

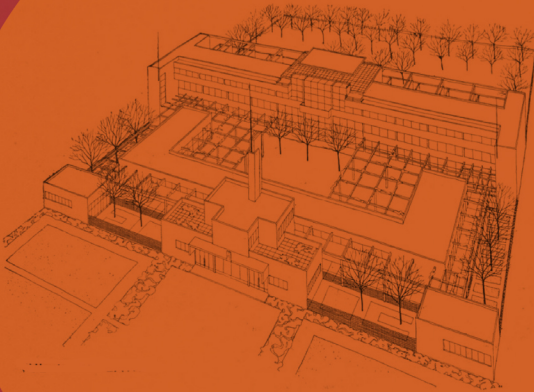
WORLD MONUMENTS FUND/KNOLL

MODERNISM PRIZE

2018

Awarded to Agence Christiane Schmuckle-Mollard
for the rehabilitation of the Karl Marx School
Villejuif, France

1933



KARL MARX SCHOOL

The exterior surfaces were preserved using mortar of the original color and composition, which was then coated in a color similar to the original finish.





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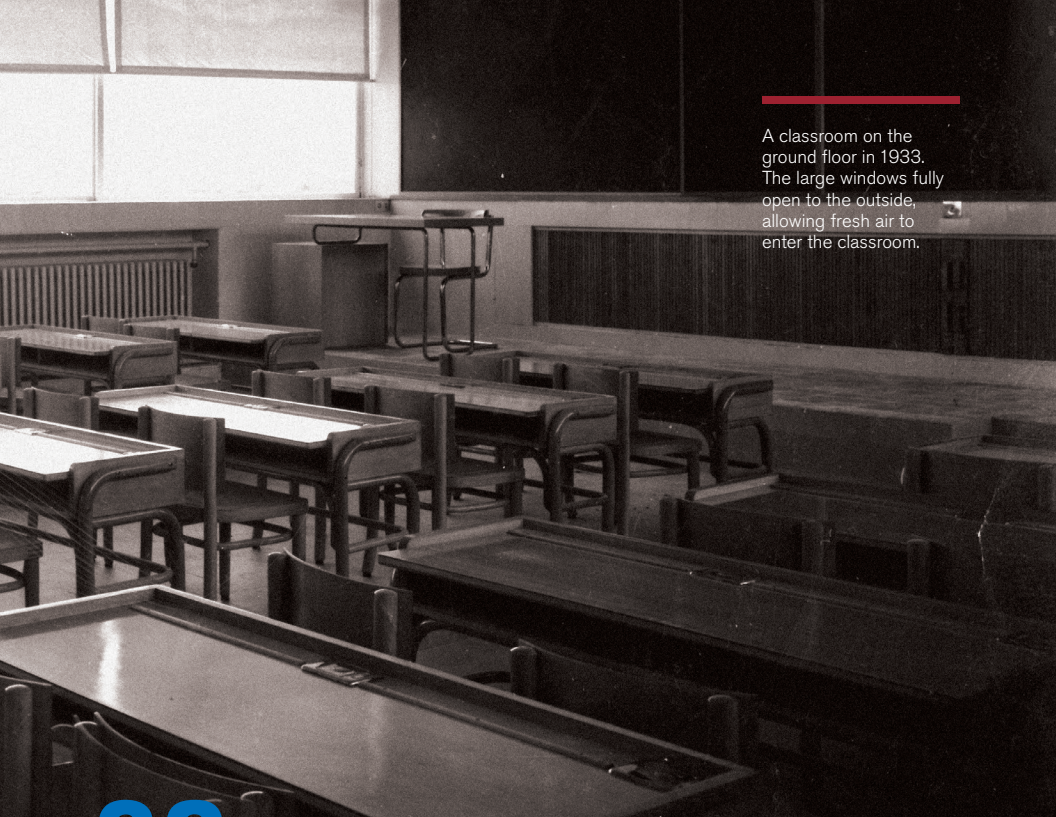
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2018 WMF/Knoll
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for the rehabilitation
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Publication credits.

10 YEARS 180 ENTRIES 40 COUNTRIES

This year marks ten years since the inception of the World Monuments Fund/Knoll Modernism Prize, the centerpiece of WMF's commitment to the preservation of modern architecture around the world. I am pleased to introduce this commemorative booklet celebrating this special occasion.

The 2018 winner, the Karl Marx School in Villejuif, France, joins five earlier recipients of the prize, which was first awarded in 2008. Barry Bergdoll, Curator of Architecture & Design of the Museum of Modern Art, New York, and Jury Chair since the beginning of the prize, explains why in his citation.

Together, the Karl Marx School and the five previous winners—selected from a total of nearly 180 submissions over the past decade, including different building typologies from 40 countries—represent some of the most advanced conservation approaches and thoughtful adaptive re-use ideas ever to be applied to the preservation of outstanding modern buildings.

