárbara Coutinho was in charge of reading and reviewing the papers submitted, writing the presentation text of the session and coordinating the debate. The four papers together allow the analysis of the expectations, challenges and conflicts in the process of designing modern daily life in post WWII, taking as case studies the reality of Japan, Taiwan and Colombia.

1.6. Collaboration in the 17th Docomomo International Conference based on the theme “Modern Design: Social Commitment & Quality of Life” which will be held from 7 to 10 September 2022 in Valencia, Spain

Bárbara Coutinho and Zsuzsanna Böröcz were invited to collaborate in the 17th Docomomo International Conference as members of the Scientific Committee and Session Chairs.
### Membership

1.1. **Members and Functions 2018-21**

Zsuzsanna Böröcz (Belgium), Chair - email: zsuzsanna.borocz@kuleuven.be

Bárbara Coutinho (Portugal), Chair - email: barbara.coutinho@tecnico.ulisboa.pt

Eva Storgaard (Belgium), Secretary – email: eva.storgaard@uantwerpen.be

Ana Tostões (Portugal) - email: ana.tostoes@docomomo.com

Marc Dubois (Docomomo Belgium) - email: marc.dubois@telenet.be

Els De Vos (Belgium), - email: els.devos@uantwerpen.be

Marta Peixoto, (Brasil), e-mail: marta@martapeixotoc.com.br

1.2. **Nominees/Candidates to be confirmed by national working party**

As a result of our networking the following candidates, who are all already member of Docomomo (institutional, individual, international) are willing to participate actively in the working of ISC-ID. Membership issues still need to be settled after voting during the council meeting of the ISC-ID.

Mariël Polman (The Netherlands), email: M.Polman@cultureelerfgoed.nl

Johan Örn (Sweedend), email: Johan.Om@arkdes.se

Deniz Hasirci (Turkey), e-mail: deniz.hasirci@ieu.edu.tr

Silvia Segarra (Mexico), e-mail: ssegarralagunes@ugr.es

Milena Kordic (Serbia), e-mail: milena.kordic@arh.bg.ac.rs

Zara Ferreira (Iberia), email: zara.ferreira@tecnico.ulisboa.pt

See the CV’s of the candidates in attachment 4.

1.3. **Candidates confirmed by national working party**
Plan of Action 2021 - 2023

1. ISC-ID membership confirmation

Action: New members and candidates of the ISC-ID: see the member candidates with worldwide focus. Confirmation after voting.

2. Chair and secretary of the ISC/ID for 2021-23

Action: Zsuzsanna Böröcz, prior Chair of committee, and Bárbara Coutinho, prior Chair of committee are proposed to be elected one additional term.

As the committee is scheduled to meet online on Tuesday, August 31 Council Meeting 9H00-11H00 (EST) / 14H00-16H00 (GMT) / 22H00-00H00 (JST), the committee will confirm elections and continued membership results at the scheduled council meeting on Monday, August 30, 2021 17H00-18H00 (GMT) (to be confirmed).

3. ISC-ID Work Program 2021-23: Meetings, Seminars, Collaborations + Publications

3.1 Committee Meetings: yearly or according to activities (could also be through video-conference)

3.2 Seminars and themes: ISC and Collaborations

   3.2.1 Action: For organizing seminars: collaborating with the other committees, universities and museums (possible partners: University of Antwerp; University of Lisbon; Izmir University of Economics; Technical University Delft; University of Granada; Swedish Centre for Architecture and Design, ArkDes; Universidade Federal do Rio Grande do Sul (UFRGS), Porto Alegre; University of Belgrade)

   3.2.2 Action: to deepen our contacts which have been built up during the previous years, looking for active partners for our future plans

       It is agreed that the committee’s willingness and interest in working with other committees on some joint events would be presented to the Board.

   3.2.3 Action: continuation of the discussion: role of the interior in the digital platform MoMove. The option considered is to start by proposing the creation of a new “type classification” entitled “interior design” and cross-referencing the data currently available in the several categories in order to highlight and give visibility to the data already existed but scattered on this topic. This work will be continued during the coming year. After this first step, the idea is to contact with the National Docomomo Delegations asking for examples on Interior Design to enrich the MoMove.
3.2.4 Action: start of discussion: submitting an application to European Organization (http://www.europeana.eu/) in order to develop a European Database of Modern Design. This action has not started yet. We intend to start up during 2022 taking up contacts and study availability.

3.2.5 Action: Seminar on the following topics: ‘Ornament in Modern Movement Interiors’ and/or ‘Bauhaus/László Moholy-Nagy in Relation to the Presence of the Modern Interior in Contemporary Literature’. To be discussed during the committee meeting.

3.3 Publications

3.3.1 The dossier Plastic in Modern Movement Buildings and Interiors. Exploring the Field is in its last phase for the first edition of the DOCOMOMO Journal 2022.

3.3.2 Action: The publication of the program of the seminar, workshops and exhibition Living in Colour, in collaboration with the University of Antwerp is under preparation for the Journal Inside Momo of the TU Delft and needs to be followed up during the coming months.

3.3.3 Action: Publication of the debate Learning from Modern Movement Interiors in Times of Pandemic

See more under 1.2.1

3.3.4 Action: Preparation for a Special issue on the modern interior for the Docomomo Journal: scientific committee, topic(s), contributors, invitations, discussions, etc.

4. Proposed Recommendations for Council Meeting

4.1. Discussion on two new topics:

a. ‘Ornament in Modern Movement Interiors’

b. ‘Bauhaus/László Moholy-Nagy in Relation to the Presence of the Modern Interior in Contemporary Literature’.

How to tackle the 2 new publication plans:
- Publication of the debate Learning from Modern Movement Interiors in Times of Pandemic
- A Special issue on the modern interior for the Docomomo Journal

1. The ISC-ID has approved the chairs and the new members
2. The ISC-ID may review the action plan regularly in order to formalize the Strategic Plan.
3. ISC-ID shall work on the activation of interested to become working members and broaden the activities.

ISC ID Report 2018-2021
4. Committee members of the ISC-ID would like to have the opportunity to provide input especially for the Specialist Committee of Registers on the existing system of fiches and to help organizing committees on Interior Design on future DOCOMOMO International Conferences. The ISC-ID is interested in providing input prior to formalizing the call for papers.

Antwerp-Lisbon 30 July 2021

Zsuzsanna Böröcz and Bárbara Coutinho with gratitude to Eva Storgaard helping to write this report

International conference, workshops and excursion (December 3-6, 2019)

Organization: University of Antwerp, Campus Mutsaard, Antwerp, BE
A collaboration between University of Antwerp, International Specialist Committee – Interior Design (ISC-ID) and DOCOMOMO Belgium


This was the second event organized by the International Specialist Committee – Interior Design (ISC-ID), following the conference Plastics in Modern Movement Interiors. Conservation and (re-)design of plastic Finishes, Furniture and Products held March 5-9, 2018 in Antwerp. The programme of Living in Colour – Colour and Paint in the Modern Interior and Related Restoration Practices consisted of two workshops (two days) followed by a conference (one day) and an excursion (one day). Its main aim was to address the vividly evolving themes and approaches to modernist colour and architectural paint.

Objective
It proves to be difficult to get a grip on the phenomenon of colour as such. Despite all efforts to approach colour scientifically and methodically, it seems impossible to separate the scientific approach from the personal perception of colour. In contemporary projects with colour it is feasible to gather and incorporate data about our subjective perception; when dealing with historical colour use however, this is not possible. The question is: what is the most authentic approach to a holistic understanding of historical polychromy? How can we truthfully study and evaluate the use of historical colour? When dealing with colour in modernist interiors, an additional problem arises: the paradox of colour in the Modern Movement. Many proponents of modernism for instance considered colour a ‘dishonest’ or ‘false’ element of architecture because it was not an inherent part of the construction. In addition, the propagation of projects through black and white photography nurtured the idea that modernist architecture was achromatic. This biased viewpoint proves to influence conservation and restauration professionals to this day. Regardless of the efforts of architecture historians on the Gesamtkunst practice in Modern Architecture, colour is still undervalued in the field of restauration. This neglect puts many modernist colour applications – and the modern interiors that contain them – at risk.
Already in 2002 the Specialist Committee on Technology (ISC/T) of DOCOMOMO International organized a seminar on the issue in collaboration with the KU Leuven Belgium. While this Modern Colour Technology seminar focused on the technical and scientific aspects of colour restauration, Living in Colour engaged a wider expertise on colour and paint applications in Modern Movement interiors and related environments.

Scientific Committee
Prof. dr. Els De Vos, University of Antwerp, ISC-ID Docomomo International
Prof. dr. Ann Verdonck, Vrije Universiteit Brussel (VUB)/Fenikx
Prof. dr. Zsuzsanna Böröcz, ISC-ID Docomomo International, University of Antwerp, KU Leuven
Dr. Mariël Polman, ISC-ID Docomomo International, Cultural Heritage Agency of the Netherlands
Dr. Eva Storgaard, University of Antwerp, ISC-ID Docomomo International,

Workshops
As part of the conference two workshops about colour use in the period of the Modern Movement were organized: 3D Modelling and Colour Simulation as a Tool to Evaluate Reconstruction Possibilities of Rietveld’s Unesco Press Room (1958), tutored by conservator Santje Pander and archaeologist Tijm Lanjouw (University of Amsterdam) and Inside. Experimenting with Polychromy of Interior Room, tutored by dr. architect Mariël Polman (Cultural Heritage Agency of the Netherlands) and architect Maria Zurbuchen-Henz (Haus der Farbe Zürich, M+B Zurbuchen-Henz Architects Lausanne).

The tutors are specialists in recent colour research methods. They adopt holistic and multidisciplinary approaches and take into account the full complexity of colour in modern movement interiors: from the materiality, texture and layering of paints and varnishes, over the play of light and shadow, daylight and artificial light, to the multiple effects of a variety of approaches to colour. The focus lies on research which incorporates empirical knowledge and practice, while searching for new methodologies and technologies.

Workshop 1
The workshop Inside. Experimenting with Polychromy of Interior Rooms focused on the relationship between volume, space and colour and its influence on the architectural experience.
In order to investigate this relationship playfully, the participants of the workshop were challenged to verify some of Le Corbusier’s colour statements by testing and trying out his colour palettes (with colour charts of Le Corbusier designed by Karl Bubenhofer), mixing the colours themselves and applying them directly on shoe-box sized cardboard models (models from the University of Strasbourg designed in collaboration with Mariël Polman).
In order to explore the relationship between the rooms in the models and the possibilities for specific colour palettes and strategies, the cardboard models were provided with both a
traditional floor plan with closed, square rooms and a modern open or free floor plan. As Le Corbusier explained, the invention of the free floor plan, created by separating the functions of load bearing structure and separation of spaces, made it impossible to maintain the tradition of the blue or rose room. Consequently, the plan libre asked for an entirely new colour system. According to architect Arthur Rüegg Le Corbusier claimed that colour can direct or correct the spatial effect on both the psychological and physiological levels of perception. Since Le Corbusier’s consideration that the wall on which the eye lingers constitutes the principal architectural game, colour should not undermine the plastic statement of architecture. On the contrary, the walls as entities have to become vehicles of colour. And if one even wants to sharpen the coloured sensation there are different possibilities, such as confrontation of different colour planes at the edge of a volume or a space. Working with citations by Le Corbusier, in combination with examples from his architecture, the workshop gave participants knowledge not only about Le Corbusier’s specific approach but also more generally on the use of colour in interiors.

Résumé
The workshop started with a lecture given by architect Maria Zurbuchen-Henz which introduced Le Corbusier’s concept of architectural polychromy and the different phases in which his specific colour approach evolved. Next to an explanation of Le Corbusier’s colour palettes and working tools, the lecture also discussed his theoretical approach, expressed in the text ‘Polychromie architecturale’ from 1931. This approach was during the lecture illustrated through a number of projects by Le Corbusier, such as: Villa Le Lac, Corseaux 1923, Villa La Roche, Paris 1924, Cité Weissenhof, Stuttgart 1927, Immeuble Porte Molitor, Paris 1934, Maisons Jaoul, Neuilly-sur-Seine 1955, Unité d’habitation, Marseille 1952.

The rest of the workshop was spend on colour experiments, challenging the participants to grasp and explore the colour concept of Le Corbusier and to develop own interpretation and spatial approaches through colour use applied on the cardboard models.

The workshop ended with a final presentation where participants were invited to show and explain their results. This moment revealed that working and applying Le Corbusier’s colour schemes generate richness and a broad variety in colour combinations.
Workshop 2
The workshop 3D Modelling and Colour Simulation as a Tool to Evaluate Reconstruction Possibilities of Rietveld’s Unesco Press Room (1958) introduced 3D digital modelling programs which open up a range of new perspectives on the reconstruction of colour schemes in historical interiors. The main research questions addressed in this workshop were: How to evaluate the use of colours comprehensively, taking into consideration the gradients of light and reflection in a space? What are the options and methodologies for reconstruction strategies on colour applications in Modern Movement interiors? How to reduce the cost of physical reconstruction? Which archival material should be searched for and how? How to assess and work with archival material or its absence? What constitutes a historical colour and paint study in a modern interior? And which tools and methods may lead to more precise insights on original situations? For this workshop a 3D digital model of the UNESCO Press Room designed by Gerrit Thomas Rietveld in 1958 served as a case study. The workshop introduced the use of such digital model and how to investigate and re-observe the color balance and interaction between furniture and spatial elements using 3D modelling software. Such exercise, according to the tutors, can be a powerful tool in order to analyze different reconstruction possibilities before starting a physical restoration or reconstruction of a space. As a visual and interactive medium, the use of 3D modelling software is an effective way to conceptualize ideas, evaluate hypotheses, and structure and organize the data. The aim of the workshop was to disseminate the knowledge about this tool and to instruct a proper and critical methodology to the use of it.

