

# mASEANa Project 2016

# Pioneers of modern architecture

The Report of mASEANa Project 2016 2nd & 3rd International Conference





The Report of mASEANa Project 2016 : 2nd & 3rd International Conference

# Pioneers of modern architecture

**Editors**

mASEANa Project

**Publisher**

DOCOMOMO Japan

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# SCHEDULE

The 2nd mASEANa International Conference  
Hanoi, 12-14. Jan. 2017

## Pioneers of modern Architecture

**Venue** : 12. Jan. 2017 - Vietnam Institute of Architecture  
13. Jan. 2017 - National University of Civil Engineering  
**Organizer** : DOCOMOMO Japan (mASEANa Project Committee)  
**Co-organizer** : The Japan Foundation, Vietnam Institute of Architecture, National University of Civil Engineering  
**Sponsorship** : DOCOMOMO International, ICOMOS ISC20C, mAAN, Vietnam Association of Architects

### Program :

**12. Jan. 2017** **Theme: "modern Architecture in Vietnam"**  
08:30 - 09:00 Greetings from Vietnam side: **Do Thanh Tung**  
09:00 - 09:45 Opening Remark from mASEANa committee: **Johannes Widodo**  
10:00 - 11:00 Keynote Speech 1: **Ana Tostões**  
11:00 - 12:00 Keynote Speech 2: **Yoshiyuki Yamana**  
13:30 - 14:15 Inventory: Hanoi: **Nguyen Manh Tri**  
14:15 - 15:45 History of modern Architecture: Hanoi: **Truong Ngoc Lan**  
16:00 - 16:45 Inventory: HCM City: **Nguyen Cam Duong Ly**  
16:45 - 17:30 History of modern Architecture : HCM City: **Tran Mai Anh & Vu Hong Hanh**  
17:30 - 18:00 Policy and Strategy of Conservation or Re-use: **Do Thanh Tung**  
**13. Jan. 2017** **Theme: "Pioneers of modern Architecture"**  
08:30 - 09:00 Aim of the Theme: **Shin Muramatsu**  
09:00 - 10:00 Guest Speech: **Le Van Lan**  
10:15 - 11:00 Vietnam: **Truong Ngoc Lan & Pham Thuy Loan**  
11:00 - 11:45 Indonesia: **Setiadi Sopandi**  
13:00 - 13:45 Cambodia: **Masaaki Iwamoto**  
13:45 - 14:30 Thailand: **Pinai Sirikiatikul**  
14:30 - 15:15 Myanmar: **Win Thant Win Shwin**  
15:30 - 16:15 Singapore: **Chang Jiat Hwee**  
16:15 - 17:00 Philippine: **Gerald Lico**  
17:00 - 17:45 Malaysia: **Nor Hussain**  
17:45 - 18:15 Closing remarks: **Johannes Widodo**  
**14. Jan. 2017** **Visit to modern architecture Sites**  
09:00 - 12:00 Children's Palace, Univ. of Civil engineering

The 3rd mASEANa International Conference  
Tokyo, 12 Mar. 2017

## modern Architectural Heritage in ASEAN and Japan In Commemoration to the Registration of National Museum of Western Art as a World Heritage

Venue : National Museum of Western Art  
Organizer : DOCOMOMO Japan (mASEANa Project Committee)  
Co-organizer : The Japan Foundation  
Sponsorship : DOCOMOMO International, ICOMOS ISC20C, mAAN  
Supporter : Maeda Corporation

### Program :

10:00-10:10 Greeting: **Hiroshi Matsukuma & Masanobu Ito**  
10:10-10:20 Congratulatory Address: **André Aranha Corrêa do Lago**  
10:20-10:30 Purpose of the Conference: **Shin Muramatsu**

### Session1 : **Pioneers in modern Architecture in ASEAN and Japan**

10:30-11:10 Kenzo Tange: A Pioneer in modern Japan: **Terunobu Fujimori**  
11:10-11:30 Le Van Lan: A Pioneer in Vietnamese modern Architecture: **Truong Ngoc Lan**  
11:40-12:00 Silaban: A Pioneer in Indonesian modern Architecture: **Setiadi Sopandi**  
12:00-12:20 Vann Molyvann: A Pioneer in Cambodian modern Architecture: **Masaaki Iwamoto**  
12:20-12:40 Japanese Pupils of Le Corbusier: **Hiroshi Matsukuma**

### Session2 : **modern Architectural Heritage in ASEAN and Japan: Its Value and Possibility**

13:50-14:30 Le Corbusier and me: **Fumihiko Maki**  
14:30-15:00 Asian Modern Movement through the Activity of World Heritage Nomination: **Yoshiyuki Yamana**  
15:00-15:30 Heritage of Modern Movement in Global Context: Brazil, Portugal, Africa and Asia: **Ana Tostões**  
15:30-16:00 The Value and Possibility of mASEANa Project: **Johannes Widodo**  
16:10-16:30 modern architectural Heritage in Hanoi: **Nguyen Manh Tri**  
16:30-16:50 modern architectural Heritage in Ho Chi Minh City: **Vu Thi Hong Hanh**  
16:50-17:30 Panel Discussion: the Meaning, Value and Possibility of mASEANa Project:  
**Ana Tostões, Johannes Widodo, Truong Ngoc Lan, Hiroshi Matsukuma, Shin Muramatsu, Yoshiyuki Yamana**

Reports and Workshop  
Tokyo, 13 Mar. 2017

## Overcoming Some Issues on Conservation of modern Heritage in ASEAN

Venue : IIS, The University of Tokyo, E Block, 2nd floor Lounge  
Organizer : DOCOMOMO Japan (mASEANa Project Committee)  
Co-organizer : The Japan Foundation  
in Collaboration with the Toyota Foundation

### Program :

10:00-10:20 INTRODUCTION, **Shin Muramatsu**

### Session1 : **Philosophy, coordinated by Kengo Hayashi**

10:20-10:30 Introduction, **Kengo Hayashi**  
10:30-10:45 Report, **Ana Tostões**  
10:45-11:00 Report, **Johannes Widodo**  
11:00-11:30 Discussion

### Session2 : **Method, coordinated by Kentaro Okamura**

11:30-11:40 Introduction, **Kentaro Okamura**  
11:40-11:55 Report, **Nguyen Manh Tri**  
11:55-12:10 Report, **Nguyen Cam Duong Ly & Tran Mai Anh**  
12:10-12:25 Report, **Yoshiyuki Yamana**  
12:25-12:55 Discussion

### Session3 : **Documentation, coordinated by Masaaki Iwamoto**

14:00-14:10 Introduction, **Masaaki Iwamoto**  
14:10-14:25 Report, **Yasuko Kamei**  
14:25-14:40 Report, **Setiadi Sopandi**  
14:40-15:40 Discussion  
15:40-16:00 CONCLUSION, **Johannes Widodo**

# SPEAKERS



**Ana Tostões**

DOCOMOMO  
International  
Technico-Lisbon  
University

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**Gerald Lico**

University of the  
Philippines

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**Johannes  
Widodo**

National University of  
Singapore

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**Le Van Lan**

Architect

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**André Aranha  
Corrêa do Lago**

Ambassador of the  
Federative Republic of  
Brazil

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**Hiroshi  
Matsukuma**

Kyoto Institute of  
Technology,  
DOCOMOMO Japan

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**Kengo  
Hayashi**

the University of Tokyo

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**Masaaki  
Iwamoto**

Kyushu University

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**Do Thanh  
Tung**

Vietnam National  
Institute of Architecture

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**Jiat-Hwee  
Chang**

National University of  
Singapore

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**Kentaro  
Okamura**

the University of Tokyo

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**Masanobu  
Ito**

The Japan Foundation

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**Fumihiko  
Maki**

Architect

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**Loan Pham  
Thuy**

Vietnam National  
Institute of Architecture

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**Nguyen Cam  
Duong Ly**  
University Architecture  
Ho Chi Minh City



**Pinai  
Sirikiatikul**  
Silpakorn University



**Terunobu  
Fujimori**  
Architect,  
Architectural historian



**Win Thant  
Win Shwin**  
Mandalay  
Technological  
University



**Nguyen Manh  
Tri**  
National University of  
Civil Engineering



**Setiadi  
Sopandi**  
University of Pelita  
Harapan



**Tran Mai Anh**  
University Architecture  
Ho Chi Minh City



**Yasuko Kamei**  
Nihon University,  
DOCOMOMO Japan



**Nguyen Quoc  
Thong**  
Vietnam Architects  
Association



**Shin  
Muramatsu**  
the University of Tokyo



**Truong Ngoc  
Lan**  
National University of  
Civil Engineering



**Yoshiyuki  
Yamana**  
Tokyo University of  
Science,  
DOCOMOMO Japan



**Nor Hayati  
Hussain**  
Taylor's University



**Vu Thi Hong  
Hanh**  
University Architecture  
Ho Chi Minh City



# Introduction

# Why Are We So Interested in modern architecture in Asia?

## -The Story Behind mASEANa Project 2015-20 and A Report on Its Fiscal 2016 Activities-

Shin Muramatsu (the University of Tokyo)

### November 1, 2015: Ueno, Tokyo

On November 1, 2015, specialists in modern architecture from 9 of the 10 ASEAN countries gathered in a meeting room in the basement of the National Museum of Western Art in a quiet area of Ueno, Tokyo. There is an extremely contemporary meaning to this new project on modern architecture in ASEAN countries having made its start in a tranquil-looking building that was designed by Le Corbusier in 1959 and is representative of the Modern Movement.

The National Museum of Western Art was approved as a World Heritage Site in 2016, the year after this meeting was held to address the threat scrap-and-build posed to the Modern Movement that had swept across the world. The fact that, emboldened by that, this new project, which aimed to identify, evaluate, record and refurbish examples of the Modern Movement in ASEAN nations, which were under even greater threat, came to life in this place, is both contemporary and symbolic of a tightknit worldwide network, in the sense that information, ideas and values are constantly circling the globe.

In this short discussion, I would like to make it clear, as we move forward, exactly why this small group we later called mASEANa Project 2015-20 was established in November 2015, what kind of activities we engaged in and what we achieved during 2016.

### Three Groups

Three groups, namely, DOCOMOMO (Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement), ICOMOS (International Council on Monuments and Sites), and mAAN (modern Asian Architecture Network) participated in the meeting in November 2015.

DOCOMOMO is an international group that was established in Holland in 1988 to record and conserve the Modern Movement. Its third and current Chair is Dr. Ana Tostões from Portugal. It is a worldwide organization with branches in 72 countries, and its Japanese branch, DOCOMOMO Japan, was registered in 2000. It is commonly understood that the Modern Movement, a new wave of architecture that emerged in the West around 1920, spread widely, including to Brazil and Japan, and the National Museum of Western Art in Ueno, which was designed by Le Corbusier and his pupils, resulted from this. Dr. Ana Tostões, Chair of DOCOMOMO International, Dr. Hiroshi Matsukuma, Chair of its Japan branch and Vice-Chair Dr. Yoshiyuki Yamana also attended this meeting.

Founded in 1965, ICOMOS established a committee on 20th Century Heritage in 2005. ICOMOS, which advises UNESCO on buildings for World Heritage sites, tasked the committee with raising awareness of modern

architecture as a means of overcoming criticism that old buildings were favored as World Heritage sites. As ICOMOS held its world conference in Fukuoka at the end of October 2015, ICOMOS members from ASEAN countries also attended our meeting in Ueno. ICOMOS members strongly favored archeology and pre-modern monuments, and a lot of members of the committee on 20th Century Heritage were also DOCOMOMO members.

The third group, mAAN, is an organization that Dr. Johannes Widodo of the National University of Singapore, I, and some others established in Macau in 2000 to study modern architecture in Asia. mAAN stands for modern Asian Architecture Network, and we purposely chose to use a small "m" for modern rather than a big "M" to reflect the purpose of its founding. DOCOMOMO aspires to record and conserve Modern Movement structures universally throughout the world. But mAAN, which was founded when we began to feel a sense of crisis as this began to spread to Asia, opted to use a small "m" for the "modern" in our name to acknowledge that an original type of modern architecture emerged after the period of colonization in non-Western nations, and in Asia in particular. Many mAAN members, including young members, Dr. Widodo and myself, were involved in the November 2015 meeting.

## **Background: Events leading up to mASEANa Project 2015-20**

If we say November 2015 was the birth of the mASEANa Project 2015-20, I should probably explain a little more about what occurred before that. DOCOMOMO Japan and the Japan Foundation are both strongly involved in this.

Everything began when the Japan Foundation asked Dr. Hiroshi Matsukuma, Chair of DOCOMOMO Japan, to present a lecture on Japanese architecture at an exhibition "PARALLEL NIPPON: Contemporary Japanese Architecture" in Phnom Penh in February 2014. Dr. Matsukuma visited Dr. Vann Molyvann's exhibits, met with him, and was enchanted by his building(s). In May the same year, Dr. Yamana, the Vice-Chair, also visited Phnom Penh and met Dr. Molyvann, who can be described as a pioneer of Cambodian architecture. On this occasion, Dr. Molyvann asked Dr. Yamana for assistance countering the crisis of destruction facing modern Cambodian architecture. Upon his return, Dr. Yamana reported his activities in Phnom Penh to the Japan Foundation, and was told that the Foundation wanted to develop a modern architecture project as a cultural project, and was asked for his cooperation.

In June 2014, Dr. Yamana and Dr. Watanabe of DOCOMOMO Japan were sent by the Japan Foundation to an academic conference on modern architecture in Bangkok where they discussed establishment of DOCOMOMO Thailand, which gave DOCOMOMO's presence in Asia a big boost. Then in September 2014, when the DOCOMOMO International Conference was held in Seoul, Korea, the Japan Foundation invited two people associated with Vann Molyvann in Cambodia to visit Seoul and Tokyo, where an international conference entitled "Conservation and use of 20th Century Modern Architectural Assets: The Current Situation in Japan and the World, and the Future of Cambodia" was to be held at the Japan Foundation on October 2. At the party held afterward, Japan Foundation staff suggested conducting a joint venture with DOCOMOMO Japan until 2020, which would include hosting the DOCOMOMO International Conference in Tokyo in either 2018 or 2020. And this was the starting point for this project.

### **mASEANa Project 2015-20**

The name of this project is modern ASEAN architecture Project 2015-20, and we always add the slogan "Appreciating Asian modern." As with mAAN, a small "m" is used for modern to emphasize that unlike the big "M" for modern originating in the West, it encompasses multiple kinds of modern. Similarly, a small "a"

is also used to emphasize that our concept of architecture is also multifarious.

Modern Asia has experienced various changes over time as a result of colonization, wars of independence, and post-independence disturbances, economic growth and collapse. However, the buildings that have been built during this time have yet to gain the same recognition as traditional architecture. So saying, most of the buildings in cities, towns and villages were actually built in modern times. People have lived alongside these buildings and they are stored as memories. We believe evaluating them and maintaining them as assets and resources to pass down to future generations is beneficial for those people, for their communities, for mankind and also for the global environment. This idea is embodied in this short subtitle.

#### **mASEANa Project 2015-20 has three goals:**

1. To make an inventory of modern architecture in the ASEAN region
2. To compile a book on the history of modern architecture in the ASEAN region
3. To study conservation of modern architecture in the ASEAN region

Each fiscal year, including the kick-off international meeting in November 2015, we focus on a different ASEAN country to survey and study the modern architecture in that country. Our overall idea is to reveal the outcome of these three goals to the world in 2020.

### **Report on our fiscal 2016 activities**

Our initial plan in fiscal 2016 was to focus on Thailand, but we quickly switched our main focus and executed our plan in Vietnam due to delays on the Thai side. From Japan, Dr. Yamana, myself, and some of our students, collaborated with specialists and students from the University of Architecture of Ho Chi Minh City and Hanoi National University of Civil Engineering to make an inventory of modern architecture in their respective cities. This project also collaborates with a project funded by the Toyota Foundation: The Improvement of Literacy towards the Conservation of Urban Heritage in 5 ASEAN Countries, that I am the project leader for.

The results were presented at the 2nd mASEANa International Conference in Hanoi in January 2017, and at the 3rd mASEANa International Conference held in Tokyo in March the same year. In addition to compiling an inventory for a different ASEAN country each year, our project determines a main theme, and the theme for this fiscal year was: Pioneers of modern ASEAN architecture. This report comprises the outcome of the abovementioned fiscal 2016 activities.

Let me mention that on the second day of the 3rd mASEANa Conference

in March, a workshop that enabled participants to experience and gain an understanding of the difficulties involved in compiling an inventory and a record thereof was held at the Institute of Industrial Science, the University of Tokyo. A record of this is being compiled as a separate pamphlet, and I invite you to take a look.

We humans were not born from nothing; neither do we develop in a vacuum. We are born and live with different views on the past, the paths we all take, and the future. Likewise, we are pushing forward with the activities of mASEANa Project 2015-20 with different views on the past, the paths we all take, and the future. I would like to make a record of what we are doing here as a bit of a historian as I feel a responsibility to do so as one of the players in history.

Yangon, March 17, 2017

# Parallel Modernities

Ana Tostões (Chair of DOCOMOMO International)

## Modernity as a transcontinental process

One of the most central questions in the debate on modernity has been the tension between a pretentious universality of the scientific-technological rationality of a so-called international style and the specific particularities of places and traditions. The homogenizing effects or the threat of the old over the new have informed, in architecture, different discourses of authenticity, regionalism and identity (Ricoeur, 1955). In parallel, the history of architecture and, in particular, the history of the Modern Movement has been written from a Eurocentric perspective; from the last half of the twentieth century, literature with international expression has emerged in English from the Anglo-Saxon cultural world.

The long history of modernity seems to stress that modernisation was a privilege of Western rationality, disseminated from a European centre across the imagined waiting spaces of history. Yet, the markers of what were hailed as the pillars of Western advancement – industrialisation, secularisation and rationalisation – have been consistently questioned over the past decade as indicators of universal validity, and modernity itself has been conceived afresh, beyond the confines of Western provincialism.