WMF's commitment to preserving modern architecture emerged through the World Monuments Watch. As soon as the program launched in 1996, it was evident that exceptional works of modern architecture were under increasing threat, and in each Watch cycle, notable modern sites were featured. Since then, the Watch has focused public attention on the preservation of 44 modern buildings around the world, out of a total of more than 800 Watch sites. Some of these buildings went on to be successfully restored and nominated for the Knoll Prize; one of them, Alvar Aalto's Viipuri Library in Vyborg, Russia, received the award in 2014. Others—thankfully not many—were destroyed or irretrievably altered. The prize offers an opportunity for celebration of the sites and those who have imagined a twenty-first century vision for remarkable twentieth-century structures.

It became clear shortly after the turn of the twenty-first century that modern architecture was being lost at an alarming rate. In response, with the support of Knoll, Inc., WMF launched its Modernism at Risk initiative in 2006, which included a booklet titled “5 Case Studies; Modernism at Risk;” an exhibition titled “Modernism at Risk: Modern Solutions for Saving Modern Landmarks;” and the establishment of the WMF/Knoll Modernism Prize in 2008, further explained in the history section of this publication.

In April 2017, WMF launched Modern Century, a month-long social media campaign to involve the public in a global discussion about modern architecture and preservation advocacy. Underwritten by Bottega Veneta, Modern Century asked the simple question, “What modern buildings are important to you, and why?” The result was unprecedented—hundreds of thousands of social media impressions and visits to our website.

One outcome of Modern Century was a digital gallery of 44 modern buildings—from bus stops in Tajikistan, to department stores in the Czech Republic, to government buildings in Tegucigalpa—with an explanation of the threats faced as endemic to modern architecture. Another outcome was the creation of an expert panel that distilled this information into some overriding themes. Among these was an understanding that existing age minimums for protective designations are too high, presenting preservation obstacles that too often exclude modern architecture. Three buildings that emerged from Modern Century—in New Delhi, India; Kagawa, Japan; and Sydney, Australia—were placed on the 2018 Watch.

For the first time since its inception, the 2018 WMF/Knoll Modernism Prize jury selection process yielded a special mention, awarded to the recently completed conservation of Frank Lloyd Wright’s famous Unity Temple, in Oak Park, Illinois. Kenneth Frampton, a jury member of the prize, presents an appreciation of that project in this booklet.

Finally, we are pleased to include a brief history of the prize, with comments by Henry Tzu Ng and Morris Hylton III, former WMF staff members who were involved in its inception. This booklet concludes with a look back at the past winners of the prize as well as ten projects selected from outstanding submissions that came along the way, which further illustrate the diversity, innovation, and quality of work that has been accomplished worldwide to preserve modern architecture.

**LISA
ACKERMAN**

INTERIM CEO,
WORLD MONUMENTS FUND



We are pleased to join World Monuments Fund in celebrating the tenth anniversary of the WMF/Knoll Modernism Prize, a beacon for the preservation of our modern heritage. The biennial 2018 World Monuments Fund/Knoll Modernism Prize coincides with the 80th anniversary of Knoll. Both milestones embody the vision of our founders, Hans and Florence Knoll, to bring the beauty and benefits of modern design to the way we live and work. The restoration of the Karl Marx School in Villejuif, France, is emblematic of this vision.

We say, “Knoll is modern always because modern always works,” based on the Knolls’ founding principles: the commitment to quality and design, and the belief that design is about understanding client needs and solving a problem, with integrity and clarity. Such an approach will always be modern. It also reflects the spirit of the prize, which recognizes the creativity of architects and designers who explore the adaptability and preservation of modern buildings.

We are excited by World Monuments Fund’s continued commitment to expand the reach of the Modernism at Risk program, and look forward to its success in the decade ahead, bringing a global audience a new perspective on the modern movement through restoration and refurbishment, as together we build new relationships with the design community.

ANDREW B. COGAN

CHAIRMAN & CEO,
KNOLL, INC.

The Karl Marx School in Villejuif is one of the landmark school designs of the twentieth century and the masterwork of leading French modernist André Lurçat. Opened in 1933, it was immediately hailed not only for its application of the main innovations of modern architectural design—notably pilotis, roof terraces, and horizontal strip windows—but also for its clear commitment to crafting spaces to engender new social relations for this Communist Parisian suburb. The radical openness visually of the school to the city had been obscured over time. Restoration of the building complex under the guidance of Agence Christiane Schmuckle-Mollard not only took on the challenges of recovering the interconnected interior and exterior spaces in the context of changing educational practices and standards, but recovered as well the lost color scheme of the building. It resonates today with the idealism and optimism of its original creators, the municipality and the architect through this sensitive and erudite restoration.

BARRY BERGDOLL

CITATION FROM THE JURY CHAIR



THE JURY

Barry Bergdoll

Meyer Schapiro Professor of Art History & Archaeology, Columbia University & Curator of Architecture & Design, The Museum of Modern Art; New York, NY

Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture Institute of Fine Arts, New York University; New York, NY

Kenneth Frampton

Ware Professor of Architecture, Graduate School of Architecture, Planning & Preservation, Columbia University; New York, NY

Susan Macdonald

Head, Buildings & Sites, The Getty Conservation Institute; Los Angeles, CA

Dietrich Neumann

Professor of the History of Modern Architecture & Director, Urban Studies Department of the History of Art & Architecture, Brown University; Providence, RI

