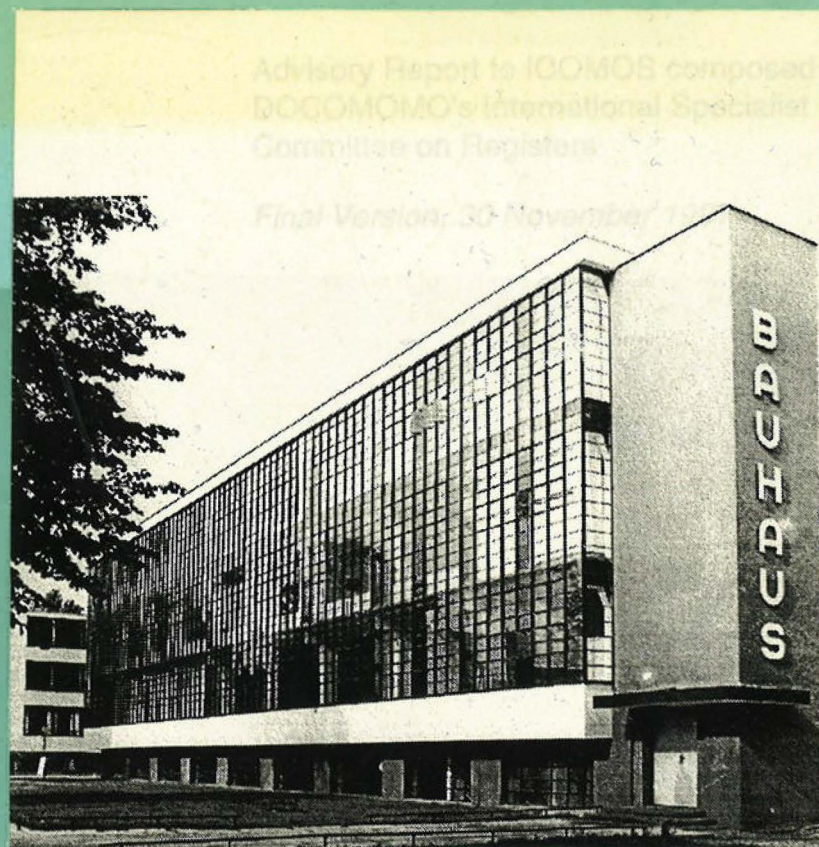


## The Modern Movement and the World Heritage List





international working party for  
**documentation and conservation**  
of buildings, sites and neighbourhoods of the  
**modern movement**

## ISC/Registers

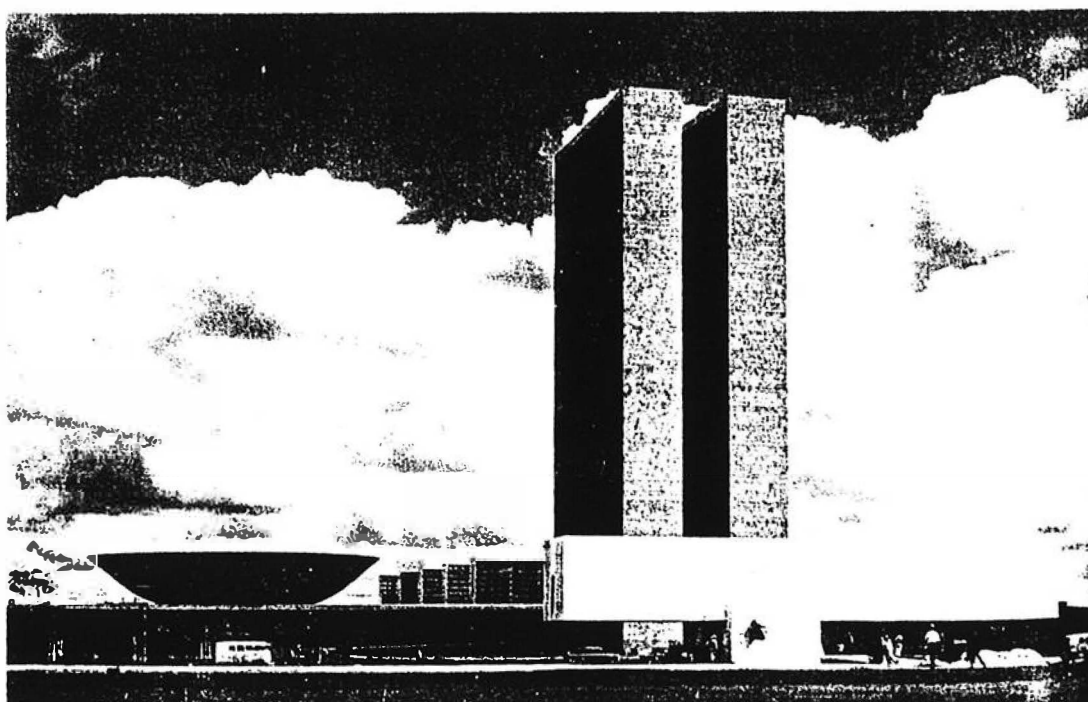
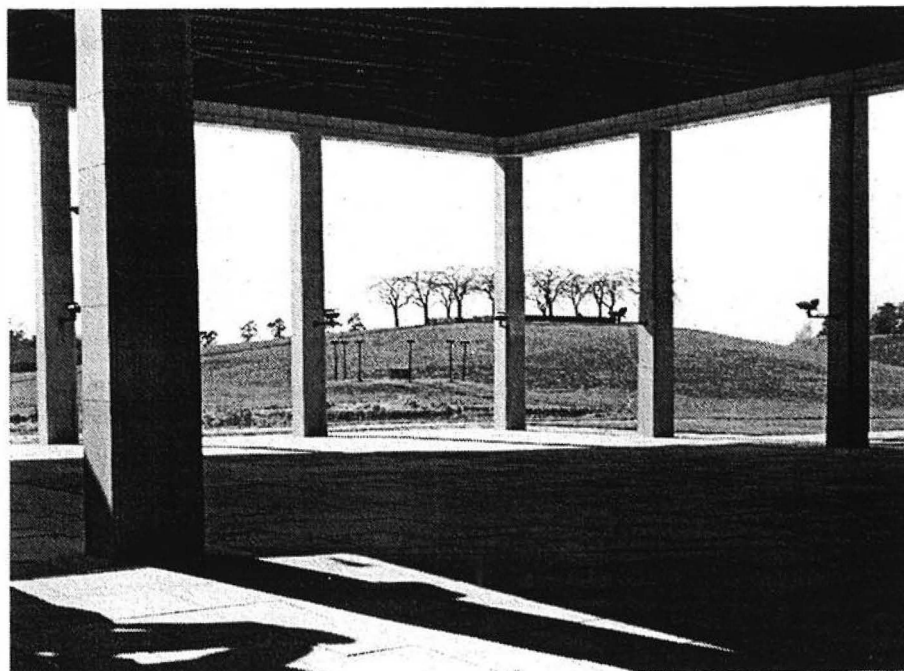
### **The Modern Movement and the World Heritage List**

Advisory Report to ICOMOS composed by  
DOCOMOMO's International Specialist  
Committee on Registers

*Final Version, 30 November 1997*

Tel. 31-30-6983357  
Fax 31-30-6916189

ISC/Registers  
c/o Rijksdienst voor de Monumentenzorg  
P.O. Box 1001  
3700 BA Zeist  
The Netherlands



The already inscribed monuments of the Modern Movement on the World Heritage List:  
 The Bauhaus main building, Dessau, Germany (W. Gropius, 1925) *front*  
 The Woodlands Cemetery, Stockholm, Sweden (G. Asplund/S. Lewerentz) *above*  
 The new capital of Brazil, Brasilia (L. Costa, O. Niemeyer, 1956-60) *below*

