

MODERN ERA AND POSTWAR LANDSCAPES : SIGNIFICANCE OF PLACE THROUGH BALANCE OF IMPACT AND CHANGE

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INTRODUCTION

This paper is part of a series dedicated to the new challenges in preserving buildings of twentieth century heritage and landscapes. Part 1 of this topic was presented at the International Millennium Congress in Paris, France, in September 2001, and focuses on the aesthetic challenges of preserving twentieth century building technology. Part 2 of this topic was presented at the Historic Structures Conference in Guimarães, Portugal, in November 2001, and focuses on the technical challenges of preserving technological building innovations and systems of twentieth century building heritage. Part 3 of this topic (this paper) focuses on the exploration of criteria that should be shaped and considered in determining how to maintain significant heritage of twentieth century modern architecture and landscapes. The exploration of numerous possibilities in our interpretation of heritage guidelines over the last two decades has improved our understanding of the values behind preserving twentieth century heritage. However, how will different sets of criteria developed be used in the future to stand up against the rapid change and technological and development impacts of the twenty-first (???) century? More than ever, changing tides in global and local political and economic scenes challenge us to respond quickly to changing views and contradictions about what our society may view as significant in the preservation of twentieth century built heritage and landscapes.

While there is increasing observance of the need to save modern and postwar era buildings and urban landscapes in North and South America, there are characteristics unique to twentieth century heritage which are discretely different from traditional conservation measures and guidelines if compared, for example, to heritage of the 19th century. Sometimes, the adoption of heritage protection guidelines and ordinances for twentieth century heritage are vague and do not always address characteristics which can contribute to its significance or uniqueness. The basic dilemma of whether to protect modern heritage continues to be a

struggle in most cities, and there are contradictions over what type of guidelines that should be considered appropriate for twentieth century architectural heritage. Often, aesthetic criteria and material/fabric authenticity are observed to be of primary importance, but there are other factors that should be considered, and these characteristics can vary between geographic regions and countries. Continued economic and political shifts in our urban landscapes can also shape our society and its understanding of what is important—what is historic and why it is significant. In some cases, tides in real estate development can coincide with political agendas which may diminish or even dismiss the meaning behind a twentieth century modern building, complex, or setting.

IDENTIFICATION OF SIGNIFICANCE

Over the last decade, there has been a consistent effort within ICOMOS to provide particular attention to the safeguarding and protection of twentieth century heritage. Exploration of means and ways to develop methodologies for the analysis and assessment of the significance of twentieth century heritage has been of major importance. For example, during the ICOMOS Seminar on 20th Century Heritage in Helsinki, Finland in 1995,¹ critical objectives were undertaken to broaden the framework, identification and characterization to protect twentieth century architectural heritage. Definitions were outlined not only to include the documentation of uniqueness of architectural forms but also to include and document the use of new technologies and innovations during the construction of twentieth century heritage; these expanded frameworks include the conservation of these building technologies and their materials. Establishment of principles were not only limited to preserving historic material authenticity but also to advocating the importance of education in expanding a social and cultural framework of public awareness to widen

¹ ICOMOS Seminar on 20th Century Heritage, in cooperation with UNESCO (WHC) and ICCROM, 18-19 June 1995, Helsinki, Finland

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the understanding and importance for the preservation of twentieth century heritage.

The ICOMOS Seminar on 20th Century Heritage in Helsinki was followed one year later with the ICOMOS Seminar on 20th Century Heritage in Mexico City in 1996². The purpose of this seminar was to continue to deepen perspectives regarding the contribution of the Americas to twentieth century heritage. Exploration of ways to develop methodologies for the analysis and assessment of the significance of twentieth century heritage was based on the work completed in the Helsinki seminar the prior year. Similarities were drawn to the previous seminar, and considerations included a broader range base of criteria for the social meaning and life in the twentieth century as it relates to possible intangible qualities of heritage. Safeguard protection measures were drawn based on the drafted *Nara Document on Authenticity* of 1994,³ which deepened the understanding of our heritage as part of a greater collective memory. Some pertinent correlations were realized and emphasized, for example:

Judgments about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgments of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.