Theo Prudon

President, Docomomo US & Adjunct Professor of Historic Preservation, Columbia University and Pratt Institute; New York, NY

Karen Stein

Critic, Architectural Advisor, and Executive Director of the George Nelson Foundation



2018 WINNER:

KARL MARX SCHOOL

LOCATION:

VILLEJUIF, FRANCE

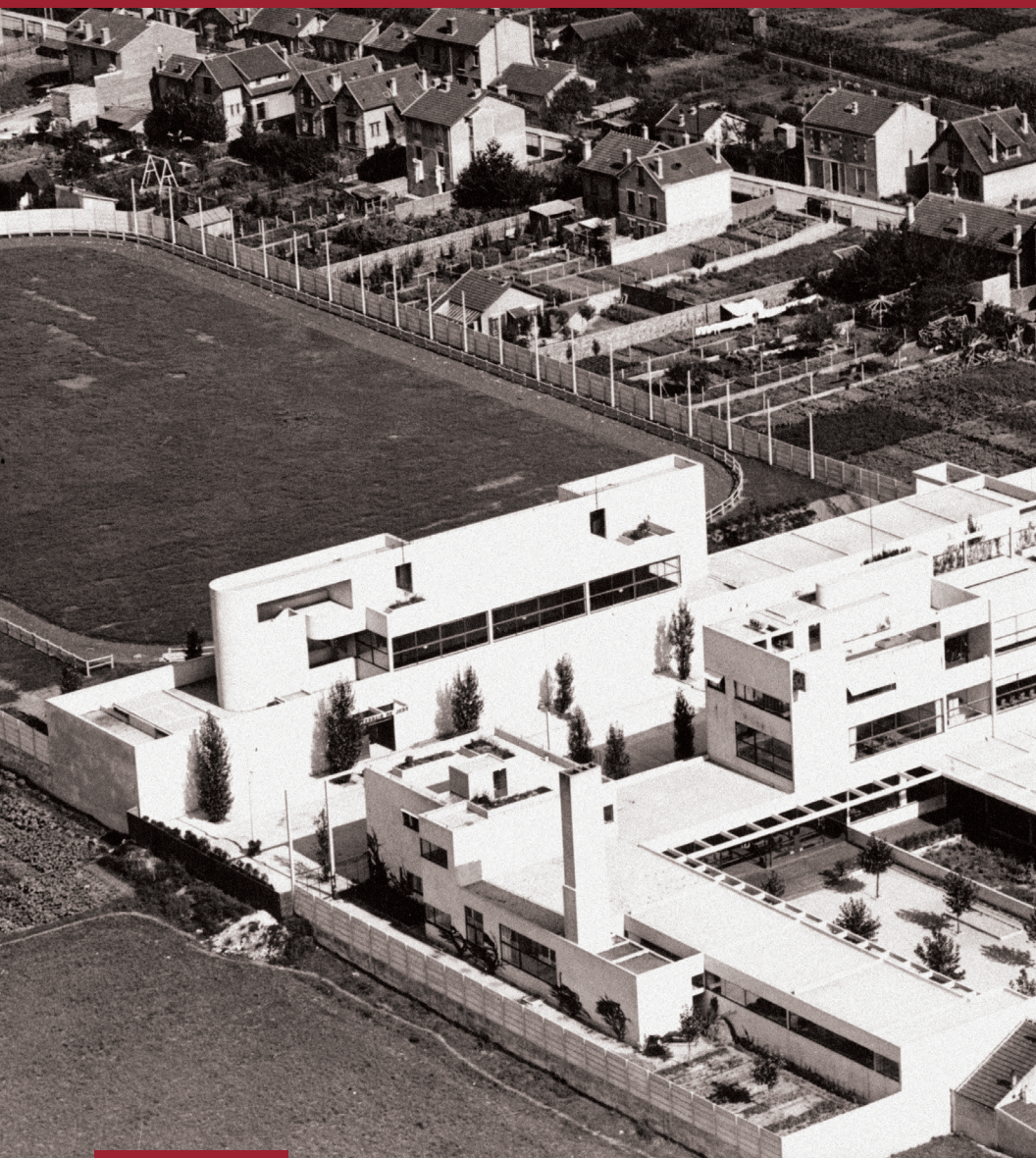
REHABILITATED BY:

AGENCE CHRISTIANE SCHMUCKLE-MOLLARD

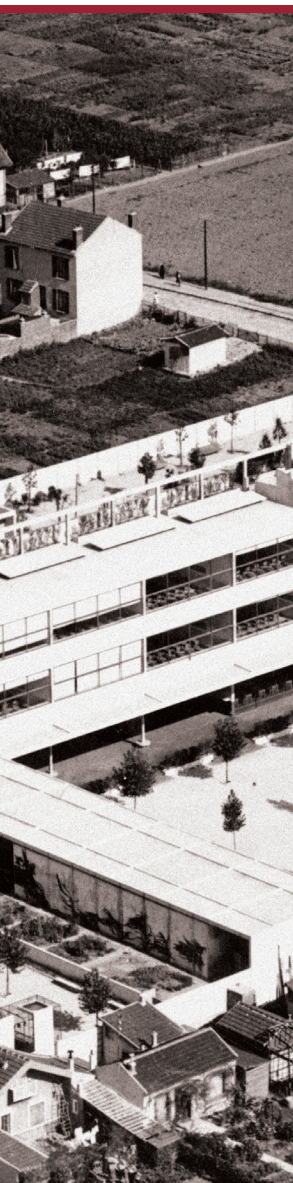


Christiane Schmuckle-Mollard has lived and worked as an architect and urban planner in Paris since 1977. She has been *Architecte en Chef des Monuments Historiques* since 1982, a board member of the *Académie d'Architecture* since 1993, and an ICOMOS-France board member since 1996. As a specialist of built heritage, Schmuckle-Mollard has served as vice president of ICOMOS and remains an