However, the last three decades have seen an increased interest in

modern architecture outside the confines of the Western world, exemplified by investigations conducted by Tom Avermaete (on Casablanca), John Lagae (on Congo) and Hanna Lewi (on South Africa), as well by Portuguese researchers on the Portuguese ex-colonies, as myself. This shift has raised new questions about both the legacy of colonialism and the effects of globalisation, as well as shedding new light on modernity and modernism envisaged as a collective legacy throughout the contemporary spaces. More than ever, it is urgent to expand the new emerging consciousness focused on the need to include other territories, from Asia to Africa, in our efforts to achieve a comprehensive understanding of the “modern Diaspora” (Scharp, 2000). Recently, the development of concepts such as hybrid or the otherness has been promoting a nuanced historical analysis on architecture and politics in the 20th century beyond an Eurocentric vision (Henket; Heynen, 2002).

In an increasingly global world, nations emerging from colonisation are now facing changes in the significance of their colonial past in relation to the postcolonial present. Abidin Kusno has developed in-depth interpretations of the relationship between power and representation, examining some of the insights gained into identity and nationalism. In his perceptive essay entitled “Rethinking the Nation” (Kusno, 2000), he reinforces the argument

that, during colonial times in these now-emancipated territories, architecture's involvement in nationalism was neither always on the side of dominant power nor essentially conservative in nature. On the contrary, architects too are seen to have acquired considerable skill in using architecture to confront oppressive nationalist power and propose “insurgent” social and political positions. Further, Kusno and Wright's works on colonial architectural discourses have pointed to the ambiguities and difficulties of developing colonies while subjecting them to imperial rules (Wright, 2002).

The recognition that a widespread awareness of the Modern Movement architecture has always been serving colonization (Kulterman, 2000) involves rethinking the basic principle of modern welfare society and practiced architecture as a mission. How have been exchanged the modern principles, resulting from an Eurocentric culture, with the cultures of East and Africa. In fact, Brazil in particular and Latin America in general, form a world decidedly challenging in the context of architectural culture and modern city that has been recognized for a long time as periphery. Several researchers argue today rather the centrality of these innovations so that it is possible to sustain a sense of a kind of transcontinental modernity that drives these places and cultures, the architecture and urbanism of these cities. The reception and



**Fig.1 Eduardo Affonso Reidy, Museum of Modern Art, Rio de Janeiro, Brazil, 1953-1959**



**Fig.2 Vasco Vieira da Costa, Mutamba Building, Luanda, Angola, 1960-1968**

nowadays the reinterpretation of the Modern Movement architecture imply the preservation of the physical, conceptual and cultural identity. The paradox lies on the fact that Modern Movement architecture deals and stresses a special moment of political affirmation, freedom expression and democratic values. The question is: how could this modern expression be the vehicle of colonisation? As Anatole Kopp argued, modern architecture is not an aesthetic but the proposal of a better life (Kopp, 1988). We all are aware that we live in a postcolonial period. In other words, we are dealing with former colonies

or colonising countries going through a post-colonial era. So, I believe that the most interesting way to approach this issue is through such concepts as identity, memory and exchange (Carlos, 2007).

DOCOMOMO – the international committee for documentation and conservation of buildings, sites and neighborhoods of the Modern Movement – was born in the Netherlands, in 1988, initially focused on the emergence of modern phenomenon in Europe and the United States of America. The first DOCOMOMO International Conference taking place outside Europe was in Brazil, in 2000. It was a symbolic moment confirming the Brazilian architecture as one of the most creative, autonomous and diverse modern productions. My mandate as president is based on the belief that the challenge for the forthcoming decades must deal with a twofold strategy: on one hand with use, change and transformation processes, which means, highly skilled, sustainable, exemplary interventions in buildings, neighborhoods and landscapes of the Modern Movement. On the other hand, the pursuit of greater territorial scope, investigating not Eurocentric cultural and geographical territories where modern architecture has played a significant role, as it is the case of Southeast Asia countries. The goal of Dococomo, calling for new geographies and stressed interventions, aims to address the demonstration of the modern architecture longevity thinking process, ensuring the recognition of modern cultural identities worldwide.

### The pioneers of Modern Movement in Asia

The pioneers of Modern Movement in Asia demonstrated how the modern project could be local interpreted improving and enriching the whole experience. In fact, they had to face very different conditions, physical and social, and therefore experiment daring solutions in terms of a specific response. Their experience remains valuable and interesting still today. For the first time, questions nowadays known as sustainability began to be considered as a key design concept. Modern buildings were inspired to provide a pleasant and comfortable environment. They looked for an economic and flexible design, responsive to situation changes and using the technologies available at the time mixed with the local building tradition; combining western products from the industrial revolution with the local wisdom of the region.

We are speaking about buildings and cities that still demonstrate a surprising sort of resilience. Perhaps due to the fact that Modern Movement architecture that have been designed and conceived with great consistency and climatic conditions awareness show a spatial

and tectonic worthiness, which have enabled them to survive the test of time. It is important to understand this production envisaged through a transformation process following a truly progressive orientation and the cultural dissemination of these pioneering works plenty of social and urban significance. This heritage leads us to think about the validity of maintaining these structures and its future utility. We must to ask ourselves the following questions: What is nowadays the meaning of this heritage? What is the meaning that we are able to give to this heritage? In an environment facing a lack of legal protection is possible to justify the sustainability of preservation? We preserve because we want to make a museum of memories and works of art, or because we want to find a future meaning for these buildings? How can we act in this kind of extreme limit, when is necessary to rationalize resources? Where modern heritage is seen frequently as a symbol of colonial domination?

As I believe that heritage implies a collective sense of belonging, I wish to enlighten the utopia vision of Modern Movement architecture as a step forward the improvement of a better life for all and considering that this heritage may turn in a sustainable, cultural and economic resource. Quoting Johannes Widodo, we are speaking about inclusive modernity and about the permanence of the intangible and the temporality of the tangible.

### The efforts of the mASEANa project

The mASEANa Project 2015-2020: Appreciating Asian Modern came from the common goal of preserving and promoting a sustainable future for Modern Movement architecture in the ASEAN countries. It was launched by DOCOMOMO Japan and The Japan Foundation, with the support of DOCOMOMO International, mAAN and Icomos ISC20c as partners.

The Third mASEANa International Conference — Modern Architectural Heritage in ASEAN and Japan — was held in the National Museum of Western Art and in The University of Tokyo, in Tokyo, between 12th and 13th March 2017, as an opportunity to continue the hard work discussion that, since 2015, has been carried out with the goal of finding a common action plan to achieve the aim of the project.

We are aware that this common action plan must be developed based on three main concepts: 1) regeneration 2) equality and 3) openness. Regeneration by, through training and education, involve the younger generations in the process of valorisation and conservation of modern architecture, in order this can be a continuum project with repercussions in the future.



Fig.3 Technical High School, Yangon, Myammer, 1954-1956



Fig.4 Studying Building and Red Scarf Theatre of Children Palace, Hanoi, Vietnam, 1974



Fig.5 Vann Molyvann, National Sports Complex, Phnom Penh, Cambodia 1964

Equality, based on the respect for difference, with no imposition of ideas, methodologies or narratives, since the countries involved have so many differences among them; it's our job – of the partners – provide recommendations, share experiences and promote debate, but each country should find its own route on the process. Openness by promoting transparency and open sharing, in order to have learning exchange through real cooperation.

With these principles in mind, it was established that each country must proceed to its own 1) inventory and 2) to write their own history, 3) so that the common conservation actions might be developed in an effective way. Even ASEAN is coming to be united in terms of politics, economy and culture, these countries are very diverse in terms of cultural background and political aspects: these countries had the colonization from British, French, German and different others European powers; the architects have had influences from their backgrounds as well as from their international education; it is a very complex field of interpretation and action.

Quoting Pham Thuy Loan from Vietnam, “we should know others and we should know ourselves”. To find individual identities and by that, a global one, is a fundamental first step in order to find a common ground of action.

The 2nd day of the meeting – “overcoming some issues on conservation of modern heritage in ASEAN. Reports and Workshop” tried to evaluate and assess perspectives, techniques, methods of surveys and inventories, on three main points: 1) Philosophy, 2) Methods - How to make an inventory?, 3) Documentation - How to document?

The main goal of this moment was to provide tools for achieving one of the first aims of the project: Inventory/Documentation. It is necessary to make documentation and records of Modern Movement in the Southeast Asia countries, for several reasons:

To have the required information for producing theory for academics being able to develop knowledge and through it, promote education, i.e., knowledge for future generations. This is fundamental for the development of each country culture, identity and integrity.

To have a way of communication: since MoMo architecture is often under-recognized and unappreciated, we need to have a way of speaking with clients, developers, governments, in order to make them understand the characteristics and the value of the sites – this is fundamental to change policy.

To have the first front line step leading to preservation actions: projects of conservation, restoration, rehabilitation, reuse or from any other kind.

## Looking for the future

This project must continue, as we must keep fight for a social, spatial and technological innovative project committed with the community and the challenge of a brave new world. We all know that architecture considered as social production imposes a great responsibility on the architect. Our goal is the demonstration of the modern architecture longevity thinking process ensuring the recognition of modern cultural identities worldwide.

For that it is essential to understand the legacy of what has been brought into the 20 century and how it can be dealt with in the future so that the valuable parts of it are taken forward to the future generations.

## Reference

- Fig.1 Ana Tostões
- Fig.2 Ana Tostões
- Fig.3 Kengo Hayashi
- Fig.4 Hiroaki Anamizu
- Fig.5 Masaaki Iwamoto

**Part 1**

**Pioneers of modern ASEAN architecture**

# Pioneers of modern ASEAN architecture

Shin Muramatsu (the University of Tokyo)

## Osaka Expo '70

Osaka Expo '70 was the first world fair to be held in either Japan or a non-Western country. Japan had planned similar events in 1890 and 1940, but the former proved untimely and the latter was canceled because of the war. Thereafter, Japan experienced defeat in World War II, post-war recovery and a period of high economic growth, and following the Tokyo Olympics of 1964, it was finally ready to stage Osaka Expo '70. Not only did this symbolize the economic and social development of Japan as a defeated nation, it also went down as a glorious success story in architectural history. And in the process, architectural greats such as Kenzo Tange, Kisho Kurokawa, Arata Isozaki, and Kiyonori Kikutake, who have had such an impact on post-war Japanese architecture, embraced science and technology and embarked on various experiments in architecture.

However, the Osaka Expo in 1970 was an extremely important opportunity for non-Western architects, especially those from Asia. Leandro V. Locsin designed the Filipino Pavilion, Ieoh Ming Pei and Chu-yuan Lee the Chinese (Taiwanese) Pavilion, and Geoffrey Bawa the Ceylon Pavilion. Architects were also involved in the design of the Cambodian, Indonesian, Indian, Singaporean and Hong Kong Pavilions. That architects who would later gain prominence, such as Locsin, Chu-yuan Lee, and Bawa, were chosen to design their countries' pavilions is indicative of the enthusiasm of Asian countries that had just recently gained independence. For Japanese architects, the Osaka Expo was a world stage, but the fact that Asian architects were also able to participate in it is particularly worthy of note. It

stands in sharp contrast to the fact that renowned Western architects were not. For them, expos were probably of little significance.

## The post-war period for non-Western nations

The end of World War II was a pivotal event for non-Western nations. Over and above ending Japanese occupation, it freed them from colonization and spawned their independence. One after another they gained independence: Vietnam in 1945; the Philippines in 1946; India and Pakistan in 1947; Sri Lanka (Ceylon), Burma, North Korea and Korea in 1948; Indonesia and China in 1949; Laos and Cambodia in 1953; Malaya (Malaysia) in 1957; and Singapore in 1965. And the First Asian-African Conference held in Bandung, Indonesia in 1955, in the midst of all this, made a bold statement about the significance of the Third World. Although their colonies had been freed, the world was largely divided in two: America and the Soviet Union, and newly independent Asian and African nations called for a Third World to challenge that.

What got the budding architects involved in the architectural design of the pavilions for non-Western nations at Osaka Expo in 1970 was undoubtedly the importance of being on the same level politically that emerged at the Bandung Conference in 1955. Incidentally, I visited the Osaka Expo during the spring of my first year in high school, and amazed by this celebration of science and technology, I set my heart on becoming an architect.

## Pioneers of ASEAN architecture

Without a doubt, the reason "Pioneers of modern ASEAN architecture" was chosen as the main theme of the Second mASEANa International Conference held in Hanoi, Vietnam in January 2017 is because prominent architects in ASEAN are hardly known, and we want to break away from the current situation in which we have to fumble around in the dark when looking at modern architecture in ASEAN. The ASEAN architects introduced on the following pages are like so-called "candles in the darkness." Walking through the darkness of modern ASEAN architectural history with a single candle we can distinguish a faint road, but gathering a few candles together should offer a better glimpse of the whole.

These architects share certain attributes, which I have listed below in random order.

1. They studied architecture in colonies before the war, and were all heavily influenced by an understanding of their colonial architecture.
2. They were influenced by the divided world structure of the Cold War. Vietnam is exemplary, with architecture in the north being heavily influenced by the Soviet Union and the South by American. Such differences are also clearly visible in both North Korea and Korea, and in China and Taiwan.
3. Although the Modern Movement initiated by Le Corbusier was somewhat formalized via America and the Soviet Union, it was only used conceptually.
4. Construction techniques, structures and equipment, and materials are strongly tinged by Japanese influence that reasserted itself in the region after the war as a result of war reparations. These pioneers of ASEAN

architecture can be said to have, in fact, developed alongside Japan's major construction firms.

5. Keen interest in the climate. This concern with the climate derives from Chandigarh and other works by Le Corbusier, and emulated their favorable view of his attention to the tropical climate of South East Asia in particular.
6. Keen interest in tradition. They were all passionate about symbolizing their nation and contributing to the design of structures as monuments.
7. Close relationships with politicians. Ties between architects and politicians: Frederich Silaban and Sukarno, Vann Molyvann and Norodom Sihanouk, Leandro V. Locsin and Ferdinand Edralin Marcos, etc., and strong ties with powerful politicians in particular propelled these pioneers.

## Evaluation of them and their work

I mentioned before that these pioneers of ASEAN architecture were the candles that illuminated the past. However, their achievements are hardly known, even in their own countries. It is groundbreaking that the young researchers of architectural history, architecture critics and architects who presented at this conference have, in recent years, become interested and focused the spotlight on the histories and individual works of these pioneers of almost two generations ago, and introduced them to the world for the first time. Despite some of these architects still being alive and well, they were unable to demand attention in the face of globalization and were being relegated to the obscurity of history.

Our interest in the achievements of these pioneers is not simply because we want to reward them as pavilion designers for the Osaka Expo in 1970. It is because the experience they gained by overcoming various post-independence challenges (building the nation, popularizing culture, resolving housing issues, promoting architectural education, etc.) – both lessons learned and failures – comprises a treasury of wisdom that we can truly learn from. The time has also come to reinterpret the buildings they designed from a perspective that incorporates our shift in values, changes in social economics and politics, and fading memories and affection. The public structures, buildings, factories, housing complexes, etc. they built that remain in towns and villages either get passed down or destroyed, which is precisely the issue we currently face: to make this decision, it is important that we uncover our predecessors' achievements and place them on the evaluation table.

The discussion presented here is limited and only attempts to analyze a small number of architects. However, I would like to ask you to peruse it carefully and review it as something that attempts to move one step closer to the goals noted above.

# Practicing Modern Architecture in Vietnam: Hardships and Opportunities

-Guest Speech of The 2nd mASEANa International Conference-

Le Van Lan (Architect)

Dear scholars, colleagues, ladies, and gentlemen,

I was deeply moved when I heard Professor Nguyen Quoc Thong talk about the first Vietnamese architects, many of whom were my professors and have since passed away. I was also very moved when, during the tea break, I walked into the next room and saw a photo of myself since the very first moment of this university. If we have time to discuss theoretical topics, I would like to talk about how the second-generation architects practiced their profession.

As you might know, the first generation of Vietnamese architects practiced their profession over many years until they reached their peak, and their efficiency had fully flourished. Then, suddenly, the war broke out. They had to leave their design offices and work in other fields to support the war. Now, there are many Asian friends seated in this conference room whose countries are not so different from Vietnam. There is, however, a decisive difference in that we had to go through almost two consecutive wars, which lasted more than 20 years. We graduated from the university, and, of course, we had big dreams for construction in Hanoi. However, our opportunities were limited.

We also thought about modern architecture, reflecting on Le Corbusier and Mies van der Rohe, and how they differed from modern Japanese architects such as Tange and Mayekawa. This caused us to speculate a great deal in a situation where we could not work under favorable conditions. At that time, Vietnamese architects had to invest a lot of their time in supporting the war. We

focused more on defensive construction—such as trenches and underground tunnels—than on civil construction. Today, the buildings I would like to present to you in depth were actually sad, which was a reflection of our confidence. We talked about modern architecture, and I would like to talk about the war, not because it made it very difficult for us to realize the buildings but because it created problems related to the way we thought about modern architecture.

We learned about modern architecture through books and newspapers, as well as from buildings designed by pioneering architects in Asia such as Kenzo Tange. Vietnamese architects during that period spent most of their time serving the war of resistance. We built more defensive buildings than houses.

My thoughts are reflected in the buildings I am going to show you today. The war not only created many difficulties for us to overcome when constructing buildings but also made us think about design concepts. The same holds true for many other countries that experienced war. In fact, there were some negative ways of thinking about construction, including routines and ideas profoundly influenced by the war. In my opinion, this is not a positive thing. Examples include using temporary and unsystematic solutions, doing something without thinking about the aftermath, being easily satisfied with initial results, having weaknesses in building maintenance and supervision, and so on.

A generation of architects -my colleagues and I- had to work through

hardships as well as shortages of building materials, facilities, budgets, and information. Information on Western architecture came to us mostly through newspapers. Though we were eager to know more about architecture in Southeast Asia, there was almost no information. I personally had a great desire to learn new things from the architecture of our neighboring countries in Asia and Southeast Asia. It was extremely difficult, however, because such information was not available. We had information on Western architects and architecture but knew nothing of architecture in Cambodia—our close neighbor—with architects such as Vann Molyvann. We just knew him and his works through Western or Russian channels. You can imagine how hard this generation of architects in Vietnam had to work.

At this conference, I would like to talk about the difficulties we had to cope with in the past. My colleagues encountered the same problems.

This is the project known as the "Children's Palace," which I am going to introduce to you. It represents the difficulties our colleagues in Vietnam had to face and experience.