# THE MODERN MOVEMENT AND THE WORLD HERITAGE LIST

## CONTENTS

1. Introduction	1
2. Aims and activities of DOCOMOMO	2
2.1    DOCOMOMO; its purposes and structure	2
2.2    Documentation of the Modern Movement	2
2.3    Criteria and domain of the International Selection	3
3. Uniqueness of the Modern Movement	4
3.1    A complex world-wide movement	4
3.2    A living heritage	6
4. The World Heritage List and the Modern Movement	7
4.1    Testing the WHL criteria	7
4.2    Preliminary results	7
4.3    Comment on WHL guidelines	8
4.4    A comment on urban areas	8
5. Conclusions and recommendations	10
5.1    Submission and evaluation	10
5.2    WHL criteria	10
5.3    Authenticity	10
5.4 <i>Oeuvres</i> and <i>genres</i>	11
5.5    Urban areas	11

## APPENDICES

I	DOCOMOMO Specialist Committees and Working Parties
II	DOCOMOMO International Specialist Committee on Registers
III	WHL Criteria
IV	Tentative list of Modern buildings and sites of WHL significance
V	Test of WHL criteria and results
VI	A representative selection of IS fiches of the DOCOMOMO Register
VII	Modern Architecture, a list of publications
VIII	List of publications of DOCOMOMO International

Appendices V until VIII are not  
part of this scanned version

## 1. INTRODUCTION

DOCOMOMO was founded in 1989, at the University of Technology at Eindhoven, the Netherlands, as an international working party for DOcumentation and COnservation of buildings, sites and neighbourhoods of the MODern MOVement, followed by the First International Conference on this subject in 1990.

After the Second International DOCOMOMO Conference at Dessau (September 1992) ICOMOS agreed with the international working party of DOCOMOMO a consultative programme concerning the built heritage of the 20th Century. This would involve a report on the heritage of the Modern Movement in relation to the World Heritage List (WHL). One aspect of this advisory report is to test whether the current WHL criteria are applicable to buildings and sites of the Modern Movement and another aspect is to give more insight as to the sorts of buildings and sites which might be anticipated for assignment. It was agreed that DOCOMOMO should then make a world-wide selection of about twenty Modern buildings, sites or ensembles of 'outstanding universal value' which might be proposed for WHL candidature by the respective national authorities.

By mandate of the Council of DOCOMOMO International the preparation of this report was entrusted to its International Specialist Committee on Registers (ISC/R) and the first phase of the ISC/R's work is presented here. It includes suggestions on both organisation and selection method appropriate to the heritage of the Modern Movement, which might be useful also in considering other aspects of 19th and 20th Century built heritage.

On behalf of the Executive Committee of DOCOMOMO International we hereby submit to ICOMOS our recommendations concerning the heritage of the Modern Movement and the World Heritage List, together with a tentative list of Modern monuments which we believe to be of WHL significance. We hope that our report will help to justify and support the safeguarding of the buildings, sites and neighbourhoods which most significantly represent the aesthetic, technical and social principles of the Modern Movement.



## 2. AIMS AND ACTIVITIES OF DOCOMOMO

The Eindhoven Statement, confirmed in 1990 at the First International DOCOMOMO Conference, summarised the aims of this international organisation (see the 1990 Conference Proceedings and the Constitution of DOCOMOMO International) which resolved to:

1. Bring the significance of the Modern Movement to the attention of the public, the authorities, the professions and the educational community concerned with the built environment.
2. Identify and promote the recording of the works of the Modern Movement which will include a register, drawings, photographs, archives and other documents.
3. Foster the development of appropriate techniques and methods of conservation and disseminate knowledge of these throughout the professions.
4. Oppose destructions and disfigurement of significant works.
5. Identify and attract funding for documentation and conservation.
6. Explore and develop the knowledge of the Modern Movement.

### 2.1 DOCOMOMO: its purposes and structure

From the very beginning DOCOMOMO has been active in many fields, later represented by the International Specialist Committees (ISCs) on Registers, Technology, Education, Urbanism, Landscapes and Gardens, and Publications. Over 30 national or regional working parties (wps), spread over the Americas, Europe and beyond, are now involved in this organisation (see appendix I).

Apart from conferences (local, regional and international), publications, exhibitions and personal contacts within the large network, the exchange of knowledge on the preservation and conservation of the works of the Modern Movement is supported by the publication of the *DOCOMOMO Journal*, twice a year (see Appendix VIII ). Moreover, it is intended to produce a series of scientific publications on the Modern Movement, the international registers of DOCOMOMO and on technical aspects of conservation.

### 2.2 Documentation of the Modern Movement

Since 1992 the wps and the ISC/R have been engaged in documentation of Modern buildings and sites on two levels. At the first, local, level each working party is requested to compile and maintain a *National or Regional Register* (NR), an open file recording the local 20th Century heritage and maintaining an on-going survey of Modern development by successive register campaigns.

The second, international, level, which has been the primary concern of the ISC/R, is the *International Selection* (IS). The IS is developed from the earlier *International Register*, presented at the Barcelona Conference in 1994 by 15 wps which reported a total of more than 500 buildings and sites. Afterwards, IS submissions were made by a number of wps and more are expected, especially by the formation of new wps in North America, Asia and Oceania.

The IS submissions are placed in the DOCOMOMO Registers archive at the École d'Architecture de Belleville, Paris. On the archive a publication will be based, comprising a representative catalogue of the Modern Movement as the collaborative work of DOCOMOMO International and its working parties.

Criteria for local documentation in National Registers are determined by the respective wps but are generally based on the IS guidelines established in 1995 by the ISC/R. The guidelines require that selected buildings and sites should be shown to be innovative, technically, socially and aesthetically and that their historical significance should be evaluated. For buildings and sites of more than local importance these evaluations, with basic factual information, are recorded in standardised format in the IS fiches, described below in section 2.3. The IS criteria of technical, social and aesthetic innovation have provided a valuable qualitative test for 'modernity' which has assisted the ISC/R in preparing the tentative list of Modern buildings and sites for the WHL discussed in section 4. The WHL exercise can therefore be regarded as a third, *global*, level of documentation.

### 2.3 Criteria and domain of the International Selection

Modern architecture is essentially seen as innovative (socially, technically and aesthetically) and the IS fiche calls for separate assessments under each of these heads, a brief discussion of the building's historical significance and, where appropriate, for evidence of canonic status, that is, the building as a radical prototype for architectural change at national or international level. However, selection is not restricted to the canonic, but also includes the 'ordinaries'; buildings which are manifestations of national or regional modernity illustrating the diversity of Modern architecture.

Items to be selected can include individual buildings, complexes and neighbourhoods, civil engineering works, interiors, landscapes, gardens and industrialised building elements such as cladding panels or curtain walls. This broad and various domain should be kept in mind when reading this report and references are made to 'Modern architecture'.

The IS guidelines emphasise the historical dimension, including precedents for the building, its position in architectural and social historical contexts and its design and building history, recognising that significant design changes can be made, for example, between a competition scheme and the completed building. Besides the completed fiches, each wp is asked to provide a motivation text explaining the historical reasons for the proposed selection. This document should provide a synopsis of the development of Modern architecture in the country or region concerned and include a short bibliography.

In comparison with the earlier International Register (IR), the International Selection (IS) demands more rigorous selection of truly important subjects and, being intended for publication, great care to ensure accuracy of the data. The number of buildings selected by each wp should therefore be smaller: an average of ten proposals was suggested, but every wp is expected to contribute, even if to nominate only a single building.