ICOMOS expert for the UNESCO World Heritage Center, in particular, for twentieth-century architecture. From 1999 until 2012 she was also the chief architect of the Strasbourg Cathedral, a World Heritage Site. She is currently restoring the eighteenth-century Château de Grosbois, south of Paris, and is an advisor on the restructuring of the Pavillon Lescoeur in Saint Cloud. Schmuckle-Mollard also works as a consultant for projects of contemporary architecture involving historic buildings from all periods.



Aerial image of the Karl Marx School in 1933, the year of its inauguration.



“André Lurçat’s school in Villejuif was hailed worldwide not only by the architectural press, but also by such writers as Aldous Huxley and Carlo Levi, who saw it as a pristine, rigorous response to the expectations of working-class children. With its gym linked to the class buildings by a wide avenue, the scheme could be seen as a fragment of modern city collaged on a still largely rural suburb. Its extensive ribbon windows, flat roof and pilotis provided a consistent interpretation of the language defined by Le Corbusier, Lurçat’s arch-rival. Now transformed into a junior high school, the building has never ceased to be an object of pride for the locals, showing that modernism could also find a popular following.

Christiane Schmuckle-Mollard has restored the school to its original splendor, enhancing the transparency of the ground floor, where she has rediscovered the frescoes painted by Jean Lurçat, brother of the architect and a flamboyant designer of tapestries. True to the original technical solutions combining concrete and steel window frames, she allows us to perceive the aesthetic and social ambitions of a remarkable building.”

– Jean-Louis Cohen

HISTORY & SIGNIFICANCE

Upon its inauguration in 1933, the Karl Marx School was celebrated and described as “the most beautiful school in France.” Designed and constructed by French architect André Lurçat in the Communist Paris suburb of Villejuif, France, the school is considered one of the most successful buildings by Lurçat, and a classic of the modern movement. Designed according to functionalist principles that emphasized the logic and simplicity of the forms, Lurçat’s design draws attention to the buildings’ clarity by maximizing the contributions of natural light.





The exterior of the original gymnasium, which is used today as the cafeteria.





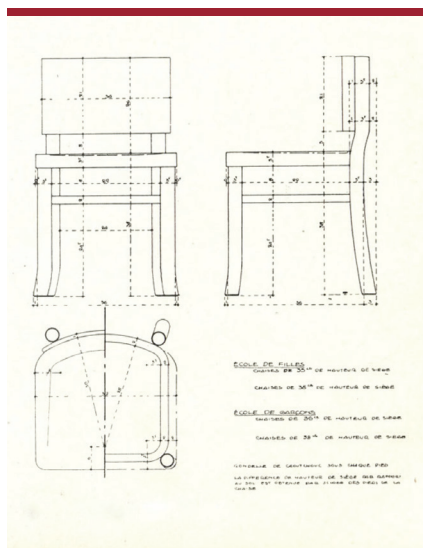
Clockwise from top left:

The classrooms' walls were assigned a color palette depending on the students they held: pale blue gray walls for the boys, and powder rose for the girls.

The cafeteria, located in the middle of the ground floor, was alternatively used by both boys and girls, as was the case for the solarium on the terrace roof covering, an additional large open space dedicated to the health of the pupils.

In creating a unified entity for the school, Lurçat designed and custom-made the furniture used by the students.

The courtyard consisted of two sections, divided by a low separation that allowed for visual continuity but separated the boys from the girls.







By the 1990s, the complex, which had been only minimally maintained, had become too small to serve its student body. Although the cultural significance of the place was beyond question, the school was in danger of being lost. In 1996, the Karl Marx School was listed as a National Historical Monument in France. This action provided new funds for the owner to undertake an overall restoration, with the primary goal of preserving the integrity of this pivotal work while conforming the building complex to contemporary code requirements.

PRESERVATION & ADAPTATION

After seven years of studies undertaken by architect Christiane Schmuckle-Mollard, a program was developed to increase the space within the original site, adapting the existing buildings to new regulations while preserving their authenticity.

The first studies addressed thin cracks found in the exterior walls, which had been blackened by pollution. Lurçat had recessed the windows in the 1950s, separating them from the plane of the bare exterior façade. Schmuckle-Mollard reversed this alteration, restoring the exterior design to its original condition.

Inside, Schmuckle-Mollard successfully preserved 90 percent of the ceramic sandstone tiles covering the floors and walls, replacing the remaining 10 percent with replicas of the originals.

The renovation was completed in 2013 after three years of work, resulting in an increase of 1,500 square meters of new facilities.