Participants listed and discussed common goals which were compiled and recognized as part of regional planning cooperation with organizations sharing parallel interests working to attain a consensus to broaden an understanding of significance and authenticity in twentieth century modern heritage. It is important to note that ICOMOS acknowledged partnerships with DOCOMOMO and UNESCO World Heritage Centre (WHC) to further initiatives and to strengthen provisions for the safeguarding and care of universal heritage.

Identification and recognition of twentieth century heritage as urban and rural landscapes would also impart an

acceptance to provide an inventory of broader collective uses for twentieth century heritage. As part of this seminar, definitions were not only drafted to complement the documentation of uniqueness of architectural forms but also to document the inherent value in a wide diversity of modern heritage as evidenced by examples of approaches to regional artistic expression and values of cultural diversity. Some references to the legitimacy of cultural values were noted to include interpretive expressions of “muralism” (mural artwork), which has been well known and unique to the Americas both historically and as part of the recent past.

For example, twentieth century modernism and artistic expression could not be more tactile yet profoundly intangible than in Mexico City, the center of prehistoric Mesoamerica (see Figure 1A). Innovative as well as artistic uses of indigenous materials of volcanic minerals akin and complementary to an innovation of technological plasticity seemed to include a modern canvas of collected memories and relics of prehistoric Mexico (see Figure 1B). In the early 1950s, architect Juan O’Gorman was inspired by the works of modernist architects, and it is well known that he advocated a form of organic architecture. He integrated vernacular forms and detailing with modern structural and spatial arrangements to achieve a culturally, socially, and environmentally significant architecture. A modern poetic space was recognizable and could signify or create a link between an organic historical past and the present. As such, Juan O’Gorman, Gustavo Saavedra, and Juan Martinez de Velasco designed and built the elegant Central Library and main plaza at Universidad Nacional Autonomia de México (UNAM) (see Figure 1C). With its woven mosaics of local stone, concrete, and patterned glass using the tradition of large scale murals to form a unique ‘skin’ and clad the building, incorporating local stone and the tradition of indigenous cultures within a modern framework, the library seemed to be cloaked in prehistoric history made manifest in modernity. It signified a valorous reinterpretation of “muralmaking” as a distinct expression of innovation that was a well known tradition to the region.

THE VALUE OF CONSERVATION PLANS

Typically, a Conservation Plan is a model based on the assumption that there is a shared value system and understanding of the heritage value of a place. Policies in a plan are developed to guide heritage conservation, future uses and to guide development. Ideally, a Conservation Plan may focus on how to deal with the management of change. Conservation and development strategies usually occur together; however, sometimes economic development

² ICOMOS Seminar on 20th Century Heritage, in cooperation with the Metropolitan Autonomous University (MAU), 10-13 June 1996, Mexico City, Mexico.

³ Nara Conference on Authenticity in Relation to the World Heritage Convention, cooperation with UNESCO, ICCROM and ICOMOS, Nara, Japan, 1-6 November 1994.

does seem to take place in a vacuum, separate from conservation and preservation related issues. In order to aim towards an effective conservation plan, development planning should occur within existing settings, cities, communities, and neighborhoods. On principle, a conservation plan that can successfully maintain heritage should be able to provide continual stability for a heritage site or setting and promote a valid function and vitality to sustain the life of the building in the future.

Although most historic places can benefit from preparation of a Conservation Plan, these types of plans are not always considered and formed. It is important to note that Conservation Plans are most important when proposed work is considered, when undecided use is a key issue, or when future use of the site or building is unknown. Most conservation plans identify, prioritize, and help to resolve any differences in balancing existing heritage with new proposed uses. The conservation plan should also provide basic information necessary for short term decision making and assist in the overall planning and management of the heritage resources over the long term.

Where the issues and topics are not as complex, a clear and concise report such as a historic structures report or plan, which typically outlines the intrinsic and overall value of the building or site, or a cyclical maintenance plan may provide the necessary information to commence stages of decision making and may also provide a strategy for the formation of a conservation plan in the future.