### 3. UNIQUENESS OF THE MODERN MOVEMENT

The Modern Movement is probably the most significant product of architecture, urbanism and cultural landscape in the 20th Century, and is distinguished by the value systems established in its name. Without entirely abandoning local priorities, the international movement emphasised functional efficiency over appearance, representative value judgments resting on technical innovation and formal experimentation. Leonardo Benevolo concluded that "like every important historical transformation, the modern movement comprised a large number of individual and collective contributions, and it is impossible to pin down its origin to a single place or single cultural ambience" (1971, vol. II, p. 412). If the multiplicity of sources may be traced to the 19th Century, it is generally conceded that its seminal expression was manifested at the 1927 *Deutscher Werkbund* Exhibition in Stuttgart, master planned by Mies van der Rohe (resulting in the Weissenhof Estate), a coherent plan organisation and employment of pristine architectural forms by selected European architects, being demonstrated for the first time. Given that the Modern Movement achieved maximum impact in Europe during the 1920s and 1930s - now regarded as the 'heroic' period - it should be remembered that its international manifestation awaited the unprecedented building boom starting in the 1940s.

#### 3.1 A complex world-wide movement

Modernity that gives root to the Modern Movement is a cultural mode, a form of civilisation which permeated the world from the West, opposed to the idea of 'tradition', that is to say to all earlier traditions, and is unswervingly dedicated to fundamental economic and social transformation. Stimulated by rational ideology, modernisation has accelerated since the Industrial Revolution of the 18th and 19th centuries, revolutionising human aspirations and the expectations of society, calling forth an architecture which overturned convention.

In emulation of *avant garde* artists and writers associated with the movements from 1910-20 (Futurism, *De Stijl*, *L'Esprit Nouveau*, Russian Constructivism) the Modern architects sought also to establish their intellectual autonomy and in 1928 a select group founded the *Congrès Internationaux d'Architecture Moderne* (CIAM) in Switzerland. The ideas generating the new architecture were declared and debated and certain principles formulated; high publicity was sought through the press and exhibitions. Significant among the exhibitions was 'The International Style' at the Museum of Modern Art in New York in 1932. Although it may have popularised modernism as a 'style' it gave primacy to form while neglecting its social *raison d'être*.

In Europe, the architects Walter Gropius and Le Corbusier, J.J.P. Oud and Cor van Eesteren, Ernst May and Mies van der Rohe, Erich Mendelsohn and Alvar Aalto led in the elaboration of an architecture and urbanism which was socially, technically and aesthetically innovative. The Modern Movement is commonly associated with a white, functional architecture, stripped of all ornament and composed of pure forms (e.g. Villa Savoye, Poissy, by Le Corbusier and Pierre Jeanneret, 1929), occasionally precisely adjusted to its function. Space flows through this architecture, which is transparent rather than massive, and visual continuity is established between interior and exterior. Similar attributes were demonstrated by the American Frank Lloyd Wright, at the start of the century with his Prairie houses (e.g. the Robie House, Chicago, 1906) and repeated in the Schröder House by Gerrit Rietveld (Utrecht, 1924), the Müller House by Adolf Loos (Prague, 1930), the Schminke Villa by Hans Scharoun (Löbau, 1933) and the Farnsworth House by Ludwig Mies van der Rohe (Plano, Illinois, 1950).

The construction industry enabled this modern spatiality, a revitalised sensitivity, to be realised employing steel and reinforced concrete which generated a new aesthetic (e.g. Exhibition Pavilion, Turin, by P.L. Nervi, 1947-48, 1953). Rationalised construction involving standardisation and prefabrication, and environmental controls providing heating and air-conditioning enabled Modern architects to create 'well tempered environments', at work and at home, for ever increasing numbers.

It should be emphasised that Modern architecture is not a homogeneous movement; variations of form, technique and expression are apparent and reference to tradition is by no means excluded (e.g. Casa del Fascio, Como, by Giuseppe Terragni, 1928-36). Indeed, the classical inflection of the Barcelona Pavilion (Mies van der Rohe; constructed and demolished 1929, re-constructed 1986), the

vernacular of the Weekend-House at St. Cloud (Le Corbusier and Jeanneret, 1936), the use of traditional building materials characteristic of Scandinavian Modernism, as at Århus Town Hall (by Arne Jacobsen and E Møller, 1937-41) and the tribal references of the Orphanage in Amsterdam (by Aldo van Eyck, 1958-60), each reflect particular aspects of tradition. Those more disposed to a functional approach promoted utilitarian and technical considerations, for example in the workers' housing in Frankfurt on Main (Ernst May *et al*, 1925-30). The plastic creations of individual architect-artists such as the Einstein Tower by Mendelsohn (1920-24) or the pilgrimage chapel at Ronchamp by Le Corbusier (1950-55) signal the expressive range which modernism unleashed.

Responding to the increased demand for their services, Modern architects elaborated more specialised building types, the demands emanating from both capitalist and socialist states promoting new collective concepts resulting in workers clubs in the USSR (e.g. Russakov Club, Moscow, by Konstantin Melnikov, 1929); schools (the Karl Marx Schools, Paris-Villejuif, by André Lurçat, 1930; the Open Air School, Amsterdam by Jan Duiker, 1930-32; and the remarkable school-building programme in Greece by architects of the Ministry of Education's Directorate of Technical Services in the early 1930s; and sanatoria (e.g. Zonnestraat Sanatorium, Hilversum, by Jan Duiker, 1926-31; Paimio, Finland, by Alvar Aalto, 1929-33). Also buildings for leisure-time were created with regard to both the site and the functional demands (De la Warr Pavilion, Bexhill on Sea, by E. Mendelsohn and S. Chermayeff, 1934).

The apartment building was reinvented and took on different forms, such as Narkomfin, Moscow (by Moshe Ginzburg, 1928-30), the two Dolderal Apartment Blocks at Zürich (by A. and E. Roth and M. Breuer, 1933), Highpoint I and II, London (by Berthold Lubetkin and Tecton, 1934-38), Unités d'Habitation (Marseille 1946-52, also at Nantes, St-Étienne, Berlin and Fermini by Le Corbusier), and Habitat-67, Montréal (by M. Safdie *et al*, 1967). Prefabricated dwellings were constructed by Jean Prouvé (Nancy, 1953, and elsewhere in France) and by Charles and Ray Eames in their Case Study House No. 8, California, 1947-49.

The commitment to improve industrial working conditions resulted in new, efficient and environmentally humane factories enlightened patrons such as Kees van der Leeuw of the Van Nelle firm at Rotterdam (designed by J.A. Brinkman and L.C. van der Vlugt *et al*, 1925-31), Bat'a at Zlín and other factory towns world-wide from 1927, Boots at Nottingham (designed by Owen Williams, 1930-32) and Stühmer at Budapest (designed by Olgyay, 1941).

The architects of the Modern Movement prepared spatial propositions for the form of the modern metropolis, paying particular attention to dwelling conditions. Theoretical models were prepared for 'green' cities with rationalised transport and service systems and zoning of incompatible urban activities, principles which were codified in the Athens Charter (CIAM IV 1933). In the spirit of such precepts new cities were built, between the wars in Siberia; after the Second World War in the Punjab at Chandigarh by Le Corbusier, 1951-54 and at Brasília, Brazil, now recognised as a World Heritage Site, by Lúcio Costa from 1957. In Europe, in the wake of the Second World War, Modern architects were charged with reconstructing bombed cities such as Le Havre (Auguste Perret) and Maubeuge (André Lurçat) in France, Rotterdam in The Netherlands and Coventry in the United Kingdom.