Construction work in the room formerly used as the school's cafeteria to accommodate the new library. The walls show the original murals, painted by Jean Lurçat, brother of the architect.



The school's hallway during construction (left) and after intervention (right). Ninety percent of the glazed ceramics covering the walls were preserved.





In order to address new demands for the school, including large-scale science classrooms and a cafeteria with a professional kitchen, a new wing was built and the original gymnasium was converted into a canteen with 120 seats. In the main building, the former cafeteria is now a library, which is very logically placed at the center of the ground floor.



Inset image shows the poor state of the original gymnasium.





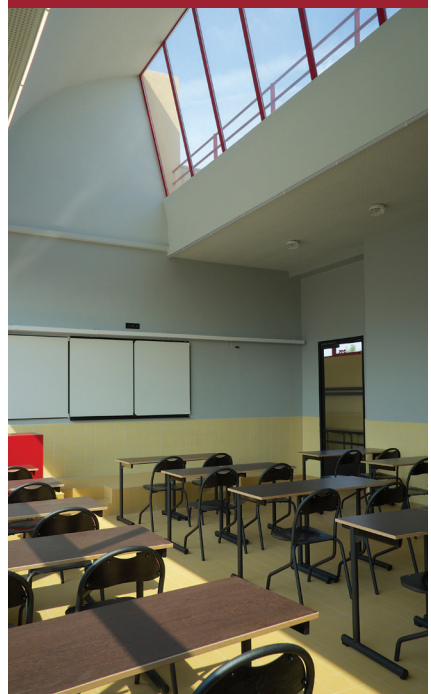
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The new library provides adequate space for the school's books and archives. This space is located on the ground floor in a room originally used as the cafeteria. In the background, one of Jean Lurçat's murals.

Lurçat designed the roof-top terrace to be accessible to students, providing fresh air and light.

A classroom receives natural light through a skylight. Originally, boys' classrooms were painted blue-gray and girls' classrooms were painted dusty rose, but they were all repainted in green by Jean Lurçat when classes became co-educational during the post-war years. During preservation work, all classrooms were painted blue-gray and the ceramic claddings were kept in the original vanilla yellow.

A restored, covered outdoor area opens onto the school's courtyard and closes off the space. The horizontal bands of windows on the rear wall represent a key element of modernist façades.





Overcoming the many challenges encountered in the preservation process, the 1933 Karl Marx School ensemble was transformed into a twenty-first century center for learning and teaching.



“There are few buildings that exemplify the compelling promises that the Modern movement—at least in Europe—was built on as well as this perfectly restored school. Modern architecture promised to bring simple, clean, beautiful and functional spaces to the masses, and by doing so promote social justice and moral uplift.”

– Dietrich Neumann

SPECIAL MENTION:

UNITY TEMPLE

LOCATION:
OAK PARK, ILLINOIS

REHABILITATED BY:
HARBOE ARCHITECTS, PC



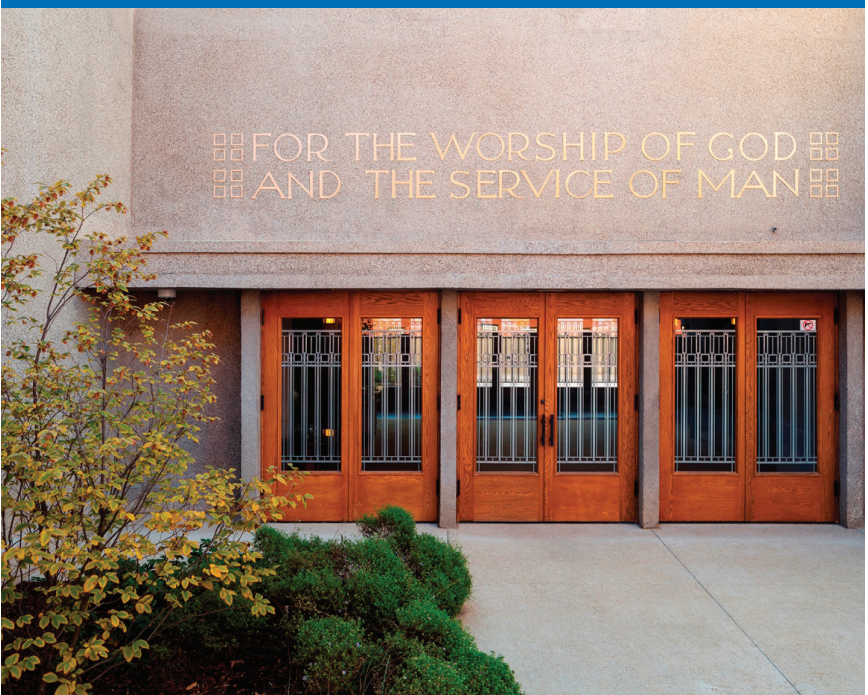


“The tenth year of the WMF/Knoll Modernism Prize is a more than fitting occasion to award a special mention to the restoration of Unity Temple by Harboe Architects, PC. The significance of this gesture resides not only in the fact that this is the oldest work to be acknowledged by the prize to date, but also that it is the first North American work to be so recognized. One should not overlook the seminal role that this singular work played in the development of modern architecture as a whole, not only in Europe and the US, but also in the world at large.”