The design of the Children's Palace began when we fled Hanoi and went to a safer place to avoid air raids. We started to design this building at the end of the war against the Americans. As you know, the US air forces intended to bomb North Vietnam back to the Stone Age. I embarked on this design in a mood mixed with pity and humor. Then, the war finally ended, and our country

was reunited. The city authority demanded that we accelerate the design process because of the reunification and in consideration of the evacuation of Hanoi children. I took responsibility for the building design in this situation and wanted to reward the children of Hanoi for the hardships they endured.

The construction site was rather small and located in the heart of Hanoi, close to the office building of the City People's Committee. Previously, it had been a simple playground for children, first for French children and then for Vietnamese children. The new building was adjacent to a colonial building, where President Ho Chi Minh signed the June 14 treaty to delay the war against the French army.

I know you are going to visit the building tomorrow, so I will not say too much about the building itself as you will see it on-site. Instead, I will talk about how we tried to fulfill our task.

The existing building is here [the speaker shows the building on the screen]. These two sides are streets. In this design, we made every effort to maximize daylight and natural cross-ventilation for the entire first floor, in addition to creating an open structure for children. The Children's Palace consists of a colonial building that was turned into an administrative area where many items about the learning and playing activities of Hanoi children are presented—in a tradition room.

This part of the complex is five stories tall with many clubs [classrooms]. This is a space for performances and may be used as a cinema or theater.

We designed it in the context of an extremely needy country. At the time, I had to ask for help from the Minister of Supplies for some red bricks to tile the bare outside. When we needed rocks, people could only sell us broken rocks [waste products] from a stone warehouse destroyed by American bombs. The workers and I had to manually sort each stone into position, creating awkward shapes. You no longer see those today. I myself designed, selected, and brought them in order to marble the entrance hall. The marble is tiled from the inside, spanning to the yard, creating marble stripes from inside to outside. However, these aspects, which I was fond of, no longer exist because people saw them as representing poverty. However, I think they contained a kind of historical memory, and therefore I regret those changes.

Among the issues discussed at this conference, the most remarkable ones are related to heritage protection. There are two criteria I like the most and remained loyal to when performing this work. These aspects, however,

are no longer present at the Children's Palace. First, a building should be open from inside to outside for all children. Second, the natural climatic conditions of Vietnam should be maximally utilized to minimize energy costs. The first one no longer exists because of requirements regarding fire prevention and protection. New divisions were put in place, erasing the open spaces I had created. Likewise, my efforts to save energy and utilize climatic conditions have also been dismissed. With air conditioners widely available now, the whole building was equipped with air conditioners. Last month, I met with the director of the building, and she was desperately concerned about how to afford the energy costs created by the air conditioners. Moreover, I have not even mentioned the negative aesthetic effects of the air conditioners and the fire-prevention measures.

It is important for me to tell you about these things at length; otherwise, I would feel shameful. I just want you to understand how architects in Vietnam had to struggle, and how they still struggle.

I believe we have a responsibility to the buildings in our country as well as those in other countries.

In Thong Nhat Park, you find a lot of new buildings. Though I have protested them, they continue to be developed.

Another building is the game house. It is one of the interesting and quickly designed buildings in my career. It used to be a public electronic games house. This was in 1982. It was the first time I applied a steel structure in my design—a roof above, a void in-between, and another roof underneath. It was crowded in the beginning as children came to play and also enjoy the roller coaster. After that, those amenities were rapidly replaced by personal computers. Then, the political conflict occurred between Vietnam and China. The place was then transformed into an army station. After that, it was abandoned.

During your visit, you will see many new houses with the same style in Hanoi. You will also see familiar conditions in Vietnam concerning lifestyles, habits, and so forth.

Thank you very much for letting me share my thoughts with you today.

## The Pioneers of Vietnamese the modern architecture

### Nguyen Quoc Thong (Vietnam Architect Association)

#### Preface

Writing about the pioneers in modern architecture of Viet Nam is not easy. Because, first of all, due to the historical context, the modern architecture of Viet Nam started later and non-continuously developed than many other countries in the world.

It is the fact that the foundation of Vietnamese modern architecture was laid by the French with the non-continuity of Vietnamese architect generation since 1930s of the 20th century. Since the Republic Democracy of Vietnam declared the independence (02/09/1945), Viet Nam went through the two fierce wars: French War (1946-1954) and American war (1956-1975), therefore, the modern architecture had no favorable conditions for development. In this period, the country was divided into 2 regions namely the North and the South. Viet Nam modern architecture shaped and developed with different characteristics. For the period 1975-1986, the country was unified however it was under the embargo period with many difficulties. Again, the modern architecture had no favorable conditions for continuous development. From 1986 to now, thanks to the "Doi moi" (Open door) policy, the transformation from the centralised economy to the market economy has created an strongly impetus to boost the economic and social development of the country. The modern architecture is witnessing an explosive growth phase. Many buildings has been developed in large quantity but not yet the modern architectural trends for Viet Nam.

On the other hand, there are not many research, reviews and assessments on Vietnamese modern architecture for reference so far.

In this context, by the historical approach, some typical architecture buildings at the early development period of the modern architecture are selected. Thereby, a number of comments on the features of modern architecture along with the pioneering architects in the formation of Viet Nam modern architecture are also presented.

The below presentation is only subjective and incomplete assumptions with the desire to contribute critics and ideas for the discussions about a great issue—the modern architecture of Viet nam.

#### The first generation of Vietnamese architect.

In 1926, the French opened the first Faculty of architecture in the Indochina Fine Arts School (Ecole des Beaux-Arts de l'Indochine) in Ha Noi and started training the architects (**Fig.1**). Along with the French architects, the first generation of Vietnamese architect opened the modern architecture movement in Vietnam. Among the French architects in Indochina, architect Ernest Hébrard is one of the very first pioneers who laid down the foundation for a modern architectural style of Viet Nam with new architecture trend— the Indochina architecture style initiated by him (**Fig.2**). This architectural style developed based on a combination of the western and eastern culture in creation for architectural structures.

Deeply influenced by this architectural movement, the works designed by many first Vietnamese architects expressed their creativeness towards a modern and national combination.

However not until 1940s of the 20th century, a number of first-generation Vietnamese architects were actually formed their modern architectural mind. This is an architectural trend based on a combination of traditional and modern culture values, which was appropriated for natural conditions of the local climate. This is the result of Eastern and Western cultural combination in architecture. Rather, it is the combination of French architectural ideas with key cultural way in the spirit of deep traditions of Viet Nam of the architects at that time.

It can be affirmed that architectural ideas of the first architect generation has contributed to the formation of the modern architectural trends of Viet Nam for the period 1954-1975 in the two regions of Viet Nam.



Fig.1 Diploma of EBAI



Fig.2 Museum Louis Fino, designed by Hebrard

## Modern architecture in Vietnam for the Vietnamese pioneering Architects

From 1954-1975, Viet Nam was divided into two regions with two different political regimes. This is also the stage to form the modern architecture of the two regions with a direct participation of the first generation of architect.

In the North, it is the contribution of the typical architects as follows:

- Architect Nguyen Cao Luyen (1909-1987) with the famous works: Villa No. 65 Ly Thuong Kiet (it is currently the embassy of Cuba) expressed a modernity in its architecture (**Fig.3**). Beside of that, the headquarter of Nghia Lo provincial administrative committee and Villa No 215 Doi Can str. in Hanoi presented an conception in using these values of traditional architecture in modern buildings.

- Architect Hoang Nhu Tiep (1910-1982) designed some notable works. His villa No. 77 Nguyen Thai Hoc str. in Hanoi with a modern architectural language, while his Viet Bac museum in Thai Nguyen province in contrary was designed in the spirit of Western classical architecture with a reference to the decorative details of ethnic peoples in the Northwest region (**Fig.4**).

- Architect Nguyen Van Ninh (1908-1975) with typical works: Ba Dinh Club, Hanoi (1933) in coordination with architect Jacques Lagisquet using the modern style and Ba Dinh square stage (now demolished) combining traditional and modern style (**Fig.5**).

- Architect Vo Duc Dien (1906-1961) with Thuy Ta restaurant, Hanoi (**Fig.6**)

- Architect Doan Van Minh (1908-1973) with Water Resource University

- Architect Nguyen Ngoc Chan (1911-1990) designed the Ho Chi Minh National Academy of Politics and Public Administration (**Fig.7**).

It could be said that the modern architecture in the North of Viet Nam in the decade of 1960s-1970s has created a new modern style (so also called the Modern socialism architectural style). This style strongly shows a dignity and clarity in complex architectures, based on a scale and a rhythm of the classical architecture with minimalism of forms and architectural details in the spirit of modernity. This result is a contribution of the pioneering role of the 1st generation of Vietnamese architecture with the 2nd generation who were timely trained from the socialist countries.

In the South of Viet Nam, there were typical architects, namely:

- Architect Huynh Tan Phat (1913-1989) designed modern architecture buildings like Marine Military Club (**Fig.8**) and Villa No. 6 Nguyen Huy Luong, Binh Thanh District, Ho Chi Minh city.



Fig.3 Villa 5 Ly Thuong Kiet



Fig.6 Thuy Ta restaurant



Fig.4 Viet Bac Museum



Fig.7 Ho Chi Minh national academy of politics and public administration



Fig.5 Ba Dinh club



Fig.8 Marine Club



Fig.9 Independence Palace



Fig.10 National nuclear institute

- Architect Ngo Viet Thu (1926-2000) designed typical modern architectures like the Independence Palace (now it is Reunification Palace) (Fig.9), Ho Chi Minh city; the Phu Cam church, in Hue; the Nuclear Institute in Dalat (Fig.10); the College of Education, Hue. All these structures shows an unique creativity and diversity of architect Ngo Viet Thu in modern architecture which were established on an exploitation of the cultural features of the traditional architecture, in an adaptability with the natural conditions and the local climate.

- Architect Nguyen Huu Thien (1914-1980) presented modern architecture designs like the General scientific library (in collaboration with architect Bui Quang Hanh) (Fig.11), Thi Nghe Church in Ho Chi Minh city. These building exploited the value of traditional architecture while adapted to tropical climatic conditions that are his basic architectural principles style.

- Architect Huynh Kim Mang (1919-2007) designed typical works such as the Grand Auditorium of Can Tho University (Fig.12) - a modern and unique



Fig.11 General scientific library



Fig.12 Grand Auditorium



Fig.13 Caravel hotel

building in an Expressionism style.

- Architect Nguyen Quang Nhac (1924-2004) was the author of modern architectural designs, such as the Vietnam Trust Bank, the Caravelle hotel (in collaboration with architects Nguyen Van Hoa and Pham Van Thang under the architectural bureau office Hoa-Thang-Nhac) (Fig.13)

We could say that the modern architecture in the Southern of Viet Nam before 1975 was pretty varied in categories and architectural styles. In which, the most prominent style is a tropicalized modern that well demonstrated an ingenious combination between the modern elements (embodied by geometric and architectural form) with the national traditions (expressed by decorative details) and adapt to the tropical climatic conditions (with the exploitation of natural ventilation and an appropriating using of the sun shading and net)

The success of the Southern architecture, not only rely on the involvement of the first generation architect, but also found on the significant contribution of architects who were trained from the different locations around the world and in terms of expanding exchanges with many countries.

### Footnotes

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- Fig.1 Doan Duc Thanh
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- Fig.5 Doan Duc Thanh
- Fig.6 Doan Duc Thanh
- Fig.7 Doan Duc Thanh
- Fig.8 Doan Duc Thanh
- Fig.9 Doan Duc Thanh
- Fig.10 Doan Duc Thanh
- Fig.11 Doan Duc Thanh
- Fig.12 Huynh Kim Mang
- Fig.13 Doan Duc Thanh

## Friedrich Silaban (1912-1984)

Setiadi Sopandi (Perita Harapan University)

Arguably, the most prominent figure among the early Indonesian architects, Friedrich Silaban placed himself in a unique position. As the architect behind many national monuments, he is popularly known as the architect of the record-breaking national mosque, the Istiqlal, and was involved in numerous state-commissioned projects between 1954 and 1965. However, apart from his long list of works, he is among the key figures linking the current generation of Indonesian architects with the engineering tradition established by the Dutch in the early twentieth century.

To support the growing colonial economy, the Dutch East Indies government had been adapting technological advances from Europe since the early nineteenth century for the building of infrastructure. European engineers were commissioned to the colony to establish modern ports, irrigation plans, mining sites, and railway systems—everything that had direct consequences for the success of the Forced Cultivation system. The colonial administration also faced a growing need for office workers, who could be supplied by establishing vocational schools to train the native population. Building activities increasingly required skilled workers to assist the limited number of engineers.

Technical schools (*ambachtschool*) were established to teach young people much-needed skills as estimators, carpenters, electricians, building overseers, draftsmen, smiths, and machinists. In the early twentieth century, only four schools had been established to specifically teach building and construction skills: the Technische School in Semarang, Prinses Juliana School in Yogyakarta, Koningin Emma School in Surabaya, *Ambachts Leergang* in Bandung, and Koningin Wilhelmina School (KWS) in Batavia (Jakarta). Apart from the vocational schools, the colony's first higher education institution was the Bandoeng Technische Hoogeschool, which was established in 1920. Studying there was considered the best way to become an engineer (or architect) in the country. Among the first native engineers to graduate from the school was Soekarno, who later became one of Indonesia's proclaimers of Independence, its first president, and the patron for most of Silaban's works (**Fig.1**).

Due to high demand, enrolment in these elite schools ensured graduates employment in industry and in the Public Works Department (*Burgerlijke Openbare Werken/BOW*). Getting admitted was not easy, however, and references and suitable backgrounds were needed. With a respected figure

as his father, young Friedrich Silaban grew up in North Sumatera in the relatively remote Bonandolok regency on the east side of the volcanic Lake Toba. After receiving a Dutch primary education, he passed his aptitude tests with high marks and went to Batavia to attend KWS in 1927. A bright young student, he did well in school and scored highly in most subjects. Despite his achievements, economic circumstances prevented Silaban from continuing his studies at Bandung, and he went straight to work instead.

KWS was strategically established in the growing southern part of Batavia, which had the latest modern urban amenities and was the political center of the Dutch East Indies. It was situated in *Weltevreden*, an area developed in the nineteenth century as an extension of old Batavia. In this part of the city, there was a large open space called *Koningsplein*—the King's Square—which served as the center of the new town. The highest seat of the colonial government—the Governor General's Palace—was located at the northwest corner. On the other sides, among the houses of prominent Europeans, there were institutional functions surrounding the square. Among the designated institutions, there was an annual fair (*Pasar Gambir*), which

took place at the southwest corner of the square. As the most festive event in the colony since 1921, the fair exhibited technological novelties as well as cultural performances, including the thematic architectural extravaganza by municipal architect J. H. Antonisse. Antonisse designed the fair—the entrance, kiosks, and pavilions—following the tradition of world colonial fairs using architectural vocabularies derived from a particular ethnic group or country as a novelty for each year.

Like most people in Batavia, Silaban welcomed the annual fair with enthusiasm. During his third and fourth years of education in Batavia, he had a chance to participate in the fair by exhibiting his drawings. His drawings caught the attention of Antonisse, who eventually recognized the young talent. Silaban spent his early years (1931–39) working for Antonisse in the BOW (in Batavia) and developed a strong relationship with Antonisse and his family. Silaban continued to work for the department in Bogor during and after the Japanese occupation. He was appointed head of the department and held that post until his retirement in 1959. Though he was a public official, he continued to develop his career as a professional independent architect.

Silaban began early by participating in competitions. In 1935, he was shortlisted in a national competition held by an architectural association—the Netherlands Indies Architectural Association—and in 1948 he was awarded second prize in a competition to design the Faculty of Agriculture at the



**Fig.1 President Soekarno and architect F. Silaban**

University of Indonesia in Bogor. Among his first built projects, he was commissioned to design an agricultural vocational school in Bogor (SPMA, 1948–1950), a national hero's cemetery monument (Kalibata, 1950–1951), and a research center for freshwater fishery in Bogor (1951–1952). Silaban kept his dream of being an architect alive and was very determined to be a professional architect on par with his colleagues. The *Academie voor Bouwkunst* in Amsterdam provided interesting opportunities for vocational school graduates like Silaban. It offered full recognition for anyone with little or no formal background in building construction to become an architect by taking short courses and passing a qualification test. Silaban and his young family went to Amsterdam in 1949 and spent a year there. After receiving his qualification in 1950, he returned to Indonesia with more confidence and resumed his professional practice.

However, it was the competitions he participated in between 1953 and 1955 that skyrocketed him to the national stage. The first president of the Republic of Indonesia, Soekarno, initiated several nationwide design competitions for three prestigious monumental architectural projects. The three projects were to be situated in the heart of Jakarta—right in the open space of the former *Koningsplein*. The vast open space—now christened *Medan Merdeka* (Field of Freedom)—in front of the former Governor General's Palace (now the Presidential Palace) was the symbolic heart of the Dutch East Indies, which was reestablished as a site of Indonesia's national awakening and its struggle against colonialism. National events were commemorated and associated with the area, and put into history. State institutions were established in the buildings surrounding *Medan Merdeka*. Soekarno, as an architect himself, was determined to refurbish the entire area to support his architectural vision for Indonesia's capital.

A design competition for the National Monument was undertaken in 1955 (Fig.2). It specified that an obelisk should be raised in the middle of the vast open space. Earlier, in 1953, Soekarno had called for a design competition for the National Mosque—namely, *Istiqlal* (Freedom) (Fig.3). The mosque was to be located in the former park and Dutch fortification at the northeast corner of the *Medan Merdeka*. Soekarno called for a design competition for the Bank of Indonesia at the southwest end (Fig.4). Silaban took center stage by winning all three competitions, situating himself as the country's most important architect. He won the prizes for the Bank of Indonesia and the National Mosque competitions anonymously. He was awarded second prize in the National Monument competition, while the first prize was vacant.