Although crystallised initially in Europe, the Modern Movement extended rapidly to other continents, in particular the Americas, and, later, to Africa and the Orient. In North America Walter Gropius, Marcel Breuer, Mies van der Rohe, Lazslo Moholy Nagy and Ludwig Hilberseimer, all emigrants from Europe and former masters at the Weimar, Dessau and Berlin Bauhaus between 1919 and 1933, extended and implanted the Modern Movement polemic as teachers and practitioners, thereby assuring its assimilation into North American culture. The United States led in elaborating Modern commercial building types including offices, supermarkets and multi-functional urban complexes. These exploited the skyscraper, invented in Chicago and New York at the end of the 19th Century, which acquired a de-materialised abstracted expression during the 1920s, epitomised in Portland (Equitable Life Assurance Building by Belluschi, 1944-47), in Chicago (860-880 Lake Shore Drive by Mies van der Rohe, 1948-51) and in New York (Lever House by SOM and G. Bunscheff, 1952). In some occasions also other functions could be expressed by high buildings (Richards Medical Research Building, Philadelphia, by Louis Kahn, 1957-65).

In South America the visits of Le Corbusier had important repercussions, influencing followers who reinterpreted modernist idioms to express their own cultural identities. Following this rational and sensual lead, Oscar Niemeyer, for example, conceived in Brazil the Belo Horizonte recreation complex, in a Modern landscape setting by R. Burle Marx, at Pampulha, 1940-43.

In Japan, where Frank Lloyd Wright also had been active, the Modern Movement was also adopted by native architects, such as N. Kurokawa (Nagakin Capsule Tower, Tokyo, 1971) and the versatile Kenzo Tange, who designed not only the Peace Centre at Hiroshima (1955-56), but also the Olympic Halls with their expressive textile construction (Tokyo, 1961-64) and many other buildings, showing his ability to combine Modern and traditional elements in a coherent manner.

The daunting task of urban renewal, often involving the demolition of insalubrious inner city areas, was at first largely concentrated in big American cities where space was required, new administrative and business centres; in New York to site the United Nations Headquarters (1947-50 by Wallace Harrison and others), in Philadelphia the Philadelphia Savings Fund Bank (by G. Howe and W. Lescaze, 1932) and in Canada for the Mile High Centre, 1952-56, Montreal and La Place Ville (by I. M. Pei, 1958-66) and the Dominion Centre at Toronto (by Mies van der Rohe, 1963-67). In the 1960s Europe emulated United States urbanism in most large cities, the area around La Défense in Paris representing an extreme manifestation. Otherwise vast areas of state housing were built, extending in city suburbs or as planned elements of new towns such as Cumbernauld in Scotland, 1963-68.

### 3.2 A Living Heritage

In retrospect, it is apparent that the seminal principles of the Modern Movement have been compromised, in part because those original objectives have been tempered due to economic pressures or technical exigencies. During the 1970s Modern architecture and planning became the target of virulent criticism due to the enhanced aspirations of the public relating to the preservation of historic areas of their cities. Modernist propaganda claimed that social and health problems, poverty and the housing crisis would be solved by the dawn of the 21st century. Furthermore 'spiritual economy', the aspiration to eliminate the superfluous not just in terms of planning but also in the use and specification of materials, has become a concern in an epoch actively conscious of the limits of natural resources and of land available for development.

The Modern Movement has only slowly become aware of its cultural inheritance. The official listing, in 1957, of Perret's Théâtre des Champs Élysées, Paris, was an early exception. It was necessary to wait until the 1980s before this conscience crystallised. Since then there has been a succession of international conferences concerned with our heritage, some concerned with the 'Recent Past' (Chicago, 1995) and others with the whole 20th Century legacy (Eveux, 1986), but only DOCOMOMO has concentrated specifically on the Modern Movement, at Eindhoven 1990, Dessau 1992, Barcelona 1994 and Bratislava 1996.

Many significant works of the Modern Movement are in danger due to technical, economic or cultural factors. As time passes these buildings deteriorate, become obsolete and their physical integrity is thereby compromised. It is vital, of course, to distinguish between banal works and those of distinction when issues of preservation arise. It is our urgent responsibility to identify and preserve for future generations surviving works of the Modern Movement which represent the rich heritage of the 20th Century, an essential element in our cultural legacy which, for diverse reasons, are under imminent threat.

For further evaluation of the heritage and the meaning of the Modern Movement we refer to the selected list of publications on Modern architecture in Appendix VII.

## 4. THE WORLD HERITAGE LIST AND THE MODERN MOVEMENT

About 350 cultural monuments are now inscribed on the WHL and together they represent a building history of thousands of years. In the 20th Century both population and building production have increased tremendously in comparison with previous ages, so that a considered balance is needed between 'older' and more recent heritage. Therefore the 20th Century heritage demands a very selective approach with regard to the WHL, recognising the Modern Movement's continuing and vital role in meeting social needs.

### 4.1 Testing the WHL criteria

At a special meeting, hosted by ICOMOS in Paris in December 1994, the International Specialist Committee on Registers of DOCOMOMO (ISC/R) reviewed the then current criteria for WHL listing (reprinted in Appendix III) and devised a practical test, involving all DOCOMOMO national and regional working parties in preparing a widely accepted proposal. From the start it was seen that the principal problems of listing and conserving the Modern heritage were related to the test of authenticity and an interpretive note was drafted to facilitate the application of article 24 (b)(1), in respect of authenticity in design, materials, workmanship and setting.

Meeting at Eindhoven, in December 1995, the ISC/R agreed upon the working method involving all DOCOMOMO's national and regional working parties (wps). In January 1996 the guidelines, with a note on the problems of authenticity, were circulated to 33 wps in order to test the applicability of the WHL criteria to Modern buildings and sites and to benefit from the combined expertise of the national and regional wps. The wps were asked to nominate a number of Modern buildings or sites, not necessarily in their own countries, for inclusion in the WHL, based on the provided guidelines. Submissions were to include indications of the WHL criteria under which each item was deemed to qualify, and a general motivation text for the proposals.

### 4.2 Preliminary results

About 100 buildings and sites were nominated by the wps ranging in date from 1897 to 1977, many receiving several mentions. Apparently, at least a distance in time of one generation (20 years or more) is desired for evaluation of architectural highlights. On the other hand, the starting point for the Modern Movement can be placed earlier than the usual 1920s. An expected limitation of DOCOMOMO's scope was geographical. Few nominations related to south and east Asia, and none to Africa, but it is evident that these 'blind spots' should be investigated in the near future; Japan is already under study and other countries may follow.

This 'long list' was used by the ISC/R for further analysis and evaluation. To make an appropriate selection the proposals were analysed by listing items by location, building type, architect and by quality, partly indicated by number of mentions and partly by academic references and common knowledge of the ISC/R. The intention was to have a well-considered selection in time, space and typology, properly representative of the international diversity of the Modern Movement. By testing their selections against the WHL criteria the ISC/R composed a 'tentative list' of Modern buildings and sites as being of 'outstanding universal value'. The tentative list is attached as Appendix IV, and the 'long list', with a note on methodology, as Appendix V.

One consequence of the world-wide dissemination of the Modern Movement, which should be mentioned here, was the nomination of numerous works by a small number of eminent designers such as Frank Lloyd Wright and Le Corbusier. The ISC/R has observed previous recognition of this problem, in relation to the work of Wright, and suggests a possible approach in recommendation (iv) of our conclusions in section 5.