1 The Development Process: Conservation Plans for Modern Buildings and Sites

Guidance from local, national, or international heritage organizations that are familiar with listing and preserving twentieth century modern heritage can be most helpful. However, conservation plans should be drawn up in combination with local government policies in order to be effectively implemented over time. In some cases, guidance by designated entities does not always guarantee that plans will be able to fulfill immediate objectives in forming the beginning steps of a conservation project. Conservation plans can often promote a shared basis of understanding and provide remediation between local government and private parties who may otherwise have had diverging interests. As such, a written plan could be the product or merely the result of the process of conservation planning itself.⁴

⁴ Miele, Chris, *Journal of Architectural Conservation*, Conservation Plans and the Development Process, No 2 July 2005. p.23 – 39.

2 Managing Change within the Developmental Process

In an effort to understand how a building's significance can be preserved over time, another potential approach may be to focus on how to manage change within the development process of preserving the listed heritage. For example, analyzing potential uses for listed heritage, including future rehabilitative programs that may be in an early stage of development process, may be essential to the process prior to the actual arrangement of a conservation master plan. Planning for the future and different uses over time can be included as part of a strategic initiative within the conservation plan for the preservation of twentieth century architectural heritage. The identification and understanding of potential shifting uses over time may allow an opportunity for the users to be conscious and manage change in a manner that is sensitive to heritage values. The process of planning and identifying shifting change over time should also include the listing of potential impacts that can occur over the course of the plan. For example, if a specific building falls into disreputable use and consequently into a state of disrepair, anticipation of these outcomes can play a role in planning a more flexible conservation plan that includes a vision of viable options for adaptive reuse and associated protocols that are agreed upon by local authorities and persons responsible for the plan⁵.

One method to aid in considering if a conservation plan can be implemented may be to evaluate its effectiveness as compared to the overall development process. In the article entitled, *Conservation Plans and the Development Process*, Historian Chris Miele raises contrasting notions of early development-process models authored in the 1950s compared with those in use in the United Kingdom (UK) today. Through an evaluation of various case studies in the UK, he discusses how conservation plans have been used over the last decade and can be utilized as a tool for managing historic sites and cultural landscapes. Although he raises some concern about limitations in their implementation, he also provides unique illumination on how to administer conservation plans by working with heritage organizations such as the Heritage Lottery Fund (HLF) and English Heritage, and also by partnering with local planning authorities, together with architects and local developers, to reemphasize significance and historic value of the building, but also to ensure sensible implementation and adaptation of the conservation plan. The implementation of conservation plans and numerous case studies are discussed within the context of *Planning Policy Guidance*

⁵ Ibid.

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15: *Planning and the Historic Environment*, otherwise known as the PPG15. In Part I, Section 2 Development Plans and Development Control, guidelines for development are clearly identified as part of the government policy that provides a full statement for the protection of historic buildings, conservation areas, and other elements of the historic environment. This particular government policy is quite explicit and does not just apply to local authorities; for example, the policy states:

This guidance is not only for local authorities, but also for other public authorities, property owners, developers, amenity bodies and all members of the public with an interest in the conservation of the historic environment.

The statement of the PPG15 Development Plans and Development Control is a useful example of sound and sensible conservation planning and policy that, more than a decade after its issue, is still valuable.⁶ In this particular case, the main document primarily has some equivocal statements but mostly assists in the guidance of building conservation. In comparison to similar conservation plans outside the UK, possible inherent weaknesses may be that some sections of the PPG15 are inadequately or inconsistently implemented by the planning authorities.

Overall, the PPG15 appears to be example of sound government policy that endorses the use of conservation plans and does not just require a conservation plan as a stand-alone singular document. This policy makes connections between conservation planning and also, many entities as part of an overall process in determining the future use of the listed heritage. Ideally, implementation of this type of Conservation Plan is not only written into the plan itself but the policy provides guidance to entities which may be tied to the historic resource itself. For example, the policy promotes and references the involvement of property owners, public authorities, developers, and local authorities. Active involvement by local authorities promotes that there be a component of implementation of this policy and reinforced by various tiers of government down to the local government and township authorities. It is important to note that conservation planning for historic resources policy is comprehensive and is part of the development process for finding a viable and sustainable use for the historic building or site in the future, (see Figure 1D).