**Fig.2 The winning proposal of the National Monument**



**Fig.3 Istiqlal, the National Mosque**



**Fig.4 The Bank of Indonesia, Jakarta**

The commission to oversee the Bank of Indonesia project was given to him immediately, and it was eventually finished in the early 1960s. The two other projects were more problematic. Though Silaban was announced as the winner, Soekarno was unhappy with the National Monument competition results. He wanted to have his own concept of linggam & yoni imagery translated into a monument. Silaban's proposal was a grand rectangular tower with a neat composition of rectangular pedestals spread in the four cardinal directions. Silaban's proposal is an example of a beautiful rendition of Hugh Ferriss's fictional skyscrapers of New York, or an appetite for early twentieth-century European Art Deco monuments. However, this was considered inadequate. Linggam & yoni was a stylized representation of phallic and feminine (yonic) forms from Hinduism, commonly found among archaeological remains from the Hindu-Buddhist period. Soekarno insisted that the obelisk he requested in the brief should be accompanied by the yonic form and imbued with nationalistic and patriotic associations. After a couple years passed, Soekarno decided to hold a second national design competition with Silaban as a jury member. Unfortunately, Soekarno viewed the second competition as even worse than the first. Unable to determine a first- or second- prize winner, he named architect Soedarsono as the third-prize winner. Later, Soekarno invited Silaban and Soedarsono to work together under his direction. Silaban refused and suggested, instead, that both architects work on new designs based on Soekarno's brief and present their results for Soekarno to choose from—and they did just that.

Silaban came up with a pyramidal needle as the linggam placed on a wide rectangular concrete base. The base was elevated a few stories high on rectangular monumental columns. The dimensions of this design were so enormous that it was almost three times the size of the current built monument. Soekarno asked Silaban to scale down the design, but he refused, saying it "should be built only after Indonesia has the funds to realize it." Soekarno then appointed Soedarsono to work with his proposal, placing him under his direct command.

Despite the unsuccessful commissioning of the National Monument, Silaban and Soekarno remained closely acquainted. Whenever Soekarno stayed at the Bogor Presidential Palace, he would often invite Silaban, who lived nearby, to come over for breakfast meetings and discuss matters related to architecture and urban planning. Silaban often joined Soekarno for state visits to foreign countries and became Soekarno's eyes abroad for urban design and architecture. Furthermore, Soekarno entrusted Silaban with more institutional and monumental projects, and consulted him on most plans for broader Jakarta development.

Silaban was appointed as an overseer-cum-planner acting on behalf of the Republic of Indonesia for the USSR-backed venues for the 1962 Asian Games in Jakarta. However, due to personal conflicts with the USSR team, he resigned before the project was finished. Silaban was also in charge of many casual commissions by Soekarno, including designing pedestals for most of the public sculptures on Jakarta's major boulevards. He was also appointed to design the National Theater, the Ministry of Foreign Affairs building, the Ministry of Justice building, the headquarters extension and branches for the Bank of Indonesia and the Bank Negara Indonesia, a special exhibition building replacing the historic house where the Proclamation of Independence was declared, and many other institutional buildings. Some of these structures were built around the Medan Merdeka, intended to dramatically change its appearance.

Most of his projects employed a very straightforward modernist look, emphasizing ways to block direct sunlight and heavy downpours. Walls and openings are mostly well protected from the elements, while dominant over-arching roofs are commonly featured. For monumental institutional buildings, Silaban employed freestanding tall columns resembling Stripped Classicism. His designs are mostly unapologetically modern and openly refuse to summon vernacular or traditional architectural forms. Silaban's dismissal of using local architectural vocabularies was underscored by functional and utilitarian explanations, as well as critical contextual concerns about the use of new technologies such as air conditioning and imported fabricated materials.

Apart from national monumental projects, Silaban kept his practice independent. In 1957, he legally established his practice, began employing assistants, and enlarged his studio. He shared office hours in his own studio in Bogor, had a shared office in Jakarta, and had an appointment with the Bogor Public Works Department. He did most of the preliminary drawings for important commissions by himself, which mostly included plans, sections, and perspective drawings. At one time, he also served as a member of the Development Planning Council—a think tank that helped the government determine strategic moves for the country. He traveled extensively—not just within particular Cold War blocs—and worked tirelessly from 1958 until 1965.

Among his key projects, Silaban's single most important commission was the National Mosque—not just because of its enormous size but also because of its symbolic status as one modern Indonesia's most important monuments. Unlike Soekarno's other "lighthouse projects," the National Mosque was not funded by foreign aid. Despite the scale and expense, the National Mosque

was supported entirely by the government's budget and by public donations. Construction began in 1961—six years after Silaban's proposal was announced as the winning design—and progressed slowly during the first nine years of construction. At first, no one really knew how to undertake such an enormous task with no apparent budget. In the late 1950s, Silaban was asked to reproduce the drawings he had submitted almost five years earlier. This time, he produced more detailed drawings with some revisions. He was reappointed to the project to oversee the production of architectural development drawings and assist with on-site project management. He helped to organize the acting committee and coordinate on-site consultants and contractors.

For almost a decade, however, due to economic downturns and political crises, progress on the National Mosque project was far from promising. After the fall of Soekarno in 1966—following the bloody political changes in 1965—the National Mosque project was sustained by the new regime. Despite the difficult times he faced during the political turmoil, Silaban remained loyal to the cause and was determined to finish his masterpiece. Under the new government, the project began to progress more efficiently after 1969, and Silaban pressed on with it. The project really began to take shape in the early 1970s after the main dome was finished. However, the overall building was not completed until the early 1980s, even after it was inaugurated by President Suharto—Soekarno's immediate successor—in 1978.

From 1966 to the early 1980s, Silaban was not as active as he was in the early 1960s. Many of his state-commissioned projects remained unbuilt until now. In the 1970s, he was mostly occupied with private commissions and spent most of his office hours at the Masjid Istiqlal site. For more than 25 years, he devoted tremendous attention to the mosque. With a background as a devout Christian, Silaban was nevertheless the most distinguished person associated with realizing the National Mosque of this Muslim-majority country. He died in 1984, just a couple years after finishing his masterpiece.

## Vann Molyvann and His Collaborators

Masaaki Iwamoto (Kyushu University)

The paper investigates the collaborators of Vann Molyvann (1926-), a central figure of the Cambodian Modern Movement in 1950-60s called "New Khmer Architecture". Immediately after the independence in 1953, Cambodia experienced the rapid modernization under the leadership of Norodom Sihanouk, constructing numerous modern infrastructure and public buildings in a short period. Since no higher education institutions for architecture nor engineering existed in French Protectorate, the driving force of these public works were those who sent or born abroad. Educated in *École nationale supérieure des beaux-arts* (ENSBA) in Paris, Vann Molyvann is its prime example. Due to a chronic lack of local resources, Molyvann, as architect and high official of the Ministry of Public Works and Telecommunications (MPWT), essentially needed the supports of foreign experts from various countries, specialized in different fields ranging from architecture, engineering, and archaeology.

The objectives of this paper are to identify Molyvann's collaborators from 1956 to 71 and to clarify their characteristics and roles in his design teams. Through these discussions, it is expected that a new viewpoint to see and understand the New Khmer Architecture will be obtained. The methods applied in this paper are the document analysis mainly based on the primary sources discovered in Japan <sup>1</sup> and interviews to the people concerned.<sup>2</sup> Interviews with Khun Khun-Neay were especially informative to obtain knowledge about Molyvann's collaborators in the late 1960s.

### Previous Studies on Molyvann's collaborators

Lisa Ros researched on the modern buildings in Phnom Penh (2001)<sup>3</sup>, revealing the roles of foreign experts in the 1950-60s, introducing technical staffs of United Nations Development Programme (UNDP) such as Gérard Hanning, Robert Hansberger and Vladimir Bodiensky. In the more comprehensive manner, Helen Grant Ross and Darryl Collins named dozens of foreign experts in "Building Cambodia: 'New Khmer Architecture' 1953-1970" (2006)<sup>4</sup>, describing the important figures with short CVs. Furthermore, three Japanese collaborators of Molyvann in UNDP team, Gyoji Bانشoya, Nobuo Goto and Setsuo Okada, were reported in the recent studies by Matsubara (2015).<sup>5</sup> My research on a Japanese construction company Obayashi Corporation (2016)<sup>6</sup> joined these previous studies, elucidating the collaboration between Molyvann and Obayashi Corporation based on the original drawings and documents discovered in the company's archive.

These previous studies, however, didn't offer the overall perspective of Molyvann's collaborators. Originality of this paper, therefore, is to provide the exhaustive list of the collaborators, through analyzing the new primary sources as well as summarizing the information from previous studies.

### Educational background: Paris, 1946-1955

It is important to examine Molyvann's educational background in Paris,

to understand his collaboration with foreign experts in 1950s and 1960s. In 1946, young Vann Molyvann arrived in Paris as a law student at Sorbonne University. But in the same year, he changed to ENSBA to study architecture. Background to this shift was his strong interest in Angkorian architecture. "I met Henri Marchal, the curator of Angkor for the *École Française d'Extrême-Orient* (EFEO)," Vann Molyvann reminds, "and suddenly I knew I wanted to be an architect."<sup>7</sup> Henri Marchal (1876-1970) was one of the most influential researchers of Angkor at that time, and Vann Molyvann formed a tight connection with him not only professionally but also personally; Molyvann got married with Henri's granddaughter during his stay in Paris. It is presumed that Molyvann acquired knowledge of Angkor architecture from Henri Marchal, as well as from Sappho Marchal, his mother in law, who was also an important figure of Angkor archaeology. In 1954, Molyvann entered *École du Louvre* and studied oriental art under the guidance of Philippe Stern (1895-1979), who was another leading researchers of Angkor at that time.

At ENSBA, Vann Molyvann studied architecture in the studio (atelier) of Louis Arretche (1905-91). Arretche's representative works at that time is the post-war reconstruction of medieval port city Sant-Malo, where he integrated traditional tectonics and modern architectural vocabulary in his project. It is conceivable that Vann Molyvann inherited the same theme --- integration of Tradition and Modern--- from his teacher.

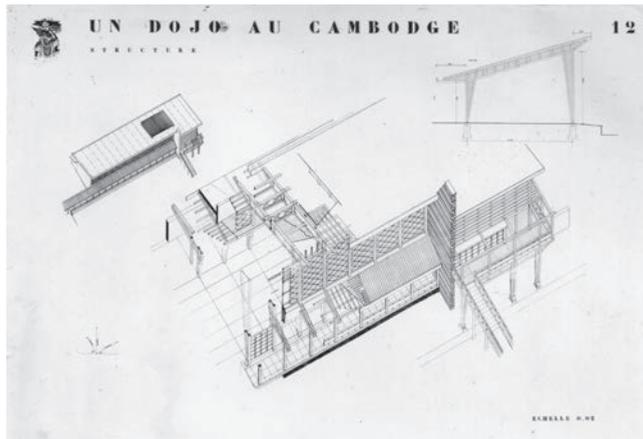


Fig.1 Un Dojo au Cambodge, 1955

Under Arretche's guidance, Vann Molyvann designed his Diploma project named "Un Dojo au Cambodge". (Fig.1) The project is a timber structure building for Japanese martial art, jujutsu. This diploma project shows young Molyvann's affection towards Japanese culture and architecture.

In addition, Vann Molyvann was deeply influenced by Le Corbusier as he frequently confessed. According to the interview to Vann Molyvann by the author, he read the Le Corbusier's book published in 1940-50s and visited the projects including Villa Savoye and unité d'habitation in Marseille during his stay in France.

In summary, Vann Molyvann made four encounters during his stay in Paris: 1) the encounter with researchers of Angkor, especially the ones in EFEO, 2) the encounter with modernist Louis Arretche at ENSBA, 3) encounter with Japanese culture and architecture, and 4) the encounter with Le Corbusier. These four encounters formed undercurrent in Vann Molyvann's collaboration with foreign experts between 1956 and 1970 in Cambodia.

### Typologies of Vann Molyvann's collaborator

As a result of the document analysis and the interviews, more than twenty experts are named as the collaborators of Vann Molyvann's projects.<sup>8</sup> Based on their affiliations, those collaborators are classified into four types; Pioneering experts from French-Indochina regime; Experts of United Nations Development Programme (UNDP); Japanese experts from Obayashi Corporation; and in-house experts at Molyvann's private office. Followings are the descriptions of each type:

**(a) Pioneering experts:** Before or after the independence, many foreign architects and engineers moved to Cambodia and started their business independently. In the late 1950s, Molyvann needed to collaborate with them, whether he liked them or not, since he had no other alternatives. Even for the design of Independence Monument, Molyvann needed the help of Vietnamese engineer Du Ngoc Anh, whose name appears on the structural drawing of the project. (Fig.2) It is assumed that Grimeret, Wladimir Kandaouroff, Jamshed Phirozsha Petigura and Kei Fan Chan belonged to this category. While former three are described in the research of Ross and Collins,<sup>9</sup> Kei Fan Chan is a newly recognized engineer. Khuon Khun-Neay named him as the structural engineer of the Chaktomuk Conference Hall and Capitol Cinema, and this information is partly proved by primary source where his name appears in the title block of structural drawings of the Chaktomuk Conference Hall (Fig.3). According to Molyvann and Khuon, Kei Fan Chan was German-Chinese and he identified himself as "engineer-architect". M. Delacour, whose name also appears in the title block of structural drawings of the Chaktomuk Conference Hall as "INGENIEUR CONSEIL (consulting engineer)", was a French expert working in MPWT, according to Molyvann and Khaou Chuly. Molyvann recalled that Delacour were sent from French Government, and Khaou Chuly recalled that he was in the "very high position" at MPWT and then became professor to teach engineering in Phnom Penh. Delacour's existence proves that foreign experts already had important roles at MPWT before UNDP experts arrived in 1959.

**(b) Experts of UNDP:** As described in previous studies, experts of UNDP stayed in Cambodia from 1959 to 1965, and played important roles in MPWT, being involved in projects including monumental National Sport Complex (1964). Their representative figures are; Gérald Hanning, Robert Hansberger and Vladimir Bodiansky. (Fig.4) In addition, Matsubara reported the existence of Japanese architects in UNDP team; Gyoji Banshoya, Nobuo Goto and Setsuo Okada. Though the Japanese architects basically worked under the guidance of Hanning, they also designed the unbuilt alternative option of National Sport Complex's stadium.<sup>10</sup> It appears that above-mentioned experts left Cambodia by 1965 at the latest and UNDP sent new experts; Guy Lemarchands and Jean-Marie Charpentier. In 1965, Molyvann left the position at MPWT and became the founding rector of RUFA. Since then, the collaboration of Molyvann and UNDP experts became informal.

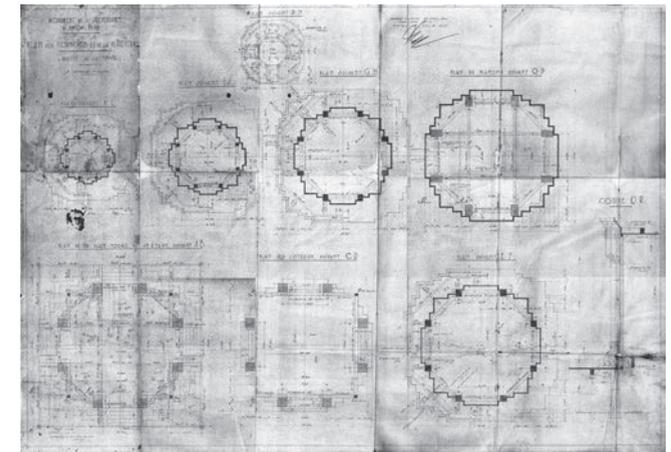


Fig.2 Structural drawing of Independence Monument, 1957

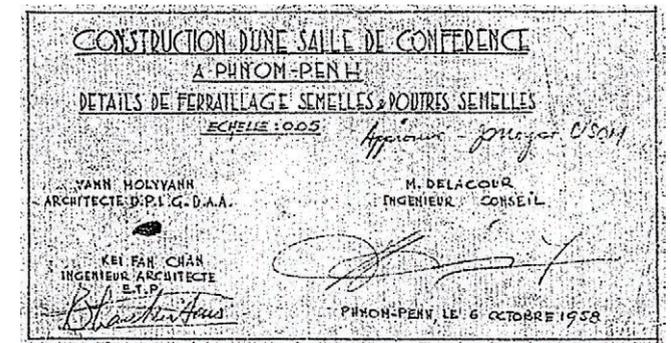


Fig.3 Title block of a drawing of Conference Hall, 1958



Fig.4 Bodiansky and Molyvann at the building site

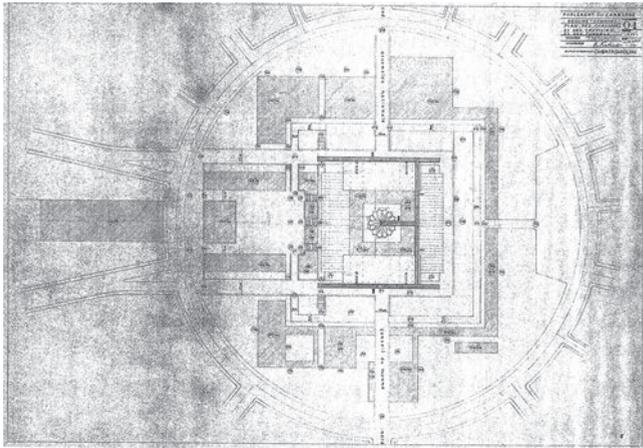


Fig.5 Plan of Parliament, Obayashi Corporation, 1959

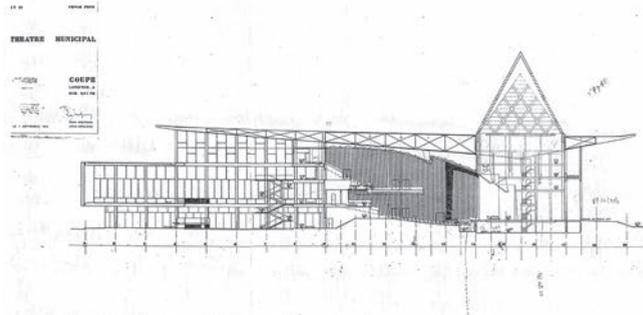


Fig.6 Section of National Theatre, Molyvann, 1957



Fig.7 Molyvann and Obayashi staffs on site

“When he needed some consultation, he invited some foreign experts (who were very friendly with him) to have a drink or a dinner together and they discussed about a project in particular”, says Khuon, and Lemarchands appears to be one of the most important private advisers of Molyvann in the late 1960s.