Moreover, the influence of Le Corbusier is so important for the Modern Movement and has also such a truly world-wide character, that we would recommend consideration of his whole *oeuvre*, with special attention for some specific buildings (like villa Savoye, Poissy and chapel Notre Dame du Haut, Ronchamp, France; Curutchet House in La Plata, Argentina) and sites (Chandigarh, India).

### 4.3 Comment on the WHL guidelines

The Convention concerning the protection of the world cultural and natural heritage identifies two principal criteria with regard to the registration of cultural properties on the list. The first, specifying that these properties must be of exceptional universal value, could be valid for Modern heritage, given its generality. The criteria outlined in article 24 (a) of the agreement may be applied to identify the most significant achievements of the Modern Movement. However, the second main criterion in article 24 (b), which refers to authenticity, needs some adjustment.

As a powerful creative synthesis of the aspirations and the social problems of the 20th Century, some works represent masterpieces of human creative genius (criterion 24 (a)(i)). As the Modern Movement is concerned more than any other previous architectural school or movement with international interaction, its architectural and planning heritage exhibits the worldwide diffusion of the values of modernity, some of them still alive today (criterion 24 (a)(ii)). The most remarkable of these are evidence of attempts to improve the well-being of the population and to achieve a man-made environment in accordance with technological breakthroughs and universal, democratic projects. Some are eminent examples of types of construction that have become obsolete, as a result of scientific and technical progress, soon after their completion.

The ISC/R exercise showed that the WHL criteria as they stand in sub-section 24 (a) are as applicable to 20th Century buildings and sites as to those of any other period. Moreover their applicability is confirmed by the admission of Brasilia, Brazil (O. Niemeyer and L. Costa, 1957-1960), the Woodlands Cemetery at Stockholm, Sweden (E.G. Asplund and Lewerentz, 1918-40) and the Bauhaus School and Masters' Houses at Dessau, (W. Gropius, 1925-26, and the preceding sites at Weimar, the two school buildings by H. van de Velde, 1904-06, and the Haus am Horn by G. Mücke, 1923) to the World Heritage List.

The ICOMOS conference on authenticity held in 1994 at Nara, Japan, highlighted the cultural relativity of authenticity as it relates to World Heritage. The document adopted at the conclusion of that conference states that value judgments and determinations of authenticity may not be based on single criteria (point 11).

Concerning the Modern Movement, earlier discussion identified four relevant aspects of authenticity; authenticity of the idea, the design concept arising from the initial programme; authenticity of form, spatial organisation and appearance; authenticity of construction and details, and authenticity of materials. This approach to authenticity can be considered as a structured method for the evaluation of Modern buildings on a uniform basis, emphasising that 'design' is a comprehensive concept developed within a cultural universe and resulting from the consideration of the client's needs within a spectrum of social and technical possibilities and constraints, often demanding rationalised construction methods, including industrialisation and standardisation.

The evaluation of authenticity should take into account more than just 'design, materials and workmanship' when judging Modern architecture: some replacements of original materials and other alterations are acceptable, as long as the original 'idea' in form, space and appearance can still be recognised. Gropius' main Bauhaus building at Dessau with its reconstructed curtain wall (in aluminium instead of steel) is a clear example.

### 4.4 A comment on Urban Areas

Although most submissions by the wps for testing the WHL criteria, concerned buildings and integrated complexes, the proposals of Zlín, Slovakia (K.L. Gahura, V. Karfík and team, 1927), Sunila, Finland (A. Aalto, 1936-39), Berlin-Britz Hufeisensiedlung (B. Taut and M. Wagner, 1925-30), Frankfurt on Main, Römerstadt and other *Siedlungen* (E. May, *et al*, 1927-28) all in Germany, Chandigarh, India (Le Corbusier and B. Doshi, 1952-65), Habitat 67, Montreal, Canada (M. Safdie *et al*, 1964-67) and Stockholm, Sweden (Södra Ängby area, E. Engström *et al*, 1930s) give reason to reconsider the approach to urban areas, new towns and cultural landscapes. In principle they are part of the WHL domain - as is shown by the acceptance of Brasilia - but according to the current guidelines their evaluation should be postponed to the future. Article 32 says of new towns: "History alone will tell which of them will best serve as examples of contemporary town planning" and suggests that examination should be deferred, save under exceptional circumstances.

The DOCOMOMO ISC/R does not agree with this passive position: a new town is usually founded by



a unitary authority set up for that specific purpose; once the town is built and running, its various functions are allocated to the existing local authorities and it is just at that time that controls are relaxed and records are in danger of being lost.

Although it is obvious that urban areas and cultural landscapes will change after their first layout, special care is needed for the guidance of these developments and to maintain respect for the essential intentions of the original concept. If there is no longer respect for the integrity of the planning ideas, this will affect also the future 'authenticity' of the setting or site.

The new ISC/Urbanism, Gardens and Landscapes is now addressing the recording of Modern urban areas and landscapes as a priority task, and could be invited to work on an evaluation method for the recent heritage of town planning and cultural landscapes.

For instance it might be expected that, apart from the already mentioned examples, the new village of Nagele in the new Northeastpolder, The Netherlands (by J.B. Bakema, G.Th. Rietveld *et al*, 1952-62), will be submitted, while more research is needed for the many new towns in Russia, especially the new mining centres in the Urals and Siberia, and the Bat'a company's industrial towns all over the world. Although not typical of the Modern Movement, the First Garden City, Letchworth, and Hampstead Garden Suburb near London are of great international significance in the development of social housing and town planning in the 20th Century.



## 5. CONCLUSIONS AND RECOMMENDATIONS

### 5.1 Submission and evaluation

The agreement between ICOMOS and DOCOMOMO required submission of a world-wide selection of Modern buildings and sites of 'outstanding universal value' which might be proposed for the WHL. In the course of the committee's work it became clear that priority must be given to proper evaluation and application of selection criteria, to distinguish the important from the 'merely famous'.

*We therefore submit a tentative list, suggesting Modern buildings and sites judged to be of WHL significance and quality, with reasons for our selection, as an appendix to our report (vide Appendix IV).*

### 5.2 WHL criteria

The ISC/R's experience, through the working parties and in committee, suggests that the WHL article 24 criteria in sub-section (a) as they stand are as applicable to Modern buildings and sites as to those of any other period and the admission of three indisputably modern sites, Brasilia, the Stockholm Woodland Cemetery and the Bauhaus buildings at Dessau and Weimar, to WHL status supports that view.

*We therefore recommend no amendments to the WHL criteria in art. 24 (a).*

### 5.3 Authenticity

The interpretation of 'authenticity', as referred to in art. 24 (b)(i) and in our previous chapters, still demands special attention. However difficult in practice to recognise, the evaluation of authenticity should take into account more than just 'design, materials and workmanship' when judging Modern architecture. As explained in 5.2. many Modern buildings, intended to meet specialised or short-term needs, were designed to facilitate their replacement or adaptation to other uses and were often constructed of experimental or short-lived materials and components. Moreover, the adoption of rationalized building methods is an essential part of the workmanship, especially in the detailing of construction. Yet, in spite of its intentional transitoriness, the architecture of the Modern Movement is now an essential part of our cultural heritage and therefore deserves conservation. This implies that some replacements of original materials and other alterations are acceptable, as long as the original intentions of the architect's concept (idea) in the present form, space and appearance of a building or site are still recognisable. However, materials, construction and details remain important for the 'test of authenticity', to support and to realise the abstract 'idea' of the Modern architect.

