

VALENCIA III MILENIO



International Conference on
ARCHITECTURE AND CITIES
FOR THE 21ST CENTURY

Valencia, Spain - 2-4 July 1998

THE CONGRESS CENTRE



THE CITY OF VALENCIA



THE CONFERENCE



The Valencia Third Millennium Program

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History of the project Foster and Partners Relevant statistics

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The Congress Centre
in Virtual reality

Valencia Congress Centre
Sir Norman Foster explains 
Live Audio - 2 July 1998

Description

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The Valencian Congress Centre

A boldly elegant,
thoroughly functional meeting place

A design suggesting a shimmering fish is the imaginative look created by Sir Norman Foster for the Valencian Congress Center, setting a marine theme for this haven of work and relaxation that has become the city's new gateway, welcoming conference delegates from the world over. Sir Norman's exquisite taste and audacious design combine with state-of-the-art technology and equipment to offer the city and the world an exceptional meeting place.

Outside in the spacious, beautifully landscaped grounds, the central foyer is fronted by a series of low pools that are both decorative and functional, since they help to cool the building. The delightful fountains and ponds accentuate the aquatic theme. The gardens are a welcoming space for public enjoyment at all hours of the day.

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A perfect setting for both meeting and
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Details that delight

In each of the Congress Centre's three auditoriums, you are assured of excellent acoustics and the latest available conference

facilities. Afterwards, you emerge into the main thoroughfare, which is bathed in natural light, and can step outside for a refreshing break, joining your colleagues for relaxed socialising on the grounds.

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The Valencian Congress Centre is the ideal forum for the academic, scientific and medical worlds, as well as the financial and business communities. It is the shining symbol of a new era, reflecting the spirit of Valencia on the threshold of the new millennium, helping position the city for a leadership role in the Mediterranean.

The outstanding Congress Centre, among the best of its kind, combines the best available technology, infrastructure and human resources.

The Valencian Congress Centre: Valencia's emblem for the Third Millennium.

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Valencia: a Mediterranean Jewel

Valencia, with its rich heritage, wealth of architecture new and old, and vibrant calendar of cultural events, is among the Mediterranean's most attractive and most festive cities. Valencia has traditionally sought to protect all the attributes of a big city -- it is Spain's third largest - without suffering from any of the drawbacks. Situated in a fertile valley watered by two rivers, the Jucar and the Turia, the city boasts a long tradition of agriculture -- citrus orchards in particular - enhanced by irrigation systems first set up by the Romans and then improved by the Moors.

With a history stretching back to Roman times and encompassing Visigoth and Moorish periods, the city's architecture is delightfully rich, offering magnificent churches, elegant museums and romantic promenades. Valencia is in constant renewal, with innovative surprises such as an old river bed converted into a sprawling urban park. The new waterside Congress Centre, built by Sir Norman Foster and opening in July 1998, will guarantee Valencia's place in the intellectual life of Europe.

Key sights

The old city is a maze of tiny, charming streets that discourage the motorist -- happily! At the square of the Virgen de los Desamparados is the main cathedral, which was begun in the 13th century, completed in the 15th and renovated in the 18th, mixing Roman, Gothic and Baroque styles. Nearby are the Baroque basilica Our Lady of the Forsaken and the Lonja de la Seda, built in the 15th century as a silk market. This structure has been inscribed on UNESCO's World Heritage List for the high quality of its Gothic architecture and Renaissance decoration. La Lonja reflects Valencia's long history as a Mediterranean commercial centre.


Two museums are especially attractive. The Fine




Valencia 
in Virtual reality





Video about Valencia

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Map of the city 

Arts Museum, considered Spain's second after the Prado in Madrid, is a former monastery with works by Bosch, El Greco and Goya. The Gonzalez Marti ceramics museum, formerly a marquis's palace, has a rococo facade whose designer died a madman.

Another landmark is the Puente del Real, a 16th-century bridge originally built to cross the Turia River, long ago diverted with the help of a canal. The former riverbed is now a mecca for walkers, footballers and tennis enthusiasts.

The vast Plaza del Mercado is one of Europe's largest markets, covering 8,000 square meters. In addition, every Sunday there is a flea market at the Plaza Redonda.

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Hundreds of thousands of visitors descend on Valencia March 15-19 each year for the city's premier festival, Las Fallas, when brass bands accompany parades featuring larger-than-life caricatures known as ninots, derived from an 18th-century tradition but with each passing year bearing more explicit political and sexual overtones.

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Introduction to the Conference

by Minja Yang

The Modern Movement and the World Heritage List

The DOCOMOMO tentative list

by Hubert-Jan Henket

Points of light in a sea of darkness

by Philip Jodidio

Whither the avant-garde?

by François Chaslin

UNESCO's vision for humanising the city

by Brigitte Colin

The architectural and urban heritage:

Dead weight or dynamic asset for the future?

by Martin K. Meade

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The International Conference on Architecture and Cities for the 21st Century, to be held in Valencia, Spain on 2-4 July 1998, was organized by UNESCO, within the framework of the UNESCO-Valencia Third Millennium Programme.

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The Congress Centre
in Virtual reality

Valencia Congress Centre

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Live Audio - 2 July 1998

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The Valencian Congress Centre: Valencia's emblem for the Third Millennium.



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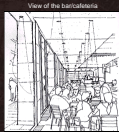
History of the Project

The Valencia Congress Centre, designed by Foster and Partners, was begun in 1985 for the City of Valencia and is being inaugurated in July 1996. The 16,000 square meter facility is set to become a symbol of a constantly evolving city committed to excellence and progress. Located in the northeast of the city on a new urban block containing a park, shopping building and a hotel, the Congress Centre will stand as a landmark symbolising Valencia's new Ademest Polygon district.

SCROLL RIGHT



Site Plan



View of the balconies



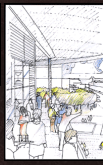
View of the restaurant



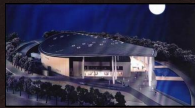
View of the banquet hall



View of the foyer from the main entrance



View of the park



View of the main entrance




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Foster and Partners was established in 1963 by Sir Norman Foster and his wife Wendy. Since its inception the practice has won scores of awards for design excellence for projects ranging from private homes, conversions and commercial buildings to designing street fixtures and even what is known as door furniture -- its smallest project has been a door handle. In 1998, for the fourth year in a row, the firm won the "Building" Architectural Practice of the Year Award, earning praise for continued innovation in building technology and in particular for energy-efficient design.

Among Foster's most well-known creations are the Hongkong and Shanghai Bank building in Hong Kong, the international airport at Stansted -- London's third airport -- Tokyo's Century Tower and the Commerzbank Headquarters in Frankfurt, the world's tallest naturally ventilated skyscraper. Other major projects currently under construction are the German parliament building the Reichstag in Berlin, the Great Court of the British Museum and the Citibank headquarters in London's Docklands area.

The largest construction project in the world, Hong Kong's new international airport,

with a Baggage Hall the size of Wembley stadium, has just been completed by the Mott Consortium led by Mott Connell and Foster and Partners with BAA plc. The terminal building itself, with a lightweight steel roof incorporating skylights and an all-glass cladding system to create vast open spaces, will be the largest air terminal in the world.

Foster and Partners also designed the Valencia Congress Centre, a striking new landmark on Spain's Mediterranean coast opening in July 1998. An intelligent, highly functional meeting facility, its design celebrates modernity, light and water. The opening is being marked by an international conference on architecture and cities for the 21st century attended by mayors, architects and urban planners, July 2-4 1998.

Sir Norman, born in 1935, studied architecture and city planning at Manchester University and obtained a master's at Yale University. He has received honorary degrees and fellowships from many universities and institutions around the world, and was knighted in 1990. In November 1997 Queen Elizabeth II bestowed on him the Order of Merit, a special mark of honour conferred on individuals of exceptional distinction.

Foster and Partners is now led by Sir Norman and five partners, Spencer de Grey, David Nelson, Graham Phillips, Ken Shuttleworth and Barry Cooke. Foster himself remains closely involved in the design process, often preferring the drawing board and sketchbook to the state-of-the-art three-dimensional modelling, visualisation and rendering systems with which the practice has distinguished itself in the competitive world of architectural design.

While Foster and Partners have reached pinnacles of artistic achievement in architectural design, their success has rested chiefly on the ability to confront tough commercial circumstances in which time and money -- far more than architectural ideals -- have been the primary concerns. Cost and time management has informed all aspects of design and implementation in a complex, even mysterious, process entailing a close collaboration between the client and a wide array of experts, all orchestrated by the architect.

Increasingly, the practice finds itself engaged in the business of publication, generating books, reports, photomontages and exhibitions on a regular basis.



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Access to the Congress Centre

Valencia's efficient communications allow easy access by car, rail, sea or air from any part of the world.

The Mediterranean motorway hugging the coast and Spain's rail network link Valencia directly to Europe's principal hubs, while the city's port is considered one of the best in the Mediterranean.

Manises International Airport, which lies only eight kilometres outside of Valencia, has efficient connections to the other Spanish centres and the main European capitals.

The new Valencia Congress Centre is located at the gateway to the city, two kilometres from the centre. It is near the international exposition centre, hotels, shopping centres and sporting facilities and has efficient road, underground and rail links to the city centre.