- Kenneth Frampton

Originally completed in 1908, Unity Temple is one of Frank Lloyd Wright's greatest works and one of the most important early works of modern architecture anywhere in the world. It is a National Historic Landmark and one of ten buildings included in the Key Works of Modern Architecture by Frank Lloyd Wright nominated to the World Heritage List.

As with many religious structures, the building suffered from decades of deferred maintenance. A major renovation in the early 1970s stemmed the tide for some time, but by the millennium Unity Temple was in dire need of another major intervention. In the late 1990s, a \$3M grant from the State of Illinois allowed the crumbling overhangs to be restored, but still much more needed to be done. The building's exterior concrete had significant cracks and spalls that had to be addressed. Inside, long-term water infiltration had caused extensive damage to the plaster ceilings and walls.





Clockwise from top left:

The restored interior of Unity Temple, including plaster, paint and wood finishes, respecting the original appearance of Frank Lloyd Wright's design. Most of the original woodwork was kept and all systems were updated.

Exterior of Unity Temple after its restoration, reflecting the monolithic appearance that characterizes the building. The raw exterior concrete was restored and cracks were repaired with mortar, carefully matching the color and texture of the original surface.

The main entry, showing the restoration of the building's exterior to its original appearance. Restored details include the doors' wood finish and exterior paint finishes.

The preservation of Unity Temple began in 2013. The design team spent nearly a year conducting in-depth research and executing physical trial mockups to determine the best ways to authentically restore and fully modernize this international treasure. Completed in 2017, construction took over two years and involved all aspects of the building. Work included extensive structural concrete repairs, installation of new roof systems, including two large new skylights, and restoration of all interior plaster, paint, wood finishes, art glass windows, and light fixtures. A new geothermal mechanical system and all new code-compliant electrical and plumbing systems were installed.

HISTORY OF THE PRIZE

Although World Monuments Fund had worked for decades since its founding in 1965 to save heritage sites of all types, it was only in 2006 that Modernism at Risk was established with an extraordinarily generous grant from Knoll to help address the specific threats faced by endangered modern buildings.

The catalyst for the creation of Modernism at Risk was WMF's four-year arduous but eventually successful effort to save Edward Durell Stone's modernist landmark, the A. Conger Goodyear House in Westbury, Long Island, which was included on the 2002 Watch. The Goodyear House embodied the same preservation challenges facing other modern sites: demolition and replacement; deterioration stemming from the use of innovative but untested building technologies and materials; disfigurement from inappropriate alterations; and public apathy towards the importance of saving buildings from our own time.

"Modernism at Risk was established with a sense of urgency because once demolished, there is no second chance to revisit possible solutions for saving modern buildings of significance whose survival is at risk. Its purpose is to keep that window of opportunity open for workable alternatives."

- Henry Tzu Ng

Modernism at Risk was created to harness the hard-won knowledge and experience from the Goodyear battle and use it to prevent the further destruction of our modern architectural heritage. The initiative included funding for preservation and advocacy grants for sites facing immediate threats; the creation of a well-received traveling exhibition, "Modern Solutions for Saving Modern Landmarks;" and the establishment, in 2008, of the World Monuments Fund/Knoll Modernism Prize.



The circular floor-to-ceiling glass walls open the dining room to the grounds of the A. Conger Goodyear House.

“The interest in the exhibition across the country and globally was not anticipated. The fact that it traveled so extensively demonstrated how the subject of preserving modern architectural heritage resonated with young professionals, students and a wide range of stakeholders.”

- Morris Hylton III

The Modernism Prize was established as the first prize to acknowledge the specific and growing threats—neglect, deterioration, and demolition—that endanger modern buildings. The prize brings international attention to the

heroic efforts of architects around the globe who have created exemplary designs ensuring the long-term survival of modern buildings. It demonstrates that even against seemingly unfathomable odds, solutions can be found to save endangered modern heritage.

In 2012, the Modernism at Risk initiative was strengthened by a \$1M endowment fund from long-time WMF patrons, David Davies and Jack Weeden. When the Modernism at Risk initiative was established, only six percent of sites on the World Monuments Watch were modern buildings. In 2018, one of every eight listed sites was a modern heritage site.

PAST WINNERS

2008



ADGB TRADE UNION SCHOOL

The ADGB Trade Union School in Bernau, Germany, a highly significant but little-known Bauhaus-designed landmark, was awarded the inaugural WMF/Knoll Modernism Prize for the restoration done by Brenne Gesellschaft von Architekten mbH.

2010



ZONNESTRAAL SANATORIUM

The Zonnestraal Sanatorium, an iconic modern building in Hilversum, the Netherlands, was an elegant structure built to have a short life. Its original design, completed in 1931, was based on the belief that harboring tuberculosis patients would soon be outdated by the invention of new cures. And it was, leaving the building with no use. After years of neglect, architects Hubert-Jan Henket and Wessel de Jonge saved it from the brink of loss and gave it new life through an innovative restoration. It now serves as a multi-purpose health facility.