*We still propose provision of a note of guidance in the application of WHL criteria of art. 24 (b)(i) but instead of the lines of our earlier draft, suggesting that there is a 'hierarchy of authenticity', we prefer now to use the sequence of aspects (1. the idea, 2. form, space and appearance, 3. construction and details, 4. materials) as a logical method to assist structured evaluation.*

*We also propose that 'authenticity of workmanship' can include, subject to the above considerations, the acceptance of rationalised construction and mass-produced components, and that replacement of obsolete or short-lived components can entail use of appropriate substitutes or facsimiles.*

## 5.4 *Oeuvres and genres*

In consultation with the working parties, both in their submissions and in discussion at the Third and Fourth International DOCOMOMO Conferences, two suggestions have been made which deserve consideration by the World Heritage Committee. These are:

- (a) Modern Movement works of canonical status by a single artist, architectural practice or group might be considered as an *oeuvre* rather than by individual buildings or sites.
- (b) The need for specialised buildings to meet new needs has produced new and significant building types which have already become obsolete but are especially important for understanding Modern Movement architecture. Two diverse examples of such *genres* are tuberculosis sanatoria and early airport buildings. Also buildings and sites for world-wide operating commissioners can be regarded as a specific *genre*.

Examples of such *oeuvres*, building types and *genres* should be positively sought for listing.

*While mindful of the responsibility of national governments to initiate proposals for listing, we recommend that the World Heritage Committee, in view of the international expression of the Modern Movement, and the uncertain future of many of its buildings and sites should initiate identification and encourage the listing of important examples on the bases of oeuvres and genres.*

## 5.5 Urban areas

The ISC/R, in its concern with buildings, sites and neighbourhoods of the Modern Movement, does not agree with the reserved policy towards new towns and other examples of contemporary town and country planning expressed in article 32 of the WHL guidelines. Often, at 25 to 30 years administrative responsibility changes and controls are relaxed; at that time records can be lost and integrity of the original concept can be threatened (with consequences for the theme of 'authenticity').

*We recommend that ICOMOS should actively encourage and, if possible, support research in administrative and planning aspects of contemporary (20th Century) town and country planning examples, such as new towns and cultural landscapes, and the monitoring of their development, and should reconsider the present advice in article 32 of the WHL guidelines. DOCOMOMO is willing to assist in the mentioned evaluation method for the recent heritage of town planning and cultural landscapes.*



## **APPENDICES**

- I    DOCOMOMO Specialist Committees and Working Parties**
- II    DOCOMOMO International Specialist Committee on Registers**
- III    WHL Criteria**
- IV    Tentative list of Modern buildings and sites of WHL significance**
- V    Test of WHL criteria and results**
- VI    A representative selection of IS fiches of the DOCOMOMO Register**
- VII    Modern Architecture, a list of publications**
- VIII    List of publications of DOCOMOMO International**

## **APPENDIX I**

### **DOCOMOMO International: Specialist Committees and working parties**

#### **International Specialist Committees**

##### **International Specialist Committee on Registers**

France Vanlaethem, chair  
Marieke Kuipers, secretary  
c/o Rijksdienst voor de Monumentenzorg  
P.O. Box 1001  
3700 BA Zeist  
The Netherlands  
tel. 31-30-6983357  
fax 31-30-6916189

##### **International Specialist Committee on Technology**

Wessel de Jonge, chair  
c/o DOCOMOMO International Secretariat  
Eindhoven University of Technology  
BPU Postvak 8, P.O. Box 513  
5600 MB Eindhoven  
The Netherlands  
tel. 31-40-2472433  
fax 31-40-2459741  
e-mail docomomo@bwk.tue.nl

##### **International Specialist Committee on Education**

Allen Cunningham, chair  
21 Fitzjohns Avenue  
London NW3 5JY  
United Kingdom  
tel. 44-171-7948536  
fax 44-171-7948536

##### **International Specialist Committee on Urbanism**

Marco Aurélio Gomez, chair  
c/o Mestrado em Arquitetura e Urbanismo - FAUFBA  
Rua Caetano Moura, 121 - Federação  
40210-350 Salvador - Bahia  
Brazil  
tel. 55-71-2473803  
fax 55-71-2473511  
e-mail marcoafg@ufba.br

##### **International Specialist Committee on Landscapes & Gardens**

(sub-committee of the ISC/U)  
Jan Birksted, coordinator  
University of East London, Faculty of Design, Engineering & the Built Environment  
Holbrook Centre, Holbrook Road  
London E15 3EA  
United Kingdom  
tel. 44-181-8493681  
fax 44-181-8493686  
e-mail j.birksted@virgin.net

## **International Specialist Committee on Publications**

Hubert-Jan Henket, chair  
c/o DOCOMOMO International Secretariat  
Eindhoven University of Technology  
BPU Postvak 8, P.O. Box 513  
5600 MB Eindhoven  
The Netherlands  
tel. 31-40-2472433  
fax 31-40-2459741  
e-mail docomomo@bwk.tue.nl

### **Working parties**

#### **Argentina**

Argentine DOCOMOMO Working party  
Prof. Arch. Mabel M. Scarone, coordinator  
University of Buenos Aires, Faculty of Architecture  
Juramento 2161 - 3 "C"  
P.O. Box Cassilla Correo 3881  
1000 Buenos Aires  
tel. 54-1-7972514 / 782 3654  
fax 54-1-796 2316

#### **Belgium**

Belgium DOCOMOMO Working party  
Luc Verpoest, coordinator  
Catholic University of Leuven  
Department A.S.R.O.  
Kasteel van Arenberg  
3001 Leuven (Heverlee)  
tel. 32-16-321358

#### **Brazil**

Brazilian DOCOMOMO Working party  
Anna Beatriz Ayroza Galvão, coordinator  
Mestrado em Arquitetura e Urbanismo - FAUFBA  
Rua Caetano Moura, 121 - Federação  
40210-350 Salvador - Bahia  
tel. 55-71-2473803  
fax 55-71-2473511  
e-mail docomobr@ufba.br

Angela West Pedrão, vice-coordinator  
Naia Alban, secretary  
Olivia F. de Oliveira, treasurer

periodical: *DOCOMOMO Brasil Boletim*

#### **Bulgaria**

Bulgarian DOCOMOMO Working party  
Dr. Arch. Peter Yokimov, coordinator  
Dr. Arch. Ljubinka Stoilova, coordinator  
"Tzar Asen" Str. 92-94, et. 4, ap. 9  
1463 Sofia  
tel. 359-2-510833

Penyo Stolarov, chairman



**Canada - British Columbia**

DOCOMOMO British Columbia (provisional working party)

Marco d'Agostini, coordinator

City of Vancouver

Planning Department

453 West 12th Avenue

Vancouver, B.C. V 5Y 1V4

tel. 1-604-873-7056

fax 1-604-873-7060

e-mail mdagostini@city.vancouver.bc.ca

Robert Lemon, chair

**Canada - Ontario**

DOCOMOMO Ontario

Ian Panabaker, coordinator

53, Fraser Avenue, Box 17

Toronto, Ontario M6K 1Y7

tel. 1-416-538-4636

fax 1-416-538-4257

periodical: *DOCOMOMO Ontario News*

**Canada - Québec**

DOCOMOMO Québec

Michele Picard, secretary

6, rue Glencoe

Outremont, Québec H3T 1P9

tel. 1-514-737-7291

fax 1-514-737-7291

France Vanlaethem, coordinator

Alain Laforest, treasurer

periodical: *DOCOMOMO Québec Bulletin*

**Croatia**

Croatian DOCOMOMO Working group

Aleksander Laslo, coordinator

c/o Gradski zavod za zastitu i obnovu spomenika kulture

Kuseviceva 2

10000 Zagreb

tel. 385-1-412378

fax 385-1-273273

**Czech Republic**

Czech DOCOMOMO Group

Dr. Jan Sedlák, secretary

Brno University of Technology

Faculty of Architecture

Porici 5

600 00 Brno

tel. 420-5-332948

fax 420-5-42142125

Vladimir Slapeta, president

**Denmark**

Danish DOCOMOMO Working party  
Ola Wedebrunn, chairman  
The Royal Academy of Fine Arts  
Philip de Langes alle 10  
1435 København K  
tel. 45-32-686000 / 686229  
fax 45-32-686206