**(c) Japanese experts:** The documents and drawings discovered in Obayashi Corporation, one of the five biggest construction companies in Japan, revealed that the company was in collaboration with Molyvann for projects such as the unbuilt Cambodian Parliament (**Fig.5**) and National Theatre (**Fig.6**). For Parliament project, Obayashi's roles were structural design and calculation. For National Theatre, Obayashi's contribution was more significant. In 1959, Obayashi participated in the construction bid of the theatre with Churn You Hak, a Cambodian contractor. After their tender were accepted, Obayashi did structural design, structural calculation, value engineering, development design of reduced plan and material procurement. In addition, Obayashi sent a site foreman, Masao Ishihara. He stayed in Phnom Penh from 1963 to 1964 as adviser at the construction site. In the same period, Obayashi had office in Phnom Penh to manage the construction of the buildings of the agricultural, pastoralism and medical centers located in Battambang and Kampong Cham (called “three centers”). This project was post-war sub-reparation from Japan to Cambodia. The buildings were designed and constructed by Obayashi's architects and engineers in collaboration with Churn You Hak. Building materials were imported from Japan, through Nichimen, a Japanese general trading company. Molyvann was not the designer of this project, but he managed it as high official of MPWT and supervised the construction site once. (**Fig.7**)

**(d) In-house experts:** After Molyvann left MPWT in 1965, his main workplace as architect became his private office. Khuon recalled that it was at first located in the garage of MPWT, then moved to the ground floor of newly-built architect's house on Mao Tse Toung Bd. Molyvann hired several in-house experts for his office; Um Samuth, Khuon Khun-Neay, Hou Hong, Walter Amberg and Touch. In addition, René Dumont joined Molyvann's projects on the part-time basis. Among them, René Dumont and Walter Amberg were foreign experts but other Cambodian staffs were also educated in foreign countries except for Touch. Dumont was associé (associate) of École française d'Extrême-Orient (EFEO) from 1955 to 1958, and joined Molyvann's office in ca. 1965 as architect. According to Khuon, Dumont was in charge of Houses for National Bank Staffs in Toul Kok (“100 houses”) and Housing for

staffs of SKD brewery in Sihanoukville. Amberg is Molyvann's brother-in-law. He was in-charge of structural design and calculation of several projects. Khuon recalled that Amberg lived in Molyvann's house in the late 1960s.

### Transition of the roles of collaborators

Molyvann's position in the government changed as he matured as an architect, and at the same time the types of his foreign collaborators also changed. Based on the different roles of foreign experts, 16 years of his practice in Sangkum Reastr Niyum era can be divided into three epochs:

**Phase I (1956-59):** In the late 1950s, Molyvann needed to rely on the pioneering experts in Phnom Penh, due to the lack of other alternatives. It is inferred that these collaborators didn't contribute much to Molyvann's creative process. Based on the drawings of Chaktomuk Conference Hall in 1957-59, this speculation is verified. Its architectural drawings and its structural drawings are highly consistent. It means, engineers (Kei Fan Chan and Delacour) followed the original design in the architectural drawings accurately, without making crucial changes. It appears that Molyvann didn't expect creativity from these engineers.

**Phase II (1959-65):** In contrast, foreign experts of UNDP and Obayashi significantly contribute to the creative process. For instance, Hanning and Bodiensky were credited as the co-authors of National Sport Complex in French magazines.<sup>11</sup> Molyvann mentioned that he learned a lot from these French experts. “It was of inappreciable value to learn the rules of modern architecture and the modern methods of construction, in this particular case from the French”, said Molyvann in 1969.<sup>12</sup> Obayashi's contribution to National Theatre project was also significant. If you compare the architectural drawings in the tender document, prepared by Molyvann, and the structure drawings, prepared by Obayashi's engineer, you see numerous differences. Ishihara recalled that Obayashi's architects worked for the development design of reduced plan. Another example of Obayashi's contribution is structural design of the “pyramid-tower” on the roof. A tender document shows that the details of the “pyramid-tower” was not proposed by Molyvann, but left to Obayashi's engineers. The facts of various contributions of UNDP and Obayashi experts, however, don't reduce the importance of Molyvann as the principal architect of his projects. Ishihara emphasized that Obayashi's architects and engineers respected Molyvann's original design, and the same faithful attitude is found in the text of the structural calculation documents. It is fair to say that Molyvann

enjoyed rich human resources from UNDP and Obayashi in the early 1960s and was able to create two representative works, National Sport Complex and National Theatre, by conducting these skilled teams.

**Phase III (1965-71):** Most of UNDP and Obayashi experts left Cambodia by 1964. In the following year, Molyvann left MPWT and became founding rector of RUFA. Thus the year 1965 is an important turning point of Molyvann's practice. After 1965, the roles of foreign experts were divided into two directions. In the Molyvann's private office, in-house experts were asked to execute the projects of private sectors. According to Khuon, in-house architects participated in the projects from the concept design phase, and concepts were decided through discussion. After the concept was decided, in-house architects were entrusted "to develop the design and submitted it from time to time to Molyvann for advises". From this memory of Khuon, it seems that collaboration in the private office was relatively creative compared to that of 1950s. At RUFA, the roles of foreign experts were to educate future Cambodian architects. At that time, Cambodian engineers were trained in Institut Technique Supérieur de l'Amitié Khméro-Soviétique. These two higher education institutions had the potential to change the situation fundamentally, breaking the dependency on the foreigners. It is worthy of special mention that Molyvann's private office also took on a role to educate young Cambodian architects and engineers, as Khuon emphasizes.

## Conclusions

In this paper, Molyvann's collaborators are categorized into six types in three periods. Between 1956 and 1959 (phase I), pioneering experts were the main collaborators of Molyvann. They were more like practitioners rather than his creative partners. Between 1959 and 1965 (phase II), Molyvann teamed up with UNDP experts and Japanese experts to execute important works such as national Sport Complex and National Theatre. Both teams did various tasks and contributed to the creative process of the projects. Between 1965 and 1971 (phase III), in-house experts played an active part in Molyvann's private office, while many foreign experts participated in teaching at RUFA. Both types took on the role in educating future Cambodian architects and engineers. The collaboration between Molyvann and foreign experts changed over time: from practical role-sharing to creative design partnership, and finally to the phase of educating future generation.

## Acknowledgement

I would like to express my gratitude to Mr. Khuon Khun-Neay, who passed away on 24th Jan. 2017 in Canada at the age of 74.

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- Fig.1 Vann Molyvann's private archive  
Fig.2 National Archive of Cambodia  
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Fig.4 Dullin, M. (2012) *Une vie de photographe CAMBODGE 1958-1964*. Paris  
Fig.5 Obayashi Corporation Archive  
Fig.6 Ibid.  
Fig.7 Hiroshi Yamasaki's private archive

## Urban Renewal on Ratchadamnoen Boulevard and Its Architect, 1939-41

Pinai Sirikiatikul (Silpakorn University)

Unlike other Southeast Asian countries, Thailand was never a colony. Therefore, Thailand's assimilation of Western culture cannot be satisfactorily interpreted through postcolonial discourse, although this has been used productively elsewhere. The paper concerns Thailand's pioneering modern architecture and urban spaces, which were part of nation-building program after the 1932 revolution.

Between 1939 and 1941, Ratchadamnoen Boulevard was reconstructed. Urban renewal was laid over an existing boulevard built 36 years previously during the reign of King Chulalongkorn. Under the supervision of a new emerging regime, the People's Party, the new scheme of Ratchadamnoen Boulevard brought radical changes to the boulevard's characteristics, providing a new center for the city in the People's Party's own image. Urban renewal that aimed to remake the existing physical fabric of the city in order to create a new identity for the emerging regime gave rise to the problems with which this study is concerned. How could an existing boulevard built to serve a past regime become a representation of a new regime with a different political agenda? How could the physical fabric of the city be modified to serve the new political ideology? This study investigates the transformation of the urban space and architecture of Ratchadamnoen Boulevard between 1939, when the urban renewal began, and 1941, when the boulevard was opened. The focus is on the ways in which the new state imposed its identity, ideology, and propaganda onto the city by remaking its fabric.

On the morning of June 24, 1940, the Democracy Monument was opened at the center of Ratchadamnoen Boulevard in Bangkok, commemorating the inauguration of the Constitutional Regime in Thailand. A clean sweep had been made of the former tree-lined artery of the Central Ratchadamnoen Boulevard,

from Phan Bibhob-lila Bridge to Paan Fa-leelaat Bridge. Both sides of the boulevard were cleared of existing properties to create sites for a total of 10 multistory apartment building blocks and another seven modern edifices. A year later, when the group of apartment buildings was completed, their massive size and imposing façades obscured the surroundings while also giving the street a completely new appearance, producing an impression that the whole was the outcome of a unified design. Contrasted with the surrounding neighborhoods, the new scheme of Ratchadamnoen Boulevard was nothing less than utopian (**Fig. 1**).

The new space of Central Ratchadamnoen Boulevard was unlike anything seen in Bangkok before. This completely new urban space created a new symbolic configuration of the preexisting monumental axis. With a new layer placed over the old tree-lined avenue established in 1903 in the Fifth Reign, Ratchadamnoen Boulevard illustrated the effort the People's Party invested in transforming the monarch's monuments into a new symbol.

Converting an old city to represent a new ideology is not simple. Unlike works of art or buildings that can be seen as integral objects with a determined and unified existence, cities are naturally multilayered. Having been built on top of existing fabrics over time, a historic city like Bangkok inherits a complex structure from its variegated past. If the old city is permeated by its history, how is it possible to turn it into a unified symbol of a new nation? This paper examines the People's Party's attitude toward the old city of Bangkok as revealed through the remaking of Ratchadamnoen Boulevard. We must start by considering the condition of Ratchadamnoen Boulevard in 1932 and see how it changed during the reconstruction process, and then attempt a reading of what the urban change might reveal, as well as what it conceals.



**Fig.1** The new appearance of the Central Ratchadamnoen Boulevard self-evidently broke with the previous royalist model of the city.

### Pre-1932 boulevard

The construction of Ratchadamnoen Boulevard was the main urban development undertaken during the Fifth Reign (1868–1910) as part of a program to transform Bangkok into a modern metropolis. Between 1899 and 1903, after King Chulalongkorn returned from his first trip to Europe in 1897, the boulevard cut through the old fabric of the city. It linked the Grand Palace in the old compound of the royal temple and royal residences with Dusit Palace, a new aristocratic

suburb that was to be the site of Anantasamakom Throne Hall, summer palaces, and a number of residences for princes. The boulevard was divided into three parts. The first part, Outer Ratchadamnoen Boulevard, started from the Royal Plaza in front of Dusit Palace, where the monument of King Rama V was to be erected, and it ran southward as a straight tree-lined artery, crossing Padung Krung Kasem Ring Canal in between, until it reached Bang Lumpoo Canal at Phan Fa-leelaat Bridge. As it crossed the bridge, the boulevard then shifted westward, creating the second part of another straight tree-lined boulevard, also known as Ratchadamnoen Klang, or Central Ratchadamnoen Boulevard. As it reached another canal—Lord Canal at Phan Bibhob-lila Bridge—its direction once again shifted southward, creating the third part, Inner Ratchadamnoen Boulevard, and ended at the Grand Palace. Once completed in 1903, the tree-lined boulevard created a smooth linkage between the royal palaces (Fig. 2).



**Fig.2 Map of 1925 Bangkok showing Ratchadamnoen Boulevard, the secluded tree-lined linkage between Dusit Palace and Grand Palace.**

Like most other construction during this period, Ratchadamnoen Boulevard was designed after European models. It was inspired by the wide

arteries in European cities King Chulalongkorn had seen during his visit to Europe in 1897. Unlike its models, however, the boulevard was not intentionally designed for everyday public use. Its original purpose was to serve only the interests of sovereignty, and this was where the name of the boulevard came from: Raja-damnern, or Royal Passage. While the land all along the boulevard was reserved for royal residences and government buildings, its 58-meter width was designed for sidewalks, horse-drawn carriages, and automobiles. As Michael Smithies observes, "This street was lined with palaces and used less for walking than for riding on horseback or more often in carriages and, at the end of the [nineteenth] century, for the royal craze of cycling. At the beginning of this century it was also the scene of processions of motor cars."<sup>1</sup> Even though the boulevard was open to ordinary people, it was a fairly exclusive promenade along which ordinary people had no particular reason to travel. It was not until 34 years after the boulevard was first opened that it started to be noticed and used by ordinary people.

Three years after the 1932 coup, a proposal for remaking Ratchadamnoen Boulevard was initiated in 1935 under the supervision of the People's Party. However, this was not realized until the era of Phibun's first government (1938–1944), when the original proposal was substantially reworked.<sup>2</sup> Based on the records at the Crown Property Bureau, the urban renewal of Ratchadamnoen Boulevard only became possible in 1937 when the government took control of the monarchy's financial resources and expropriated land along the boulevard to make space for new construction. These two events were achieved by the single action of taking over the Privy Purse Bureau.

### **Confiscations of the monarchy's properties**

The monarchy's financial resources were taken over by the government two years after King Prajadhipok abdicated. In March 1937, the Assembly assigned the Ministry of Finance to take over the administration of the Privy Purse Bureau.<sup>3</sup> Following this transfer, the Ministry of Finance inspected the Privy Purse Bureau and transferred almost all the monarchy's property to a new institution, the Crown Property Bureau, under the supervision of the Prime Minister. This confiscation of the monarchy's property enabled the People's Party to carry out urban renewal on Ratchadamnoen Boulevard according to its own design. The budget for the construction of the Democracy Monument came from the money taken from the royal expenses for 100,000 Baht, while other costs for the construction of the street and buildings were funded by the Crown Property Bureau.

At the Annual Cabinet Meeting of October 3, 1938, when asked whether the government should carry out the new development considering the uncertainty of the international situation and the risk of war, Pridi Phanomyong, minister of finance, who also directed of the Crown Property Bureau, defended the project, arguing that the government should undoubtedly see it through since it could bring many benefits to the country. First, he explained, the project would be financed by the Crown Property Bureau—the government would not pay. Second, a new development would bring benefits to all groups of people. For example, ordinary people would have opportunities to own property as well as a chance to earn a livelihood, while the Crown Property Bureau could also receive more income from rent fees, which was better than keeping money in the bank at low interest rates. Third, the new development could help many construction industries, such as the Siam Cement Company, which had recently been established, to stay in business. For these reasons, Pridi continued, the project should be put forward as part of the policy of economic reform. Convinced of his arguments, Parliament approved the reconstruction of Ratchadamnoen Boulevard on October 3, 1938.<sup>4</sup>

After the Cabinet approved the proposal for the Ratchadamnoen Boulevard renewal and its budget, the reconstruction of Ratchadamnoen Boulevard began, transforming the existing boulevard into a new city center. The first task of the project was to expropriate existing properties to prepare the site for new construction. A 1939 Legislation for Urban Planning of Ratchadamnoen Boulevard and a Royal Decree for the Expropriation of Land was put into effect in May 1939, giving the Crown Property Bureau the authority to expropriate land.<sup>5</sup> Frontage sites of the boulevard to a depth of 40 meters, extending from the Phan Bhibhob-lila Bridge to the Phan Fa-leelaad Bridge, were to be expropriated from the former residences, allowing property holders to remove their dwellings to new sites within a period of 60 days.<sup>6</sup> The owners, most of whom were former monarchs and royalists, were not given the right to appeal but were forced to sell their land and immovable properties to the government, who would pay compensation in accordance with the value of properties. Within a year, most land along the Central Boulevard had been taken from the former owners to make way for the new construction (only a few conflicts between former residences and the Crown Property Bureau delayed the street clearance).<sup>7</sup> After 1939, the reconstruction of Ratchadamnoen Boulevard became a major project in Bangkok. A clean sweep was made of all existing structures along Central Ratchadamnoen Boulevard; old houses

and other structures were demolished. The Democracy Monument was established at the center of the boulevard as a new symbol of the People's Party. Meanwhile, the modern building blocks providing spaces for commercial offices, stores, hotels, apartments, and theaters were about to give the former boulevard an image of modernity.



**Fig.3 Miow Aphaiwongs. Front row, second from the left.**

### The boulevard's architect

Regarding the architects for the new project, the People's Party decided to use only people who had been trained abroad rather than those with experience designing traditional buildings. Of all the people involved in the project, Miow Aphaiwongs (1905–1963), an Ecole des Beaux Arts–trained architect, played the most significant role in designing the urban renewal of Ratchadamnoen Boulevard (Fig.3). Although Miow is recorded as the architect, his direct involvement in the design of the boulevard is inconclusive. Neither his work on the boulevard nor its architecture are satisfactorily described.

Based on the record at the Crown Property Bureau, Miow was involved in the urban renewal of Ratchadamnoen Boulevard following the expropriations. Since the Cabinet had promulgated The 1939 Act of Expropriation of Property on Ratchadamnoen Boulevard for Building Governmental Buildings

and Other State Infrastructures, Miow's roles were, first, to survey the site for Ratchadamnoen Boulevard's new development and, second, in cases of sites occupied by existing properties, to estimate the compensation to former owners.<sup>8</sup> Third, and most importantly, he was responsible for remodeling Central Ratchadamnoen Boulevard and designing modern building blocks along it in order to make the central part of the former boulevard modern.

### The architect's strategies

To make the boulevard into a desirable image for the revolutionary regime, Miow employed various approaches to distinguish the new boulevard from that of the earlier period. First, there was the selection of the site. The site chosen for the location of the new development was seemingly guided by the understanding of the People's Party's desire to create its own identity in the city while also distinguishing it from the monarchy. Since Ratchadamnoen Boulevard linked two royal palaces, the terminal ends of the boulevard were already occupied by magnificent royal works of architecture: Pratinungchakri Mahaprasat, the Throne Hall of the Grand Palace on the south side, and the Anantasamakom Throne Hall of Dusit Palace on the north side. These two ends of the boulevard can thus be seen as associations with the monarchy from which the People's Party wanted to distance itself. If new constructions were built within these monarchical domains, suggesting an association with the past, how were people to be convinced that this was the era of the constitutional regime, no longer that of the absolute monarchy? This issue was clearly a concern to the People's Party and its architect, as the new constructions were built only along the Central Boulevard—the central section from where the royal buildings were out of sight. The location of the Central Boulevard was thus advantageous for the new regime, being the only part of the whole boulevard with no direct visual connection to the royal buildings. By concentrating on this part, the People's Party was able to shift the center of gravity of the boulevard, and of the city, away from the royal buildings.