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Congress Center Virtual Tour



Hall of the Valencia Congress Centre

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Hall of the Valencia Congress Centre

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Valencia Congress Centre Area


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The Congress Centre
in Virtual reality

El Palacio De Congressos de Valencia

Sir Norman Foster explains 
Live Audio - 2 July 1998

Description

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El Palacio De Congressos de Valencia

Un centro de reuniones atrevidamente elegante y totalmente funcional

Un diseño que sugiere un pez que brilla con luz trémula es la figura imaginativa creada por Sir Norman Foster para el Palacio de Congressos de Valencia. El tema marino ha sido elegido para este refugio costero de trabajo y de ocio, que se ha convertido en el nuevo portal de la ciudad, dando la bienvenida a conferenciantes del mundo entero. El exquisito gusto de Sir Norman y un audaz diseño combinan con una tecnología y equipamiento punteros para ofrecer a la ciudad y al mundo un lugar de reunión excepcional.

Afuera, en los terrenos espaciosos de paisajes de hermoso diseño, el vestíbulo central mira hacia un foso tras el cual, atravesando una serie de pasarelas, yace un encantador parque cuyas fuentes, cascadas y lagunas acentúan el tema acuático. Los jardines son un espacio acogedor para el disfrute del público a todas las horas del día.

El Palacio De Congressos de Valencia

Un lugar ideal tanto para reunirse como para relajarse

Detalles que encantan

El Palacio de Congresos es garantía de una acústica excelente, además de la luz natural que baña su gran salón. Después, Ud. sale fuera a tomar un descanso refrescante, haciendo vida social con sus colegas en los jardines.

Es un edificio inteligente, equipado con la última tecnología e integrado por un equipo de expertos profesionales, preparados para solucionar cualquier problema con eficiencia y gracia.

Un lugar excepcional para reunirse

El Palacio de Congresos de Valencia es el foro ideal para los mundos académicos, científicos y médicos, así como para la comunidad financiera y empresarial. Es símbolo reluciente de una nueva era, reflejando el espíritu de Valencia ante el umbral del nuevo milenio, apoyando a la ciudad en su papel de liderazgo en el Mediterráneo.

Este soberano Palacio de Congresos, de los mejores de su clase, reúne lo mejor hoy disponible en tecnología, infraestructura y recursos humanos

El Palacio de Congresos de Valencia: El emblema de Valencia para el Tercer Milenio



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in Virtual reality

Le Centre des Congrès de Valence

Sir Norman Foster explique

Live Audio - 2 Juillet 1998

Description

Le Centre des Congrès de Valence

Un bâtiment aussi
élégant que fonctionnel

C'est selon un design suggérant un poisson aux reflets scintillants que Sir Norman Foster a conçu le Centre des congrès de Valence, baignant ainsi ce lieu, conçu pour le travail et la détente, dans une ambiance aquatique. Le goût de Foster, ses conceptions audacieuses combinées à une technologie et à des équipements de pointe sont à l'origine de ce bâtiment exceptionnel, destiné à des forums internationaux.

L'acoustique de la salle de conférences, baignée de lumière naturelle, est parfaite et les espaces extérieurs offrent une très agréable zone de détente. Le parc agrémenté de fontaines, de chutes et d'étendues d'eau, s'étend au delà de la douve qui cerne le bâtiment central. on y accède par une série de passerelles. Les jardins constituent une aire de repos ouverte au public.

Un lieu de rencontre exceptionnel

Le Centre des congrès de Valence est un lieu idéal pour organiser des rencontres internationales dans des domaines très divers : science, médecine, finance, industrie. Il est le symbole d'une nouvelle ère, le reflet des ambitions de Valence, cité méditerranéenne à l'aube du prochain millénaire.

Le Centre des congrès de Valence L'emblème de Valence pour le troisième millénaire



History of
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Valencia: a Mediterranean Jewel

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Key sights

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Video about Valencia

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Map of the city 

a rococo facade whose designer died a madman.

Another landmark is the Puente del Real, a 16th-century bridge originally built to cross the Turia River, long ago diverted with the help of a canal. The former riverbed is now a mecca for walkers, footballers and tennis enthusiasts.

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Tourist
authority



version español

History of the city

by INESAU (Instituto Español de Arquitectura y Urbanismo)

In protohistoric times, the area now occupied by the city of Valencia consisted of lagoons and flood plains, on which tribes or families engaged in fishing are thought to have settled. The very large lake, of which La Albufera is a present-day vestige, presumably skirted the high ground surrounding the cathedral, and it was there that a lakeside city, initially built on stilts and subsequently consisting of huts, came into being.

What might be termed the founding of the city was reported by Titus Livius in the following words: "Year of the foundation of Rome 616. Junius Brutus, consul of Spain, gave those who had fought under the orders of Viriathus plots of land and a city, which they called Valencia". However, the epic struggle between Sertorius and Pompey the Great had fatal consequences for the city, which supported Sertorius against Rome. The outcome was the final triumph of Pompey, the death of C. Herenius Sertorius and the destruction of his army and the city of Valencia.

During the first century A.D., Valencia re-emerged and became larger than it had been before its destruction. Pliny the Elder refers to Valencia as being a Roman colony situated 3,000 paces from the sea. The Roman city was 2.70 metres lower than the present-day level of the streets and was



Torres de Serranos



Central Market

originally situated on the south bank of the river Turia, at the point where the river intersected with the Via Augusta, an important Roman road stretching from Italy to Andalusia.

It has not been possible to ascertain precisely the extent or shape of the early city, although the most widely accepted assumption is that the initial core was round the cathedral, with the forum on the present-day Plaza de la Virgen. Branching out from the forum were the Cardo, running from north to south, and the Decumano, from east to west, corresponding to Navellcs-Miguelete and Almudin-Caballeros streets. The city did not really become important until the third century, following the destruction of Sagunto which had been the capital of the region.

Valencia subsequently formed part of the kingdom of the Goths, although the documents currently at our disposal do not make it possible to form a clear picture of the history of Valencia in this period. The chronicle of St Isidore states that "until the time of Leovigildus in the year 568, the Goths were confined to a limited area corresponding to that of the imperial lands extending from Andalusia to as far as Valencia". Evidence of the incorporation of Valencia in the kingdom of the Goths can be found in the proceedings of the councils held from 633 to 693, which record the names of seven bishops who governed the eastern diocese during this period.

After the Goths were overthrown at the battle of Guadalete in 711, three armies of Moors from Africa fanned out across the peninsula. The army, led by Tarik conquered Murviendro, Valencia, Játiva and Denia. The Moors arrived in Valencia in 718. The new Islamic culture was established in the city for five centuries and conferred on it a character of its own, traces of which can still be seen.

The economy of Muslim Valencia, based on agriculture, started to grow in the 11th century under the Moors. This period coincided with the reign of



Miguelete
Bell Tower of the Seo

Abd al Aziz, who was instrumental in building the Arab surrounding walls. The walled enclosure more than covered the Roman site and occupied virtually the whole of the island in the river Turia, although the double river channel had disappeared by the time the walls were built. The Moorish site was three times the size of the Roman one; it occupied an area of 47 hectares and had some 15,000 inhabitants.

The city inside the walls was typically Islamic, with its narrow winding streets and a large number of "atzucacs", or blind alleys. The civic centre was situated in the old Roman enclosure. The Alcázar fortress was on the site now occupied by the Archbishop's palace. The mosque was on the site of the present-day cathedral. The only Moorish buildings left standing are the baths of Abd Al-Malik, now known as the "Baños del Almirante", whose complete layout we know from Laborde's engravings.

The conquest of the city of Valencia by James I of Aragon in September 1238 gave rise to a fundamental change of style in its development. The city was divided into different quarters corresponding to the origins of their inhabitants. The 1,615 houses listed in the "Libre del Repartiment" were distributed to the new inhabitants, who came from Barcelona. The remaining Moors were moved to the outskirts on the western side of the city, where the "Moreria" quarter was created. The market was also built outside the walls, where it remains to this day. Work started on converting the homes of the early inhabitants in order to adapt them to the way of life of their new owners. New Christian churches appeared. Gothic architecture was introduced; in most instances in the austere Cistercian style which was subsequently to evolve towards more elaborate forms.

The layout of the Moorish streets was not suited to Christian tastes and a large number of regulations were adopted relating to the construction of new buildings and the streets on which they stood,



Miguelete

View from rom the Plaza de la Reina

resulting in a series of piecemeal changes rather than a new overall plan. The "atzucacs" disappeared and the construction of protruding buildings was regulated.

The Jewish population lived in the eastern part of the city in an enclosed quarter known as "el Call".

The first monastic buildings made their appearance. They were located all around the original walled enclosure and situated as close as possible to the main access roads to the capital. The emergence of these important religious buildings was to have a fundamental influence on the subsequent development of the city. The large number of such buildings was a feature of Baroque Valencia and governed its urban development, since they acted as focal points. Inside the city, public buildings were constructed, such as El Almudín (the public granary) in 1307 and the Casa de la Ciudad, from 1311 to 1342. The quarters of Roterós, Boatella, Xerea and Vilanova grew up around the original walled city. Since the city continued to grow outside the walls, it was considered necessary to extend the enclosure. Construction work on the new wall started in 1356 and the monumental Serranos gateway was erected between 1392 and 1393. These quarters and the monastic buildings were included in the new enclosure. The civic centre was set out around the Plaza de la Catedral and housed the main governing bodies.