Aside from giving a technological and methodological introduction to 3D modelling as a research tool, the workshop also illustrated how the reconstruction of the case study – the UNESCO Press Room – came into being, demonstrating the entire process from original data collection to final model.

Résumé
The workshop taught elementary skills, which are required in order to simulate colour and material in virtual environments. The workshop took place during two successive days. It was attended by 10 persons, of which most of them were students. It was built up systematically, starting with teaching the use of the software program Blender, discussing techniques and
methodologies of building a 3D model. Topics included in this phase were: how do you model on a ground plan? How do you create walls, windows and doors? How do you keep your dimensions accurate? How do you organize your digital workspace and how to report on the process in order to share workflow and interpretative choices with others?

After having completed this exercise of creating a 3D model, the second day started with a lecture about the process of investigating the UNESCO Press Room, concentrating on material properties that influence the perception of colour. Various techniques of measuring colour and the complexity of digital colour were also discussed.

Subsequently, participants were taught how to add colour to their designs and how to adjust the properties of virtual materials such as roughness and irregularities. In this phase the aspect of adjusting light sources was furthermore part of the exercise. Finally, the participants were challenged to replicate real materials, such as samples of linoleum and vinyl, by studying them closely and by applying learned techniques to recreate them as accurately as possible.

Conference
Living in Colour - Colour and Paint in the Modern Interior and Related Restoration Practices relied on recent research which adopts an holistic and multidisciplinary approach and took into account the full complexity of colour in modern interiors: from the materiality, texture and layering of paints and varnishes, over the play of light and shadow, daylight and artificial light, to the multiple effects of a variety of approaches to colour. The focus was on research which incorporates empirical knowledge and practice, while searching for new methodologies and technologies. For example, working with 3D digital modelling programs which open up a range of new perspectives on the reconstruction of colour schemes in historic interiors. The main
research questions addressed were: How to comprehensively evaluate colour taking into consideration the gradients of light and reflection in a space? What are the options and methodologies for reconstruction strategies on colour applications in Modern Movement interiors? How to reduce the cost of physical reconstruction? Which archival material to search for and how? How to assess and work with archival material or its absence? What constitutes a historical colour and paint study in a modern interior? And which tools and methods may lead to more precise insights on original situations?

The event brought together architects, interior designers, architecture conservators, architectural historians, heritage specialists, designers, consultants and students.

The conference was welcomed by Prof. de. Els De Vos from the Faculty of Design Sciences, University of Antwerp. Hereafter, Dr. Zsuzsanna Böröcz, Chair of the DOCOMOMO International Specialist Committee on Interior Design (DOCOMOMO ISC/ID) explained the conference objective (see above) and introduced the speakers. Böröcz moderated the lectures during the day.

The day started with the key-note lecture Inside Outside. Le Corbusier and Architectural Polychromy given by architect Maria Zurbuchen-Henz (Haus der Farbe Zürich, M+B Zurbuchen-Henz Architects Lausanne, CH). This lecture discussed Le Corbusier’s continuous practice of using colours and his theoretical approach which were based on common grounds between visual arts and architecture. In the search for insights of Le Corbusier’s architecture, Zurbuchen-Henz compared Le Corbusier’s approach with historical concepts noting that the interiors of the 19th century committed to the classic tradition of monochrome spaces while Le Corbusier invented a dynamic spatial polychromy. In her talk she underlined that colour fundamentally modifies architectonic space, that it is about structuring and dissolving of volume, creating and transforming of space, making and stimulating room atmospheres. The lecture explores ‘Le Corbusier’s world of colour’ in
order to experience design principles of his architecture such as the “camouflage architectural” of a body or the “rectangle élastique” in a room. Additionally, Zurbuchen-Henz introduced the tools that Le Corbusier developed such as the Salubra colour series and the colour keyboards.

Zurbuchen-Henz’s lecture was followed by a lecture held by Mariël Polman (Cultural Heritage Agency of the Netherlands) and Nele Bergmans (Caruso St. John Architects, UK): The Aubette as a case for new research. The colour schemes by Theo van Doesburg in 2019. Polman and Bergmans center stage The Aubette, a 18th century building in the centre of Strasbourg, France, designed by architect J.F. Blondel and reconstructed in the 19th century after a fire. The interiors of Aubette were converted in 1926-1928 into a 24-hours amusement building by the modernist artists Sophie Taeuber-Arp, Jean Arp and De Stijl protagonist Theo van Doesburg. Their work in Aubette, according Zurbuchen-Henz can be described as a gesamtkunstwerk and as ‘a three dimensional art in the 4th dimension of time and space’. After a decade their work was painted over; they completely disappeared and were considered to be lost. Nevertheless, thanks to architectural paint research it has been possible to reconstruct parts of their work. Polman and Berg explained this restoration process. In 2018, a part of the Aubette, the the Ciné-dancing room, became part of an exhibition in the Barbican Gallery in London. A part of the room was rebuilt 1:1 and painted in its original colours from 1928. The realisation of this initiative demanded a teamwork of the museums, architects, researchers, industry and associations in France, the Netherlands, Vienna and the UK. The lecture explained how this undertaking was realized by means of the original colour schemes, explanations by Van Doesburg as well as the spatial experiences in the Aubette to transfer the spirit of the 4th dimension to London.

Ann Verdonck, professor at the Vrije Universiteit Brussel (Faculty of Engineering, Department of Architectural Engineering) contributed with Interior Colour Schemes of Huib Hoste Revealed: between Archival Sources and on Site Research. Her lecture addressed a selection of interwar projects by Huib Hoste (1881–1957), a remarkable colourist and one of Belgium’s leading architects from the modern era. Hoste was acquainted with the colour language of De Stijl movement but he kept colouring his design in an explicit personal way, Verdonck explained. He experimented during the early 1920’s with colour on walls, furniture and artefacts. He gradually evolved towards flamboyant colour interventions during the 1920s by implementing contemporary ideas about ‘modern’ art. The abstract-geometric work of Hoste's friends, the painter Victor Servranckx and Jozef Peeters, provides the most important impulse to the development of his architectural pictorial representation. In the Billiet house (Bruges 1927), Verdonck exemplified, the spatial limits and constructive aspects of the living room were manipulated by means of colour. A rich variety of colour applications were found during recent preliminary research by maximising the link between archival sources, on-site architectural paint research and laboratory analysis of representative paint samples. As original colour concepts were painted over, it has been of substantial importance to offer an understanding, an appreciation and, to raise public awareness regarding the initial schemes, Verdonck maintained. By means of computer models and mock-ups the polychromal environments of different cases
were visualised in an attempt to communicate the colour concepts. These physical reconstructions generated also insight in the development and conceptual basis of Hoste’s design choices. Furthermore, Verdonck ended her talk, developing a restoration strategy for the revival and survival of these rare interwar interiors is an important challenge.

A complete different method to investigate original colour applications was explored in the lecture 3D modelling and colour simulation as a tool to evaluate reconstruction possibilities of Rietveld’s UNESCO Press Room (1958) authored by archaeologist and specialist in computer applications (archology) Tijm Lanjouw (University of Amsterdam, NL) and conservator and post-master trainee specializing in restoration of historic interiors, Santje Pander (University of Amsterdam, NL). Lanjouw and Pander started their lecture by explaining the problem of reconstructing materials in interiors, as the perception of colour and gloss is influenced by elements such as the kind of light source, placement to contrasting colour, size, surface texture and visual point. Small-scale samples are not always sufficient to analyse these factors. For this purpose, Lanjouw and Pander suggested, 3D digital modelling can be a helpful tool in decision-making on colour and gloss reconstruction in large-scale interiors. Subsequently they illustrated this process by means of the a case study: the reconstruction of the UNESCO Press Room designed by Gerrit Thomas Rietveld in 1958. In the 1980’s, Lanjouw and Pander continued, The Press Room was dismantled from the UNESCO Headquarters. Currently, the RCE intends to reinstall the Press Room in a Dutch museum. Thanks to a 4D Research Award it has been possible for Lanjouw and Pander to digitally reconstruct the Room in collaboration with the 4D Research Lab in 2019. In this way, the color balance and interaction between furniture and floor could be re-observed and determined. Their method can be used as a helpful tool to analyze different reconstruction possibilities before physical reconstruction of the complete Press Room will take place Lanjouw and Pander concluded.

Architect Yves De Bont (Antwerp) explained in his lecture a rather different method to do colour investigation. In The Peeters’ House, 1932-33, by Gaston Eysselinck, Restauration of the Colour Concept in Research and in Practice De Bont told about the restoration of his private house, a modernist corner house in Antwerp, designed in 1932 by architect Gaston Eysselinck. De Bont restored this house, which over the years had been transformed significantly. In his talk De Bont focused on the search for the original colour scheme. While the exterior colours where relatively easy to determine, it was more complicated to find out the colours applied in the interiors. No sources were available, according to De Bont: no photos, not even in black and white, no descriptions, no single indication on the plans. A specialized company carried out the colour investigation. It applied two techniques: First, small areas were selected. By carefully scratching off the paint, layer after layer, the original colour was estimated. Second, small pieces of material were observed ed and analyzed under a microscope. During the restoration process, De Bont informed, three colours of the original linoleum were discovered; they became the basis for the colour composition of the floors. The colours of the walls were the most difficult to define. Underneath wallpaper, however, some colours had been noted. Despite this information, it was not possible to determine the exact colours in all rooms. Because of the gaps in the knowledge, it is up to the restorer himself to search for the best colour combination, De
Bont argued.

The series of lectures ended with an introduction to the exhibition Living in Colour. Common Ground between Visual Arts and Interior Architecture by Professor Els De Vos (University of Antwerp). This exhibition was a result of a research project co-conducted by the University of Antwerp and the Royal Academy of Fine Arts in Antwerp. As the title reveals, the objective of the research was to explore common grounds between visual arts and interior architecture – departing from the period 1946-1980 where the interaction and personal connections between students of interior architecture and the arts were flourishing. Sharing buildings and often teachers, at the campus Mutsaard (the conference venue), encouraged an interconnectedness between the disciplines. The exhibition aimed at illustrating this relation and how it influenced the architectural and artistic production in the post-war period until the 1980s in Antwerp. By means of twelve ‘encounters’ between visual arts and interior architecture, the exhibition wanted to demonstrate how the two disciplines interacted through colour, based on the relationships between space, objects, furniture, art works, etc. Original iconographic material from archives, museums and private collections, De Vos ended her talk, as well as furniture objects which never had been displayed before, were showcased.

Final/Panel Discussion: Maria Zuruchen-Henz, Mariël Polman, Ann Verdonck; Moderator: Veronique Boone, ULB, Docomomo Belgium

In the closing debate several themes were discussed on the notion on the use of colours in interiors. Three main questions were addressed.

Which were the theoretical approaches of Huib Hoste, Le Corbusier and Theo Van Doesburg?

In general, the respondents argued, the colour concepts and colour applications of these artists/architects are characterized by a continuous search and experimentation. However, we learned for instance that Le Corbusier see mural paintings as part of architecture and that it is anything else but decoration. Hoste argued that colour may not take over the space and deconstruct its architectural characteristics – and Van Doesburg, who obviously was inspired by many (but never referred to his inspirational sources) embodied a very undogmatic attitude to the use of colour.

At times writing down their approaches, but then again, not always following their own principles, their ‘theoretical’ approaches can be seriously questioned. Hoste, for instance, claimed that colour may not take over the space and deconstruct its architectural characteristics – in certain cases, it turned out, Hoste lets colours dominate so much that they surpressed the architecture.
There is, the respondents concluded, a tension between theory and practice. And academics should be aware of this tension, and also just realize that the emotional, intuitive approach to colour use for many practitioners is paramount.

What is the evolution of painting into the architecture, the painting of architecture, architecture as a painting?

The discussion evoked by these questions raised the topic of the evolution of surface colours to murals, and that one surface could contain more than one colours. There was also an evolution towards the use of colour through the use of materials. Hoste started for instance to use wood, marble and stained glass in combination in order to add colour to his rooms. In contrast, the work of the Swiss architect Semper was used as an example of how the use of painted stripes, grey and white, was ‘eating’ a room, dissolving its furniture and even its inhabitants. From here the impact of cultural contexts on practitioners colour use was brought up.