2012

HIZUCHI ELEMENTARY SCHOOL



Located in Yawatahama City, Japan, Hizuchi Elementary School is a post-war functionalist wood school designed by Masatsune Matsumura, a greatly admired Japanese municipal architect. The school was completed between 1956 and 1958 and restored by the Architectural Consortium for Hizuchi Elementary School between 2006 and 2009.

2014

VIIPURI LIBRARY



Viipuri Library in Vyborg, Russia, is an icon of twentieth-century architecture. It is one of Alvar Aalto's most important buildings from the years in which he adventurously explored a new modernist vocabulary. Its restoration by the Finnish Committee, an international partnership, lasted from 1992 to 2013.

2016

JUSTUS VAN EFFEN COMPLEX



Justus van Effen Complex in Rotterdam, the Netherlands is a remarkable example of early modernism, as applied to social housing. This restoration was a joint effort by Molenaar & Co. Architecten, Hebly Theunissen Architecten and Michael van Gessel landscapes.

10

YEARS

10

SITES

A LOOK BACK AT STANDOUT
MODERNIST PRIZE NOMINATIONS



The WMF/Knoll Modernism Prize has received nearly 180 submissions since its inception. To celebrate ten years of the prize, we've spotlighted ten of our jury's favorite but previously unrecognized nominations.



Original architect: Marcel Breuer

Preservation architect: Beyer Blinder Belle

Original completion year: 1963

Preservation years: 2015-2016

Location: New York, NY

“A low key and sensitive intervention to a Brutalist building designed by Breuer that demonstrates that a light touch can help reveal the heroic monumentality of this architectural typology.”

– Susan Macdonald

In preparing the building for the presentation of exhibitions of modern and contemporary art, the structure too was treated as a work of art. Beyer Blinder Belle guided the approach of the restoration as Marcel Breuer himself might have, carefully preserving the authentic patina of aging materials and allowing visitors to understand and appreciate the building's evolution over time.



Original architect: Marcel Breuer

Preservation architect: Chris deBear,
Library Design Associates, Inc.

Original completion year: 1953

Preservation years: 2013-2016

Location: Grosse Pointe Farms, MI

Grosse Pointe Public Library is one of Breuer's first major public commissions in the United States—and the only one of his buildings in the Detroit area. The restoration of the library's interiors incorporates materials and styles representative of the mid-century modern aesthetic, accentuating its unique features including the library's impressive modern art collection. The project reinforces Breuer's visualization of the library as not just a mere repository of books, but as a social, cultural, and civic crystallization point where literature and art would be accessible in an inviting, home-like atmosphere.



Original architect: Giovanni Guerrini, Ernesto Bruno Lapadula, Mario Romano

Preservation architect: Marco Costanzi

Original completion year: 1943

Preservation year: 2015

Location: Rome, Italy

The restoration of the Palazzo della Civiltà Italiana awakened this marble giant from a decades-long sleep. Marco Costanzi successfully achieved an adaptive reuse of the space by converting the building from its original exposition function to a new commercial purpose. The restoration gave life and functionality to a building that had stood empty and abandoned since its inception. The final product synthesizes the force of matter and form with simple and monumental architecture.

“Carefully restored and seismically retrofitted by the fashion label Fendi, the travertine-clad ‘colosseo quadrato’ represents a very successful attempt at a hybrid between ancient Roman and modern architecture, as Mussolini’s Fascist regime sought legitimacy by emphasizing both its classical roots and its contemporaneity.”

– Dietrich Neumann



Original architect: Ludwig Mies van der Rohe

Preservation architect: Les Architectes FABG

Original completion years: 1966-1968

Preservation years: 2010-2011

Location: Verdun, Québec, Canada

Mies' Esso Gas Station witnessed a complete transformation following Montreal's decision to protect the structure and convert it into a youth and senior activity center in 2009. Work involved the dismantling and repairing of the corroded curtain wall, repointing the brick work, and repainting the structure. The transparency of the space was augmented by opening the view and using low-iron glass. In the words of Éric Gauthier, the preservation architect, the project was about communicating the essence of an artistic vision formulated by someone else in response to a world that is no longer the same.

"Mies van der Rohe's Esso Gas Station not only attests to the architect's little known fascination with North American automobile culture, but also his desire to bring his architecture of structural clarity even to a quotidian commercial function. The adaptation of the structure and its site plan to create a senior and youth community center without any loss of the precision of the detailing of the Miesian architecture or any loss of its impressive transparency is a model of innovative adaptive reuse."

– Barry Bergdoll



Original architect: Le Corbusier and Pierre Jeanneret

Preservation architect: Architektur 109

Original completion year: 1927

Preservation year: 2006

Location: Stuttgart, Germany

By respecting the key qualities of Le Corbusier's architecture without erasing the substantive modifications of the past years, Architektur 109 was able to restore Weissenhof Estate as faithfully as possible. The highlight of the interior restoration is the second-floor living room: a sliding partition converts the space into two bedrooms, with beds that pull out from hefty cupboards once made of concrete, and interior walls that once again bear their original colors, like ocher, sienna and blue.