One major cultural event was the creation of the university, which was established in 1498 in the south-east corner of the former Jewish quarter. A considerable number of documents relating to the activities of "els jurats" have been preserved; these were aimed at obtaining land through expropriation and gave rise to large-scale projects for the construction of public buildings (the Lanza silk exchange and the Miguelete tower).

In the 16th century, the outstanding feature of Valencia was the large number of religious

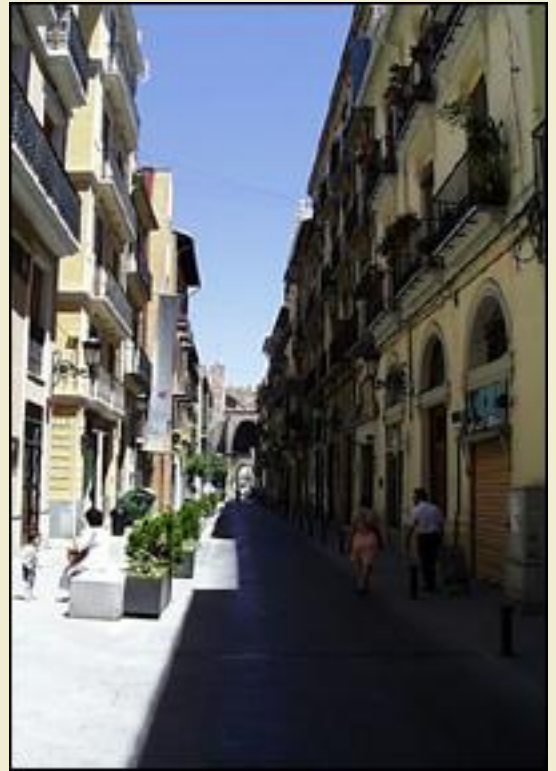


Plaza de la Virgen

foundations, which changed the face of the city. Escolano estimates that one third of its area was occupied by religious buildings. The road to the sea became a major thoroughfare and opened up the city on its eastern side. The market square continued to be the centre of commerce and provided the setting for sporting and religious events. Valencia kept its mediaeval layout, contrasting with the urban development requirements which the Hapsburgs imposed on other cities. The area around the university, in particular, acquired its distinctive character. The Corpus Christi college was established in 1586 and is one of the most important architectural monuments of the city. One significant feature was the grouping-together of different occupations in particular streets, which gave rise to a functional breakdown by corporations. The original names of such streets as Correguer'a, Calderer'a, Tapiner'a and Las Barcas have come down to the present day.

Among the public works undertaken, the construction of bridges over the river Turia was a particularly important development. In addition to the existing Serranos bridge, the Puente del Mar bridge was built in 1596 and the Real bridge three years later. Lists of buildings based on contemporary treatises suggest that the most outstanding was the San Miguel de los Reyes convent.

Valencia in the 16th century was marked by a severe economic depression largely caused by the expulsion of the Moors, who represented 30 per cent of the population, with all the repercussions that this entailed. Even so, the construction of monastic buildings continued and at its height Valencia came to be known as a city of convents and monasteries, with as many as 41 such establishments. The present-day basilica of the Mare de Deu dels Desemparats was built between 1652 and 1667. As a result of the economic recovery in the third quarter of the century, work on expanding the port started in 1685, but was wiped out by a storm only a few years



Old mercantile center

later.

In 1704, Tomás Vicente Tosca made a drawing in perspective of the city, its first cartographic representation. In the first half of the 18th century, Valencia lost its charter when it was occupied by the Bourbons. There was a short period of economic depression, during which changes in the urban fabric were made primarily for military reasons: the Ciudadela fortress was extended, the former customs house was demolished and the number of gateways to the city was reduced to four (Serranos, Real, San Vicente and Quart). In 1768, the San Carlos Royal Academy of Fine Arts was created, advocating a neo-classical model for the city. Above all, however, the main feature of the 18th century was the construction of important monumental buildings, such as the customs house, which is now occupied by the Law Courts, the Escuelas P'as and the Temple building, now the seat of the civil governor. The boom in trade highlighted the importance of the port. A new road, the camino del Grao, was built, later to become the Avenida del Puerto. The river mouth was protected by breakwaters and was later strengthened by the Levante dyke. The administrative organization of the old regime left its mark on the city and in 1762 it was divided into four quarters - la Mar, el Mercat, San Vicente and Serranos. The parish cemeteries were moved from inside the city, leaving free a number of small areas within the walls which were used to extend some streets and squares. Work started on the municipal cemetery in 1805 and was completed two years later.

From 1808 to 1874, the city was altered and remodelled in three stages. The first of these started with the arrival of Napoleon's troops. Although these stayed for only a short period, the consequences for the city were disastrous, with the destruction of the Royal Palace, the Soledad church and the Zaldía and San Juan convents. However, the period was also characterized by a spirit of reconciliation and a



Plaza de Torros

wave of construction, especially through the opening-up of new squares and the landscaping of a large number of urban areas. As a result of the confiscation of property by Mendizábal, 16 monastic buildings within the walls and 6 per cent of the urban buildings changed owners. A remarkable and symbolic new square in a uniform architectural style, the Plaza Redonda, was opened up in the geometric centre of the city.

The new urban concept, coupled with the possibilities for renewal offered by expropriation, gave rise to a change in the location of urban amenities. The siting of the first railway station in the orchard of the former San Francisco convent, the construction of the bullring and the transfer of the Town Hall from the Plaza de la Catedral to the Plaza de San Francisco marked the beginning of the displacement of the urban centre towards the south of the city.

The third stage started following the promulgation of the urban expansion law of 1864 after the walls had been destroyed. It was not until 1876, when the "Urban Expansion Commission" was set up in the Municipality, that expansion started to be a reality. This was to involve the development of a large area of land adjacent to the old core of the city modelled on the grid pattern designed by Ildefonso Cerdá for the expansion of Barcelona.

An attempt was made to move the city closer to the sea in 1898, when the municipal project for the construction of the "Avenida de Valencia al mar" was approved with the clear intention of promoting the "garden city" concept in Valencia. This attempt ended in failure and only a very small part of the project was carried out.

The early years of the 20th century witnessed a period of agricultural and commercial development which resulted in the implementation of many of the urban planning proposals put forward in the previous century. The first of these concerned the

rehabilitation of the inner city: the opening-up of new internal roads led to significant changes in the urban fabric of the historic centre. Secondly, the growth of the city outside the ring road was regulated on a grid pattern based on the plan drawn up by Francisco Mora. It did not prove possible to extend the grid beyond the transit road and the plan was limited to the area between the Gran Via Marqués del Tur'a and that road.

The location on the left bank of the river of the pavilions for the regional exhibition in 1909 gave rise to considerable development of the area between the Paseo al Mar and the river. Other earlier proposals were taken up during the dictatorship and, after the hiatus caused by the Civil War, urban reforms continued in a piecemeal manner. In 1946, the Plan de Ordenación de Valencia y su Cintura" (Plan for the Organization of Valencia and its Surrounding Belt) was adopted, upgrading the technical aspects of the old planning proposals of the previous century. After the heavy floods of 1957, the "Plan Sur" was drawn up with a view to developing a large area of land going beyond the strict municipal boundaries of the city.

In the years that followed, uncontrolled building had an adverse impact on the growth of the city and affected its urban planning.

The historic centre is currently the focus for an important rehabilitation operation involving the drafting of specific planning proposals and direct investment. Since the review of the Plan General de Ordenación Urbana (General Urban Organization Plan), approved in 1989, Valencia has been gearing its planning activities to its current needs.



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the Mayor

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Meet the Mayor

"As Mayoress of Valencia, I am proud of the role taken by my city, the fact that the name of Valencia has been associated with that of universal and interdisciplinary reflection on the future of the world, at such a crucial time, at the end of the second millennium and at the threshold of extraordinary changes which must be directed to improving humanity."

Sra Rita Barberá Nolla

Mayoress of Valencia

Closing address, "The Challenges of the Third Millennium"

Valencia, January 23-25, 1997

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Tourist Authority

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This is an interactive guide to the city of Valencia, created by [VALENCIA TOURIST & CONVENTION BUREAU](#), where you will find a wide range of services for visitors whether here on business or for pleasure.

COMUNITAT VALENCIANA

The Comunidad Valenciana web site, entirely in Spanish, has pages devoted to the city's creative arts; Mediterranean cuisine; local fiestas; cultural heritage; and sports.

VALENCIA: A VIRTUAL TRIP

Information on Festivities, History, Business, Trade Fairs, Gastronomy, Night Life, Sports, Cultural Activities, Museums, Monuments, Gardens, Crafts and Shopping; What to Do, Where to Go, Where to Sleep; Transport Links, Tourist Offices

Tourist office contacts in Valencia

Tourist Central Office

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46002 Valencia

Estación del Norte

Játiva,24
46007 Valencia

Aeropuerto de Valencia

46940 Manises

Plaza del Ayuntamiento, 1

46002 Valencia

Av. Cataluña, 1

46010 Valencia



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Valencia: una Joya Mediterránea

Valencia, con su abundante patrimonio, preciosa arquitectura, nueva y antigua, y un vibrante calendario de acontecimiento culturales, está entre las más atractivas y festivas ciudades del Mediterráneo. Tradicionalmente, Valencia ha intentado proteger todos sus atributos de una gran ciudad -- es la tercera más grande de España -- sin sufrir ninguna de sus desventajas. Situada en un valle fértil irrigado por dos ríos, el Júcar y el Turia, la ciudad se enorgullece de una larga tradición de agricultura -- sobre todo, huertos de cítricos -- perfeccionada gracias a sistemas de irrigación instalados primero por los romanos y después mejorados por los moros.