For Le Corbusier, for instance, it seemed that the act of adding colour to space was a masculine matter, not a female task; Hoste was strongly influenced by his catholic education and ‘the gothic revival’, a tradition in which the colour scheme did not contain pure colours, but pigment colours. Hoste managed though to combine this influence with many others, such as the influence from De Stijl and from his artists friends Servranckx and Peeters.

How do we, today, approach the conservation and restoration of painted space? What do we do when an interiors has undergone an evolution of different colour application over time, by the same architects, as it has been the case of Le Corbusier’s own apartment in Paris?

The conventional way of approaching the restoration of an interior is to depart from the original materials, even if they are faded. The restorer must aim to create a unity, that is the ethical way, Polman started. In situ he or she must always be modest. Sometimes, there are alternative ways to deal with the restoration of a space, as for instance the case of the Aubette, where the original (not faded) colour scheme was reconstructed for the cause of an exhibition. This in order to display its original vibrant power, - an exercise that felt as a liberation. In Aubette, the existing, but faded colours, were covered by an covering wall in plaster. In doing so the original wall and its colours were preserved.

In other processes attention can be paid to the original crafts techniques, which make both material and execution very authentic.

The conference day ended with the opening of the exhibition Living in Colour. Common Ground Between Visual Arts and Interior Architecture (December 5-21, 2019) and a reception-coming together co-curated by Dr. Els De Vos and secretary ISC-ID Eva Storgaard.

Excursion in Antwerp. Apartment Jozef Peeters (mid-1920s) and House Peeters-Ceurvels
On the last day of the conference we visited two projects where the use of colour is chief: The apartment of artist Jozef Peeters (1895-1960) and House Peeters-Ceurvels designed by architect Gaston Eysselinck (1907-1953), both located in Antwerp. Both visits were guided.

The private apartment of Jozef Peeters from the mid-20s can be seen as close encounter between art and interior architecture. Peeters created a so-called Gesamtkunstwerk by designing (built-in) furniture and lamps as well as by painting the interiors of his apartment according to his so-called constructivist principles. Through the colouring of walls and ceilings following asymmetric, cubic patterns, he visually neutralized the boundaries of each room. As the interiors and the views from his apartment were often also the subject of his paintings, the difference between interior architecture and art increasingly dissolved. Archivist Jan Robert from the Letterenhuis introduced us to the early modernist context in which Peeters’ approach to colour and space evolved.

House Peeters-Ceurvels (1932) by Gaston Eysselinck is an example of modernist architecture in which the use of colour is omnipresent. This house appeared, however, for a long period colourless. Due to profound transformations, it was painted white and lost its initial rich colours. A few years ago this house was restored thoroughly and put back into its original condition. Today this house is a good example of colourful modernism. Owners Lief and Yves De Bont were our guides and introduced us to the complicated, but very interesting process of colour restauration.

Left: Dominated by yellow and green colour surfaces, Jozef Peeters’ drawing room represents a unique approach to interior design. Photo: Eva Storgaard
Right: Architect Yves De Bont pointing out some interior details in the living room in House Peeters-Ceurvels. Photo: Eva Storgaard
Attachment 2  Learning from Modern Movement Interiors in Times of Pandemic

27 March 2021 Zoom
Organization: International Specialist Committee – Interior Design (ISC-ID) and the organization of the Contribution to the open discussion Modernism Frozen Urbanism and Architecture under/after Covid-19 of the Tokyo Conference 2020+1


This was the third debate organized by the Tokyo Conference 2020+1

Scientific Committee
Prof. dr. Zsuzsanna Böröcz, ISC-ID, KULeuven, University of Antwerp
Prof. dr. Els De Vos, ISC-ID, University of Antwerp
Objective and starting point for the debate by Zsuzsanna Böröcz, Mariël Polman, Eva Storgaard, Els De Vos

When in 2020 the magnitude of the virus outbreak became clear, the interior architecture magazine immediately launched a call for papers on the topic of living in times of pandemic, arguing that the new condition may have come to stay in our daily lives, – to some degree at least. According to Inner, a number of themes concerning this new condition and its relation to interiors therefore needs to be examined: space and multifunctionality, smart working, new duties such as home schooling and fitness, outdoor activities entering the home, the challenges of the smart interior, and how the public interior reacts to social distancing. From the perspective of the Docomomo International Specialist Committee on Interior Design it seems extremely relevant to consider these issues with reference to the Modern Movement. We thereby propose to focus on ‘interior qualities’ in the sense of all qualities related or close to the body – whether indoor or outdoor –, thus avoiding the narrow interpretation of the interior.

We would like to refer to historian Paul Overy’s 2008 book Light, Air and Openness, and in particular its opening chapter entitled ‘Health’. The volume, which deals with Zeitgeist aspects that deeply influenced Modernism such as notions on hygiene and purity but also on the bond between democracy and economy, touches on preoccupations, which seem to return in the current Covid era. Zooming in from the city to the house, the author describes the challenges of hygiene and cleanliness in a way, which strikingly reflects our present concerns. The modernists’ pervasive obsession with hygiene and cleanliness on a personal, domestic and urban level recall the lessons that people around the world have recently been forced to (re)learn: how and how long to wash hands, how to greet, how to quarantine an infected family member in one’s home, to more complex questions such as how to organise hospitals and care homes. The parallels run even deeper: the recent calls for a new and better society triggered by the pandemic, involving more equitable societal organisation principles, show many similarities with the modernist ethos.

This reflection raises many questions. What can the legacy of the Modern Movement teach us about living in health and hygiene? How relevant are its views on related issues such as the degree of connectedness or separation between the private and the public, or between the built and the natural environment? Can ideas such as the machine à habiter or the Existenz Minimum provide clues for new, more virus-resistant typologies, which, with the aid of technology, flexibly adapt the boundaries between the private, collective and public spheres, preventing excesses of distance and solitude, and enhancing solidarity? Can concerns for objectivity, the truthful treatment of functions, or an architecture designed around the scale, movement and perception of the human body help give place to the personal, the human and
the poetic within a framework aimed at control, purification and biosecurity? How can these topics influence newbuild and re-use design processes?

The recent Docomomo Journal, which foresightedly centred on ‘Cure and Care’, takes a specific perspective to related issues ‘of health and healthcare facilities, entering the realm of "hygiene" with the goal of debating the process of modernization as a medical procedure’. One of Docomomo’s great strengths is that it is founded on scientific research of Modernism’s theoretic foundations as well as of its practices, its tangible legacy and its most appropriate conservation techniques. This heritage was born from the interplay between what was thought and written and what was built and crafted. We must remember this in handling its conservation and its legacy. The hygienic ideal of ‘smooth shiny surfaces’ should never prevent us from discovering and preserving the fragile materials that were actually used. Neither should materials detract us from the complex and multi-layered ideas behind them: a healthy mind in a healthy body, a sober interior to minimise dust and the need for dusting, machines to lighten labour and increase efficiency, the creation of conditions for leisure and personal development.

These idea(l)s and the search for ways to achieve them are as current, challenging and essential as ever. Not only in relation to the private home, care homes or hospitals, but to our entire environment, everywhere.

With this call and the subtitle Learning from Modern Movement Interiors in Times of Pandemic the ISC-ID would like to contribute to the open discussion Modernism Frozen. Urbanism and Architecture under/after Covid-19, launched by the organisation of the Docomomo International Conference 2020+1, in order to develop it into one of the themes which will take place in September 2021 in Tokyo.

The Program:
Introduction: Takayuki Suzuki (Wuhan University, China)
Moderator: Zsuzsanna Böröcz
Four speakers
Questions

The program started with a short introduction by prof. Takayuki Suzuki. Prof Suzuki, based at the Wuhan University in China was well placed to lead the series of discussions initiated under influence of the pandemic which caused among others that the Tokyo conference of 2020 of Docomomo International became not only postponed but will be held online in August 2021. The topic of the pandemic had been discussed from different angles during the first three debates. However the specific point of view of the interior of modern buildings have not been tackled yet.
The moderator Zsuzsanna Böröcz held a short presentation on the young history since 2016 of Specialist Committee on Interior Design Docomomo International and its goals summarized as following: ‘raising awareness for the importance of interior design issues in the modern movement’ and the domain of ‘interior qualities’ as understood: all qualities related or close to the body, whether indoor or outdoor. The parallels which were found between the Zeitgeist aspects that deeply influenced Modernism and the Covid Era like notions on hygiene and purity, the bond between democracy and economy and calls for a new and better society triggered by the pandemic seems to be surprisingly analogous and formed the basis for the topics, always related to the afore mentioned ‘interior qualities’. The following questions were formulated to start with:

What can the legacy of the Modern Movement teach us about living in (mental) health and hygiene?

How relevant are its views on related issues such as the degree of connectedness or separation between the private and the public, or between the built and the natural environment?

Can ideas such as the machine à habiter or the Existenz Minimum provide clues for new, more virus-resistant typologies, which, with the aid of technology, flexibly adapt the boundaries between the private, collective and public spheres, preventing excesses of distance and solitude, and enhancing solidarity?

Can concerns for objectivity, the truthful treatment of functions, or an architecture designed around the scale, movement and perception of the human body help give place to the personal, the human and the poetic within a framework aimed at control, purification and biosecurity?
How is the use of the modern interior influenced by crises in general and more specific in times of severe health issues? How does this trigger change now and how do modern interiors adapt?

How can these topics influence newbuild and re-use design processes but also our understanding of MoMo interiors? After introducing the speakers and their background, four topics were presented each in 10' with a worldwide approach:

Deniz HASIRCI, representing Docomomo Tr-Interior and DATUMM from the İzmir University of Economics introduced the audience to the modernization of Turkey’s Interiors dealing with hygiene and the body in relation to space, society and the ideals starting from 1923, the foundation of the Republic of Turkey. Showing many examples she stated that today, spatial measures were taken to prevent the transmission of the virus during the Covid-19 pandemic with an augmented significance for the interior. The interior design measures in homes, work, schools, and other public interiors are the spaces deserving extra attention. Especially restrooms prove to be the riskiest spaces. In Turkey although some public restrooms might still have both alaturka and alafranga options, in cities, both residential and public restrooms are almost always alafranga. These spaces are still areas of prestige, but today, prestige is represented by utmost hygiene. Hygiene, being one of the issues of the interwar period and as a consequence also of the modern movement, many modernists made their contribution to this issue. Deniz stated that there is a need for a new and comprehensive approaches for these spaces. There have been several improvements and it is clear that this will be an ongoing process. “Trade-offs” in the areas of health but also economics, and education, require much attention in terms of policy and politics today, and in the near future. The significance of a comprehensive and inclusive approach is the closely-knit relationship with regards to how we shape our interiors and how our interiors shape us in return pointing out the importance of the interior.

Sadun Ersin, (Turkey) Award Winning Entry a-la-turca and a-la-franga use, 1970 ©DATUMM
The second contribution had the title Body and distance: learning connectedness and belonging from the modern movement legacy under socialism. Milena KORDIĆ, Assistant Professor at the University of Belgrade Serbia - Faculty of Architecture chose the post-war socialist building project of New Belgrade Serbia to deal with the ideologically loaded interpretation of the public space as community builder. The "Central Zone of New Belgrade" received in 2021 the status of cultural heritage, as a spatial cultural historical whole. The socialist paradigm connected to modernist topics about the new role of the individual but also the body, light and air topics emphasize the importance of open public spaces. Dealing with the residential zones shared and collective spaces as places in which community is being formed and strengthened through social interaction coincides with the role of maintaining physical activity and health. Through socialist ideology multi family housing facilities with common open spaces were an expression of the importance of the collective and this went hand in hand with the modern movement legacy where open public space was seen as an apartment extension. The goal was to manage common social affairs and to work on the improvement of the daily life of the community where housing units were designed through a system of questions and tasks that the authors set themselves by observing the society-family relationship. From the starting point of our debate on the relationship between the ideals of modernist architecture and the pandemic but also more broadly from the theory of the modern interior the examples of New Belgrado showed an important finding, namely that outdoor spaces became equally important as indoor spaces in these residential areas.

Departing from this, Milena discussed two case studies developed by students in the context of ‘Orchestrating bodies in the space’. The results were answers by design about the possibilities how to help to provide physical distance while keeping the social closeness, empathy and solidarity in cities, designing safe distance while keeping the social interaction and sense of belonging by making the interior design of the open space through the following focal points: humanitarian actions, greening actions, service information and information sharing. Distilled from the contemporary use of the modern heritage in New Belgrade.
Belgrade Milena made it clear that the modern(ist) legacy is still up to date and even more so in our new reality of the Covid Era.