3 Applying Conservation Plans and Policy for Twentieth Century Architectural Heritage

Although the PPG15 government policy is known to provide overall protection guidelines for listed heritage buildings in the UK, this policy for implementation of conservation plans has recently been challenged in regard to the protection of twentieth century architecture. The so called challenge or 'test' to the PPG 15 involves a case of a modern movement landmark listed and known as the Greenside House originally designed by Connell, Ward and Lucas in the 1930s. The Twentieth Century Society in England has advocated that Greenside was an important part of national architectural heritage and that the owner deliberately demolished this listed piece of heritage without consent from local authorities.

The Twentieth Century Society argued vehemently that the owner's application for planning permission for erect a larger replacement home (after demolition of the listed heritage was completed) should be refused. The eventual decision by the Secretary of State, Office of Deputy Prime Minister (ODPM) supported the Twentieth Century Society's position and their campaign. In short, the Secretary of State (ODPM) upheld the policy of the PPG 15. The owner was denied his application to erect a larger building structure after demolishing a listed heritage building. The Secretary of State including some local advocacy groups were able to send a message to the public who might contemplate a willful demolition of a listed building, even though it may well indeed be a twentieth century heritage building. Upholding the government policy directive PPG 15 did not come without penalty, as Director of the Twentieth Century Society Catherine Croft stated:

This means (that the owner of the destroyed listed property) Mr. Beadle, who demolished Greenside, now has neither his distinguished original house, nor any prospect of erecting another one on the land. We were very disappointed by the tiny fine he received when convicted of the criminal offence of unauthorized demolition of a listed building in the Crown Court. £15,000 plus £10,000 costs was a derisory penalty in relation to the amount of money he would have made from replacing Greenside with a new building. However this verdict means that his own actions have effectively reduced the value of his property to a fraction of its previous worth. In this way the case is

⁶ Slocombe, Matthew, Oral Quote, Society of Protection of Ancient Buildings (SPAB) Deputy Secretary, August 2005.

likely to act as a severe deterrent to any other owners who might consider doing likewise.⁷

The application of conservation plans for twentieth century architectural heritage involves the ability to incorporate and accommodate change in environment within the context of the conservation plan. In many cases, although modern heritage sites may be listed as landmarks, conservation plans are not always recognized by public policy or by tiers of government agencies. Conservation plans should be aimed at involving not only private owners but also local authorities and developers who may not always be included as part of the conservation planning process. It is important to note that undergoing the process of listing properties, in particular as modern or postwar landmarks is a first step of an ongoing process, which then proceeds with generating a conservation master plan that many entities will eventually endorse. In the recent case of the Greenside House, the PPG 15 was indeed challenged because it was noted that there may be a perception (even an expectation) that modern buildings should not be afforded the strength of protection accepted as being appropriate for ancient ones. Fortunately the listing grades in the UK make no distinction between a medieval or a modern movement Grade II property.⁸

TECHNOLOGY IMPACTS AND RAPID DEVELOPMENT: CHALLENGING VIEWS ON CULTURAL FABRIC WITHIN URBAN ENVIRONMENTS

Consideration of protective measures for cultural heritage and landscapes, including significant heritage of the recent past constructed during the modern and post war periods, lies in the ability to assess how the use of buildings and landscape changes over time. As Hubert-Jan Henket describes in his book, *Back from Utopia and The Challenge of the Modern Movement*, buildings are constantly under “an incessant process of adaption.” By this, Henket draws a

⁷ The Twentieth Society Press Release, Results of the Greenside Planning Inquiry, July 15, 2005.

⁸ Kholucy, Shawn. Oral quote, BSc. (Hons) Arch., Dip. Arch, RIBA., AABC., 1981 SPAB Scholar, 1984 EC Scholar at ICCROM, and is a sole-practitioner architect working on mediaeval Grade I churches in East Anglia; former consultant architect to English Heritage. Has served time as a committee member on: SPAB Main and European committees; Council for British Archaeology Buildings Committee and the Council for the Care of Churches Executive Committee, August 2005.

parallel with a quote provided by contemporary Dutch architect Rem Koolhaas,

As a vehicle of Urbanism, the indeterminacy of the Skyscraper (building) suggests that – in the Metropolis – no single specific function can be matched with a single place. Through this destabilization, it is possible to absorb (what can be referred to as) the ‘change of life’. By continuously rearranging functions on the individual platforms in an incessant process of adaptation that does not affect the framework of the building itself. Exteriors and interiors of such structures belong to two different kinds of architectures. The first—external—is only concerned with the appearance of the building as a more or less serene sculptural object, while the interior is in a constant state of flux.⁹