Con una historia que se remonta a los tiempos romanos y comprendiendo los períodos visigodos y moros, la arquitectura de la ciudad es encantadora y rica, ofreciendo magníficas iglesias, elegantes museos y románticos paseos. Valencia está en constante renovación, con sorpresas innovadoras, tales como el viejo cauce del río convertido en un distendido parque urbano. El nuevo y ribereño Palacio de Congresos, construido por Sir Norman Foster e inaugurado en julio de 1998, garantizará el lugar de Valencia en la vida intelectual de Europa.

Principales lugares de interés

El casco antiguo es un laberinto de pequeños y encantadores callejones que desaniman a los conductores -- ¡felizmente! En la Plaza de la Virgen de los Desamparados se halla la catedral principal, que fue iniciada en el siglo XIII, terminada en el XV y renovada en el XVIII, mezclando los estilos románico, gótico y barroco..

Cerca están la Basílica barroca de Nuestra Señora de los Desamparados y la Lonja de la Seda, construida en el siglo XV como un mercado de seda. Esta estructura ha sido inscrita en la Lista del Patrimonio Mundial de la UNESCO debido a la alta calidad de su arquitectura gótica y la decoración renacentista. La Lonja refleja la larga historia de

**Valencia**
in Virtual reality**Video** about Valencia [I S D N \(RealVideo\)](#) [2 8.8 \(RealVideo\)](#) [download Realplayer](#)**Map of the city**

valencia como centro comercial mediterráneo.

Dos museos tienen un atractivo especial: el Museo de Bellas Artes, considerado el segundo de España después del Prado de Madrid, es un antiguo monasterio con obras del Bosco, El Greco y Goya. El Museo de Cerámica González Martí, antes un palacio de marqueses, tiene una fachada rococó cuyo diseñador murió enloquecido.

Otro hito importante es el Puente del Real, un puente del siglo XVI construido originalmente para cruzar el Río Turia, que hace mucho tiempo fue desviado mediante canal. El viejo cauce es ahora la Meca de los entusiastas del paseo, el fútbol y el tenis.

La espaciosa Plaza del Mercado es uno de los mercados más grandes de Europa, cubriendo 8.000 metros cuadrados. Además, cada domingo hay un mercadillo en la Plaza Redonda.

Fiestas

Cientos de miles de visitantes invaden Valencia del 15 al 19 de marzo cada año para la fiesta mayor de Valencia, Las Fallas, con bandas de música acompañando desfiles y caricaturas gigantescas conocidas como ninots, descienden de las tradiciones del siglo XVIII pero, a cada año que pasa, con alusiones políticas y sexuales más explícitas.

La Feria de Julio es una cita anual que ofrece conciertos al aire libre, desfiles, pirotecnia, corridas de toros y, para coronarlo todo, la "batalla de las flores".



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Valence: une perle méditerranéenne

Valence, est une cité attractive et festive, dotée d'un riche patrimoine historique et architectural, et d'un intéressant programme culturel. Valence a toujours cherché à valoriser son rôle de grande cité - c'est la troisième ville d'Espagne - sans en avoir les inconvénients. Située dans une vallée fertile, irriguée par deux fleuves (Jucar et Turia), Valence est une zone de tradition agricole, surtout arboricole avec ses vergers de citronniers - bénéficiant de systèmes d'irrigation conçus par les Romains et perfectionnés par les Maures.

Le patrimoine architectural de Valence est remarquable, héritage allant de l'époque romaine aux périodes mauresques en passant par les Visigoths. La ville compte de superbes églises, des musées et des lieux de promenades romantiques et est en perpétuelle évolution, citons par exemple l'aménagement du lit d'un cours d'eau aujourd'hui asséché, transformé en parc en milieu urbain. Le Centre des Congrès construit par Norman Foster et inauguré en juillet 1998 permettra à Valence de jouer le rôle de grande cité intellectuelle dans l'Europe de demain.


Sites remarquables

La vieille ville est un dédale de rues étroites pleines de charme, propres à décourager la circulation automobile, et c'est heureux! Plaza de la Virgen de los desamparados, se trouve la basilique. Commencée au XIIIe siècle, elle a été achevée au XVe et renouvée au XVIIIe, mêlant ainsi les styles roman, gothique et baroque.

Autre édifice historique, inscrit à l'inventaire de patrimoine mondial de l'UNESCO : la halle Lonja, construite au XVe siècle où se tenait le marché de la soie. Edifice remarquable pour son architecture et sa décoration renaissance, la Lonja reflète le passé de Valence en tant que cité marchande.


Deux musées méritent la visite, le Musée des Beaux Arts, le second d'Espagne après le Prado à Madrid,




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où l'on peut voir des oeuvres de Bosch, El Greco et Goya. La Musée de la céramique Gonzalez Marti, ancien palais de marquis, est doté d'une façade rococo.

Autre site remarquable : le Puente Real, un pont du XVIe au-dessus de la Turia, dont le cours fut canalisé et détourné. L'ancien lit du fleuve est aujourd'hui un espace privilégié pour les promeneurs, les footballeurs et les joueurs de tennis.

La Palza del Mercado est l'un des plus vaste marché d'Europe, avec ses quelque 8000 mètres carrés. Et sur la Plaza Redonda se tient chaque dimanche le marché aux puces.

Évènements culturels

Des centaines de milliers de visiteurs assistent chaque année les 15 et 16 mars au festival annuel Las Fallas. Ce grand carnaval avec ses figures caricaturales, les "ninots", héritage du XVIIIe siècle, défile au son des fanfares et exprime les préoccupations actuelles, la connectotation politique et sexuelle étant chaque année plus affirmée.

La Feria de juillet est un rendez-vous annuel avec ses défilés, ses concerts en plein air, ses feux d'artifice ses corridas et sa célèbre bataille des fleurs.



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Valencia Virtual Tour



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Plaza de la Virgen

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The Lonja, World Heritage Site

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View of Valencia from the roof of the Lonja

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Plaza de la Reina

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Museum of Science and Hemispheric Theatre

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Introduction to the Conference

by Minja Yang

The Modern Movement and the World Heritage List

The DOCOMOMO tentative list

by Hubert-Jan Henket

Points of light in a sea of darkness

by Philip Jodidio

Whither the avant-garde?

by François Chaslin

UNESCO's vision for humanising the city

by Brigitte Colin

The architectural and urban heritage:

Dead weight or dynamic asset for the future?

by Martin K. Meade

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2 July

6:30 p.m

- Opening Ceremony
- Inauguration of the Conference Hall designed by Sir N. Foster
- Opening speeches
- Visit of the Conference Hall
- Press Conference



3 July

9:30 - 1:30 MORNING SESSION

9:30 a.m

Keynote address inaugurating the International Conference on Architecture and Cities for the 21st Century, by Valencia Mayor Señora Rita Barberá Nolla, with the participation of Ms. Minja Yang, Director for Information, UNESCO World Heritage Centre, and General Coordinator of the Conference, Mr. Luis Jesus Arizmendi, representative of the the International Union of Architects (UIA), Fundación Tercer Milenio Valencia and ADC New Millennium.

General presentation by Professor Hubert-Jan Henket of [DOCOMOMO](#) on "Comparative Study of 20th Century Architecture", recommended for Nomination on the UNESCO World Heritage List

10:15 a.m - Break

10:30 a.m

[Mr. François Chaslin](#)

Introduction to the theme of Avant-garde and Heritage

11:00 a.m

[Sir Norman Foster](#)

Architecture as Art and Urban Landmarks

11:30 a.m

[Mr. Lucien Kroll](#)

Buildings of the People

12:00 noon

[Mr. Luc Tessier](#)

Policies of the Grands Travaux : the French Experience

12:30 p.m

[Mr. E.Michiël Haas, NIBE](#)

Ecological Building Material and Green Architecture

1:00 p.m

Questions from the floor Moderator : [François Chaslin](#)

1:30 p.m - Break

4:00 - 7:30 AFTERNOON SESSION

4:00 p.m

[Mr. Andrea Bruno](#)

Architecture and Continuity

4:35 p.m

[Mr. Eduardo Mangada](#)

Dynamics of New Building, Rupture as a Stimulus

5:15 p.m - Break

5:30 p.m

[Mr. Ricardo Porro](#)

Social and Cultural Buildings

6:10 p.m

[Ms.Itsuko Hasegawa](#)

Cultural Expressions in Townscapes

6:45 - 7:30 p.m

Discussion on Avant-garde and Heritage

Moderator: Mr.Alvaro Gomez Ferrer

Resource Persons: [Mr.Philip Jodidio](#), [Mr. Peter Davey](#)

[Mr. Juan Cano](#)

8:30 p.m

Exhibition on Models of "Ingenuity of Architecture"
coordinated by Mr. André Parinaud

4 July

9:30 - 1:30 MORNING SESSION**9:30 a.m**[Mr. Yves Dauge](#)