Changing to the past: multifunctional spaces and privacy in post-war modernist apartments in São Paulo was the title of the intervention of prof. Marta PEIXOTO based in the Federal University of Rio Grande do Sul UFRGS, Porto Alegre in Brazil. Her examples of ‘metamorphoses’ date from the postwar period when the Brazilian urban landscape changed profoundly, supported by a development policy that promoted a remarkable verticalization and construction of many modern residential buildings, mostly for the wealthy. In Rio de Janeiro and São Paulo, the offer included examples designed by architects such as Oscar Niemeyer, Rino Levi, and Vilanova Artigas. But the layout of these apartments was very similar to the 19th-century bourgeois house, with a series of rooms organized hierarchically. After decades of being disregarded, in the early 2000s, a young and new clientele rediscovered this heritage. They appreciated the brightness and views of the large glass facades, the high ceiling, and the generous square footage, all supported by reinforced concrete that allows the necessary adaptations to contemporary life. These adjustments consisted of eliminating servant rooms, opening kitchens, and modernizing bathrooms, and finishes, along with the introduction of air conditioning systems and the replacement of hydraulic and electrical installations. These renovations created integrated layouts and fluid spaces, visually connected with the outside. Interestingly, the original apartments became even "more modern" than when they were built.
Richly illustrated Marta showed us her observations how some of these renovated apartments performed in terms of functionality and what - or if - changes were necessary to face the new context of the COVID19 pandemic. Twenty years later these apartments once again have undergone a new readaptation process. Concerning the hygienic requirements, they continue to do very well. However, as for privacy, the interconnected rooms promoted by previous renovations do not seem to have done so well. Transformed into multifunctional spaces, they lack walls and doors that hinder peaceful co-existence.

The presentations ended with the talk of Mariël Polman on Modernism and Colour: Mental Health in Thought and Practise, starting with a theoretical intercourse on the philosophical analyses of the Concept of Crisis seen through the ages and different continents, incorporating ideals from the Ancient Greek- and also the Chinese tradition (WANG Tangjia, 2014). Crisis, or Crises was first linked to the primarily concern with disease and medicine pointing out the shift towards such areas as economy, politics, philosophy, science, psychology and even human nature. Interestingly the Chinese tradition understood crisis not only as ‘danger’ but also as an ‘opportunity’ citing Laozi: ‘catastrophe and good fortune exist in the form of inter-dependence’. Mentioning the fact that the Daoist view was embedded in this talk because the idealism of several architects of the modern movement was also inspired by Eastern, esoteric wisdom like Theosophy and idea’s of the Indian philosopher Jiddu Krishnamurti (1895-1986), all guidelines to Piet Mondrian, Jan Brinkman and Kees van der Leeuw in the Netherlands, so important for the forming of modernist idea’s of the De Stijl-movement. From the misery of social housing conditions and the human tragedy of the WWI, the architects came to understand that a better world had to be created with ‘light, air and space’.

From this point, Mariël was focusing on the question what this could have meant for the application of colour in the interior and for the mental health? Looking at the colour system of De Stijl as the most important source in The Netherlands, the radical change of the
beginning of using only primary and achromatic colours started to develop its own history. Going into the colour concept of Aubette in Strasbourg, France (Theo van Doesburg, Hans Arp en Sophie Taeuber-Arp, 1926) - among other examples – correspondences of Van Doesburg give more insight in the ideal of the synthesis of the arts behind it and the importance of the ‘white’ world in opposition to the ‘brown’ world of the past which in reality meant the design of overwhelming interiors with light colours and by no means white colours or without colours. It was the new life (after the terrible experience of the war) translated into the new interior, bathing in a harmony as an interaction of light and colour. This interaction was the fourth dimension of time and space to the three-dimensional architectural work of art. The importance of colour for people was endorsed by a diverse group of people, including doctor Zeylmans van Emmichoven, who in 1920 had obtained a doctorate in 'the effect of colour on feelings'. It was the time when the psychological effect of colour had been investigated. The aim was to create a pleasant atmosphere in which people could blossom, mentally and internally. In those early days, inspired manufacturers worked towards a better world punctuated by examples from the Van Nelle Factory, Brinkman & van der Vlugt, the Sanatorium Zonnestraal, Open air school, architect Duiker and the work of Gerrit Rietveld before and after WWII.

Important turning point in this talk was the mentioning of a complete change after the Second World War. Due to the enormous demand for houses that had to be built, there was no more time for exploring. The light in the interior remained important but this time with the so called 'functional colours' which made small living spaces seem larger supporting the housing shortage. Also the do-it-yourself market emerged, bright colours could be bought ready-made, something the architects had been looking forward to. But the fresh colours did not necessarily contribute to clarity of mind and this is the moment when ‘the danger’ comes in, was stated by Marël. Today we live in a white interior world, but it is not the white of the modernist architects, nor Van Doesburg had in mind. Architectural paint research shows how much more sophisticated the colours were applied by the first generation modernists. Industry has developed colour technology to such extent that we have lost control over it. And there is a real danger of such tremendous power being misused and threatening the survival of the whole human race hereby formulating the challenge as a starting point for an in-depth discussion. People are connected internationally, it is obvious to everyone thanks to the corona virus. The international style is not an utopia but the reality. The problems created by technology cannot be handled by the same kind of mind that created them. After the psychological developments, it is now the phase of awareness, self-awareness. Colour was meant to contribute to the wellbeing of man, not only as an architectural mean, but also to achieve inner harmony. A harmoniously coloured interior will contribute to this. That hasn’t changed. Which colours and materials this requires is the task at hand and the research on modernist examples of interiors can help a hand.
After these strong closing thoughts a vivid debate started discussing the diversity of the examples pointing out the agility of the modern interior. The conclusion was such a rich input needs to be followed.

During the event we had about 70 listeners and received a lot of positive feedback. We consider the debate a successful event. We would like to thank all contributors for their efforts in making this happen. All of the presentations were very rich and informative. We hope to continue the discussion, especially because we can see that there are several commonalities although the topics we focused on were quite varied. The content is the starting point for a publication, still under preparation.
Attachment 3 Further output following the conference Living in Colour

LIVING IN COLOUR

Introduction: Els DE VOS, Zsuzsanna BÖRÖCZ, Eva STORGAARD

I Ann VERDONCK,
Interior Colour Schemes of Huib Hoste Revealed: between Archival Sources and on Site Research

II Mariël POLMAN, Nele BERGMANS,
The Aubette as a case for new research. The colour schemes by Theo van Doesburg in 2019

III Eva STORGAARD, Els DE VOS, Selin GEERINCKX, Zsuzsanna BÖRÖCZ,
Living in Colour. Common Ground Between Visual Arts and Interior Architecture

IV Tijm LANJOUW, Santje PANDER,
3D modelling and colour simulation as a tool to evaluate reconstruction possibilities of Rietveld’s UNESCO Press Room (1958)

Maria ZURBUCHEN-HENZ, Mariël POLMAN,
Experience from the workshops: a reflection on changing colour use in interiors

Living in Colour: Exhibition photo report, Els DE VOS, Zsuzsanna BÖRÖCZ, Eva STORGAARD

FORMAT / PUBLICATION GUIDLINE DOCOMOMO_NL

Article:
- Please assume approximately 18000 characters including spaces, captions, endnotes and references, title, subtitles, introduction/problem statement, subtitle, conclusion, captions, endnotes and references (i.e. approx. 3000 words) That is 6 pages of text in A4 format. The booklet will be 17x24 cm., and appears in colour.
- Each article should start with a short introduction or problem statement.
- In the layout, some subtitles are used for the paragraphs. These can be specified by the author. Otherwise, the editor will suggest them.

Illustrations:
- Please assume 12 illustrations in colour. (Photos, graphics, tables, diagrams, etc.; minimum 10, maximum 15)Veel beeldmateriaal moet worden voorbewerkt en verbeterd. Daarom moet dit zo vroeg mogelijk worden aangeleverd, bij voorkeur eerder dan de teksten.

Auteur:
Please indicate clearly in the material who the author is and what his or her background is and what involvement with the subject is.

Language:
Engels (UK)

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EXECUTION

title page (p.1) colophon contents (pp 2,3) introduction (p 4 ff.)
based on 3000 words and 12 pictures (H. I to V) and 11 pages with photos
exhibition:

104 pages (Dudok publication size)

BUDGET

- Designer: 10 euro/page standard format, new design with extra costs.
- Printing-on-demand published by delftdigitalpress. This means that the booklets can be ordered through any bookstore and that I can order a larger batch for a lower price. ISBN via delftdigitalpress.
- Booklet prize estimated around 25 euro.
- costs for ISC-ID: about 3000 euro

Financing plan:
- A budget of 928 euro still available through the University of Antwerp
- Looking for a budget for proofreading English
- Looking for budget financing the missing costs
Attachment 4 CV’s of the new candidates

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Education

carried out under the chair of IHAAU/ History of the Faculty of Architecture at TU Delft.
Prof. Dr. F. Bollerey (IHAAU) and Prof. dr. M.C. Kuipers (RMIT) supervised the research.
http://repository.tudelft.nl/view/ir/uuid:51d2a490-6ab9-4333-b616-c767e69d7bc7/

Post-graduate training for Architectural Paint Research, Stichting Restauratie Atelier Limburg,
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Technical University Delft. Faculty of Architecture. Degree in Architectural Engineering.1992


VWO pre-university education, 1985

Lecturer

University of Amsterdam, Conservation and Restoration of Cultural Heritage, Historic Interiors 2013-2016
Visiting lecturer

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University of Applied Science Utrecht, Academy of Architecture, Hogeschool Rotterdam
Intermediate Technical School for House Painters Nimeto Utrecht and -Cibap Zwolle, University of Strasbourg, Master Arts - Arts appliqués : Couleur /architecture-espace (F)
Haus der Farbe, Zürich (CH), Università della Svizzera Italiana . Accademia di architettura. Mendrisio (CH)
Ghent University, Faculty of Arts (B)

Architectural Paint Research

Theo van Doesburg:
L’Aubette, Ciné-dancing (1927-29), Strasbourg (F), research and reconstruction, in collaboration with Barbican Gallery London, Musées de Strasbourg, Maison d’Artiste, (1923), design, research with Luc Megens (RCE), in collaboration with Gemeentemuseum Den Haag (Hans Janssen, Ruth Hoppe), Het Nieuwe Instituut Rotterdam Van Doesburg-Rinsema House, (1921) Drachten, architect C.R. de Boer, research, lecturing and consultancy RCE/UvA/Cibap, in collaboration with Lisette Kappers (Architectural Paint Research), Luc Megens (RCE), students (UvA and Cibap), WVAU architects, Museum Drachten, Haus der Farbe Zürich
Chambre des fleurs (1924-25), Villa Noailles, Hyères (F), research, reconstruction, lecturing, internships RCE/UvA, in collaboration with students (UvA), Luc Megens (RCE), Reinier Klusener (furniture restorer), Leonieke Polman (painter), Monique Teunissen (art historian), Villa Noailles
L’Aubette, Strasbourg (F, 1926-1928), Th. van Doesburg, S. Taeuber and H. Arp, research and reconstruction, in collaboration with Luc Megens and Matthijs de Keijzer (RCE), Musées de Strasbourg, City of Strasbourg, DRAC, D. Gaymard (architect), Eschlimann (painter) Studiohouse (1927-1930), Meudon-Val-Fleury (F), research and reconstructions, in collaboration with Matthijs de Keijzer (RCE), Sikkens Akzo Nobel, Leonieke Polman (painter), B. Bauchet (architect)

J.J.P. Oud
Housing Scheepvaartstraat (1924) and sheds (1927), Hoek van Holland, architect J.J.P. Oud, RCE

G. Rietveld
Show House Erasmuslaan 9 (1931), Dwelling, Erasmuslaan 3 (1934), Utrecht;
Art School (1964-1966), Amsterdam, Art school, exterior (1958-63), Arnhem
Rietveld Pavillion (1965), Kröller-Müller Museum, Otterlo,

R. van ‘t Hoff
Study New Milton Van ’t Hoff (1960), Kröller-Müller Museum, Otterlo,

H. van der Velde
Sculpture gallery (1953), Kröller-Müller Museum, Otterlo,

J.Duiker & B. Bijvoet
Open Air School, Amsterdam, Cineac (1934), Amsterdam
Sanatorium Zonnestraal (1926-1928/1931) and Foyer theatre Goooland, interior (1934-1936), Hilversum;
3rd Ambachtsschool (1931), Scheveningen,

Brinkman & van der Vlugt, J.G. Wiebenga
Van Nelle Factory Complex (1925-1931), Huis Sonneveld (1933), Rotterdam;
MTS (1923), Groningen
W.M. Dudok
Julianaschool and Catharina van Rennesschool (1925-1927), Bavinckschool (1921-1922), Housing Spreeuwenstraat, exterior (1927-1928), Housing Duivenstraat, exterior (1927-1928), Hilversum.
Police office (1916-1917), Sportpark stand (1920), Pumping-engine house (1920) Nynke van Hichtumschool (1930), Hilversum
Collège Néerlandais (1926-1938), Paris, (F);
A. Aalto
Library (1933-1935), Vyborg, Russia, former Finland, architect: A. Aalto, RCE
P. Struycken
17/18 Wetmatige Beweging (1966), Leiden
A. Warners and J. Ongenae
Warners Apartment buildings (1957), Amsterdam, in collaboration with Lisette Kappers,
L. Stokla
2007 Chabot Museum, exterior (1938, architect L. Stokla, 1976 architects Groosman partners), Rotterdam. RCE,
Bata factory (1933), exterior, Best, RCE
P. Verhagen
Townhall (1933), Zwijndrecht, in collaboration with Elsbeth Geldhof
J.M. van der Mey
Scheepvaarthuis, Iorngate (exterior, 1912-1916), Amsterdam;
M. Brunfaut
Sanatorium Lemaire (1933-1937), Tombeek, (B); in collaboration with Els Claessens and Pauline van Dijk
O. Bartning
House Wylerberg (1924), Beek-Ubbergen (former Germany),

Maintenance of Museum Houses

Huis Sonneveld, schedule for maintenance, colour cards and workshop, in co-operation with Lisette Kappers (Architectural Paint Research), Rob Gonggrijp Stichting Volkskracht, Het Nieuwe Instituut, Haus der Farbe Zürich, Marius Fontana Zürich, Joris Molenaar (architect), Jan Jonker (house painter), 2014


Maison d’Artiste, Theo van Doesburg
Van Doesburg-Rinsema House, Drachten,
Chambre des fleurs, Villa Noailles,
Wetmatige Beweging, Peter Struycken, Leiden

Publications

Dijk, Harriën van and Mariël Polman, ‘Kleur als rode draad in het werk van Dudok’ in: Het werk van Dudok, 100 jaar betekenis. DOCOMOMO Nederland Nr. 5. Edited by Wido Quist, Maartje van Meer, Amanda Terpstra e.a., oktober 2015, Delft Digital Press, pp. 38-47.