Comparative analysis often illustrates that new uses for the historic or cultural fabric of the monument may often vary. For example, the preservation of twentieth century heritage, as works of art, presents a demanding economic and physical problem. Henket suggests that the continued life of an iconic building, or especially an ordinary building or structure, as part of an urban environment that is representative of an economically driven society, will depend first upon a shared recognition of its cultural and social value (significance) and secondly upon its continuing economic viability. As part of a program or conservation plan of heritage protection for an object or landscape, it should be noted that an assessment of the surrounding environment including the cultural heritage site should include identification and documentation of potential threats to the heritage site. Ideally, the heritage protection program should include an identification of how these threats can be dealt with over time as part of the overall plan.

For example, a discussion of two Latin American cities, Valparaíso and Buenos Aires, came together at the lecture entitled, “The Conservation of Nineteenth and Twentieth Century Monuments and Heritage” at Inter-American Development Bank (IDB) Headquarters in Washington, D.C., in February 2003. The lecture was highlighted and attended by spokespersons such as Ron van Oers, a Dutch urban planner with UNESCO's World Heritage Center, who underscored the importance of the initiative undertaken by the Center to evaluate and preserve the cultural heritage of

⁹ Jan Henket, Hubert, *Back from Utopia, The Challenge of the Modern Movement*, “Modernity Modernism and the Modern Movement”, 010 publishers, Rotterdam, Holland, 2002.

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the nineteenth and twentieth centuries. UNESCO has given hundreds of cultural and natural assets world heritage status, yet few represent recent centuries. Although the purpose of this seminar was to continue to deepen perspectives regarding the contribution of the Americas to nineteenth and twentieth century heritage, other regional managers of restoration and preservation projects of historic buildings in Buenos Aires, focused on the importance of architecture of the twentieth century. It was noted that what is most interesting about this period of architectural urban metropolises like Buenos Aires (see Figure 2A) is the variety of converging architectural trends that stem from a period of constant reinterpretations of import-export architecture during the early twentieth century in the Americas.

Although there are remaining traces of heritage that make up examples of late nineteenth century landscapes together with looming modern era skylines, these areas are overshadowed by examples of booming postwar heritage of the twentieth century (see Figure 2B). In these areas, although it is difficult to ascertain the caretaking of a vast inventory of distinct heritage sites, the urban landscape appears to be comprised of striking contrasts that reveal the city's changing tides of economic and cultural diversity over time. An example is the recognition of the Atelier Building (see Figure 2C), built in 1938 by Antonio Bonet. Recent safeguard protection measures were drawn up based on documentation work by local heritage protection organizations such as DOCOMOMO Argentina. This is a first step in realizing more complete measures to proceed with conservation planning that allows similar heritage sites to be saved and sustained in the near future. Heritage initiatives such as those initiated by the IDB provided correlating initiatives to help overcome identified impacts. Some pertinent correlations realized and emphasized are summarized as follows:

The IDB has a tradition of supporting projects designed to reclaim historic heritage, which is associated with its mandate to accelerate the economic and social development of Latin America," said Francesco Lanzafame, a housing and urban development specialist at the IDB. Some of the following minimum requirements are typically emphasized, 1) Establish long-term, self-sustaining standards of preservation, 2.) Promote reforms to prevent the irreversible deterioration and loss of heritage assets, 3.) Promote public-private collaboration both at the financing and implementation stages of the project.

Identification and recognition of twentieth century

heritage as urban and rural landscapes would also impart an acceptance to provide an inventory of broader collective uses for twentieth century heritage. As part of this seminar, definitions were not only drafted to complement the documentation of unique architectural forms but also to document the inherent value in a wide diversity of modern heritage as evidenced by examples of approaches to regional artistic expression and values of cultural diversity. Some references to the legitimacy of cultural values were noted to include interpretive expressions of muralism, which has been well known and unique to the Americas both historically and as part of the recent past.