Introduction to the theme of Urban Projects and their Dynamics

9:55 a.m[Mr. Gilles Clément](#)

Role of the Landscape Architect in Relation to the Historic Fabric

10:30 a.m[Mr. Sadettin Tantan](#), Mayor of Fatih, Istanbul

Housing and Revitalisation in the Historic Centre of Istanbul

11:00 a.m - Break**11:15 a.m**[Mr. Dominique Perrault](#)

Landscape and Public Infrastructure

11:50 a.m

[Mr. Bichit Rattanakul](#), Governor of Bangkok
- Humanize Bangkok

12:20 p.m[Mr. Jean-Marie Duthilleuil](#)

Architecture of Mass Transport

1:00 p.m[Mr Joseph Phares](#), Vice President ICOMOS

Beirut: between conflict and rebirth

1:15

Questions from the floor

Moderator : [Mr. Yves Dauge](#)

1:30 p.m - Break**4:00 - 7:30 AFTERNOON SESSION****4:00**[Mr Antonio Cruz](#)

Cultural Environment and Projects

4:30 p.m

[Mr. Luis Philippe Torelly](#), Secretary of Housing and Urban
Development of Brasilia
Brasilia: Utopia and Reality

5:00 p.m

[Mr. Carlos Ferrater](#)
Urban Regeneration and Creation

5:30 p.m

Discussion on "Urban Projects and their Dynamics"

Moderator :

Salvador Lara

Resource persons:

Brigitte Colin, representative of the UNESCO/MOST

Programme: Humanize the city

Mr. Heiner Rodel, representative of IFLA

Masakazu Bokura

Manuel Nunez

7:00 p.m

Closing ceremony

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Editor in Chief
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2, 3 and 4 July 1998

2 July

[Opening Ceremony](#)

3 July



The Conference so far "From Pessimism to Optimism"

by Philippe Jodidio

[Inaugurating conference](#)

by Valencia Mayor Señora Rita Barberá Nolla. - 10:00

[Professor Hubert-Jan Henket](#)

Remarks on DOCOMOMO'S comparative - 10:15

[Mr. François Chaslin](#)

Introduction to the theme of Avant-garde and Heritage - 10:30 a.m

Sir Norman Foster
Architecture as Art and Urban Landmarks - 11:00 a.m

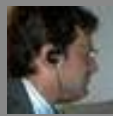
[Mr. Lucien Kroll](#)

Buildings of the People - 11:30 a.m

[Mr. Luc Tessier](#)

Policies of the Grands Travaux : the French Experience - 12:00 noon

4 July



Saturday's sessions

"Urban Development and the French Example"

by Philippe Jodidio

[Mr. Yves Dauge](#)

Introduction to the theme of Urban Projects and their Dynamics - 9:30 a.m

[Mr. Gilles Clément](#)

Role of the Landscape Architect in Relation to the Historic Fabric - 9:55 a.m

[Mr. Sadettin Tantan,](#)

Mayor of Fatih, Istanbul
Housing and Revitalisation in the Historic Centre of Istanbul - 10:30 a.m

[Mr. Dominique Perrault](#)

Landscape and Public Infrastructure - 11:15 a.m

[Mr. Jean-Marie Duthilleuil](#)

Architecture of Mass Transport - 12:20 p.m

Questions from the floor
Moderator : Mr. Yves Dauge - 1:00 p.m

[Mr Joseph Phares](#)

[Mr. Andrea Bruno](#)

Architecture and Continuity

4:00 p.m

[Ms. Itsuko Hasegawa](#)Cultural Expressions in
Townscapes

6:10 p.m

General Discussion on Avant-
garde and Heritage

Moderator: Mr. Alvaro Gomez

Ferrer

6:45 - 7:30 p.m

*Vice President ICOMOS*Beirut: between conflict and
rebirth - 4:00[Mr. Antonio Cruz](#)

Requalification of Historic Centres

- 4:30 p.m

[Mr. Luis Philippe Torelly,](#)*Secretary of Housing and Urban
Development of Brasilia*Brasilia: Utopia and Reality - 5:00
p.m[Mr. Carlos Ferrater](#)

Urban Regeneration and Creation

- 5:30 p.m

Round Table Discussions

Introduction and summaries of the
main themes for discussion

Programme: Humanize the city -

6:00 p.m

7:00 p.m

Closing ceremony

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[DOCOMOMO](#)

International working party
for Documentation and
Conservation of buildings,
sites and neighbourhoods
of the Modern Movement

[IFLA](#)

International Federation of
Landscape Architects

[UIA](#)

International Union of Architects

[ICOMOS](#)

The International Council
on Monuments and Sites

[ICCROM](#)

The International Centre
for the Study of the Preservation
and the Restoration
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[Generalitat Valenciana](#)

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Introducción al Congreso Yang

por Minja Yang

El Movimiento Moderno y la Lista del Patrimonio Mundial

La lista tentativa DOCOMOMO
por Hubert-Jan Henket

Puntos de Luz en un Mar de Oscuridad

por Philip Jodidio

Introduction to the theme of Avant-garde and Heritage

François Chaslin

La visión de UNESCO para Humanizar la Ciudad

por Brigitte Colin

Patrimonio arquitectónico y urbano: ¿peso muerto o activo dinámico para el futuro?

por Martin K. Meade

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Introduction to the Conference

By Minja Yang

As the century approaches its end, the oracles of the day have set about prophesying doom or utopia in the next millennium at conferences, in the media and even in board rooms where marketing strategies are developed for just about anything from soap to satellite dishes. After a century of unprecedented commodities production through the massive and often unplanned exploitation of natural resources, a new fin de siècle malaise, as it were, is setting in. The shift from production-based economic growth to speculative financial "engineering", widespread unemployment in the West, the delocalisation of production centres to developing countries, and post-Cold War international relations have all contributed to the sense of uncertainty. Globalisation in practically every field subjects individuals to forces that are increasingly beyond their control. Even though wars have been fought and blood spilt for the noble causes of democracy and human rights, people today, ironically, may have less say in their own destinies than they did at the turn of the last century. These and other factors have turned environmental issues into matters of direct concern to the individual as well as the State. For most people the overriding concern, however, is not how to save Planet Earth, but rather how to improve the immediate environment in which we live.

Most ordinary people spend the bulk of their lives moving from one building to another, travelling ever-increasing distances in cars, buses, trains or on foot, with more and more chores to carry out in less and less time. Individuals find that their quality of life, whether in the developed world or in developing societies, is conditioned by the quality of the environment being built around them by others - increasing the sense of individual alienation, especially among the underprivileged.

Rapid urbanisation is expected to continue, drawing two-thirds of the world population into cities by the next century. By the year 2030, the urban population in developing countries will be twice the size of the rural population. In some cases, urban sprawls will not only dominate a country's economic life but take up most of its physical space, turning it into a vast urban territory.

If the future of humanity is irrevocably linked to the city, then this future - political, economic and cultural - must be addressed from a global perspective but also at the local level. Following on from discussions of new ideologies, water resource management and human responsibilities at conferences organised under the Valencia Third Millennium Programme, the Conference on Architecture and Cities for the 21st Century will also have a global theme. But the aim is not to prophesy, nor to make international resolutions or even recommendations. The conference has no such pretensions. My aim, as general coordinator, has been to select a few issues that will animate the debate of ordinary people on architecture and urbanism today. Rather than making a tour d' horizon of the grand theories of urbanism or of the stylistic evolution of architectural design and its rationalisation, I have invited the guest speakers to describe the multitudinous ways in which they have tackled architectural and urban problems. If, within the limited time of two days, they share with us the professional lessons they have learned as architects, urbanists or local politicians in the development of cities, the ambitions of this conference will be fulfilled.

In presenting their work, the speakers will naturally address the fundamental questions of architecture - concerning the planning, design, construction and use of buildings - as well as the city as our human environment. The first theme of the conference, "Avant-garde and Heritage", encompasses a range of questions: How have landmark architectural projects contributed to the advancement of new building technologies or served in the transformation of social relations in the city? Have these and other public projects involved the participation of the people they are to benefit? How can new building technologies and architectural design contribute to environmental sustainability? Is new architectural creativity being stifled by the shift from a zeal for great architectural masterworks towards the appreciation of a historic sense of place and from the monumental to the vernacular under the changing philosophies of cultural heritage preservation? Is the tug-of-war between

architectural continuity and architecture as rupture a false debate? Does cultural pluralism have any chance of survival against the growing domination of so-called international style dictated by mass produced building materials?

The second theme concerning urban projects and their dynamics focuses on the city as a human environment. Some cities' historic centres have been taken over by the elite, while the poor have been pushed out towards disadvantaged suburbs. Elsewhere, it is the middle class who monopolise the fashionable suburbs, abandoning the centre to the underprivileged. Property speculation and the resulting ups and downs of the real estate market threaten the city with cultural and social impoverishment. In the urban fringe, power plants, waste-treatment facilities, industrial parks and mega-sized shopping malls are further blighting and enlarging urban sprawls. Highways, railroads, bridges, tunnels and other transportation infrastructure have come to define the "cultural landscapes" of our times. Can such infrastructure and public equipment - clearly essential to our mode of life - be built in harmony with our natural environment to create a more convivial human environment?