Nelissen, Sander and Mariël Polman ‘Duikers’ Open Air School: Re-Use or Contin-Use?’ in: \textit{Docomomo International Journal} 47 2012/2, Barcelona, pp. 34-42

Polman, M., ‘De derde huid van Sophie Taeuber/Die dritte Haut von Sophie Taeuber ’ in: Klerck, Bram de, Ernst van Raaj, Willem Warnaars (red), \textit{Tweegesprek; opstellen voor Dörte Nicolaisen / Zwiesgespräch; Aufsätze für Dörte Nicolaisen}, Aerdenhout, 2008, pp. 47-73


Polman, M. ‘De kleuren van sanatorium Zonnestraal te Hilversum’, in: \textit{Kleurenvisie} jaargang 56 nr.4 December 2003, pp. 2-9

Polman, M. ‘Verf in moderne architectuur van het interbellum’ in: \textit{Kleur, pigment en verf in restauratie} WTA Nederland-Vlaanderen, Maastricht 2003


Polman, M. Surprising colours of a transparent factory: the Van Nelle complex in Rotterdam, in: *Modern Colour Technology* ideals and conservation, proceedings international docomomo preservation technology dossier 5 Rotterdam, 2002, pp. 48-59

Kuipers, Marieke en M. Polman: Modern Colours Reviewed – Evaluation and recommendations in: *Modern Colour Technology* ideals and conservation, proceedings international docomomo preservation technology dossier 5, Rotterdam, 2002, pp. 98-101

Polman, M. Kleuronderzoek van Moderne gebouwen. De Nynke van Hichtumschool in Hilversum. in: *Monumenten en Landschappen* (M&L) juli-augustus 2000, Brussel (B), pp. 56-68.


Polman, Mariël, 'De kleuren/The colors’in: Slothouber, Erik (ed.) *De kunstnijverheidsscholen van Gerrit Rietveld/The Artschools of Gerrit Rietveld*. Amsterdam, 1997, pp. 117-120


Memberships

Member Less is More, project for creation of a cooperative network on colour in modernist architecture (1918-1939), Strasbourg. 2014, 2015

Member scientific committee Réhabilitation Collège Néerlandais, Paris, (F), 2010-2016


Member executive committee DOCOMOMO (DOcumentation and CONservation of buildings, sites and neighbourhoods of the MOdern MOvement) Netherlands, December 2000-December 2004

Member International scientific committee on Technology ISC/Technology DOCOMOMO International, September 1998-August 2012.

Co-Organizer DOCOMOMO-colour seminar, 'Modern Colour Technology. Ideals & Conservation', May 12-13, 2000, Leuven (B), in collaboration with DOCOMOMO België and RDMZ.

Languages
Independent English speaker
Independent German speaker
Dutch: mother tongue
French: basic level
PROF. DR. DENİZ HASIRCI, İzmir University of Economics
Short CV Summary and Publication List

Born in Reading-England, she graduated from the Department of Interior Architecture and Environmental Design at Bilkent University in 1997. She worked in various architectural firms after graduation, and received her master’s degree in 2000, and PhD in 2005 from Bilkent University.

As a Fulbright scholar, between 2001 and 2002, she worked with Prof. Henry Sanoff on the topics of “learning environments” at North Carolina State University. Her articles have been published in such academic journals as, Journal of Interior Design, Journal of Design History, The Journal of Creative Behavior, Creativity Research Journal, Journal of Academic Librarianship, METU Journal, Procedia – Social And Behavioral Sciences, Journal of Children, Youth and Environments, Arkitekt and Popüler Bilim; and also in literature and film periodicals such as, Geceyarısı Sinemasi, Düse-Yazma, Patika, and Koridor. She is on the editorial board of Koridor where she continues to write as well as illustrate.

Between 2005-2008, she worked on a World Bank (program for social progress) funded project named, “Child Attraction Center” with colleagues from Bilkent University. She does consulting work for schools, children's museums and other environments, and works with children as the potential users to the decision-making and design processes. Up until this point in her career, she has taught Basic Design, Art and Design Studio, Human Factors, Drawing and Representation, History of Art and Design, Project Preparation Techniques, Model Making, Applied Workshop in IAED, Graduation Thesis, Environmental Psychology, Design Semiotics, Individual Study (master's), and Seminar (master's) courses. She began working at İzmir University of Economics in 2006 as an Asst. Professor, and became Professor in 2019. She is the coordinator of the second year Design Studio and teaches the PhD courses, Integrated Design Approaches and Environment-Behavior Research. Her research fields include, history of interior design, modern interior design, Turkish modern furniture, and environment-behavior studies. She has given several lectures on history of modern interiors in Turkey and Turkish modern furniture at universities and conferences.

She was the head of the Department of Interior Architecture and Environmental Design at İzmir University of Economics, between 2010-2017, where she continues to work. She is one of the two project coordinators of the DATUMM: Documenting and Archiving - Turkish Modern Furniture (datumm.org) project. Through DATUMM, it was possible to create a documentary, a digital working archive, a book in both English and Turkish, a large-scale colloquium with designers, and a large-scale exhibition of modern furniture. She is also one of the founding members of the Docomomo-Turkey, Interior Design Committee (est. 2019), along with Asst. Prof. Dr. Umut Şumnu and Asst. Prof. Dr. Zeynep Tuna Ultav. She is the leader of a scientific research project that focuses on contributing to the interior design history of Turkey, by highlighting three prominent designers, by oral history. The vast amount of interviews will be collected and presented as a documentary, and three books and articles will be other outputs of the project.

She is also a member of The Fulbright Alumni, Chamber of Interior Architects of Turkey, and EDRA (Environmental Design Research Association). She has two children.

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<tbody>
<tr>
<td>1.1</td>
<td>Articles in Web of Science</td>
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<tr>
<td></td>
<td>Hasırcı, D. and Tuna Ultav, Z. Mid-century modern furniture representing modern ideals in the Grand National Assembly</td>
</tr>
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1.2 Articles in International Indices


1.4 International Books


1.6 International Book Chapters


1.12 National Book Chapters

1.13 National Articles


**Interdisciplinary Articles:**


Presentations

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<tr>
<td></td>
<td>• Çelebi, M.; Hasırcı, D. Childhood Homes of Interior Architects in Turkey, 12th World Conference on Educational Sciences, 06-08 February 2020.</td>
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<td></td>
<td>• Hasırcı, D.; Rolla, S.; Edes, Z.; Anal, S. Designing an Archeology Center for Students, 12th World Conference on Educational Sciences, 06-08 February 2020.</td>
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</table>

INTED 2020: 2-4 Mart, 2020: Valencia

• İsci, B., Hasırcı, D. "Children’s stereotypical gendered behaviors in outdoor educational play environments"
• Hasırcı, D. "research-based approaches in interior architecture education"
INTED 2019: 11-13 Mart, 2019: Valencia (Web of Science)
• Hasircı, D. "Contemporary Interior Design Education With A Touch Of Arts: The Artist’s “Cove” Project"
• Hasircı, D. "Designing A Lifelong Learning Environment"

EDULEARN: 1-3 Temmuz, 2019: Palma (Web of Science)
• Hasircı, D., Yanagisawa, K. “Cross-Cultural Exchange In Design Education Between Japan And Turkey”

ICERI 2019: 11-13 Kasım, 2019: Seville (Web of Science)
• İrtem, N., Hasircı, D. “Contemporary Interior Architecture And Identity Of Home: Education And Practice”
• Özesen, Y., Hasircı, D. “Learning About Wayfinding In Complex Interiors: The Airport As A “Non Place””


2.2 All Conferences


### Conferences With Published Abstracts


Çelebi, M., Hasircı, D. INTERPRETING NOSTALGIA: INTERIOR ARCHITECTS’ CHILDHOOD HOMES. WCES. 12th World Conference on Educational Sciences, 06-08 February 2020, Ayvansaray university, Istanbul, Turkey

Hasircı, D., Rolla, S., Edes, Z., Anal, S. DESIGNING AN ARCHEOLOGY CENTER FOR STUDENTS. WCES. 12th World Conference on Educational Sciences, 06-08 February 2020, Ayvansaray university, Istanbul, Turkey


Tuna Ultav, Z., Keogh, T., Hasircı, D., Borvali, Atmaca, H., "SIM Mobilya Fabrika Yapısı ve Diğer Tasarım Elemanları" (SIM Furniture Factory Building and Other Design Elements), the poster presented at DOCOMOMO IX, Antalya University, 6-8 December 2013.


2.6 Uluslararası Kongre, sempozyum, panel gibi bilimsel toplantılarla sunu yapılışak tam metin olarak yazılmış bilgiler


2.7 National Conferences


2.8 National Symposia and Panels


2.12 Exhibition Pieces

2.13 Uluslararası boyutta sergi, gösteri, gibi kişilerin sanat/tasarım etkinliklerine katılan sanat yapıtları veya tasarım çalışmaları. Uluslararası boyutta saygın film ve medya festivalerine ve gösterimlere görüntü yönetmeni, kurgucu, yazar, senaryo yazarı, ses tasarımıcısı, müzisyen, yapımçı olarak katılmış olmak.


2.16 National Exhibitions


Mayis, 2012: İşimlarlık Bölüm Başkanları Toplantısı IAED Department Exhibition. Yasar University, İzmir.

2.18 Applied Projects


2.19 Üniversite içi bilimsel nitelikli seminerlerde sunulan projeler

Projects, Patents

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<td>2019: Bornova İçin Fikirler Yarışması Ödülü</td>
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<td>2001-2002: Fulbright Programı: (Doktora süreçinde misafir araştırmacı, North Carolina State University, Raleigh, North Carolina, A.B.D.)</td>
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<td>Ocak, 2010: Kids’ Guernica Foundation</td>
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<td>Haziran, 2010: Voices of Children, University of Wollongong, Australia</td>
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<td>3.5</td>
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**Teşvik Programları:**


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| 4.5 | Scientific Research Project Fund |
| Hasırcı, D. ve Tuna Ullat, Z. 2016. SÖZLÜ TARİH YÖNTEMİYLE TÜRKİYE’DE MOBİLYA VE İÇMİMARLIK TARİHİNİ OKUMAK. |

| 4.6 | Funded Project Team Membership |
| - Otoibüs durağı oyun aracı projesi. |
| - Antalya EXPO 2016 tema dansımana |

| 4.7 | Collaborative Design Project Leadership |
| | Üye. Karabağlar Belediyesi Mobilya Eğitim Okulu Ön Çalışması. |
- Ekip Koordinatörü. İzmir Çocuk Müzesi Kurma Çalışmaları, (Çocuk Müzeleri Derneği ve İzmir Resim-Heykel Müzesi ile), CEI (Children’s Environments Initiative) ortak çalışması. Eylül, 2006–...

4.9 Research Project Leadership

4.10 Research Project Member
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<td></td>
<td>Ege Mimarlık. 2018.</td>
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<td>Megaron. 2019.</td>
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**International Publication Team Membership**


Yayın Kurulu Üyeliği. Editorial Board. Disaster Journal Review. 2015-…

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<tr>
<td></td>
<td>Fen-Edebiyat Fakültesi, Sosyal Bilimler Dergisi. Hakem Kurulu Üyeliği. 2017-…</td>
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<th>5.11</th>
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<tr>
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<td>Bilim Kurulu Üyeliği, Hakemlik. WCDA 2020. WORLD CONFERENCE on DESIGN and ARTS.</td>
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<td>Hakemlik. 20-22 Nisan 2020 tarihlerinde Trabzon, VI. ULUSLARARASI MOBİLYA KONGRESİ.</td>
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<td>Hakemlik. EDRA. 2019.</td>
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<td>Hakemlik. WCDA. 9th WORLD CONFERENCE on DESIGN and ARTS, 09-11 July 2020, National Kapodistrian University of Athens, Athens, Greece.</td>
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<td>Hakemlik. WCES. 12th World Conference on Educational Sciences, 06-08 February 2020, Aivarsaray university, Istanbul, Turkey</td>
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<td>Hakemlik. CENVISU 2020. 2020. G8TH GLOBAL CONFERENCE ON ENVIRONMENTAL STUDIES Christian University, St. Petersburg, Russia, 13-15 September 2020</td>
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<td>Hakemlik. DRS Learn X Design 2019, Fifth International Conference for Design Education Researchers, 9-12 July 2019, METU, Ankara, Turkey.</td>
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5.12 National research refereee


5.13 International Conference Referee

- Hakemlik. 8. 5T Türkiye Tasarım Tarihi Topluluğu Toplantıları Konferansı. 8th 5T Turkish Design History Society Conference: Gendered Perspectives in Design. Mayıs, 2013.
6.3 Project Citations


**2010 catalog
**2011 catalog
**2012 catalog.

SELECTED NEWS RELATED TO HASIRCI’S WORK:

Ege Art:
EgeArt 4th International Art Event. Interview on TRT Kampüs TV. Turkey. December, 2011.