The second way of making the novelty of the new development explicit was to clear the existing trees along the Central Boulevard. Existing double rows of mahogany trees and the pavement beneath them were removed and replaced with a single row of central islands, reshaping the street from a multilane, tree-lined boulevard into a two-lane artery. The removal of the trees, which had not only provided shade but also obscured the view of the street, turned the boulevard into an open space of long, uninterrupted views, along which everything

was visible. The junction of the boulevard and Dinsor Road—where previously, in the 1937 plan, a statue of Rama VI was to be erected—was to be occupied by a large roundabout upon which the Democracy Monument would stand instead. Though there was no urgent need in terms of traffic improvements to clear the trees, the clearance was executed to produce a long vista and a more dignified, visible place for the Democracy Monument (Fig. 4).

In addition to the selection of the site and the clearing of the trees, the third strategy for highlighting the boulevard's discontinuity with the past was to cut off the new space from the surroundings. With a desire to make the boulevard look like a street in a modern city, it was predictable that the site of the Central Boulevard, which had previously been occupied by old houses, street shops, and the old school building, would appear unsatisfactory to the People's Party. Previously, trees had hidden unwanted views of these poor neighborhoods, but after clearing the trees, the new space of the boulevard exposed them. Therefore, it would be not suitable at all for the new monument to be situated among these unsatisfactory conditions. To achieve the image of modernity, the People's Party wanted to reject these unwanted characteristics of the boulevard. As director of the Crown Property Bureau, Chun Pintanon declared that both sides of Ratchadamnoen Boulevard had been poorly maintained, disorderly, and untidy due to unplanned developments over the centuries. Therefore, it was not well suited for its location in the city center.<sup>9</sup>

To change these unacceptable conditions and reshape the physical environment to make it look like a street in the city center, the new boulevard needed



**Fig.4 The removal of the trees turned the boulevard into an open space of long, uninterrupted views, along which everything was visible, photographed in 1946.**

to have large buildings. Accordingly, new multistory buildings were proposed. Not only were they to provide ample spaces for new uses but the new buildings also had another urban function. Whereas the Democracy Monument was to be situated in the middle of a prominent junction, new multistory street architectures were planned to line both sides of the boulevard, creating "the image of the city." The whole group of new buildings stood on continuous concrete. Stepping back from the street, the multistory buildings rise detached in powerful masses of modernist architecture. Between the individual buildings, small gaps of 10 meters width were provided—broad enough for circulation but also narrow enough to conceal what lies behind the buildings. This group of buildings is horizontally unified, which is the most important feature in such a street perspective. The linear forms of the 17 solid and massive buildings created not only a strong vista toward the Democracy Monument but also screened the irregularity of unwanted elevations behind, making the space appear totally new.

The site selection, street clearance, and establishment of new buildings show the intention to make the Central Boulevard into a self-contained entity independent of the rest of Ratchadamnoen Boulevard, and to produce uniform urban scenery. Once this unified entity was constituted, a new perspective and new hierarchical structure of the city arose. What had once been the secluded tree-lined linkage between two royal palaces was transformed into a modern and very public concrete artery, providing a new center for the city in the People's Party's own image.

To understand the Central Boulevard as a distinctive part of the whole, it is useful to compare it with its companion, the Outer Boulevard, which at the time was kept more or less untouched. If you entered Central Ratchadamnoen Boulevard from the Outer Boulevard, along which were situated the former monarch's properties inaccessible to the public, you could see nothing distinctly since rows of trees obscured what lay behind. Only when you crossed the Phan Fa-Leela Bridge over the ring canal where the boulevard turns westward into the Central Boulevard did the space open out (Fig. 5). On the Outer Boulevard, only the bridge and trees could be seen. Entering the central one, by contrast, you could see things much more clearly (Fig. 6).

The Democracy Monument catches the eye as a strong prominent feature of the view, and the building blocks stand distinct from their surroundings, explicit for what they are. Moreover, the play of the horizontal lines of protruding window lintels, window frames, and canopies of the buildings guides the eye from their facades toward the Democracy Monument. On the Outer

Boulevard, meanwhile, one's attention is drawn only to the magnificence of the royal throne hall. Here, on the new space of the Central Boulevard, you no longer see it and are drawn instead to the Democracy Monument. Once you are on this section of the boulevard, you are cut off from the past, in front of the monument, and enclosed by new buildings accessible to the public.

The street clearance and the establishment of the monument along with



Fig.5 Map of the 1940s Ratchadamnoen Boulevard

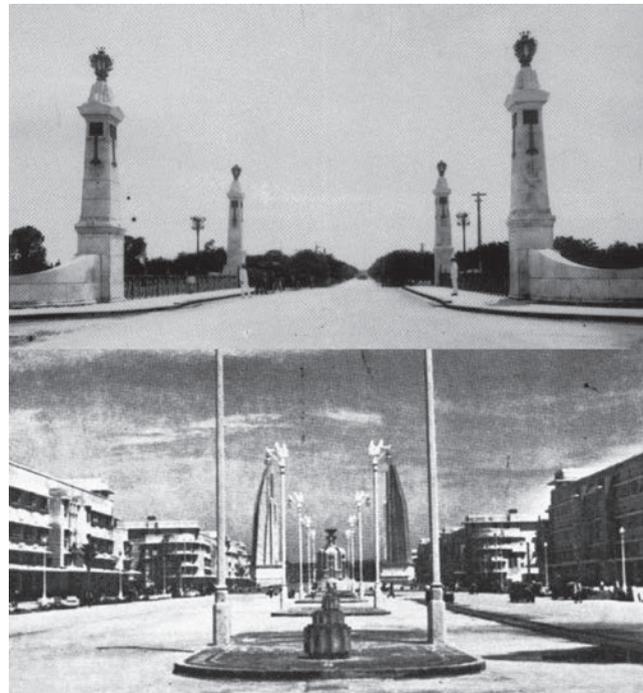


Fig.6 A comparison between 1910s Outer Ratchadamnoen Boulevard (Top) and 1940s Central Ratchadamnoen Boulevard (Below)

new buildings according to the 1939–41 plan brought radical changes to the boulevard's characteristics, both in its function and its image, displaying extraordinary discontinuity. With the new appearance, the architect wanted to evoke not the harmony of the new urban structure with its surroundings but the achievements of the People's Party. Whatever had been done to the boulevard beforehand, its second reconstruction set out to show the superiority in all things of the People's Party over the previous regime.

The principal task of Ratchadamnoen Boulevard lay not in the search for solutions to growing urban development but in fulfilling the needs of political ideology. Its renewal did not simply serve the practical purpose of making room for a large public artery; rather, it was a symbolic gesture of a break with the past. In summary, the modern boulevard was not intended to preserve Bangkok's urban inheritance, to provide a space for the privileged, or to connect with the preexisting order—rather, it aimed to disconnect from each of those things.

## Footnotes

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 Fig.5 Royal Military Survey Department, Bangkok  
 Fig.6 The National Archives of Thailand, Bangkok

## Tracing Modernity of Burma's Built Environment

Win Thant Win Shwin and Su Su (Mandalay Technological University)

### Introduction

Among the missions of the DOCOMOMO and mASEANa projects, one thing that has an immediate impact on Myanmar's academic community is the question of the value of heritage conservation. Today, the growing interest in heritage value focuses only on colonial buildings in Yangon and traditional religious buildings. With this Second mASEANa International Conference, how do we initiate and demonstrate responsibility toward this recent architectural inheritance? Establishing a foundation for heritage value to idealize Myanmar's contemporary buildings can influence future development. This presents an unsettling question for the public, politicians, and business communities. Therefore, narrating the story of modern movements in Myanmar, which reflect public opinions, can be an interesting pursuit for academic practitioners.

For the last 100 years, buildings in Myanmar have continued to be built by the hands of skilled and unskilled laborers. This might lead us to believe that designing and appreciating buildings is very much associated with touch. The development of material joinery with modern technology over the past century has yet to be investigated. Such technical knowledge based research can only be readily developed once the system of inventory is properly set up and the historical facts are gathered. However, this also has to start with questioning how things were built through general labor, not only by whom but for what purpose.

At the level of identity, the beginning of modern architecture is closely tied to the state of the newly independent Myanmar. The following provides examples of modernization through new buildings and new programs. Interestingly, some are modern buildings with traditional values applied to them. The question of how we appreciate good architecture and recognize the value of built environments can be challenging in Myanmar, a multiethnic society with hundreds of dialects.



**Fig.1 Suggested bird's eye view of Rangoon from a point South of Monkey Point, Yangon in 1927**

Indeed, there have been many external influences, including religious, political, and technical knowledge, on progress in Southeast Asia. This is especially the case in Rangoon (Yangon), where urban planning is fully developed and modernization began in the late 1800s (**Fig. 1**).

Today, the consciousness of a newly reformed democracy is finding its way to a new generation scholars as well as the general public, guiding them to sense the meaning of heritage. Since questioning the significance of the built environment by the public has been muted for more than four decades, it is an interesting and objective way to reflect on the recent history of Myanmar. Even the opinions of architects and scholars about public buildings were subdued. By referencing built projects recollected by the general public, as well as interviews we conducted with architects trained in the late 1950s and 1960s, we would like to explore the topic of "pioneers of modern architecture" in Myanmar.

### Origin of the engineering college in Myanmar

The beginning of Myanmar's nation building was rerouted with the hopeful era of socialism in 1962. As with the final episode of the colonial era, expressing nationality created conceptions of identity for groups within groups. Different ethnic groups had different notions of the state based on forced regional development. A series of human development programs in architecture and engineering fields lasted about 15 years.



**Fig.2 Engineering and Management team of Burman Oil Company Ltd. in 1940's**

The private British company known as BOC developed the oil and gas industry, from mining to the production of consumer products. This led them to establish an engineering college to support their businesses, mostly in geological, chemical, civil, and structural engineering (**Fig. 2**). In 1954, the early post-independence period, the college introduced architectural education. The architecture program had a diverse student body representing various regions, ethnicities, and economic backgrounds. However, before and during the development of BOC's architectural faculty, the first generation of more

than 20 privileged registered Myanmar architects was educated abroad, mostly in India, the UK, and the US. This intriguing information can help us to further investigate how their practices differed, and there are a few projects that can help us approach this question.

### Earlier attempts at modernity

Yangon's city hall (**Fig. 3**) opened in 1940, eight years before independence from the British. The design phase was undertaken in 1925 by L. A. McClumpha and A. G. Bray Architects. Si Thu U Thin, who was in charge of the design, was trained as a civil engineer prior to this project. With the mixed design of a three-story arcade echoing the colonial architecture of Bombay, it was the first building to have a dialogue with the public, addressing the national identity. Though it was built using the modern method of steel and concrete, it has decorative elements such as a pythatt (tiered roof), peacocks, purple nagar (dragons), and lotus flower motifs.

This building was recognized as a symbol of nationalism, designed by Myanmar's second registered architect. The public was very engaged with this building, even for private activities such as weddings and graduation ceremonies; such public activities in a government building were not the "norm." While there have been few critical questions about this design, some Myanmar scholars have recently questioned whether certain traditional elements were used inappropriately, especially in terms of function and meaning. Twenty years after the completion of Yangon's city hall, a Russian lecturer from RIT, writing in the Guardian newspaper, described the building as a half-breed wearing a Western uniform with a Myanmar headband. Meanwhile, a Burmese scholar defended it as a modern building, noting that Myanmar's national identity was in a state of flux.



Fig.3 Yangon City Hall in 1945, after World War II

Another outstanding modern building in Yangon, completed in 1956, is the University of Medicine, which previously housed the College of Engineering and Architecture from 1958 to 1964. (**Fig. 4**) This project influenced many Myanmar architects. BOC graduates worked on this project from the drafting and documentation to onsite coordination and construction management.

This building was designed by Raglan Squire, who became famous following the reconstruction of London (**Fig. 5**). His team worked on a few projects in Myanmar, and this building was one of the most celebrated. He even remarked, "Could anything quite so magnificent ever happen again for me, personally, in the rest of my life?" Local artists and craftsmen were commissioned to do many decorative artworks; however, it remains unknown how these artworks were perceived by students and the public.

This project was formed as a result of the adversarial political situation between the US and the Soviet Union (**Fig. 6**). Such facts might not have held much meaning at the time, but the funding for this project was channeled through the Colombo Plan by the US. What were the public opinions of a nonaligned independent nation, and how did the celebration of the post-independence period conceptualize multiethnic unity? The building layout seems well connected with the urban fabric as intended, and it was known to have many cultural activities performed in it.

This highly symbolic and modernized religious building was commissioned by the first prime minister, U Nu, and designed by American architect Benjamin Polk (**Fig. 7**). It was built during an intense period of political change in Burma. General Ne Win became active in the political scene, proclaiming that the country was struggling with Communism and separatists.

This building was the last part of the campus' development, and the public had limited access after 1964 (**Fig. 8**). U Nu attempted to declare Buddhism the state religion, a decision that alienated religious minorities and stoked political tensions. Architecturally, the spatial concept was developed from the experience of being inside a "cave," carrying a great deal of symbolic meaning.

In 1962, the modern movement evolved into another path with General Ne Win's military coup. Soviet influence overwhelmed Myanmar's public buildings, such as the Innaya Lake Hotel, built in the Sanatorium architectural style. However, the larger entrances and deep balconies responded to the climate. After 1962, the Department of Architecture and Engineering moved to this Soviet-designed university campus. This period is known as the beginning of an inward-looking, isolationist path.



Fig.4 University of Medicine ( Former Rangoon College of Engineering )



Fig.5 Tri-Pitake Library, Yangon 1956 - 1961

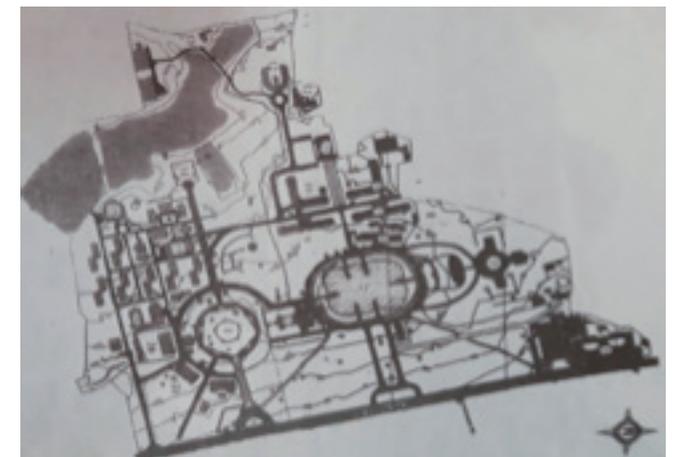


Fig.6 Gabar Aye , Yangon 1956 - 1961



Fig.7 Innaya lake Hotel



Fig.8 Yangon Technological University



Fig.9 Mausoleum of Daw Khin Kyi (Right) the Mausoleum of Thakin Kodaw Hmaing (Left)

Under the government's socialist ideology, private architectural practices were dissolved by the Ministry of Construction. After the 1970s, most graduates of the Department of Architecture had nowhere to practice and little opportunities to gain experience.

There are two groups we can consider as pioneers of the modern movement, even in the economic and political downturn. The first is the group of pioneering architects who were trained at BOC college and participated in some of the architectural milestones of the time. U Bo Gyi, who designed the mausoleum of Daw Khin Kyi, had a few monument projects, some of which were demolished during the socialist era (Fig. 9).

The mausoleum of Thakin Kodaw Hmaing on the left side was designed by U Kyaw Min, who was trained at MIT in the US. He worked under Tibbetts, Abbot, & McCarthy and worked on many cultural projects in Myanmar. Several young architecture graduates were sent to the School of Architectural Associations (AA) in London during late 1950s and early 1960s. U Tun Than, who graduated from BOC as the first batch, designed the Children's Hospital, where he applied what he had learned about tropical architecture at AA.

### First Myanmar architectural firm, the "AI Group"

When U Nu was prime minister, the Thmaing University Complex, the Technical and Vocational Training School Complex, and the Kabaraye Religious Complex were established. After a decade of the socialist era, the lack of freedom and the resistance to modern perspectives imposed major constraints on the ability to create architectural milestones. Architects rarely thought holistically about how building complexes linked with the city fabric. Although BOC graduates U Bo Gyi, U Tin Tun, and U Aung Gyi Myint established the "AI Group," they had to dissolve it in 1964 and were forced to join the Public Works Department as government servants.

### Some movements in architectural practice in Myanmar

This iconic pavilion, mimicking a barge, was designed by U Kyaw Zaw, and U Ngwe Hlaing was consulted for the traditional design direction (Fig. 10). This is a replica of the Myanmar Pavilion at the 1970 Osaka World Exposition. General Nay Win commissioned this project to show nonforeign influence. Despite being forced on the public and creating national images through "self-orientalization," this building can still be mentioned as a part of modernization. This work attempts to recreate an image from the past, even though there is no record of the king using twin birds (Karaweik) in the past.



Fig.10 Karaweik

The steel-and-concrete construction creates a tension between new technical knowledge and traditional Myanmar wooden construction. This strategy for achieving global admiration was part of the nation's self-identification. However, many critical questions remain unanswered. What is the national identity, and how can Myanmar's citizens, comprising many ethnicities and religions, identify themselves with this image of the former capital city?

The second group of pioneers in modern architecture had few opportunities to test and practice their designs. However, until 1968, the Ministry of Construction formed a new architecture design team under the management of U Kyu Kyaw. Called Architect Group 2, it was affiliated with a government department, but for the recruited architects, who were nongovernment servants, it was a kind of little paradise. They created many modern residential buildings at the beginning as well as various buildings for the Ministry of Industry, Ministry of Education, and others.

The Central Library is one of the best examples of an Architect Group 2 project (Fig. 11). U Kin Maung Lwin led the project, which employed passive cooling, natural lighting, and natural ventilation. It quietly showcased good tropical modern design, which can still be achieved with limited means. Today, the library houses a collection of 600,000 volumes, which is three times more than it was originally designed for.

In the early 1980s, deterioration of the government system affected every aspect of Myanmar's modernization, including architecture and engineering education systems, as well as professional practices. The Architect Group 2 was dissolved in the early 1990s due to the failure of the country's economic system.



Fig.11 University Central Library 1976



Fig.12 Construction in Mandalay Myanmar, 2016

## Conclusion

Today, architecture has become more relevant in Myanmar than in the previous two decades because of its role in the search for solutions to urban problems. There is a general understanding when looking at the shells of buildings about why they are culturally valuable(Fig. 12).