The fortuitous invitation extended to me by Sra Rita Barbera, Mayor of Valencia, to organise this conference with a *carte blanche* regarding the selection of both topics and participants, and the authorisation granted by Dr Federico Mayor, Director-General of UNESCO, for me to devote part of my energies to this endeavour, gave me a rare opportunity to reflect on the issues I treat on a day-to-day basis. As the UNESCO World Heritage Centre exists to protect and conserve cultural and natural properties of "outstanding universal value" by promoting the implementation of the World Heritage Convention, we are called upon to help address a wide range of problems. Considering that nearly 150 of the 418 cultural properties on the World Heritage List are located in living historic cities, it is no surprise that the World Heritage Centre is reminded daily of the clash between heritage preservation and urban development. This need not be the case, of course, but in most cities, compatibility between heritage and development - let alone their inseparability - is no more than an elusive theoretical ideal. In the over-populated cities of the developing South, other than in a few "museum towns", the demolition of entire historic urban sectors, the abandonment of unique historic buildings, and the construction of new buildings that are incongruous, to say the least, with the integrity of the historic urban fabric are combining to transform the cities' very

identity. Furthermore, work to upgrade roads and improve mass transport systems, while necessary, may unfortunately be done without due regard to maintaining the integrity of historic centres.

If the essence of heritage protection is to preserve the ingenuity of the past for future generations, as well as to stimulate new creations, heritage must have a meaning in contemporary society. This is a fundamental precept of the World Heritage Convention, contained in Article 5. For heritage preservation that denies modernity, that obstructs development, that attempts to freeze time, would be counter-productive to the ultimate goal of human progress.

Despite globalisation, the reality of each individual city is unique and complex. There are no "urban models" of reference, only case studies. I hope that the architects, urbanists and mayors who have kindly agreed to participate in this conference will demonstrate to us, through such case studies, the ways in which each city's future can be anchored in its individual identity. Let us all strive to protect and build an "urban heritage" as the basis for developing urban policies for the city of the future, the city of the new, democratic age.



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The Modern Movement and the World Heritage List

The DOCOMOMO tentative list

by Hubert-Jan Henket

DOCOMOMO, the international organisation for the Documentation and Conservation of buildings and sites of the Modern Movement, was invited in 1992 by ICOMOS to produce a report on the heritage of the Modern Movement as it relates to the World Heritage List (WHL). This advisory programme had the task of testing whether the current WHL criteria are applicable to buildings and sites of the Modern Movement. Another task was to suggest the sorts of buildings and sites that might be expected to be candidates for assignment. It was also agreed that DOCOMOMO should propose a worldwide selection of about 20 modern buildings, sites or ensembles of "outstanding universal value" which respective national authorities might nominate for the list. The DOCOMOMO report includes suggestions on both the organisation and the method of selection appropriate to the heritage of the Modern Movement, which might also be useful in considering other aspects of the 19th- and 20th-century built heritage. By mandate of the DOCOMOMO Council, the preparation of this report was entrusted to its International Specialist Committee on Registers (ISC/R).

Working method

All national working parties of DOCOMOMO were requested to document modern buildings and sites at both the local and the national level. At the local level a National Register (NR) had to be compiled and maintained, representing an open file recording the local Modern Movement heritage. The respective working parties determine the criteria for local documentation in national registers, but these are generally based on guidelines established by the ISC/R.

For the International Selection (IS), the national working parties are asked to select approximately 10 of the internationally most important buildings or sites which reflect technical, social and aesthetic innovation, and their historical significance should be evaluated. The evaluations are recorded in a standardised format on the International Selection fiches. Where appropriate, the evaluation



gives evidence of canonic status, i.e. the building as a radical prototype for architectural change at a national or international level.

However, selection is not restricted to the canonic; it also includes "ordinary" buildings which are manifestations of national or regional modernity illustrating the diversity of modern architecture. Individual buildings, complexes and entire neighbourhoods, civil engineering works, interiors, landscape gardens, industrialised building components such as curtain walls are all potential candidates for selection.

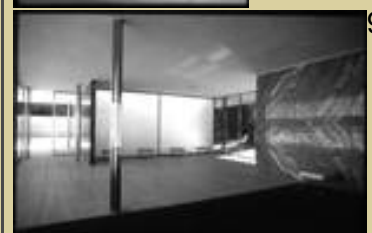
The criteria of technical, social and aesthetic innovation have provided a valuable qualitative base line for the concept of "modernity", helping the ISC/R in preparing the tentative list of modern buildings and sites for the World Heritage List. The exercise can therefore be regarded as a third, global level of the overall documentation.

The proposal for WHL selection

About 350 cultural monuments are now inscribed on the WHL which together represent a history of thousands of years. Since both population and building construction have boomed in the 20th century compared with times gone by, a considered balance is needed between "older" and more recent heritage.

The national working parties were asked to nominate a number of modern buildings or sites, not necessarily in their own country, for inclusion on the WHL based on provided guidelines. Submissions were to state the WHL criteria under which each candidate was deemed to qualify, and include a general text justifying the proposal. About 100 buildings and sites were nominated by the national working parties ranging in age from 1897 to 1977, many receiving several mentions. An expected limitation of DOCOMOMO's scope was geographical. Few nominations related to south and east Asia, and none to Africa. It is evident that these "blind spots" should be investigated in the near future by DOCOMOMO. The long list was further evaluated by the ISC/R. To make a well-considered selection, properly representative of international diversity, the proposals are analysed by location, building type, date, architect and quality, partly indicated by the number of mentions, partly by academic references. The significance of the selection of buildings and sites for the national registers for the International Selection, and therefore for the tentative list of the WHL, is by its nature an ongoing process.

As time passes, buildings of the 20th century deteriorate, and become obsolete, compromising their physical integrity. This transitory state is increasingly prevalent today, due to technological change, economic demand, growth and movement. It is our urgent



ILLUSTRATIONS:

1. Narkomfin Collective House, Moscow, Russia (Moshe Ginzburg, 1932). Photo W. de Jonge.
2. Villa Savoye, Poissy, France (Le Corbusier, 1929). Photo W. de Jonge.
3. Habitat 67, Montreal, Canada (Moshe Safdie et al., 1964-67). Photo W. de Jonge.

responsibility to identify and preserve for future generations surviving works of the Modern Movement, representing part of the rich heritage of the 20th century.

It should be stressed once more that the DOCOMOMO tentative list of buildings and sites for the WHL consists only of representations of the Modern Movement. The DOCOMOMO organisation sincerely hopes that other organisations will emerge in the near future, caring for other significant expressions of the diverse architectural heritage of the 20th century. We are always pleased to advise those interested in starting such an organisation.

The following modern monuments are already inscribed on the WHL as of December 1996:

- Brazil - Brasilia, layout/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. Mucbe, 1923
- Sweden - Stockholm, Woodlands Cemetery, G. Asplund/S. Lewerentz, 1918-40

Oeuvres

DOCOMOMO International suggests that the oeuvres of the following designers could be considered to have outstanding universal value: 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, Marseille; Notre-Dame du Haut, Ronchamp; all in France; Chandigarh, layout/public buildings, India/Ludwig Mies van der Rohe (1886-1969) - Tugendhat House, Brno, Czech Republic; Lake Shore Drive, apartment block, Chicago; Crown Hall, Illinois Institute of Technology, Chicago; Seagram Building, New York; all in the United States. 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 the United States.

Buildings and sites

In addition, the following individual modern buildings and sites should be considered:

BRAZIL

- Belo Horizonte, Pampulha complex garden, O. Niemeyer & R. Burle Marx, 1943

4. Sanatorium, Paimio, Finland (Alvar Aalto, 1933). Photo W. de Jonge.

5. Olympic Halls, Tokyo, Japan (Kenzo Tange, 1961-64). Photo L. de Jonge.

6. Casa del Fascio, Como, Italy (Giuseppe Terragni, 1929). Photo W. de Jonge.

7. Robie House, Chicago, USA (Frank Lloyd Wright, 1906). Photo W. de Jonge.

8. Lever House, New York, (Skidmore, Owings & Merrill/G. Bansheff, 1952). Photo W. de Jonge.

9. German pavilion (reconstruction), Barcelona, Spain (Ludwig Mies van der Rohe, 1929). Photo W. de Jonge.

CANADA

- Montreal, Habitat 67, M. Safdie et al., 1964

CZECH REPUBLIC

- Prague, Müller House, A. Loos, 1930
- Zlín, Bat'a Company Town, K.L. Gahura, V. Karfík et al., 1920-50

DENMARK

- Århus, Town Hall, A. Jacobsen & E. Moller, 1937-41

FRANCE

- Villejuif-Paris, Karl Marx Schools, A. Lurçat, 1929
- Le Havre, reconstructed city, A. Perret et al., 1945-60

GERMANY

- Frankfurt/Main, Housing estates, E. May et al., 1927-28
- Löbau, Schminke House, H. Scharoun, 1933
- Stuttgart, Weissenhof Estate, L. Mies van der Rohe/P. Behrens/J.J. P. Oud/V. Bourgeois/A.G. Schneck/Le Corbusier/J. Frank/M. Stam/H. Scharoun et al.