1 Further Considerations for the 'Listing' of Modern Buildings

As buildings and landscapes change over time, it seems that modern movement architecture is possibly faced with its own incongruity. If twentieth century architectural heritage is to continue to be "economically viable", then this heritage must be able to adapt and "absorb the changes of life". Undoubtedly, by accepted dynamics or impacts of the present and in the future, these changes will continue to shape and change the function, fabric, and appearance of this heritage. Economic, environmental, and political factors may also influence these characteristics as the surroundings of cultural heritage and the urban landscapes change. Certainly, uncontrolled commercial development can impact how heritage is perceived by society. If there is no plan in place to educate the community regarding the value in the conservation of heritage and its surroundings then, uncontrolled commercial and even private development can erode the meaning and significance of place. As construction innovation improves and is made more readily available for rapid design and construction of newer buildings, our society is faced with unyielding pressure to endure imploding modern and economic development presented as current day convenience afforded by rapid building development. In many cases, is it possible to influence and promote protection measures when confronted by development entities that may have the resources to help sustain our built heritage?

Identified threats to a building or site are dynamic and can change over time too. Private development interests and schemes that promote revitalization may shift from year to year. Improvements in the fabric of urban cities and local environments are mixed with economic influences that encourage local communities to accept capital improvements for the potential overall improvement of the local community. Today, urban gentrification of local historic communities can be seen as a new financial opportunity or

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potential revenue for providing local communities and cities with a way to revitalize and ultimately, to sustain their communities. These opportunities should be community based efforts and should be seen as a possible future financial investment. However, there may be a different perspective when examining the ‘potential value’ of twentieth century heritage. With the average price of office space in some metropolitan cities such as New York City reaching an average space of close US\$50 per square meter, which equates to more than double the national average in the United States, there is often a enormous temptation to simply demolish smaller buildings or glass boxes of the 1940s, 1950s and 1960s; these structures are then replaced and rebuilt with bigger buildings. How can buildings and sites of the twentieth century survive this type of rapid development? Can future twentieth century landmarks compete or be rehabilitated sensitively using current day innovation of hybrid engineered materials and finishes as well as high-tech glass and metal curtain walls that are part of a new communicative idiom of the twenty first century? While we promote and embrace global simulation, at the same time, it may be that we are actually witnessing a technological impact that is rapidly dissolving and irreplaceable cultural identities and resources.

While New York City is a prime example of a city which has sustained a tremendous amount of urban development and growth in particular over the last decade, it is well recognized in the media and through its tourism activity that the city is most famous for its skyline which is enhanced by hundreds of iconic skyscrapers. One of the latest visions for a ‘world-class’ tower is currently being constructed by the Hearst Corporation and is set to be completed in June 2006 near Columbus Circle in New York City. The tower is designed by Lord Foster of Foster and Partners, in London, whose other works includes renovation of the British Museum, reconstruction of the Reichstag in Berlin and the Millau Viaduct in France. The new pyramidal tower is lifted clear of the original historic structure designed by Joseph Urban and George B. Post & Sons in 1926. The new hexagonal pyramid glass tower will be most likely be a striking contrast with the landmark base structure. In an effort to introduce a twenty-first century headquarters to New York City, the tower will be linked on the outside only by columns and window glazing, which are set back from the edges of the landmark building perimeter edge (see Figure 3a). Transparent glass curtain walls will connect large spans of space below with natural light and may give the impression of the ‘new architectural tower’ floating above what is considered to be the “old or remaining piece of historic walls of

the original structure”.¹⁰

While the new glass tower appears to be separated architecturally from the original structure of the building, original fragments of the original landmark perimeter building walls seem to remain. The interior of the landmark structure has been demolished and the roof removed to make way for the new hexagonal glass curtain wall tower which is planned for office space. Contrasting aesthetic styles between old landmarks built of limestone and new glass electronic communication mega-towers represents the new twenty-first century. When the building is completed, one will be able to visualize fragments of remaining history as a backdrop to a towering shifting glass prism of new office space.

Similar, almost sculptural, forms of skyscraper design have given rise to a fifty-three glass curtain wall levels of twin towers at the Time Warner Center at Columbus Circle in New York City. The twin towers can be seen from vantage points within Central Park (see Figure 3B) towering along the edges of green space. The Time Warner Center towers over historic Columbus Circle, which presides at the southwest corner of Central Park at Broadway and is prominent when observed with a view looking west along Central Park South (see Figure 3C). Although the Time Warner center appears to rise only fifty-three stories above ground, the complex boasts an occupation of floor space in a range of approximately 260,000 square meters, perhaps one of the largest buildings to have been constructed as part of the ongoing redevelopment of the Upper West Side.