Over the last two or three years, architecture departments have received more applications than ever before. Myanmar is rapidly changing, and 20 years from now, tangible and intangible cultural heritage will have mutated beyond recognition(Fig. 13).

It is impossible to understand modern Myanmar without considering its internal diversity and how such diversity is further created by intangible influences such as religion, politics, and international business. If there is no foundation for questions about post-independence architecture, the modern edifice will still be in a state of flux for another 20 years.

## Footnotes

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- "Senior Architects Presentation Boards" of the Association of Myanmar Architects for 10AMA event.



Fig.13. BURMA is heading to the polls in November, 2016

- Personal interviews with pioneering architects, including:
  - U Khin Maung Maung
  - Dr. Swe Swe Aye
  - Sayardaw U Bo Gyi
  - U Nyunt Win Lay
  - U Tin Myat and Daw Aye Aye
  - U Sun Oo
  - Daw Moe Moe Lwin

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- Fig.7 Architectural Guide Yangon
- Fig.8 Architectural Guide Yangon
- Fig.9 Vann Molyvann's private archive
- Fig.10 Architectural Guide Yangon
- Fig.11 Architectural Guide Yangon
- Fig.12 <https://asiancorrespondent.com>
- Fig.13 <https://asiancorrespondent.com>

## Agents of Modernity: Pioneer Builders, Architecture and Independence in Singapore, 1890s-1970s

Jiat-Hwee Chang (National University of Singapore)

### The Project and its Significance

This is a historical study of the emergence of the local architectural profession in the twentieth century and how the local (i.e. non-European) architectural profession shaped and was shaped by its social, cultural and political milieus. Despite the recent recognitions given to pioneer architects in Singapore – such as the award of Singapore Institute of Architect's Gold Medal for lifetime contribution to Datuk Seri Lim Chong Keat, Tay Kheng Soon and Alfred Wong – very little is known of these pioneer architects, and their oeuvres in relation to their milieus beyond the citations and a few short essays. The few historical accounts of the architectural history of Singapore could be loosely categorized into three main types. The first involves chronological accounts of architects and their works (Seow 1973, Lim 1990) that tend to focus primarily on European expatriate architects and their surveyors/engineers predecessors, such as Frank Brewer, R. A. J. Bidwell, John F. McNair and George D. Coleman. The second entails critical or celebratory accounts of colonial and post-independent state agencies involved in designing and planning the built environment, such as the Public Works Department, Singapore Improvement Trust and Housing Development Board (Wong 2003,

Fraser 1948). The third refers to historical accounts of typologies, particularly residential typologies like the "Singapore House" and the "Black and White House" (Lee 1988, Davison 2006). All these three types of scholarship are almost entirely silent on the contribution of local architects, especially, those in private practice.

This research addresses this deafening silence by tracing the emergence of local architects from the 1890s to the 1970s, i.e. from their incipient status as proto-architects in the colonial era to their established position as professional architects in the post-independence era. It focuses primarily on the following four overlapping groups of builders and architects:

**The early builders, 1890s to 1920s:** Although this group of local builders practised architecture – in the sense of designing, planning and supervising buildings – they were not formally trained as architects. They were either trained as civil engineers and surveyors, or apprenticed as draughtsmen and tracers in colonial state agencies like the Public Works Department and the Municipal Office or colonial architectural firms like Swan and Maclaren. This group includes mainly builders overlooked by the few historical studies of Singapore Architecture – such as George d'Almeida, Wan Mohammad

Kassim, A. F. Cornelius, George Anthony Fernandez, Chye Tian Fook, Wong Siew Yuen and Seah Eck Jim (Lee 1984).

**The first architects, 1920s to 1950s:** The introduction of the Architects Ordinance in 1926 by the colonial government saw the appearance of the first group of professional architects. With the exception of Ng Keng Siang, this group did not receive formal architectural training. They were apprentices at architectural offices who passed requisite examinations. This group included Ho Kwong Yew, Ng Kheng Siang, Hong Wood Chung, Wong Fook Nam and Esther Yeun Mo-Yow.

**The post-war returnees, 1940s to 1970s:** After the war, many overseas-trained architects began to return to Singapore to practice. Many of them were key actors in the indigenisation of the profession during the transition from colonial rule to independence. They were involved in the setting up of first the Society of Malayan Architects, established in 1958, and later the Singapore Institute of Architects. Many were also involved in architectural education at the first School of Architecture at the Singapore Polytechnic. Prominent members included Lim Chong Keat, William Lim Siew Wai, Alfred Wong, Sonny Chan Sau Yan, and Victor Chew.

**The locally-trained architects, 1960s to 1970s:** The first patches of locally trained architects graduated from the Singapore Polytechnic in the mid-1960s. Along with the post-war returnees, they were key actors in the indigenisation of the profession. They formed partnerships and founded firms that replaced the expatriate architectural firms as the key shapers of the built environment. Among this pioneer generation of locally-trained architects were Tay Kheng Soon, Wee Chwee Heng, Tan Cheng Siong and Tang Guan Bee

## Research Questions

In this study of the above four groups of architects, this research seeks to answer a range of research questions that include the following:

**Identification:** As little research is done on the builders and architects from the first two groups, the first task of this research is to answer fundamental questions like: Who were these architects and builders? When did they practice and what did they build? What were they trained and educated?

**Design approaches and principles:** For the architects from the other groups whom we know more about, the questions expand to include: In what ways did they design and build? What were their design approaches and principles? Who and what influenced the ways they designed and built?

**Conditions of architectural practice and production:** Who were the clients of these builders and architects? What were the kind of commissions – in terms of design brief, building types, budgets, scope of work etc. – they received? How was the profession organized and structured? Who were the contractors and design “consultants”? How skilled were the labourers and how competent were the consultants? What was the relationship between the architects and their contractors and consultants?

## Broader Themes

Besides the above questions that are not dissimilar to those of the “man-and-work” approach taken in traditional architectural historiography (cf. Crysler 2003), this study is also interested in answering broader interdisciplinary questions related to how these architects and their works could be understood in the larger social, cultural and political milieus. These were milieus characterized by the following major transitions and transformations:

**Modernity and modernisation:** The 1920s-30s and 1950s-60s represent key moments of colonial modernity and post-independent modernisation respectively. Among other things, 1920s-30s saw the introduction of novel

technologies and the advent of state-led colonial development programme in Singapore. The former included electrification beyond the town centre, new modes of motorized land transportation and new building construction materials and methods. The latter involved urban infrastructural improvements in water supply and waste management, various public health initiatives, expansion of educational provision and the establishment of the Singapore Improvement Trust (Frost and Balasingamchow 2009, 178-231). Colonial modernity had a direct influence on architectural practice and production in important ways. For example, it led to passing of the Architects Ordinance in 1926 and new bylaws that regulated both the people who were designing the buildings and the design of the buildings. The 1920s-30s also saw the building of many edifices and the expansion of the town (Chang 2009b, Wong 2003).

Self-government and independence in 1959 and 1965 heralded large-scale building, housing and urban renewal programmes inextricably connected to nation-building and socio-economic developments (Housing Development Board 1965, Chua 1989). Besides the involvement of state agencies and official architects, architects in private practice were also participated in the design of public buildings like the National Theatre, and the Singapore Conference Hall and Trade Union House, headquarters for state agencies and state-linked corporations like the Jurong Town Hall building, the Development Bank of Singapore building, and the Malaysia-Singapore Airlines building (1969, Wong 2007).

**Decolonisation:** The 1950s-60s witnessed the transition from colonial rule to forms of independence – from self-government to nationalism. The impact of this transition on architectural practice and production was evident in many ways. First of all, it shaped the way the way the profession was organized. Local architects formed the Society of Malayan Architects in 1958 as a separate body from the expatriates-dominated Institute of Architects of Malaya. The Society of Malayan Architects later became the Singapore Institute of Architects (SIA) in 1961. Through SIA, local architects also sought new international affiliations by joining the Commonwealth Association of Architects (CAA) in 1963 and then forming the Architects Regional Council Asia (ARCASIA) with other architectural professional institutes in Asia to be independent of the exertion of neo-colonial control by the British architects at the CAA (1970b, 1970a). A new school of architecture was also established at the Singapore Polytechnic in 1959, with the SIA involved in formulating the education standard and policy of recognition (1966, Lim 1977).

Besides competing formal organisations, there were also informal rivalry between the expatriate architects and the local architects over their concern for and ability to contribute to “tropical architecture” (Page 1960, Posener 1960) or “a genuine aesthetic environment” (Lim 1961, 1960) for Malaya/Singapore. At stake in this rivalry were the professional capability of the local architects vis-à-vis the expatriate architects and the appropriate expression for an architecture of independence. Architectural expression or aesthetics was seen as an inextricable part of local architects’ attempt of “freeing [themselves] from the political and taste dictates of [their colonial] masters.” (Tay 1997, 2001a, Chang 2010a)

**Nationalism and internationalism:** Despite decolonisation and independence, Singapore remained a cosmopolitan city open to international influx of capital and the concomitant socio-cultural influences (Rajaratnam 2006). Many of the architects working in post-independent Singapore were trained overseas, particularly the group of aforementioned “post-war returnees”. Even the locally-trained architects were modernists that held certain universal beliefs. There were many diverse forms of internationalism, from cosmopolitanism to third world solidarity, from Anglophilic sentiments to regionalist affiliations (Lim 1983, Chang 2009a). The negotiations between the national and the international, the local and universal were evident in many architectural discourses and practices of that time. They were also manifested in the national monuments built, such as The National Theatre and Singapore Conference Hall and Trade Union House (Tay 2001b).

## Approach and Innovation

This research seeks to contribute to a more critical and deeper understanding of the recent architectural history of Singapore. It aims at providing historical depth to our much used and celebrated phrases like “pioneer architects”, “Singapore’s architecture” and “Singapore’s modernism”. It strives to provide a broader interdisciplinary discussion of Singapore’s recent architectural history by situating it within a larger social, cultural and political milieus. In doing so, this research avoids the parochialism that characterises most of the research on Singapore’s recent architecture. Instead of providing hagiographical accounts of local architects as genius-creators or reducing local architects to “bearers” socio-political structure that have no agency (Bourdieu 1998), this research sees architects as actors who experienced structural changes and responded to them in variegated manners (Larson 1993).

**Preliminary Studies:**As there is no archive that collects the private papers of Singapore's architects, this research will have to rely primarily on oral history and material cultural analyses. With Tay Kheng Soon, I have been interviewing many pioneer architects for the past half a year. Among the architects I have interviewed included Lim Chong Keat, William Lim Siew Wai, David Lim and four of the first five architectural graduates from Singapore Polytechnic – Tay Kheng Soon, Wee Chwee Heng, Lee Seng Long and Teoh Ong Tuck.

## Deliverables and Digital Humanities

As Singapore architecture between 1890s and 1970s has not been systematically and comprehensively studied, this research aims to not just deliver not just journal articles, book chapters and a book. It also aim to provide the following information:

**Inventory of local architects and significant buildings:** From a comprehensive literature review of old periodicals and books, interviews with architects, and site visits, this research aims to provide a detailed inventory of local architects and significant buildings. The inventory will include drawings, photographs and geodata of these buildings.

**Transcripts and videos of interviews with pioneer builders and architects:** This research aims to transcribe and video record the interviews with pioneer builders and architects. The transcription and video will be edited.

All the above data in terms of spreadsheet, word document, image files, geodata, video files and sound files will be deposited with Scholarbank@NUS. Scholarbank@NUS is an institutional depository of NUS. It provides the infrastructure to host this information in perpetuity and free-of-charge. There are currently various initiatives in Digital Humanities that allow for innovative ways of organising, presenting, analysing and using these data online. I am currently discussing the best way to host this data pertaining to the built environment with NUS librarian Winnifred Wong. The main purpose of depositing the information and data collected for this research online is to benefit future researchers and allow them to build on the data collected.

**Investigator:** I have just finished a book on the genealogy of tropical architecture, in which I examine the history of tropical architecture in the British Empire/Commonwealth from early nineteenth century to mid-twentieth century. I spent substantial amount of time doing research at archives in Singapore, Britain, Australia and the United States, and I have unearthed "new" archival materials previously not used by any other scholars. I am thus familiar with

these collections and I believe I am able to find materials relevant to this research. I have also published quite extensively on colonial and post-independent architecture in Singapore, which overlaps with this research (Chang 2003, 2007, 2010a, c, 2012b, c, a, 2014, 2016, Chang and King 2011, Chang and Lim 2011, Chang and Winter 2015, Chee and Chang 2011).

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## Post-Colonial Modernity and the Architecture of Leandro Locsin

Gerard Lico (University of the Philippines)

The transplantation of modern aesthetic in the Philippines is a complex phenomenon and cannot be reduced to mere mechanical transposition of an architectural paradigm. It is important to recognize how local conditions negotiated with forms of modernity originating from Euro-America and how these were transformed to negotiate with local culture and tropical ecology.

The widespread dissemination of modernism in the Philippines happened after the Pacific War and coincided with post-war reconstruction and the birth of the Filipino nation. Despite the shaken state of the country in the aftermath of World War II, on 4 July 1946, the Philippine Islands became the independent Republic of the Philippines. Soon after, the new nation-state found in modern architecture and modernism a way to divorce itself from the vestiges of colonization and to create new built environments that conveyed freedom from the colonial past. Modernism found audacious explorations of new architectural forms in the post-war imagination. Modernism possessed a symbolic allure of a new architecture for rebuilding a brave new world ravaged by war. Modern architecture, in the midst of post-war recuperation and the advent of national independence, provided the appropriate architectural image that represented growth, progress, advancement and decolonization.

The adaptation of modern architecture as the official architectural style was not arbitrary but a strategic choice for it possessed a symbolic appeal of technological advancement, economic prosperity and cultural progress that

an emerging nation would aspire for. Emblematically, modernism conferred materiality to the Filipino national imagination, circulating in the potent visual politics of nation building.

In a post-colonial cultural climate, the architecture of Leandro Locsin perpetuated an iconography of national mythology channeled through the pure surfaces and unadorned geometries of modern architecture. He found in Modernism a convenient aesthetic modus to denounce the colonial vestiges embodied by the infrastructures of American Neoclassicism in pre-war Manila and sought to create new built environments that conveyed emancipation from the colonial past and celebrate the vernacular forms processed through modernist geometric simplification. Modernism therefore a logical choice, for it provided the progressive images. Post-independence architecture, embodied in the works of Locsin, endeavor to dispense an image that stimulates nationalistic spirit, inspires patriotism, and invokes faith in the unknown future of the national imagination.

The Philippine vernacular house, the bahay kubo, became the archetype of the state apparatus and the geometric springboard to forge a national architecture. The very characteristics of the bahay kubo—its visual lightness, honesty, simplicity of materials, volumetric buoyancy, exterior-interior continuum, harmony with environment, and non-compartmentalized arrangement of interior spaces which flow organically—are reinterpreted by means of crisp

modernist vocabulary, to celebrate the sculptural plasticity of concrete, purity of space, and distinct lines, simplicity in manipulation of primary Cartesian rectangular masses and spatial drama in the cantilever projections in works of Leandro Locsin. Locsin's application of abstract expressionist tenets to distill the essential and floating qualities of the bahay kubo were hailed as a daring and dramatic sculpture.

Leandro Locsin (1928-1994) had been described by his peers as a "poet of space" for his lyrical articulation of space defined by stark modernity, spatial purity, strong space, distinct outlines and straightforward geometry(**Fig.1**). From 1955 to 1994, his prolific architectural practice resulted in 75 residences, 88 buildings and a sultanate's palace. These included landmark iconic edifices such as the University of the Philippines Chapel of the Holy Sacrifice (1955); Bagong Lipunan monuments (architecture initiated by the regime of the conjugal dictatorship of Ferdinand and Imelda Marcos to create a New Society or Bagong Lipunan) such as the Theater of Performing Arts (1969), the Folk Arts Theater (1974), the Philippine International Convention Center (1976), the Philippine Center for International Trade or PHILCITE (1976), the Philippine Plaza Hotel (1976, now Westin), the National Arts Center (1976, now the National High School for the Arts) in Makiling, the Manila International Airport (1979); and, corporate towers such as the Ayala Tower One (1996) in collaboration with San Francisco-based Skidmore, Owings and Merrill (SOM).

His most impressive and grandest work was for Sultan Bolkiah of Brunei, a commission he had won from an intentional competition in 1980. The sultan's Istana Nurul Iman (Palace of Religious Light), completed in 1984, reinterpreted the traditional Islamic Southeast Asian motifs along the grammar of modernism.



**Fig.1 Leandro Locsin (1928-1994)**

The Church of the Holy Sacrifice. Completed in 1955, the building, now a national landmark, was remarkable for its circular plan and the first to have a thin shell concrete dome (Fig. 2). Technologically path-breaking, the church symbolically embodied the spirit of the mid-century space age. Within the

next four years he designed an apartment building, two office buildings and nine residences – a small number that nonetheless created an impact on the architectural scene.

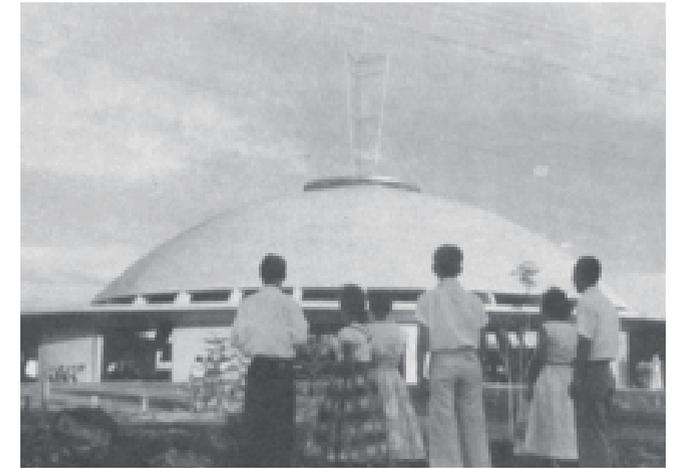
A visit to the United States marked encounters with architects Paul Rudolph, known for his use of concrete and highly complex floor plans, and Eero Saarinen, famous for simple, sweeping, arching structural curves. These architects would have the greatest influence on Locsin, as manifested in his succeeding works.

Locsin's designs are marked by his distinct use of concrete, themes of floating volume, the use of native materials, the roof emphasized as the dominant form, wide overhanging eaves, massive supports, interior lattices and trellises, ornamental detail contrasted with simple forms, and spacious interiors.