ITALY

- Como, Casa del Fascio, G. Terragni, 1928-36
- Turin, Exhibition Pavilion, P.L. Nervi, 1947-48/53

JAPAN

- Tokyo, Nagakin Capsule Tower, N. Kurokawa, 1971
- Tokyo, Olympic Halls, K. Tange, 1961-64

NETHERLANDS

- Amsterdam, Orphanage, A. Van Eyck, 1955
- Rotterdam, Van Nelle Factories, J.A. Brinkman/L.C. Van der Vlugt, 1928-31
- Utrecht, Schröder House, G.Th. Rietveld, 1924

RUSSIA

- Moscow, Narkomfin Collective House, M. Ginzburg, 1932
- Moscow, Russakov Club. K. Melnikov, 1927-29

SWITZERLAND

- Zürich, Doldertal Apartment Blocks, A. & E. Roth/M. Breuer, 1933

UNITED KINGDOM

- Bexhill-on-Sea, De la Warr Pavilion, E. Mendelsohn & S. Chermayeff, 1934
- London, Highpoint I + II, B. Lubetkin & Tecton, 1934/38 United States
- New York, Lever House, Skidmore, Owings & Merrill/G. Banskheff,

1952

- New York, Pacific Palisades Case Study house No. 8, Ch. & R. Eames, 1947-49
- Philadelphia, Philadelphia Savings Fund Bank, G. Howe & W. Lescaze, 1932
- Philadelphia, Richards Medical Research Building, L. Kahn, 1957-65

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For more informations about DOCOMOMO - [click here](#) -



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Points of Light in a Sea of Darkness

By Philip Jodidio

- [See biography](#)

The debate about contemporary architecture and urbanism often fails to take into account one simple, overriding fact. Buildings of some quality, whose esthetic and practical aspects are worthy of note, are few and far between. One could say the same thing about contemporary art. Thousands of people strive to make a living from art, but very few manage to do so, and fewer still make any kind of lasting contribution. This may not be a serious matter where bits of canvas and paint are concerned, but when the built environment, the world we live in, is at stake, there is nothing more important. Bad buildings, and worse still, bad urbanism, fueled both West and East by the predominant concerns of the profit motive, are not the exception but the rule. Where the goal of many architects in the past was to create a coherent urban environment, the rules of the modern world gave free rein both to commercial interests, and to the ego of the individual. The tabula rasa proclaimed by Walter Gropius and others early in the century of course participated in the idea that what was modern had to be apart, had to stand on its own, but from there to the free-for-all visible in many Western and Asian cities, there is a great distance. Gropius and his colleagues may have dreamed of making men better through architecture and design, but the facts of post-World War II construction and urban growth took hold of the form of their thoughts without retaining the intellectual substance. An ideal of renewal, seems through a perverse process, to have sown the seeds of chaos. Clearly, something, somewhere has gone wrong, and it is the quality of life which has suffered.

No amount of discussion and intellectual analysis will change the fact that cities, from Beijing to Bangkok, from Sao Paulo to Los Angeles are dominated by bad architecture, which is built without even the most perfunctory analysis of the health and well-being of the city-dweller. Naturally this problem reaches catastrophic proportions in

cities such as Cairo or Bombay. The remarkable progress in building materials and techniques brought about in the past decades hardly has any impact where the very poor are concerned.

What can be the role of an organization such as UNESCO in such a situation? To foster a constructive dialogue undoubtedly, but also to say that even a small amount of progress does matter. Whereas it has been assumed in many countries that there is an unbridgeable gap between traditional architecture and its modern progeny, a number of recent buildings proclaim that contemporary architecture can have a positive impact on its environment.

The Time's building in Kyoto, built in two phases (1984-91), by the Japanese architect Tadao Ando, is located next to the Sanjo-Kobashi Bridge on the Takase River in the center of Kyoto. Although largely pedestrian this area does not have much direct relation to the shallow river which flows through it. Ando's idea was to reestablish the traditional dialogue between the city and the water. Although some of the building's boutiques can be reached from street level, others are approached by a descending staircase and a terrace at water's edge. In this part of Kyoto, relatively undistinguished modern buildings stand next to more traditional wooden structures. The Time's building, with its gentle gray cinder block design seems not only to fit in well with a typically heterogeneous Japanese environment, but also to succeed in its attempt at recreating a link with the river. In simple terms, Tadao Ando, using a geometric vocabulary born of modernism and equally modern construction materials, proclaims that in an urban environment, the architect can not only make links with the past, but improve the quality of daily life.

A more recent and high-profile venture in contemporary architecture concerns the largely industrial city of Bilbao. Here, the California architect Frank O. Gehry has dared, in collaboration with New York's Guggenheim, to build an astonishing titanium clad structure in the midst of old European architecture. Part of a \$1.5 billion redevelopment for this capital of the Basque region, timed to correspond with the 700th anniversary of the city in the year 2000, the most spectacular feature the new Guggenheim Bilbao (1993-97) is the titanium exterior cladding of its "metallic flower" shapes. On the inside, visitors are greeted by a 55 meter high atrium which cuts through the heart of the building. There are 18 galleries, but the most spectacular of these by far is the main exhibition space which is free of structural columns and measures no less than 130 meters in

length and 30 meters in width. Inevitably, such spaces invite comparison to the cathedrals of another era. Significantly, Gehry has integrated an existing bridge into his own design, allowing it to cross over the main exhibition gallery on the exterior. With this gesture, as with the boat-like design at water's edge, the architect declares that despite its unusual forms, this is a building designed for this place and this time. Put another way, the Guggenheim Bilbao proclaims that the city has a future, that this is a place where excitement and innovation are once again possible.

Although not everyone may appreciate the sculptural forms of the Guggenheim Bilbao, nor its largely American origins, it participates in an effort which is significant - to use contemporary architecture to revive an urban environment. The flow of outside visitors which it has created, and its obvious impact on the pride of the city are the intangible yet visible benefits which could well serve to inspire other cities to do likewise.

Bilbao's urban development plan also includes Santiago Calatrava's Campo Volantin Footbridge (1990-97), an inclined parabolic arch structure with a span of 71 meters, located a short walk from the Guggenheim. Serving to link a rundown commercial area called Urbitarte with the city of Bilbao across the Bilbao River, the bridge, whose presence in the city is emphasized by its spectacular night lighting, is a clear sign whose impact is beginning to be felt. This is also the case of Sir Norman Foster's new metro system (1990-95) for the Basque city which will eventually expand to 29 stations, with its signature entrances shaped like glass snail shells. The above ground stations are simple curved glass enclosures, while the underground stations, measuring about 13,500m² are compared by the architect to "caverns." The integration of architecture and engineering is important here in giving identity and legibility to the system, which serves the one million inhabitants of metropolitan Bilbao, connecting the industrial area, city center and coastal villages.

A very different approach to the revival of an urban environment is that of another California architect, Eric Owen Moss. His Prittard & Sullivan Building (1995-97), is a corporate headquarters for a video and film computer graphics company, and the latest in a series of renovations of old warehouses which he has carried out in the so-called Hayden Tract in Culver City with the developers Frederick and Laurie Samitaur Smith. Measuring 5,000 square meters, the structure incorporates elements of a pre-existing structure such as

bow string trusses. In its renewed form, the Prittard & Sullivan Building is thoroughly modern and fashionable, and yet it was built on the remains of practically abandoned structures. Located midway between downtown Los Angeles and Santa Monica, Culver City, a largely rundown community which was one of the first homes of the movie industry early in the century, is thus finding new life, thanks to Moss and the Smiths.

These few limited examples, selected in relation to recent events in three different parts of the world, show that contemporary architecture is learning to be a viable presence in urban environments, far from its proud egocentric isolation. Naturally when architects such as Tadao Ando, Sir Norman Foster, Frank O. Gehry, Santiago Calatrava, or Eric Owen Moss are involved, one can expect the highest conceivable quality. Such interventions are, however forcibly few and far between, small points of light in a vast sea of darkness. By making the success of certain contemporary buildings in improving their environments better known, by analyzing the reasons for such success, might it not be possible to inspire others - decision makers, architects, builders and users - to insist on the importance of architecture? Far from being an abstract science or a disconnected art form, contemporary architecture is the very stuff of daily life. Improving it is certainly worth more of an effort than has been made to date in many cities.

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Whither the avant-garde?

By François Chaslin

- [See biography](#)

The avant-garde has had a troublesome record, both in politics and in art. There have been many political avant-gardes, and many failures. Artistic avant-gardes have sprung up one after the other, each practically by definition more exciting than the last, resulting in a diluted movement whose main legacy has been uncertainty and questioning.

We have been fascinated over the past 10 or 15 years with the theory of complexity, chaos and catastrophe; each new phenomenon has been seen as practically a natural metaphor of our own existential situation.

The avant-garde phenomenon arose just after the turn of the century. Does it still have an identity as the century nears its end? Or will it die with the century, no longer nourished by the opposition that once sustained it, in a world in which avant-gardism has become banal, and breaks with tradition and the quest for novelty are commonplace, finding a ready audience in the world of mass entertainment?

How must we define today's avant-garde? Is it a social movement? The question comes at a time of widespread fear, recession, social divisions, unemployment, and the effects of the decentralisation of our business activities, our national economies and our own human destinies. Our fears are reminiscent of medieval times, perhaps accentuated today by the approach of the new millennium, but based on problems that are real and growing, not just products of our uneasy minds.