2 Columbus Circle, designed by Edward Durrell Stone, is located adjacent to both the Time Warner Center and just up the block from the new Hearst Tower soon to be completed in 2006. Although the building was originally designed to showcase the modern artwork as part of a personal art museum for the Huntington Hartford in 1964 (see Figure 3A), it is certainly an example of a modern post-war building that has changed uses over time by becoming New York City offices during the 1980s and 1990s and is now currently vacant. Despite shifting use of the building in the last thirty years, the building and site have managed to retain their significance on numerous categories. Although the building was listed on the Preservation League of New York State’s “Seven to Save” in 2004, it is listed on the most endangered lists by both the National Trust for Historic Preservation and the World Monuments Fund. To date, the

¹⁰ Teichner, Martha, Form Over Function, CBS News, August 21, 2005.

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New York Landmarks Preservation Commission refuses to acknowledge the building's significance or hold a public hearing on the potential and eligible landmark status of this potential landmark building.

The controversy over whether to save 2 Columbus Circle is a divided one. While the National Trust for Historic Preservation has identified that one of the primary threats to 2 Columbus Circle is the proposed new design includes extensive alterations to the façade that would destroy significant features of the original design there are other threats that could be identified if a conservation plan were to be created and drafted. Another identifiable threat may be the impact of real estate development of sites surrounding the landmark site of 2 Columbus Circle. Given the magnitude of redevelopment projects surrounding Columbus Circle, encroaching development of surrounding sites appear to impact and erode away at the meaning and significance of place. The building and site are impacted not only by ongoing development of surrounding sites but also, by the refusal of the New York City Landmarks Commission and the City of New York to consider holding a public hearing on the future 2 Columbus Circle.

While the National Trust for Historic Preservation has urged the owners of 2 Columbus Circle, currently the City of New York (possibly soon to be the Museum of Arts and Design), to develop a conservation or restoration plan for 2 Columbus Circle that respects its integrity as a modernist post-war icon and celebrate its unique form and design, it is also important to note that the public hearings by the New York Landmarks Preservation Commission for landmark designation would provide the building with added protection to ensure that all measures are taken to ensure landmark protection of this important resource for the future.

CONCLUSION

Conservation plans should acknowledge the need to continually adapt a heritage property to changing economic, political, and social trends, in order to retain viable active use of the heritage site. The conservation plan itself should be receptive to input from property owners, municipal authorities, local developers and real estate professionals, and the general public, all of whom can influence the perception of heritage values and the ultimate preservation of a property over the long term. The critical issues that would limit the preservation or directly threaten a heritage property will also change over time, and ideally a conservation plan would anticipate a range of potential outcomes that protect the essential character and

significance of the property. In reality, the conservation plan itself must be open-ended and adaptable in order to retain its relevance.

The protection of twentieth century heritage is currently one of the leading challenges of our time and will only continue to become more demanding in the immediate future; a continued dialogue on what types of tools should be adapted for protection of twentieth century heritage will need to be considered. The potential use of the conservation plan is only one tool that can be utilized in an effort to create a program of vital sustainable uses over time and also, a protection measures and guidelines that can be followed with an intention of preserving the value and significance of place within twentieth century heritage.

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Abstract

One of the principal challenges in considering protective measures for cultural heritage, landscapes, and sites, including the modern and post war periods, lies in the ability to assess how the use of buildings and landscapes change over time. Comparative analysis illustrates that new uses for historic or cultural fabric of a monument often vary. If a program of heritage protection for an object or landscape is to be thoroughly considered, the surrounding environment including cultural heritage site or object should be identified and documented for potential threats. Not only can economic, environmental, and political factors change the setting of cultural heritage and urban landscapes, but uncontrolled commercial development can gradually reduce and erode their meaning and significance. Any change of the setting can greatly influence and have a diminishing affect on distinguishing architectural heritage.