Ecological Peace Village:
Tallahassee Students Build Village for Peace (and their message is being heard around the world). CBS-WCTV Television and Website. 15 January, 2010.

Art and Design for Social Justice:

Kids’ Guernica:

Productivity of Culture:

Voices of Children:

Applied Workshop:

Artists’ Residency Design Project:

Barsı Hasirci Design Workshop:

Cemil Türün Seminar/Workshop:
Cemil Türün was the Guest of Faculty of Fine Arts and Design. 25.2.2011.
**Didim EKOTAM Renovation Project:**
Pergole ve Tabela Sorununa İliskin İzmir'den Gelen Ekip İncelemelerde Bulundu. Didimcity. 7.2.2011.

**İTÜ Heads of Interior Architecture Departments Meeting:**
Heads of Interior Architecture Departments Came Together

**IEU, Faculty of Fine Arts and Design Building Opening:**

**İzmir University of Economics (IAED-ARCH) -İşkıkt School Joint Project:**

**Bologna Meetings:**

**Art and Design for Social Justice Symposium & Kids’ Guernica Workshops and Exhibition:**

**IAED Final Exhibition:**

**Ecological Peace Village:**
Tallahassee Students Build Village for Peace (and their message is being heard around the world). CBS-WCTV Television and Website. 15 January, 2010.

**Art and Design for Social Justice:**

**Kids’ Guernica:**
Interviews

Sunci Utku Aşçay, Deniz Hasırcı, Beril İşçi, Ozan Can Çiçek and Irem Akbaş, İzmir Ekonomi Üniversitesi-İçimimarlık ve Çevre Tasarımı Bölümü Uluslararası Paylaşımlar. TRT İzmir Kent Radyo; Genç Vizir. 4 Kasım, 2016.


Turkan Firinci Orman, PhD

Çevre Tasarımı Bölümü Uluslararası Paylaşımlar. TRT İzmir Kent Radyo; Genç Vizir. 4 Kasım, 2016.


Interviews

Hasırcı, D. and Dept. of Interior Architecture and Environmental Design. 4th International Ege Art Events Catalog.

Theses and Courses

<table>
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<tr>
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<th>7.2</th>
<th>Master’s Thesis Advisors</th>
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| | Atmaca, Hande. 2013: Maternity Room Design in Hospitals and Effects on Birth Experience. İzmir Ekonomi
Universitesi, Tasarım Çalışmaları Programı, İzmir.


- Dikmen, Oylum. 2012: Children’s Hospital Schools as Social Environments. A Case Study in Behçet Uz Children’s Hospital School”. İzmir Ekonomi Üniversitesi, Tasarım Çalışmaları Programı, İzmir.


Thesis Committee Memberships:


- Doktora yeterlilik komite üyeli. Oksel, Yasemin. 2017. Fehmi Doğan yürütücülüğünde. İYTE.


- Doktora tez savunma jüri üyeli. Dikmen Güelryüz, Oylum. 2019. Children’s perceptions of their urban outdoor experiences: The case of İzmir. İYTE.


Thank you.

Prof. Dr. Deniz Hasirci
deniz.hasirci@ieu.edu.tr
Dear Docomomo International, Interior Design Specialist Committee,

Thank you for this opportunity to share my perspective on the modern interiors heritage. Being one of the three founders of Docomomo-Turkey, Interior Design Committee, along with passionate defenders of modern heritage, Asst. Prof. Dr. Umut Şumnu and Assoc. Prof. Dr. Zeynep Tuna Ultav, I greatly value this area, with specifically three main focal points; interior design, furniture, and the unique quality of Turkey and Turkish design. I will try to expand on these below.

**Modern Interior Design**

Although there is a vast amount of research and documentation on the architectural modern heritage, despite its integral relationship, there is very little in interior design. This is of course, due to the ephemeral quality of interiors, due to the faster lifecycle compared to architecture. Although a building may have one life, the interior spaces of the same building can come alive with a multitude of functions and lives. Therefore, today it is difficult to reach the material of the time, from which one can read the lives of people.

**Modern Furniture**

Moreover, interior design documentation relies more on personal archives, which are more difficult to reach. In our project, DATUMM: Documenting and Archiving Turkish Modern Furniture (www.datumm.org), our aim is just that.
To reach modern Turkish examples of furniture, personal archives of drawings, photographs, as well as personal stories as we interview designers, witnesses, and craftspersons of the time. We give importance to publishing everything in both Turkish and English to be able to contribute to the international literature also. Moreover, we collect and investigate Turkish modern magazines, films, and other media, as interior design and spatial experience can sometimes be better captured in these resources, rather than architectural journals. The archive we have created, has also received a trademark and is often stated to be the first and only archive regarding Turkish modern furniture, designers, companies, and producers.

Uniqueness of Turkey

There is also the unique quality of Turkey, which is both in Europe and Asia, and thus presents this mix of East meets West. That being said, the situation in Turkey is very different from several other Asian countries of which the modern interiors literature involves effects of colonialism. In the case of Turkey, this does not exist; the transformation into a secular republic was led by the founder of modern Turkey, Mustafa Kemal Atatürk in 1923. The aim was to reach a secular, science and knowledge-based international level of development and independence in all areas, including widescale development in language, literature, performing arts, architecture, music, with several reflections on interior design and furniture. Atatürk lived in many modern interiors and used modern furniture in his life, some of which are showcased in our DATUMM project. Thus, the case of Turkey may be seen with its own individual characteristics. I will share a few articles of ours that present a better idea of the type of work I am involved in, often with my colleague Zeynep Tuna Ultav.

Docomomo-Turkey, Interior Design Committee

Within Docomomo-Turkey, Interior Design Committee, we have several short-middle-long term plans. All plans focus on increasing the awareness on modern interiors, both in Turkey and internationally.
I believe that international connections help write a more comprehensive and connected history and contributes to international literature and documentation as well as individual countries’ histories.

These include, producing papers and books bringing about several aspects of modern interiors (we have almost completed a book preparation), making films on documentation of interiors and furniture and creating a Youtube channel, continuing with our Instagram page (docomomo_tr_interior) that has reached over 3000 followers in a very short time, continuing our symposium (we held the first this year), and reaching Interior Design departments in Turkey with short presentations, aiming to increase awareness about the modern interior design heritage in university students. We believe that this will be important in contributing to younger generations, but also the department staff themselves, who may not always knowledgeable about the field. We also have active applied projects that we have recently begun to advise and design, one being Atatürk’s office and residence building and exhibition at the Çubuk Dam in Ankara, Turkey, built in 1936. We are taking part in this in collaboration with Docomomo-Turkey, and the team members are myself, Umut Şumnu, Zeynep Tuna Ulatav, and Cihat Çağlar from our committee.

**Other International Relations**

My department is also a member (among three departments in Turkey), of International Federation of Interior Architects/Designers (IFI), known as the largest community of our profession, and Izmir continues to be the first and only city in which the IFI Interiors Declaration was signed with our efforts and collaboration with the Chamber of Interior Architects in 2016. I was department head then and I had wished for the Declaration ceremony to be at the end of the Interior Architecture Department Heads meeting that we hosted as a department, which we realized. We continue our international relations with IFI and can connect as Docomomo-ISC ID as well, organizing international events with students or celebrating World Interiors Day (WID) with a Docomomo-ISC ID event.
**Active Plans**

Regarding active plans to work with ISC-ID, first, being quite an internationally linked group as Docomomo-Turkey Interior Design Committee, as well as within our DATUMM project, I believe that we could contribute with additional connections to link with other interior design specialists and groups around the world.

I believe that we could collaborate with you in terms of linking our works, writing books and papers including comparisons or thematic issues regarding interior design elements, attending conferences such as ICDHS together, organizing live events like thematic discussions, being visitors in various events such as our symposium, increasing awareness both academically and also on social media, writing projects for funds, creating digital and actual exhibitions on interiors, furniture, interior textiles, interiors on film and several other topics. We could begin with an online meeting to brainstorm and we could also invite you to our symposium as speakers.

I know that, you prefer to enlarge your group from different countries, but we could also work effectively with you as the three founders of the interiors committee here in Turkey, my colleagues, Şumnu (Başkent Univ.) and Tuna Ultav (Yaşar University). Of course, this will be up to your assessment. There is much more to say regarding modern interiors, however, I will end here, hoping that there will be more to discuss in the coming times.

Thank you.

Yours sincerely,

Prof. Dr. Deniz Hasîrcî
January 24th, 2021

Prof. Zsuzsanna Böröcz
Co-chair of ISC-ID

Dear Zsuzsanna Böröcz:

As Chair of DOCOMOMO Mexico, it is an honor to put forward the candidacy of Dr. Silvia Segarra Lagunes, to the ISC-Interior Design. Dr. Segarra Lagunes, has been a member of DOCOMOMO Mexico since 2014, and has been a constant contributor to our activities and publications. I am convinced that she will be a great addition to the ISC-ID, since she is an enthusiastic and committed researcher, that has made an important contribution to her field of study in Mexican and Latin American Modern Movement.

With my best wishes, sincerely,

[Signature]

Louise Noelle Gras
Chair DOCOMOMO Mexico
Mexico City, January 24th, 2021.

Dear Zsuzsanna,

My name is Silvia Segarra Lagunes, a member of the Mexican chapter of DOCOMOMO, and I wish express my interest in joining the International Specialist Committee-Interior Design of DOCOMOMO International.

I have a degree in Industrial Design (Mexico), a Master Degree in Architecture-Restoration of Monuments (Mexico) and I obtained the European PhD in Art History (Granada, Spain) in 2008.

For many years I have developed various research projects related to the history of furniture and interior design in Mexico, especially of the first half of the 20th century. On the other hand, I have been, for several years, a university professor in the field of History of Design and, at the same time, I have been linked, through the Latin American Association of Industrial Design, with Latin American design and designers.

In recent years I have focused my research on the furniture and interior design of the Modern Movement in Mexico (authors, styles, manufacturers, commercialization), within the Mexican chapter of DOCOMOMO. Moreover, I have now started a study focused on identifying the influences and interrelationships of Mexico with Latin America, as well as with other countries, in the development and evolution of furniture, interior objects and architectural interiors, between 1920 and 1970.

For these reasons, it would be of great interest to me to be part of the International Specialist Committee-Interior Design Docomomo International, actively participating in the projects proposed by the Committee, as well as in setting up new links and documentation of interior and furniture design with Mexico and Latin America.

Hoping that my application to the Committee will be received favourably, I take this opportunity to send you my best regards.

Silvia Segarra Lagunes

Please, find enclosed my CV.
CURRICULUM VITAE
Silvia Susana Segarra Lagunes
Cuesta del Realejo, 36, Granada 18009, España
Telephone Home & fax: +34 958 210 163
Mobile phone +34 629 685 973
E-mail: ssegarralagunes@ugr.es

EDUCATION:
1991 Fellowship from the Italian Ministry of Foreign Affairs to attend the International Course on Heritage Conservation and Historical Centers at the ICCROM/UNESCO (International Centre for Conservation/ Rome)
1987 College degree in Industrial Design, Escuela de Arquitectura y Diseño, Universidad Anáhuac, Mexico City. (Degree in Industrial Design, title approved in Spain 2006/H11882)

PAD (professor) in the Fine Arts Faculty, Universidad de Granada, Spain.

Academic coordinator and professor in the Master in Landscaping, Gardening and public space at the University of Granada 2003-2018

Industrial designer specialized in interior design and furniture as well as urban furniture, especially in historical contexts, with projects developed in contemporary and historical buildings and public spaces.

Her research topics are focused on the history of modern furniture in Mexico in the period 1910-1970. She also works in criticism about the domestic life in 19th and 20th century, and in conservation and urban image focusing in historical contexts, history and design of public spaces, research and restoration of funeral complexes.

Member of the International Council on Monuments and Sites Mexico (ICOMOS), DOCOMOMO Mexico (Documentation and Conservation of the Modern Movement), Associazione per il Recupero del Costruito (ARCo, Italy); Design History Foundation (Barcelona), CODIGRAM (Mexican Association of Industrial and Graphic Design); Andalusian Association of Designers (aad); ALADI (Asociación Latinoamericana de Diseño Industrial, 1989-1996).