Michael Ottosen, vice chairman

**Dominican Republic**

DOCOMOMO Dominican Republic (provisional working party)  
Gustavo Luis Moré, president  
Benigno Filomeno Rojas #6  
Penthouse Norte, Torre San Francisco  
Santo Domingo  
tel. 809-697-8073  
fax 809-687-2686  
e-mail glmore@tricom.net

Marcello Alburguerque, vice-president  
José Enrique Delmonte, secretary  
Zahira Batista, treasurer

**Estonia**

Estonian DOCOMOMO Working party  
Karin Hallas, coordinator  
Museum of Estonian Architecture  
Ahtri 2, Tallinn EE0001  
tel. 372-6257000  
fax 372-6257003  
e-mail mart.kalm@artun.ee

**Finland**

Finnish DOCOMOMO Working party  
Timo Tuomi, coordinator  
Museum of Finnish Architecture  
Kasarmikatu 24  
00130 Helsinki  
tel 358-9-661918  
fax 358-9-662573  
e-mail arkmuseo@pp.kolumbus.fi

**France**

DOCOMOMO French Section  
Emanuelle Gallo, secretary  
Sorbonne Institut d'Art  
3, rue Michelet  
75006 Paris  
tel. 33-1-43255099 poste 163  
fax 33-1-44070179

Gérard Monnier, chairman  
Jacques Repiquet, treasurer

periodical: *DOCOMOMO France Bulletin*

**Germany**

German DOCOMOMO Working party  
Berthold Burkhardt, vice-chairman  
Technische Universität Braunschweig  
Institut für Tragwerksplanung  
Pockelstrasse 4  
38406 Braunschweig  
tel. 49-531-3913571  
fax 49-531-3915835  
e-mail b.burkhardt@tu-bs.de

Winfried Brenne, chairman  
Hartwig Schmidt, vice-chairman  
Ulrich Borgert, secretary

**Greece**

Greek DOCOMOMO Working party  
Panayotis Tournikiotis, coordinator  
Hellenic Institute of Architecture  
P.O. Box 3545  
102 10 Athens  
tel. 30-1-7259410  
fax 30-1-7259410

**Hungary**

Hungarian DOCOMOMO Working party  
Tamás Pintér, coordinator  
Radnoti M.u. 11  
1137 Budapest  
tel. 36-1-1175 985 / 11 18244  
fax 36-1-1184 699

**Iberia**

Iberian DOCOMOMO Working party  
General Secretariat  
Fundació Mies van der Rohe  
Lluís Hortet i Previ, director  
Provença 318 - 3r. 2ªB  
08037 Barcelona, Spain  
tel. 34-3-215 1011  
fax 34-3-488 3685  
e-mail miesbcn@ysi.es

José Manuel Fernandes, president

**Ireland**

Irish DOCOMOMO Working party  
Shane O'Toole, coordinator  
8 Merrion Square  
Dublin 2  
tel. 353-1-6761703  
fax 353-1-6610948

**Israel**

Israeli DOCOMOMO Working party  
Arie Sivan, coordinator  
Bezalel Academy of Arts and Design  
P.O. Box 111  
91240 Ein Hod  
tel. 972-4-9840749  
fax 972-4-9843016  
e-mail [arsivan@netvision.net.il](mailto:arsivan@netvision.net.il)

**Italy**

Italian DOCOMOMO Working party  
Maristella Casciato, secretary  
University of Rome 'Tor Vergata'  
Faculty of Engineering  
via della Ricerca Scientifica, s.n.c.  
00133 Roma  
tel. 39-6-7259 4545 / 7259 4537  
fax 39-6-7259 4586  
e-mail [docomomo@utovrm.it](mailto:docomomo@utovrm.it)

Sergio Poretti, president  
Maria Marherita Segarra Lagunes, treasurer

periodical: *DOCOMOMO Italia Giornale*

**Latvia**

Latvian DOCOMOMO Working group  
Janis Krastins, coordinator  
Riga University of Technology, Faculty of Architecture  
Azenes iela 16  
1048 Riga  
tel. 371-7089256  
fax 371-7089212  
e-mail [krastins@bf.rtu.lv](mailto:krastins@bf.rtu.lv)

**Lithuania**

Lithuanian DOCOMOMO Group  
Morta Bauziene, coordinator  
Lithuanian Museum of Architecture  
Mykolas Street 9  
2001 Vilnius  
tel. 370-2-610456  
fax 370-2-222191

**The Netherlands**

The Netherlands DOCOMOMO Foundation  
Rob Docter, secretary  
P.O. Box 82094  
2508 EB Den Haag  
tel. 31-79-323 4462  
fax 31-79-323 4959  
e-mail [r.j.h.docter@minocw.nl](mailto:r.j.h.docter@minocw.nl)

Prof.Ir. Hubert-Jan Henket, chairman

periodical: *Nieuwsbrief DOCOMOMO Nederland*

**Norway**

DOCOMOMO Norway  
Birgitte Sauge, coordinator  
Norwegian Museum of Architecture  
Kongens Gate 4  
0153 Oslo  
tel. 47-2-2424080  
fax 47-2-2424106

Anette Albjerk, chairwoman  
Kjetil Saeterdal, secretary

**Poland**

Polish National DOCOMOMO Section  
Dr.Arch. Krystyna Styrna-Bartkowicz, secretary  
Dr.Arch. Maria Zychowska, secretary  
Kraków University of Technology  
Institute for History of Architecture and Conservation  
ul. Kanonicza 1  
31-002 Kraków  
tel. 48-12-218722 / 218744 / 218766  
fax 48-12-335453

Prof.Dr.Habil. Andrzej K. Olszewski, president  
Prof.Dr.Habil.Arch. Andrzej Kadluczka, vice president  
Dr.Arch. Andrzej Bialkiewicz, treasurer

**Romania**

Romanian DOCOMOMO Working party  
Arch. Christian Bracacescu, secretary  
Direction of Historical Monuments, Ensembles and Sites  
P.O. Box 53  
70528 Bucuresti  
tel. 40-1-155420

Prof.Dr.Arch. Peter Derer, chairman

**Russia**

Russian DOCOMOMO Working party  
Vladimir Rezvin, chairman  
A.V. Shuchev State Research  
Museum of Architecture  
5 Vozdvizhenka Street  
121019 Moscow  
tel. 7-095-2912109  
fax 7-095-2912109

**Scotland**

DOCOMOMO Scottish National Group  
Ranald MacInnes, covener  
39 Partickhill Road  
Glasgow G11 7BY  
tel. 44-141-242-5520 / 337-1503  
fax 44-141-242-5404

periodical: *DOCOMOMO Scottish National Group Report*

**Slovakia**

Slovak DOCOMOMO Group  
Elena Szolgayova, secretary  
Slovak Architects Society SAS  
Panská 15  
811 01 Bratislava  
tel. 421-7-5237365  
fax 421-7-5335744  
e-mail sas@netlab.sk

Stefan Slachta, chairman

**Slovenia**

Slovenian DOCOMOMO Working party  
Stane Bernik, coordinator  
Uprava za Kulturno Dediscino  
Plecnikov trg. 2  
61000 Ljubljana  
tel. 386-61-221596  
fax 386-61-213120