While there are increasing numbers of heritage protection ordinances and guidelines throughout many cities in North America, there is also a lack of understanding and implementation of these standards. There is also a continued shift in the manner in which a growing number in our society interpret the diverse meanings which architectural heritage can represent. Increasingly, there is a trend to juxtapose the innovation of high tech fabrication represented by new sophisticated components of glass and allied building systems against the historic fabric of our time, which becomes a mere staged backdrop. Contemporary design and imploding stylistic trends can help give a historic building new life, but often the resulting effect may seem to be a continued erosion of the original historic and cultural fabric that blends with an ever expanding (and ever encroaching) urban environment. This growing trend is visible and witnessed often throughout the Americas, Western Europe, and Asia.

In cities throughout North and South America, e.g., New York City, Mexico City, and Buenos Aires, economic and development pressures continue to increase sited urban development zones and change infrastructure in ways that affect cultural heritage resources. Initiation of impact assessment processes as utilized in the field of environmental and natural heritage must be implemented to assess protection measures within heritage settings that may generate appropriate choices and responses for managing change.

This paper will examine various methodologies on how to identify, maintain, and incorporate key features to identify, signify, and form a sense of place for modern heritage and representative icons in cities of the twenty-first century. By

identifying the actual or potential impacts of improving, developing, and implementing legislative regulatory, administrative, or management plans to address the needs for protection and adequate control of settings of monuments, sites, and other types of heritage places, changes in the settings of monuments will be explored.

Section I: Defining the setting of monuments and sites:
The significance of tangible and intangible cultural and natural qualities
Section I: Définir le milieu des monuments et des sites-
Dimensions matérielles et immatérielles, valeur culturelle et naturelle

MODERN ERA AND POSTWAR LANDSCAPES : SIGNIFICANCE OF PLACE THROUGH BALANCE OF IMPACT AND CHANGE

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Figure 1: [Fig. 1A] Aerial View of Mexico City over Chapultepec Park. [Fig. 1B] View through museum glass curtain grid wall towards Pyramid of the Sun at Teotihuacan, "City of the Gods" [Fig. 1C] Central Library, UNAM, by Juan O'Gorman, Gustavo Saavedra and Juan Martinez de Velasco, 1950.

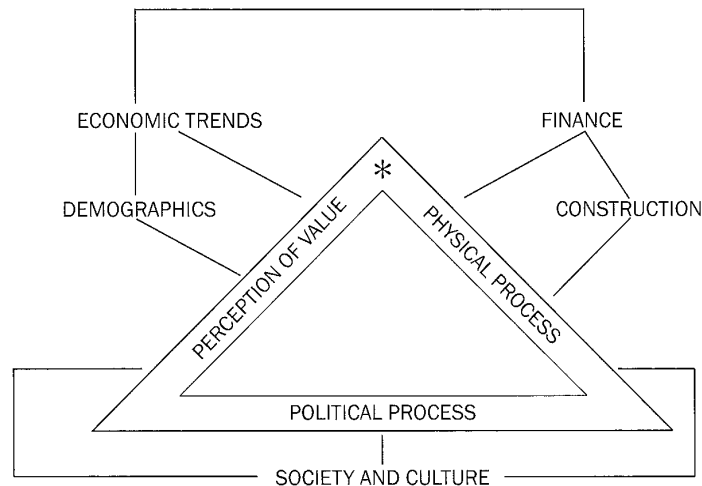


Figure 1d. - The development process as adapted from by the Miele article and Barrett et al. The asterisk at the top of the pyramid marks the start of the process. As part of this diagram, it is generally recognized that conservation would be located outside the cycle adjacent to 'Society & Culture'.

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2A.



2B.



2C.

Figure 2: [Fig. 2A] Aerial View of Eastern border of Rio de la Plata, Buenos Aires [Fig. 2B] View of District Palermo in Buenos Aires [Fig. 2C] Atelier Building, by Antonio Bonet, 1938.



3A.



3B.



3C.

Figure 3: [Fig. 3A] View of 2 Columbus Circle by Edward D. Stone and the Hearst Tower Project in background by Architect Sir Norman Foster [Fig. 3B] View of Time Warner Complex by Architect David Childs from Central Park [Fig. 3C] View of Time Warner Complex looking west along Central Park South.