"The restoration of Le Corbusier's couplet of dwellings for the 1927 model housing estate at the Weissenhof in Stuttgart is a model exercise in integrating a museological function into a landmark residential project. Not only is the vibrant color scheme of Le Corbusier's architecture recaptured, but a display furniture system is created to harmonize with the scale and spatial richness of these radically new demonstration pieces of a new style of domestic culture."

– Barry Bergdoll



Original architect: Oscar Niemeyer

Preservation architect: Comissão de Curadoria do
Palácio do Planalto

Original completion year: 1960

Preservation years: 2009-2010

Location: Brasília, Brazil

Inaugurated on the same day that Brasília became the national capital of Brazil, Niemeyer's Planalto Palace is best described as delicate but monumental, held in a simple and modern idiom, transforming the public space from mere function to state-of-the-art modernistic architecture. Its extensive restoration focused on the installment of new building systems, in addition to a complete dismantling of interior spaces. Following restoration, the palace's art collection, decorative items, and furniture underwent a curatorial process that displayed them in the building's public spaces.



Original architect: Evelio Govantes,
Govantes & Cabarrocas firm

Preservation architect: Choy-León Arquitectos

Original completion years: 1946-1948

Preservation year: 2013

Location: Havana, Cuba

After more than 50 years of abandonment, this private residence, which was a significant expression of the transition between Art Deco and the modern movement in Cuba, was restored in 2013 as part of a project commissioned by the Ministry of Foreign Affairs of the Netherlands. The project included not only a very sensitive restoration of the original portions, but also new additions that were designed to harmonize with the original design concept of the house. The building then became home to the Embassy of the Netherlands in Havana.

“Built in 1947 as a private residence for José Ramón Cuervo, the house was restored carefully and extended thoughtfully in scale and size to accommodate the embassy and consular functions of the Kingdom of the Netherlands in Cuba. The project serves as an example as to how private residences may be adapted to a new function without losing their integrity or significance.”

– Theo Prudon



Original architect: Ludwig Mies van der Rohe

Preservation architect: Vítěk Tichý, Marek Tichý, Ivan Wahla, Tomáš Rusín, Milan Rak, Petr Rehorka

Original completion years: 1929-1930

Preservation years: 2010-2012

Location: Brno, Czech Republic

Villa Tugendhat, one of Mies van der Rohe's masterpieces, was built in 1930. It suffered looting, physical abuse, inappropriate uses, and lack of maintenance until 2010 when a comprehensive restoration project was undertaken. The building's conservation plan was led by three architecture studios with the aim to return the house to its original state. The Villa's original materials, including woodwork, metalwork, and plastering, were preserved; the original seating furniture was replicated; and the garden was revitalized. Today, Villa Tugendhat is a popular house museum.

"The decades-long effort to, in effect, recapture and then to restore Mies van der Rohe's masterful Villa Tugendhat after the ravages of war, looting, inappropriate use and willful neglect is an epic tale of political upheaval, architectural detective work, technical ingenuity, and, most of all, perseverance."

– Karen Stein



Original architect: Sculpture by various artists; overall idea by Mathias Goeritz

Preservation architect: Luis Javier de la Torre González

Original years: 1966-1968

Preservation years: 1994-ongoing

Location: Mexico City, Mexico

Ruta de la Amistad was created at a moment of great excitement and truly meant to express the idea of art and culture bringing us together. By the time Ruta de la Amistad was on the Watch, many of the sculptures were eclipsed by the growth of city, hidden behind walls, or in perilous locations with traffic and overpasses too close for comfort. Today, they once again invite curious glances—and more than a few smiles.

- Lisa Ackerman

Ruta de la Amistad, or the Route of Friendship, consists of 22 large-scale sculptures commissioned for the 1968 Summer Olympics. Intended as permanent memorials, the sculptures were created by artists of international renown.

The Ruta faced great challenges in 2012 due to construction of an elevated highway that would block it from view. As a result, ten of the 22 sculptures were relocated to an area surrounded by a powerful volcanic stone landscape. This intervention generated a new corridor that kept its original essence while offering a fresh way to observe the sculptures.



Original architect: Louis Kahn

Preservation architect: Farewell Mills Gatsch Architects, LCC and Mills + Schnoering Architects, LCC

Original completion years: 1955-1957

Preservation years: 2007-2012

Location: Ewing Township, New Jersey, USA

"The Trenton Bath Houses have withstood over a half a century of intensive use by swimmers at the Jewish Community Center where Kahn's elemental approach to architecture, even in the most mundane materials of concrete block, first came prominently to the fore. This structure for changing into and out of bathing suits, is again a monument to Kahn's intense search for an architecture of collective experience."

– Barry Bergdoll

Ewing Township's Bath House and Day Camp Pavilions, designed for the Trenton Jewish Community Center, mark a turning point in Louis Kahn's career. The structures reflect an important stylistic advancement in the way modernist principles were infused with tradition, and showcase the first realization of the concept of "servant" and "served" spaces.

During the preservation, research efforts were complemented by a design approach that considered the restoration of historic fabric as well as the replacement of features that had been lost over time. The result recaptured Kahn's original design intentions, incorporated modern requirements, and provided a compatible new design that complemented but did not compete with the original.

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One of Jean Lurçat's original restored murals, seen here rotated 90 degrees.





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