Professor in Mexico in: Universidad Nacional Autónoma de México, Universidad Anáhuac, Universidad La Salle, Centro de Estudios Casa Lamm, Escuela Taller de Restauración (AECI-Instituto Nacional de Bellas Artes, and visiting professor in other Mexican universities, as well as in foreign universities: Università degli Studi Roma Tre, École Nationale Supérieure d'Architecture- Paris III - Versailles (France), Universidade de Salvador (Bahia, Brazil), Università degli Studi di Genova (Italy), Universidad Politécnica de Valencia, Istituto Italo Egizio di Conservazione (Egypt), Universidad de Sevilla.


Member of the Research Group: RESEARCH CLUSTER ON TERRITORIAL SYNERGIES (Cod.: RNM034)

PROJECTS AND PROFESSIONAL ACTIVITY in interior design, furniture and exhibitions.
2019 Expositive and museographical project of the exhibition: “El sueño de los leones: fantasias orientalistas (o no), de una fuente de la Alhambra”, Corrala de Santiago, Universidad de Granada.
2016 Research project in exterior and signal furnishing in Alhambra and Generalife, Patronato de la Alhambra y el Generalife, Granada (Spain).
2014 Research project in historical public spaces in Granada, Universidad de Granada (Spain).
2013 Urban landscape project and street furnishing: Plaza de Loreto, Centro Histórico, Mexico City.
2005-13 Graphic design projects: editorial design, corporate image, Rocca Pla (Tivoli, Italy).Museum graphic design and children’s educational area.

- Collaborative design of exterior furnishing for the restoration project in Carmen de los Mártires (historical garden) in Alhambra area, Granada, Spain.
- Design and development of urban furniture system: Universidad Veracruzana, Mexico, 2008-2009.
- Project for public and interior lighting, Electroluz, SA de CV, Mexico, 2009.

1993-1998 Project of conservation and restoration of Tepeyac Cemetery (Mexico City). Co-direction Alejandro Herrasti. Restoration work Tepeyac Cemetery. Project and museum entrance pavilion to the historic Tepeyac cemetery, Santuario de Guadalupe, Mexico City.


PUBLICATIONS:

Books:
2016 Segarra Lagunes, Silvia, Valenzuela Montes, Luis Miguel, Rosúa Campos, José Luis (Editors), Paisaje Con+texto: Naturaleza, jardín, espacio público, EUG, Granada.
2012 Segarra Lagunes, Silvia Castillo A. (Editors), Antología de crítica de arte en México 2011-2012, Sección mexicana de AICA, México D.F.

Articles:
2020 “Vida doméstica y Movimiento moderno, paradojas de la vanguardia mexicana”, in process (Las casas del Movimiento moderno).
2020 “Paisaje imaginario. Diseño de los espacio abiertos y su mobiliario urbano”, in: To be or not to be. El papel del diseño en la construcción de identidades. Museu del Disseny de Barcelona, Fundación Historia del Diseño.
2020 “Ciudad histórica: entre la realidad y la ficción”, in: Marc Augé, sueño y potencia de la antropología, Revista Anthropos, N.252, Barcelona.
2018 “Diseño y confort en el México de la modernidad”, Centro Nacional de Investigación, Documentación e Información de Artes Plásticas, Mexico.


Journals:


1997 “Porqué nos buscamos a nosotros mismos (identidad en el diseño)”, Revista dx-estudio y experimentación del diseño, No.21, México D.F., pp. 8-11.


1997 “Técnicas y materiales tradicionales de restauración en México”, Generación Anáhuac, Universidad Anáhuac, México


1994 “Modelos Culturales Contemporáneos y su influencia en el Diseño Industrial”. Centro de Investigaciones en Diseño Industrial (CIDI), Facultad de Arquitectura, Universidad Nacional Autónoma de México, México.

Book translation:
Jones, O. (2010), El patio Alhambra en el Crystal Palace, translated by S. Segarra (from the original “Alhambra Court in the Crystal Palace, 1858”), Abada / Patronato de la Alhambra y el Generalife, Granada.


PERSONAL
Languages: Spanish (native speaker), French and Italian (near native fluency), English (strong), Arabic, Portuguese and Catalan (limited).

Place of birth: Mexico City, Mexico.

Nationality: Mexican, with UE community residence.
CV
Johan Örn, b. 1974

Education
2007

2003
Postmaster education in Architectural Conservation, Royal Institute of Art, Stockholm

1999
MA in Art History, Stockholm University

Employment History
2016-
Curator of Collections, ArkDes

2015-2016
Visiting teacher, Architectural History, KTH

2007-2015
Cultural Heritage Specialist, AIX Arkitekter

2008
Investigator, National Property Board Sweden

2001-2007
PhD Student, KTH

1999-2000
Cultural Heritage Specialist, Stockholm County Administrative Board

Curatorial Experience
2017-2021
*Sigurd Lewerentz: Architect of Death and Life*, ArkDes (expert researcher)

2018
*Freestanding*, Venice Architecture Biennale (co curator with Kieran Long and James Taylor Foster)

2017
*The HI Group: Handicraft in the Plastic Age*, ArkDes (curator)

Commissions
2018-2020
Assessor, International furniture competition regarding new outdoor furniture for the Unesco World Heritage Skogskyrkogården (The Woodland Cemetery)

2011-2020
Critic and member of the editorial board of The Swedish review of Architecture

2019
External member of doctoral jury, *Danish Modern: Empiricism, Craft, Organicism* by Eva Storgaard, University of Antwerp, Faculty of Design Sciences

2017-18
Co supervisor for the licentiate thesis *Isak Gustaf Clasons herrgårdsrestaureringar 1888-1930* by Mats Fredriksson, School of Architecture and the Built Environment, KTH

2014
Opponent on the licentiate thesis *Den utsatta konsten. Att förvalta konst i offentlig miljö: Etik, lagstiftning och värdeförändring* by Karin Hermerén, Department of Conservation, University of Gothenburg
Special Assignments

2014- Curator, The Celsing Archive

Selected Publications


2014 “Kyrkan som arkitektuppgift: Ett perspektiv på efterkrigstidens kyrkliga kulturarv”, De kyrkliga kulturarven, Aktuell forskning och pedagogisk utveckling (eds. Emelie Karlsmo, Jakob Lindblad et. al.), Uppsala University


2011 “Bakom den moderna fasaden: Offentliga interiörer söker sin historia”, Bebyggelsehistorisk tidskrift (Nordic Journal of Settlement History and Built Heritage)


2010 Åke Axelsson inredningsarkitekt, Carlsson bokförlag

2007 I rummets kraftfält: Om arkitektur och offentlig inredning i Sverige 1935 – 1975 (diss.), Arkitektur förlag

2007 “Att lära av alla levande och utdöda kulturer: Om ett annat 1940-tal”, Världen i arkitekturhistorien, Arkitekturmuseets årsbok 2006
Dr Milena Kordić, Assistant Professor
University of Belgrade – Faculty of Architecture, Department of Architecture


In her research work, her specific fields of interest include practical design as well as design theory, focusing on the relationship between architecture and philosophy, exploring important issues that conjoin theory and practice in architecture and interior design. She is the author of the book *In-Between Space* (Zadužbina Andrejević, Belgrade 2012) and more than 15 scientific papers published in relevant monographs, magazines, journals and conference proceedings.

Teaching activities include undergraduate and postgraduate courses at the Faculty of Architecture, as well as doctoral studies at the Faculty of Forestry. At the undergraduate level, she teaches the courses *Design Studio*, at 2nd and 3rd year of Bachelor studies of Architecture. At Master of Interior Architecture, she teaches *Design Studio* at the 1st year and final *Diploma Studio (Research, Thesis and Project)* at the 2nd year. As a Mentor, she has participated in the development of a few dozens of master thesis and projects in Interior Architecture programme. At the same master programme, she also teaches one theoretical subject *Theories of Space* and one elective *Design Strategies*. As a visiting professor, she teaches at the University of Belgrade - Faculty of Forestry, at PhD level courses: *Interior Design Elements and Interior Architecture*.

In addition to scientific and teaching activities, she is engaged in professional work in the field of architectural and urban design. Ms Kordic participated in various national and international architectural and urban planning competitions, where she has received more than 15 awards and recognitions. Rewarded competition entries, among others, include: 1st price at the open competition for Wider area of Hippodrome in Belgrade (2017), 2nd prices at open architectural competitions for Embassy of the Republic of Serbia in Canberra (2018), for Three Main Squares in Belgrade (2015), for Reconstruction and Adaptation of the National Museum in Belgrade (2010) and 3rd prices at the competitions for Pedestrian bridge with Hotel and Office building in Novi Sad (2019) and for Educational and Conference Center of the Central Bank of Montenegro in Tivt (2019).

Furthermore, Ms. Kordic designed several realised objects, such as the library annex in Šabac (Serbia), Villa Monte del Sol in Herceg Novi (Montenegro), and around 20 interior design projects of public spaces and apartments in Belgrade (Serbia), Bar (Montenegro), Paris (France) and Berlin (Germany).

She has exhibited her original works at several national and international architectural exhibitions like Salon Arhitekture, Belgrade International Architecture Week and Balkan Architectural Biennale. She is also active in academic workshops, which resulted in students’ exhibitions. As a co-author of several national and international students’ exhibitions, she is interested in finding new ways to engage students in challenging the limits of the discipline.

Kordić obtained her practical experience working in offices in Belgrade and Brasil as well as running her own architectural office since 2005 as a licenced architect (https://soba.cloud/).
General information

NAME: Milena Kordić
DATE OF BIRTH: 11/07/1975, Zrenjanin, Serbia
PHONE NUMBER: +381 (0)63 33 555 4
E-MAIL: milena.kordic@gmail.com
ADDRESS: Zvezdarskih Jelki 17/4, 11000 Belgrade, Serbia

Education

1994 – 2001: Bachelor and Master of Architecture, Faculty of Architecture - University of Belgrade, Serbia.
2009. Master of Science in Architecture and Urban Planning, Faculty of Architecture - University of Belgrade
2014. Doctor of Technical Sciences in Architecture and Urban Planning, Faculty of Architecture - University of Belgrade

Other biographical information

LANGUAGE SKILLS: She reads, writes and speaks English and uses literature in Russian and Portuguese.

MEMBERSHIP OF PROFESSIONAL BODIES:

Since 2003 Association of Architects, Belgrade and Union of Architects of Serbia
Since 2005 Serbian Chamber of Engineers (holding a license of Lead Architect)

WORK AT UNIVERSITY OF BELGRADE - FACULTY OF ARCHITECTURE

2004-2015. Teaching Assistant at the University of Belgrade - Faculty of Architecture, Department of Architecture
2015- Assistant Professor at the University of Belgrade - Faculty of Architecture, Department of Architecture
(Fifteen years of experience in teaching architectural and urban design on more than 20 subjects)

ACADEMIC QUALIFICATIONS:

Holds a Doctor of Technical Sciences in the field of Architecture and Urbanism (PhD in Architecture and Urbanism) since 2014 „ Models of Continuity: Epistemology of Interior Design”, mentor: prof. Vladimir Mako

Holds a Master of Science (MSc in Architecture and Urbanism) since 2009 „ The Phenomenon of In-Between-ness: Architectural Conception of the Relation Between Inside and Outside”, mentor: associate professor Vladimir Milenković

STUDENT WORKSHOPS

2014 Active House within the Expert Meeting “New Housing Models for Flood Risk Areas”, AF Belgrade; (mentor with Stratimirovic, Marlovic, Zivanovic)

2014 Responsive house at the Faculty of Architecture in Banja Luka, AF Banja Luka and AF Belgrade; (mentor with Zivanovic, Stupar, Malešević, Sukalo, Todorovic, Marlovic)

2009 & - Multiplicity and Difference, Rotterdam, The Netherlands, AF Belgrade; (mentor with Milenkovic,)
2009. *Supernatural Eco Pavilion*, AF Belgrade, Technical University of Catalonia, Barcelona; (mentor with K. Mrkonjic (Barcelona), T. Skulic)

2009 Concept store Simply D.O, AF Belgrade; (mentor with T. Skulic, D. Ognjenovic, D. Miljkovic, B. Pavic, A. Bjelovic)

2008 *URBAN CRASH* by Trimo, AF Belgrade; (mentor with T. Skulic)

2008 *Small intervention - big impact*, AF Belgrade & Dutch Embassy Belgrade; (mentor with Milenkovic, Stratimirovic, Mirosavic, Sekulic, de Ru, Ibelings (PowerHouseCompany))

**RESEARCH PROJECTS**

„TR36034 Istraživanje i sistematizacija stambene izgradnje u Srbiji u kontekstu globalizacije i evropskih integracija u cilju unapređenja kvaliteta i standarda stanovanja“ odobrenom od strane Ministarstva prosvete, nauke i tehnološkog razvoja za period 2011-2014. Evidencijski broj projekta TR36034.