**Sweden**

Swedish DOCOMOMO Working party  
Eva Rudberg, coordinator  
Arkitekturmuseet  
Skeppsholmen  
11149 Stockholm  
tel. 46-8-58727000  
fax 46-8-58727070

**Switzerland**

Swiss DOCOMOMO Working party  
Ruggero Tropeano, coordinator  
ETH Zuerich  
Abteilung fuer Architektur  
ETH Hoenggerberg  
8093 Zuerich  
tel. 41-1-6332873  
fax 41-1-6331157

**United Kingdom**

DOCOMOMO UK  
Christopher Dean, coordinator  
The Building Centre  
26 Store Street  
London WC1E 7BT  
tel. 44-171-6370276  
fax 44-171-5809641

Sherban Cantacuzino, chairman  
Susan Macdonald, honorary secretary  
Allen Cunningham, honorary treasurer  
James Dunnett, honorary editor

periodical: *DOCOMOMO UK Newsletter*



**United States of America**

DOCOMOMO US

Theodore H.M. Prudon, coordinator

P.O. Box 250532

New York, New York 10025

tel. 1-718-6244304

fax 1-212-8742843

e-mail docomomo@aol.com

periodical: *DOCOMOMO US Bulletin*

## **APPENDIX II**

### **DOCOMOMO International Specialist Committee on Registers**

#### **Chair:**

France Vanlaethem, DOCOMOMO Québec (Canada)  
Professor, Design Department  
Université du Québec à Montréal  
B.P. 8888 succ. Centre ville  
H3 CP8 Montréal, Québec  
Canada  
tel. 1-514-7377291  
fax 1-514-7377291 / 1-514-987 7717

#### **Secretary:**

Marieke Kuipers, DOCOMOMO Netherlands  
Senior consultant for Recent Heritage; Netherlands Department for Conservation (see below)

#### **Committee Address:**

ISC/R Secretary Marieke Kuipers  
c/o Rijksdienst voor de Monumentenzorg  
P.O. Box 1001  
3700 BA Zeist  
The Netherlands  
tel. 31-30-6983357  
fax 31-30-6916189

#### **Members:**

Maristella Casciato, DOCOMOMO Italy  
Professor of Architectural History  
University of Rome Tor Vergata  
Faculty of Engineering  
Via del Tor Vergata  
00133 Roma  
Italy  
tel. 39-6-72597067  
fax 39-6-72597005  
e-mail cascima@ccd.utorvm.it

András Ferkai, DOCOMOMO Hungary  
Professor of Architectural History  
Academy of Applied Arts, Department of Architecture  
Zugligeti út 11-25  
1121 Budapest  
Hungary  
tel. 36-1-1761722  
fax 36-1-2008726  
e-mail ferkai@mif.hu

Jorge Gazzaneo (ex officio), DOCOMOMO Argentina  
Professor of Architectural History  
University of Buenos Aires, Faculty of Architecture and Urbanism  
P.O. Box Casilla de Correo 3881  
1000 Buenos Aires  
Argentina  
tel. 54-1-782 3654 / 54-1-797 2514  
fax 54-1-797 2316 / 54-1-797 2514

Dennis Sharp, DOCOMOMO UK  
Dennis Sharp Architects  
Special Professor, University of Nottingham  
35 Alfred Place  
London, WC1E 7DP  
United Kingdom  
tel. 44-171-4361607 / 44-1707-875 253  
fax 44-171-5806080 / 44-1707-875 268

David Whitham, DOCOMOMO Scottish National Group  
Architect and historian  
42 Harlaw Road  
Balerno, Midlothian EH14 7AX  
Scotland, United Kingdom  
tel. 44-131-4493070  
fax 44-131-4493070

DOCOMOMO International Registers Archive, École d'Architecture Paris-Belleville  
78, Rue de Rébéval  
75019 Paris  
France  
*Contact:*  
Adriana Buhaj  
21bis, Rue Voltaire  
75011 Paris  
France  
tel. 33-1-43797986  
fax 33-1-43790353  
e-mail buhaj@pratique.fr

## APPENDIX III

### The WHL Criteria

The *Operational Guidelines* (UNESCO) state the current selection criteria in article 24, after the last amendments as follows:

"A monument, group of buildings or site - as defined above - which is nominated for inclusion in the World Heritage List will be considered to be of outstanding universal value for the purpose of the Convention when the Committee finds that it meets one or more of the following criteria and the test of authenticity. Each property nominated should therefore:

- a) (i) represent a masterpiece of human creative genius; or
- (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts or town planning and landscape design; or
- (iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared; or
- (iv) be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; or
- (v) be an outstanding example of a traditional human settlement or land-use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change; or
- (vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances or in conjunction with other criteria cultural or natural); and
- b) (i) meet the test of authenticity in design, materials, workmanship or setting and in the case of cultural landscapes their distinctive character and components (the Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture).
- (ii) have adequate legal and/or traditional protection and management mechanisms to ensure conservation of the cultural property or cultural landscapes. The existence of protective legislation at the national, provincial or municipal level or well-established traditional protection and/or adequate management mechanisms is therefore essential and must be stated clearly on the nomination form. Assurances of the effective implementation of these laws and/or management mechanisms are also expected. Furthermore, in order to preserve the integrity of cultural sites, particularly those open to large numbers of visitors, the State Party concerned should be able to provide evidence of suitable administrative arrangements to cover the management of the property, its conservation and its accessibility to the public."

During the preparation of this report the World Heritage Committee reconsidered the guidelines and made some revisions, while the wps continued to use the amended version of December 1994. So, when the testing was running, the term *technology* had not yet entered the two later on revised criteria (a), (ii) and (iv). However, this extension reflects a more positive attitude towards both the industrial and recent heritage rather than the previous formulations and might be also in favour of Modern architecture, which is so much focused on an appropriate and artistic use of industrial resources.

## APPENDIX IV

### Tentative list of Modern buildings and sites of WHL significance

In addition to the already inscribed Modern monuments on WHL (to December 1996), which are:

BRAZIL	Brasilia	lay-out/public buildings	L. Costa/O. Niemeyer	1957-60
GERMANY	Dessau/Weimar	Bauhaus and its sites	W. Gropius	1925-26
			H. van der Velde	1904-06
			G. Muche	1923
SWEDEN	Stockholm	Woodlands Cemetery	G. Asplund/S. Lewerentz	1918-40

DOCOMOMO International suggests that the *oeuvres* of the following designers, and the Modern buildings and sites listed below could be considered as being of outstanding universal value:

#### ***Oeuvres***

##### **Alvar Aalto (1898-1976)**

(Paimio Sanatorium; Villa Mairea; Sunila - Factory and Housing; Säynätsälo Town Hall; all in Finland)

##### **Le Corbusier (1887-1965)**

(Villa Savoye, Poissy; Weekend House, St. Cloud; Unité d'Habitation, Marseilles; Notre-Dame du Haut, Ronchamp; all in France; Chandigarh, lay-out/public buildings, India)

##### **Ludwig Mies van der Rohe (1886-1969)**

(Tugendhat House, Brno, Czechia; Lake Shore Drive, apartment block, Chicago; Crown Hall, Illinois Institute of Technology, Chicago; Seagram Building, New York; all in USA)

##### **Frank Lloyd Wright (1869-1959)**

(Unity Church; Robie House; both in Chicago; Falling Water, Bear Run; Johnson Wax factory, Racine; Usonian houses; Guggenheim museum, New York; all in USA).