How can today's architects deal with the main ethical problems posed by contemporary thought? What of individualism, intersubjectivity, the quest for aesthetic value in every thing, the

erosion of our illusions and the loss of the great dialogues of the past (in particular those of Marxism)? How can we face the crumbling of our foundations, and the continual questioning?

How will our architects confront the city of the future, conceive of place as well as universalisation, the spread of megacities and whatever is meant by urbanism in the age of the Internet? To echo Rem Koolhaas in his lucid apology for the "generic city," we must first break with the basic underpinnings of our European culture, and that may be too much to ask of us. It's not clear that we really want a complete break from the "enslavement" Koolhaas describes (to a centre city, its identity and history) and move to the neutrality of cyberspace where information, funds, everything is already just floating freely around.



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UNESCO's Vision for Humanising the City

By **Brigitte Colin**

In the pursuit of socially and economically sound urban development, UNESCO's philosophy is based first and foremost on the ethical premise that cities must serve the people who live in them. For UNESCO, the real priority is to improve the conditions in which urban growth takes place, with the aim of building cities of peace, democracy and progress.

The cities of the 21st century must place the individual at the centre of public policy, reinvent the concept of urbanism and realise the many opportunities of sharing that are contained in urban life. The impact of globalisation on urban systems and the strategic role of large cities in the world economy jeopardise the quality of urban life. The priority must be to strike a balance between the needs of business -- obviously essential to the life and activity of any city -- and those of the individual. An ethical approach would seek a better balance between people, the city and nature that would place the environment first and encourage town dwellers to create a shared experience of their urban life.

Giving a human face to cities is more than a utopian dream; it is achievable in any place whose inhabitants -- who are both the users and builders of their surroundings -- have a vision that is encouraged and supported.

Our challenge is to devise policies that will awaken the creative capacities of all those -- male, female, young or old -- who live in cities. It is for us to create cities for the age of democracy, in which the ideals of liberation, equality, freedom and solidarity may be achieved for all.

Promoting Action Through Understanding

In pursuit of its mission to further and disseminate knowledge, UNESCO implements a variety of research programmes dealing with society and nature. The Management of Social Transformations (MOST) programme was set up to contribute to a better knowledge of the processes of social transformation and to put social research findings to good use in policy as well as decision-making. MOST's activities regarding cities as places of rapid transformation focus on the issues of social exclusion and cohesion, violence and multiculturalism in the urban setting and the relationship between cities and globalisation. The programme's international research projects cover topics such as cities and sustainable development, urban violence, urban language, industrialisation of medium-sized cities and globalisation, problems specific to megacities, the environment and women's issues.

Informing and Communicating

Research and action must go hand in hand with information and communication. MOST has a clearinghouse on urban research on the Internet, providing a means of communication among researchers. The programme is also compiling a database on good social practices, with case studies in combatting social and cultural exclusion, poverty and violence in cities.



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Architectural and urban heritage: dead weight or dynamic asset for future ?

by **Martin K. Meade**

- [See biography](#)

On the eve of the 21st century, the continuity of the built environment inherited from the past may seem an irrelevance. Yet to appreciate the intense emotional charge attached to buildings and townscapes made by and for successive generations, one has only to think of instances where buildings, villages or whole towns have been destroyed deliberately, in order to deprive populations or ethnic groups of their sense of cultural identity.

Moreover, historic buildings constitute a massive past investment of resources that should not be thrown away without due consideration of all the economic and ecological implications. Many have survived centuries of neglect and disaster, and a good many have been continually adapted to new uses. Indeed, historic buildings and traditional construction techniques have often proved more resilient and adaptable than rigid modern structures. During the 18th and 19th centuries, for example, foreign visitors to London frequently remarked upon the flimsy brick and timber construction of the terrace houses built during the rapid expansion of the city in the wake of the Great Fire of 1666. Such houses were often built to last only 40 years [the period of the ground lease], yet many are still standing today. Indeed, thanks to the use of traditional building methods flexible enough to resist impact damage by allowing areas of facing brickwork to peel off without compromising the underlying structure, many survived severe bombing during the Second World War. What is more, although originally intended for single family occupation, the simple layouts of these houses have since proved highly adaptable for numerous other purposes -- pubs, offices, surgeries, schools or shops to name but a few.

Unhappily, the creative contribution to be played by the historic built

environment in relation to the present and to the future has sometimes been stultified by sterile restorations which rob buildings or urban groups of their vitality by reducing them to lifeless exhibits. Indeed, the versions of history pedalled by the "heritage industry" are often so sanitized as to present a highly inaccurate picture of the past.

The authenticity of historic buildings and towns has been further obscured by commercial exploitation of a past that never existed. The vogue for "ironic" architectural parodies triggered in the 1970s by Post-Modernism has led to the widespread use of ludicrously out-of-scale travesties of past building styles, often designed to flatter the pretensions of international corporations. Such "reinterpretations" rarely stretch beyond the envelope of otherwise banal commercial developments and company headquarters built around the world. In a similar vein, attempts to create the illusion of instant history have proliferated in response to the nostalgia boom. The picturesque character of historic townscapes, villages or vernacular buildings have been aped and grossly misrepresented as a matter of routine, to camouflage large modern buildings or to endow new housing developments with the semblance of an historic pedigree.

Such collations of "historical" motifs plucked at random from the surfeit of images available on the Web tend to be entirely lacking in integrity. That is not to say precedents set by the past are worthless, far from it. The history of architecture abounds with instances of the adaptation and assimilation of historical styles or imported building practices. The remarkable hybrid synthesis of Bengali and English-Palladian traditions manifest in houses built in North Calcutta during the late 18th and early 19th centuries is a laudible example tailored to local needs and conditions, as is the contemporary evolution of the Anglo-Indian bungalow and its subsequent dissemination as a housing typology world wide.

Certain types of buildings have been regularly rebuilt in traditional forms, for climatic or religious reasons. Igloos are an obvious example, so too are structures of beaten earth, timber or bamboo in hot humid climates or earthquake zones, which continue to be rebuilt using designs and methods proven by time, culture, custom and ritual.

The complete facsimile reconstruction of historic buildings or, indeed, of entire city districts, following war damage depends not only upon the availability of skilled craftsmen but also upon the style and nature of the original construction. The great 18th and early 19th century stucco-fronted urban compositions of Saint Petersburg and other European cities, including John Nash's picturesque deployment

of palace-fronted terraces of houses around Regent's Park in London, have been successfully rebuilt following damage or complete destruction during the Second World War, and the razed centre of Warsaw has been completely reinstated. Yet even when imbued with the best of intentions, wholesale reconstruction is rarely synonymous with the recreation of the diversity of urban life. Old buildings have the obvious advantage of being authentic. Yet as many have undergone continual changes of use, this authenticity is rarely restricted to any one date. Indeed, later transformations and additions are often of inherent interest, for they amount to a tangible historical record which would be effaced by their removal. The practice of stripping away such additions in order to restore buildings to a state of hypothetical historical purity was denounced as "pedantic reconstruction" by William Morris when he founded the Society for the Protection of Ancient Buildings [S.P.A.B.] in London in 1878 [*1]. The principles formulated by the S.P.A.B. remain significant to this day : old work should be carefully repaired, while new work should be frankly of its own time.

Just such an approach was adopted from the late 1950s by Carlo Scarpa, who consistently sought to enhance the existing fabric of historic buildings while at the same time making resolutely contemporary interventions of his own. His restoration and conversion of the Castel Vecchio in Verona is a notable example, as are many of his subsequent projects. Giancarlo De Carlo, Renzo Piano, Norman Foster, Richard Rogers, Alvaro Siza and Herzog & De Meuron are among the many contemporary architects who have since developed their own individual interpretations of this approach. The same thinking is equally applicable to interventions in the historic fabric of cities, towns and villages which have developed over a long period of time. Indeed, the practice of turning difficult constraints to advantage almost invariably produces more ingenious interventions than the tabula rasa approach to urban redevelopment. Conversely, inflexible planning regulations and over-prescriptive urban design guidelines have frequently failed to produce the desired balance between conservation and genuine diversity.

In the Paris of the 1980s, President Mitterrand's programme of Grands Projets gave a major boost to the concept of the public realm which not only stimulated the the City's own urban regeneration and rehabilitation schemes but was also emulated elsewhere in France, where town mayors often sought to rival the capital. More recently, attention has focussed on a flexible approach to the enhancement and redevelopment of urban wastelands, redundant industrial sites

and the peri-urban fringe, with landscape architects playing an increasingly active role at the head of multi-disciplinary design teams.

Such projects may stretch to the creation of new eco-systems, encompassing the conversion and re-use of redundant buildings and disparate elements of the industrial past as well as new buildings, infrastructures and planting. Often designed to accommodate changing needs allied to new technologies and related activities, this wide-ranging approach aims to generate a sustainable balance between the existing city and its future development.

In an era of ever-increasing mobility, mass communications, sound bytes and virtual reality, the vital cultural role of the architectural and urban heritage is more crucial than ever, for it offers authentic points of reference linking the past with the present and the future.

Rather than considering this legacy as an encumbrance, strategies that see the built heritage as a positive asset forming an integral part of a productive urban dynamic promise to ensure its continued vitality.

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note 1: William Morris, "Ignorant destruction and pedantic reconstruction", Report, First annual general meeting, Society for the Protection of Ancient Buildings, London, 1878.



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