COST CA16226 indoor living space improvement: Smart Habitat for the Elderly (2017-2018), Team with Vladan Djokic, Ana Nikezić i Jelena Ristic Trajkovic

**BOOK**


**BOOK CHAPTER NATIONAL**


**SCIENTIFIC JOURNAL ARTICLE**


CONFERENCES


JOURNAL NATIONAL

EXHIBITIONS of PROFESSIONAL WORK


EXHIBITIONS (AUTHOR)


COMPETITIONS (awarded)

2019. M. Kordic, M. Krsmanovic-Stringheta, A. Badnjar, P. Kostic, Architectural competition for the design of the Educational and Conference Center of the Central Bank of Montenegro in Tivt, Montenegro, 3rd Prize

2019. M. Kordic, M. Krsmanovic-Stringheta, B. Oliveira Stringheta, Mina Kordić, Architectural competition for Pedestrian bridge over DTD Canal with Hotel and Office building in Novi Sad, Novi Sad, 3rd Prize

2018. M. Kordic, M. Krsmanovic-Stringheta, A. Badnjar, Open one-stage competition for Diplomatic-Consular mission of the Republic of Serbia in Canberra, Belgrade, 2nd Prize


2018. M. Kordic, M. Krsmanovic-Stringheta, A. Badnjar, Urban and Architectural Competition for Design of Public Space of the City Center in Novi Sad, Novi Sad

2017. M. Kordic, M. Krsmanovic-Stringheta, A. Badnjar, Urban and Architectural Competition for the Wider area of the Hippodrome, GO Cukarica, Belgrade, 1st Prize


2015. M. Kordić, M. Kršmanovic-Stringheta, B. Stringheta, International two-stage Urban Architectural Competition for Three Central squares in Belgrade, Belgrade, 2nd Prize


2004. M. Kordić, M. Marković, S. Jović, Open Architectural and Urban Competition for City Gallery on Republic Square, Belgrade, 2nd Prize


2002. V. Milunovic, M. Kordić, Invited Architectural Competition for Shopping Center of Building Materials Okruglica, Belgrade, 1st Prize

REALISED PROJECTS (selection)

Architecture:

2019-2020. (under construction) Boutique Hotel and Hostel on Žabljak, author with A. Badnjar, M. Kršmanović-Stringheta
2005/6. Villa Monte del Sol, Zelenika, Herceg Novi, Montenegro, author with A. Kostić

2002. Reconstruction and Interior of Sport cafe, Herceg Novi, Montenegro, author with: V. Milunović


2005. Residential building in Miklosiceva Street, Belgrade, author with M. Marković, S. Jović

2004/5. Family house in Šabac, Šabac, author with K. Vasić, A. Kostić

Interior Design:

2019. Polyclinic Dr Zejnilovic, Bar, Montenegro, author with V. Otasevic,

2017. Exibition Equiment Design for the Museum of Contemporary Art in Belgrade, MoCAB Belgrade, author with M. Kršmanovic, B. Stringheta

2017. Apartment in New Belgrade, Belgrade, author with M. Milinković, T. Stevanović

2016. Apartment at George Washington Street, New Belgrade, author with T. Stevanovic

2014. Apartment in Frankfurt Street, Berlin, Germany, author with E. Muftić, K. Vasić


2011. Apartment at Buffon Street, Montreuil, Paris, France, author with E. Muftić

2014. Apartment in Ustanicka Street, Belgrade
2013. Cabinet of the Faculty of Civil Engineering, University of Belgrade, Belgrade, author with N. Crnobrnić i F. Zlatković

2010. Apartment at V. Tomanovica Street, Belgrade

2009. Apartment at Skender Begova Street, Belgrade


2008. Adaptation and Interior of Green City Restaurant, in the Airport City Business Center, New Belgrade, Belgrade, author with M. Kršmanović, V. Otasevic, A. Badnjar

2007-08. Restaurant and Club at Queen Natalia Street, Belgrade, author with D. Stankov


AWARDED PROJECTS:


https://www.bab.rs/2019/11/30/bab19-awards-interior-design/


2010. Award of the Institute of Architecture and Urbanism of Serbia for the Best Master’s Thesis in the school year 2009/2010; defended at the Faculty of Architecture, University of Belgrade, entitled: The Phenomenon of In-Between-ness: Architectural Conception of the Relation Between Inside and Outside
CURRICULUM VITAE
Zara Castelo Alves Ferreira

Email: zara.c.ferreira@gmail.com
Phone: (+351) 917447696
Birthday: October 08, 1988

EDUCATION

2006–2012
Integrated Master in Architecture
Instituto Superior Técnico, Universidade Técnica de Lisboa
Classification: 17/20
Supervisors: Prof. Ana Tostões (IST-UTL) and Prof. Maria Manuel Oliveira (EA-UM)
Classification: 19/20

2003–2006
High School in General Arts
Escola Secundária D. Filipa de Lencastre / Colégio Salesiano Oficinas de São José
Classification: 18/20

PROFISSIONAL EXPERIENCE

2014–2018
Secretary-General of Docomomo International
Técnico, Universidade de Lisboa – www.docomomo.com

2014–2018
Co-editor and production coordinator of Docomomo Journal
Docomomo International, Técnico, Universidade de Lisboa – www.docomomo.com

2014
Architect participant of the Portuguese Official Representation (curated by Pedro Campos Costa) at the 14th International Architecture Exhibition - Venice Biennale 2014 (curated by Rem Koolhaas, under the theme "Fundamentals – Absorbing Modernity: 1914-2014"), as selected architect for the "Survey of Typological Housing in Portugal"
Ordem dos Arquitetos, Campos Costa Arquitectos – http://homeland.pt

Copy-editor of the Journal Homeland – News from Portugal, the Portuguese Official Representation at the 14th International Architecture Exhibition - Venice Biennale 2014
Ordem dos Arquitetos, Campos Costa Arquitectos – http://homeland.pt

2013
Director of Docomomo International
Técnico, Universidade de Lisboa – www.docomomo.com

2012–2013
Research fellow and team member of the FCT research project EWV - Exchanging worlds visions: modern architecture in Lusophone Africa (1943-1974) looking through Brazilian experience established since the 1930s (PTDC/AUR-AQI/103229/2008)
Instituto Superior Técnico, Universidade Técnica de Lisboa; Escola de Arquitectura da Universidade do Minho – http://ewv.tecnico.ulisboa.pt

2013, 2010
Intern architect at Tetractys Arquitectos
http://www.tetractys.pt

ADDITIONAL EXPERIENCE

2021
Member of the Executive Committees of the 16th International Docomomo Conference – Inheritable Resilience: Sharing Values of Global Modernities, Tokyo, Japan, 29 August 29 – 2 September – https://docomomo2020.com

2018
Member of the Scientific and Executive Committees of the 15th International Docomomo Conference – Metamorphosis. The Continuity of Change
Cankarjev Dom, Ljubljana, Slovenia, 28-31 August – http://docomomo2018.si
2016-2018 **Member of the Erasmus+ project Reuse of Modernist Buildings (RMB)**

2016 **Member of the Scientific and Executive Committees of the 14th International Docomomo Conference – Adaptive Reuse. The Modern Movement towards the Future**
Calouste Gulbenkian Foundation, Lisbon, 6-9 September – www.docomomo2016.com

Curator and member of the Production Team of **Docomomo Virtual Exhibition (MoMove)**
Docomomo International – http://exhibition.docomomo.com

2015 **Tutor of the International Workshop RE Kuwait’s Modern Heritage**
National Council for Culture, Arts & Letters, Docomomo Kuwait, Kuwait, 5-9 December

**Member of the Organising Committee of the Docomomo International Seminar Rehabilitation and Reuse of Modern Movement Architecture**

2014-2018 **Member of the international project modern ASEAN architecture (mASEANa)**

2014 **Tutor of the International Workshop Strategies for the Sewoon Arcade**
Docomomo International, Docomomo Seoul, Seoul, Korea, 19-24 September

**Collaborator in the organisation of the 13th Docomomo International Conference Seoul, Expansion & Conflict**

2013 **Architecture guide**
Lisbon Open House, Trienal de Arquitectura de Lisboa

2011 **Census Taker on the parish of São Vicente de Fora in Lisbon – Census 2011**
Instituto Nacional de Estatística

2007–2010 **Model Maker for the project Milagre Técnico by the artist Miguel Palma**
Instituto Superior Técnico, Universidade de Lisboa, Miguel Palma – www.miguelpalma.com

Active participation in NucleAr - IST’s Architecture Students Nucleus: leadership and organization of exhibitions and conference cycles – *Spoken Work, Architecture Week, End of Year Exhibition*

2010, 2004–2006 **Participation in amateur theatre groups:**
*Grupo de Teatro da Nova* – Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa; *Grupo de Teatro Ar* – Colégio Salesiano Oficinas de São José, Lisbon

2004 **Invited jury for the II Internacional Documentary Film Festival – DocLisboa 2004**

**PUBLICATIONS**


FERREIRA, Zara, “The right to comfort in the century of the self”, *Docomomo Journal* n. 65 – Housing for All, Lisboa, 2021, p. 4-7 (text in journal).


FERREIRA, Zara, “Sobre o presunto e o vinho que não sabemos se Júlia teve no final dos dias”, Umbigo Magazine [online], 5 April (theatre review).

FERREIRA, Zara, “Karōshi [kaˈrəʃi], s. m. morte por excesso de trabalho (do jap. ka, “excesso” + rō, “trabalho” + shi, “morte”)”, Umbigo Magazine [online], 19 November (theatre review).

FERREIRA, Zara, “Ponto”, Umbigo Magazine [online], 18 January (theatre review).

FERREIRA, Zara, “O Deus da Carnificina desce à Trindade/The God of Carnage descends to Trindade”, Umbigo Magazine [online], 3 April (theatre review).

FERREIRA, Zara, “Queriam um novo mundo e chamaram-lhe deserto/They wanted a new world and they named it desert”, Umbigo Magazine [online], 5 July (theatre review).


2017


2016


TOSTOES, Ana; FERREIRA, Zara, ALVES, Joana, "Docomomo. Mutations d'une Organisation Globale", Tracés, n. 5-6, Zurich (text in journal).


FERREIRA, Zara, "Complete Primary School of Manga/Escola Primária Completa da Manga", Heritage of Portuguese Influence/Património de Influência Portuguesa: www.hpip.org, Lisbon (website entry).


FERREIRA, Zara, "Reabilita", *Homeland - News From Portugal*, n. 1, Lisbon (text in journal).


COMMUNICATIONS

2021 "The greatest number under lockdown", 16th International Docomomo Conference, Tokyo, 30 August 2021 (with Ana Tostões).


"Habitat. The right to housing in France", The Terms of Habitation: Re-theorizing the Architecture of Housing, Israel Institute of Advanced Studies, 9 November 2020 (with Ana Tostões).


"Habitat – Regional between Global and Local", 15th International Docomomo Conference – Metamorphosis. The Continuity of Change, Ljubljana, Cankarjev Dom, 31 August.

"Licence to Live in the Barbican Estate", RMB Conference 2018 – Teaching through Design, Coimbra, Convento de Santa Clara a Nova, 6 April (with Ana Tostões).


"Post-WWII housing estates in Europe: obsolescence or resilience?", RMB Conference 2017 - Reuse of Modernist Buildings, Detmold, Hochschule OWL, 23 November (with Ana Tostões).


Participation in a round table in the framework of the public presentation of Jornadas Europeias do Património 2015, dedicated to Technical and Industrial Heritage, with the participation of Fernanda Rollo (IHC, FCSSH/UNL), Jorge Custódio (APAI), José Aguiar (FAUTL) e Manuel Lacerda (DGPC), Lisbon, Museu da Electricidade, 25-27 September.


2013  "How to be Modern and Design with Climate. Fry and Drew’s Legacy and the School Program in Mozambique (1955-1975)", *The Influence of Fry and Drew International Conference*, Liverpool, University of Liverpool, 10-11 October.


AWARDS

2012  Secil Awards Universities – Finalist

2011  III Flash Week – 1st Award

2010  II Flash Week – Pre-selection for participating in the Contest Cova da Moura – *Trienal de Arquitectura de Lisboa* – 3rd Award

ADDITIONAL EDUCATION

2021  Documentary Film Course
      Kino-Doc, Lisboa

2013  A3ES Training Program
      Agência de Avaliação e Acreditação do Ensino Superior
      Constitution and Deontology
      Ordem dos Arquitectos

2011  Urban Regeneration and Sustainability
      III Workshop IST/DAST/SCUT, Palácio Belmonte
      Parametric Design to fabrication Workshop. Rhinoceros + Laser cutter | Rhinoscript + 3D printer | Grasshopper + milling machine
      Instituto Superior Técnico, Universidade Técnica de Lisboa

2010  Archicad
      LTI CIVMAT – Instituto Superior Técnico, Universidade Técnica de Lisboa

2009  Spanish
      Instituto Espanhol, Lisbon

2007  Autocad 2007 Fundamental
      LTI CIVMAT – Instituto Superior Técnico, Universidade Técnica de Lisboa

2006  Video
      Ar.Co – Centro de Arte e Comunicação Visual, Lisbon

      Portuguese Literature Course - Moments of the XX/XXI centuries
      Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa

2003–2004  Figure Drawing
      Sociedade Nacional de Belas-Artes, Lisbon