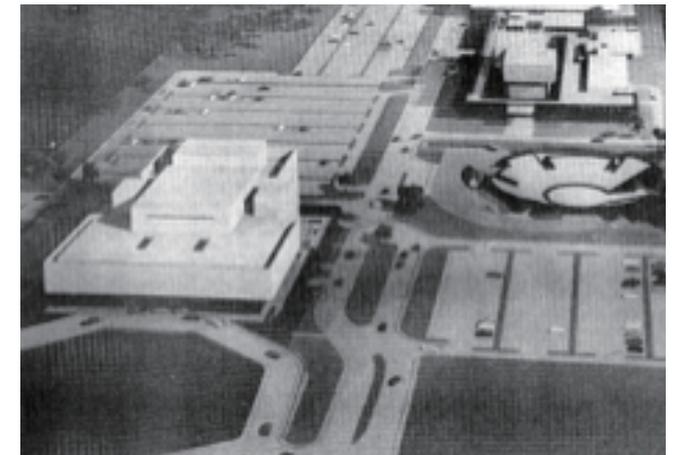
Locsin placed the Philippines on the world map in 1969 with his most iconic work, the Cultural Center of the Philippines – with its gentle sloping curves giving way to an enormous cantilevered volume and a large lagoon in front, thus creating the impression of weightlessness (Fig. 3).

Undeniably, the Istana Nurul Iman share the same dynamism and compositional massing with Locsin's earlier work, the 1970 Philippine Pavilion for the Osaka World Exposition (Fig. 4,5). All of his buildings consistently bears his architectural trademark—lightness in form, transparency, and grace imparted by slender tapering columns, the delicately thin brise soleil (sun breakers), the projecting and suspended balconies and overhangs. Sculptural interpenetrating spaces, governed by his fascination with strict geometric inclination, were a mainstay of Locsin's architecture. His works were sculptural manipulations which were established through the interplay of geometric solids and voids while transgressing the defined boundary between enclosure and environment. The interaction between Cartesian solids was a product of his intense exploration of the plastic possibilities of concrete. The concept of visual lightness applied to a suspended buoyant volume is characteristically Filipino. It is achieved idiosyncratically in the vernacular house resting on stilts, which gives it volumetric buoyancy. The CCP Theater of Performing Arts recreates this suspended volumetry in reinforced concrete propped up by cantilever supports.

In his buildings at the Cultural Center of the Philippines complex, the highly tactile texture of concrete is created by mixing cement with crushed seashell particles derived from the site, to achieve for the building a strong connection with a place that was previously in water (Fig. 6).

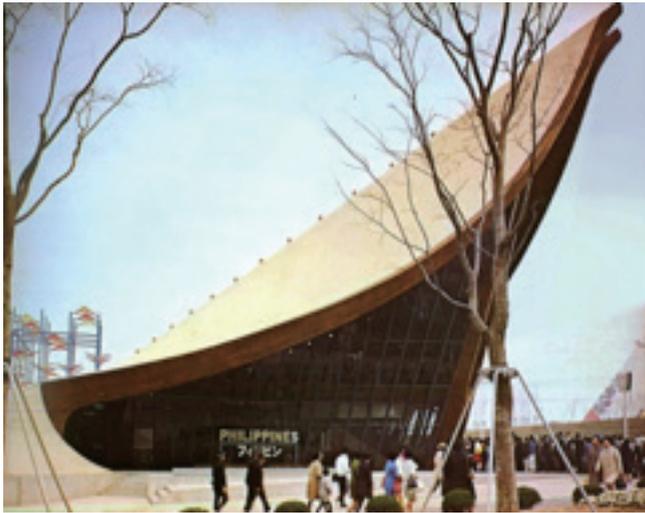


**Fig.2 Chapel of the Holy Sacrifice (1955)**



**Fig.3 Cultural Center of the Philippines Complex**

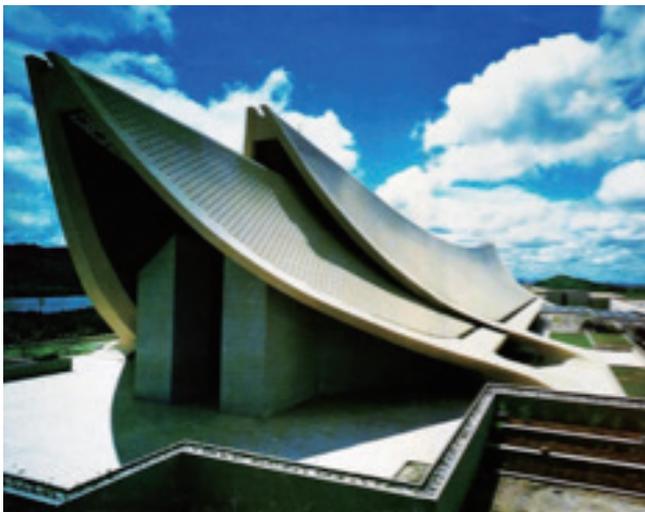
As he veered away from the literal interpretation of Filipino traditional form and patterns, he imbued his works with a fusion of nostalgic air and freshness realized through modern geometric abstraction and virtuoso treatment of reinforced concrete. By intimately observing vernacular structures, he came to realize that longstanding building practices—wide overhanging eaves, big and steeply sloping roofs, massive supports, interior lattices and trellises, organic interior space schemes, the raised floors of the vernacular stilt houses—were valid for the Philippine geographic-climatic conditions, even in an era of cutting-edge technology and a technology-driven society. This



**Fig.4 Philippine pavilion at the 1970 Osaka World Exposition**



**Fig.6 Cultural Center of the Philippines (1969)**



**Fig.5 Istana Nurul Iman (1984)**

philosophy was overtly inscribed in the design of the Cultural Center of the Philippines. The massive cantilevered travertine block serves as a protective overhang above the balcony, which surrounds the lobby. The wide, open sides of the Folk Arts Theater and PHILCITE buildings allow for continuous ventilation without artificial or mechanical means of ventilation to maintain the comfort levels inside the building. His neo-vernacular Benguet Corporation Building (1983), evokes the regional topography and materiality of rugged

grandeur of stone-walled Banaue rice terraces of the Benguet region. It is composed of heavy mass of vertical volumes clad irregularly with flat black stones, alluding to the upland riprap engineering of the mountains of the Cordilleras.

Leandro Locsin was an apostle of clean, crisp modernism. Locsin's efforts are characterized by clear, rational compositions that demonstrate a careful regard for elemental geometry, and the minimalist detailing. His works possess an enigmatic quality -- floating volume, the duality of light and heavy, buoyant and massive -- maneuvered in disciplined restraint. His spaces are organic exuding a cerebral and intellectual air. With clean lines, strong masses, and daring structural design, Locsin's architectural legacies have become part of the modernist canon of world architecture. But touches of nostalgia, the use of traditional forms and patterns, and the sculptural character of space and structure endow his edifices with a romantic Filipino spirit.

## Reference

- Fig.1 HTC Digital Archive, University of the Philippines
- Fig.2 HTC Digital Archive, University of the Philippines
- Fig.3 HTC Digital Archive, University of the Philippines
- Fig.4 HTC Digital Archive, University of the Philippines
- Fig.5 HTC Digital Archive, University of the Philippines
- Fig.6 HTC Digital Archive, University of the Philippines

## Pioneers of Modern Architecture

Nor Hayati Hussain (Taylor's University)

Early settlements in Malaysia<sup>1</sup> were established using construction that responded well to the local climate, topography, materials, and technologies, as well as the local people.<sup>2</sup> Subsequently, Malaysian architecture underwent several development phases, from vernacular to modern design. The earliest influence of Western architecture in Malaysia developed under the colonial governments, which included the Portuguese in 1511, Dutch in 1641, and British in 1786. During colonial times, Malaysia was known as Malaya, referring to the land belonging to the natives—the Malays. The rural nature of the early settlements was transformed through street grids, masonry construction, and the introduction of town squares (Ngiom, 2007). The prevailing vernacular architecture was transformed to accommodate foreign users through the application of new construction techniques and spatial design layouts while using local materials.

The British landed on the shores of Penang in 1786 and eventually, by 1914, established themselves as protectors and advisors to the Malay through treaties and conquests. During British rule, main port cities such as Malacca, Penang, Singapore, and Kuching developed rapidly as a result of commerce among colonial traders. The Straits Settlements were established in 1832, comprising Malacca, Penang, and Singapore. These towns led others in terms of modern city planning and infrastructure. The industrial revolution in Europe opened up new markets for tin and rubber, culminating in road, railroad, and port construction. Rich tin deposits were found in Kuala Lumpur in the mid-1800s, leading to a massive migration of miners and traders to

the tin mines in the area. At the same time, the British opened more rubber plantations. Immigrants from China and India were brought in as laborers to work in the tin mines and rubber estates. The arrival of foreign workers with their customs and beliefs resulted in a clash of cultures that influenced local architectural design and practices. The ethnic group known as the Baba and Nyonya represented a unique union of different traditions through marriages between local Malay and Chinese immigrants. This cultural union was said to have led to an architectural style called "Straits Eclectic," manifested in the form of shop houses and housing commonly found in Malacca and Penang. This style combined several architectural expressions and details from multi-cultural sources—namely, Malay, Chinese, and European—and also involved adaptation to the local climate.

The British brought Anglo-Indian architectural design, which they had experimented with in India. Examples of buildings built by the British for administrative and recreational purposes include the Sultan Abdul Samad Building in Kuala Lumpur (1897), Penang City Hall in Georgetown (1903), and the Selangor Club in Kuala Lumpur (1884). Colonialism affected the political and social structures of the Malays and other indigenous people. Lillian Tay (2000) noted that colonialism not only affected the political and governance patterns of the country but also influenced the development of architectural design. In her view, the West had impeded the progress of vernacular architecture. Nevertheless, it also brought about new palettes of different

architectural treatments, constructions, and uses of space.

The British soon recognized a need to regulate and administer new construction in Malaya. They launched the Institute of Architects in Malaya in 1923 as a branch of the Singapore Society of Architects.<sup>3</sup> With this establishment, architects in Malaya became optimistic about the future of new construction in Malaya (Ngiom and Lilian Tay, 2000). New urban capitals were developed with the large-scale construction of a new typology of buildings, including shops, schools, offices, and mansions. Among the structures built in Kuala Lumpur during the 1920s were the Coliseum Hotel and Café (1921), the Lee Rubber building (1921), the Sultan Idris Training College (1922), the Bok Mansion by Swan and Maclaren (1929), and the Victoria Institution by A. C. Norman (1929). The buildings were mainly designed according to regional elements and were appropriate for the tropical climate. The use of pitched roofs allowed for smooth rain flow, while wide roof cantilevers not only provided shade but also protected walls and openings from rain and heat. Large openings with high ceilings facilitated air movement that naturally cooled internal spaces.

The prevalence of Western Art Deco is observed in many buildings from the 1930s. According to Tajuddin (2007), "The Art Deco decorative style for buildings represents an early break from the Classical style that hitherto dominated contemporary architecture in Malaysia." Good examples of Art Deco buildings include the Johor Baru General Hospital (1938); the Johor State Secretariat Building by Palmer and Turner (1939); the Sultan Sulaiman Mosque in Klang

by Leofriz Kesteven (1932); the Majestic Hotel in Kuala Lumpur by Keys and Dowdeswell (1932); Penang Chartered Bank (1930s); the Kuala Lumpur Chinese Assembly Hall (1934); the Kuala Lumpur OCBC building by Booty Edwards & Partners (BEP) (1937); the Rubber Research Institute of Malaya (RRIM) in Kuala Lumpur by A. O. Coltman (1937); and the Oriental Building by A. O. Coltman (1939) and the Anglo-Oriental Building (1936), both in Kuala Lumpur.

Prior to World War II, the British controlled Malaya through various agreements with the rulers of the nine Malay states. These were separate political entities and governments, not part of the Straits Settlements. The Straits Settlements were directly administered by the British government in London. The nine Malay states, however, were not British colonies but British protectorates. Each had its own Malay rulers. An administration link existed between the states and the British Straits Settlements since the high commissioners of the Malay states were also governors of the Straits Settlements. More immigrants settled in the Straits Settlements due to trade and business, while Malays lived in small cities and villages in the nine Malay states. Thus, architecture in the Straits Settlements and the nine states differed since they were occupied by different groups with varied occupations, cultures, and beliefs.

During World War II, construction activities in Malaya were interrupted by the Japanese invasion. In 1941, the Japanese handed over the four northern states—Perlis, Kedah, Kelantan, and Terengganu—to Thailand in return for being an ally of Japan. The four states had been under Siamese sovereignty before being transferred to British protection by the Treaty of Bangkok in 1910. The Japanese occupied many public buildings, schools, churches, and English mansions in Malaya. The occupation was short lived, however, as the Japanese were overthrown in 1945, which was followed by a British military administration in September 1945. After the Japanese surrendered, the four states were retaken by the British, and a plan was adopted to merge the four Federated Malay States and the British Settlement of Penang and Malacca into a newly created Malayan Union on April 1, 1946. Singapore would remain a separate entity due to its large entrepôt. Despite the proposal and earlier agreement by the Malay rulers, it was never implemented due to Malay resistance. The disputed terms included ending the sole power of the Malay rulers and equal citizenship status for all Malaysians.

The postwar years saw economic recovery and development (Annual Report for Education, 1967). It was noted that both governments, Malaya and Singapore, were “confronted by the problem of a rapidly increasing

population” in a country with limited economic resources. Fortunately, the Malayan economy recovered rather drastically after World War II because of the high demand for Malaya’s main commodities: rubber and tin. Such demand promoted the construction and development of amenities, ensuring industry production and sustainability. Immigrants flooded mining cities such as Kuala Lumpur and Ipoh, creating an urgent need for housing, commercial spaces, and other infrastructures. Other cities also rapidly developed due to activities such as agriculture and forestry. Rebuilding efforts resumed once the British colonial government was reinstalled, and many expatriate British architects migrated to Malaya and Singapore. Subsequently, construction activities intensified with the Malayan economic recovery. Hence, more opportunities arose for architects and developers. As the country rapidly developed, a need for urban public housing emerged. Large migrations of rural and foreign workers to major cities such as Kuala Lumpur and Penang necessitated healthier and more systematic living arrangements. A new satellite town, Petaling Jaya, was developed in 1952 to support the metropolis of Kuala Lumpur. The planning methods of Western cities were implemented.

The biggest transformations were seen in the cities, especially the capital Kuala Lumpur. Offices and public amenities such as governmental offices and sports facilities were built to complement the growing need for both administration and recreation. Important government buildings such as the Federal House or Wisma Persekutuan by Iversen and Van Sitteren (1954) and the Dewan Bahasa dan Pustaka by Y. T. Lee (1959) were built during this period. One of the earliest stadiums built in Kuala Lumpur, the Chin Woo Stadium by Y. T. Lee (1951)(**Fig.1**), boasted an Olympic-size swimming pool and was one of the most advanced stadiums in Asia at the time. Other buildings in Kuala Lumpur—such as the Great Eastern Assurance Building (1950s), the British Council by K. C. Duncan (1956), and the Federal Hotel(**Fig.2**) by Y. T. Lee (1957)—supported the rising demands for commerce, education, and tourism.

The Japanese occupation left memories of suffering and hardship in the minds of the Malayan people. At the same time, a spirit of resistance developed among them as they experienced the weakening of British colonial rule. According to Cheah Boon Kheng (2004), “The experience abolished the myth of the superiority of the white man.” He defined the experience as an awakening of political consciousness that had stimulated the people’s desire for national independence. Independence efforts began after the British reoccupied Malaya. As Malayan leaders negotiated for freedom from the colonial government,



**Fig.1 The Chin Woo Stadium by Y.T Lim**



**Fig.2 The Federal Hotel by Y.T Lim**

architects in Malaya looked to modern architectural developments in Europe and America for reference. This period provided an opportunity for architects in Malaysia to reflect on the past and envision the future. According to Ngim (2000), “There was a hive of activities to cater to the needs of a newly formed nation together with the demands of a growing commercial sector. It was an exceedingly busy period for the small community of architects.”

As the nation embraced independence, it made efforts toward taking its proper place in the global community. It became the youngest member of

the United Nations and a member of the British Commonwealth. It also set an example for racial tolerance and the ability of Asian people to live and work together in harmony. According to Kennard (1959), "With the independence, Malaya had complete control over her destiny. Henceforth she could devote her entire economy to fullest use in social, economic and political fields."

In preparation for the approaching independence celebration and football match, the Public Works Department designed and built a stadium called Merdeka Stadium, the largest stadium in Southeast Asia in the late 1950s. It was constructed using a reinforced concrete structure and was ready for Malaya's most important historical event—the Declaration of Independence on August 31, 1957. At that event, the Federation of Malaya<sup>4</sup> was declared an independent country, and Tunku Abdul Rahman Putra Al-Haj became its first prime minister. Independence engendered a desire for self-governance that led to policies aimed at advancing the people in all spheres of socioeconomic activity. Malaya pursued a mission to develop the country, mainly in the areas of commerce and administration. The capital city of Kuala Lumpur was rapidly developing amid considerably high economic growth, despite the global recession of the time.

A significant feature of the Malayan construction industry prior to 1960 was its low degree of modernization. However, during the 1961–1965 period, it was able to rapidly modernize and expand in response to the demand for construction activity generated by the public development program and the upsurge in private investment, especially in nonresidential construction (First Malaysian Plan 1966–1970, 1965). In 1959, the tallest building in the country was the Lee Yan Lian Building, an eight-story office tower by E. S. Cooke. It has a podium-like feature on one facade and rises in a broken-box composition that terminates in a penthouse at the top (PETA June 1962). Chen Voon Fee (2007) noted that "although the building is clothed in the usual Modernist garb of plain, undecorated walls and box-like geometry, its massing is a delightful interplay of cuboids expressing the three different functions of public, office and private space." The increased activity in Malaysia during the period 1961–1965 was spectacular. It brought about rapid growth in capital expenditures on dwellings, office buildings, schools, and other construction projects. Chen Voon Fee (1980) remarked that the period after independence was conducive to experimentation: "The country had just gained independence, and the mood was one of optimism. We were on the threshold of a new life, and we felt that anything was possible." Prior to independence, the Public Works Department, which was mainly in charge of governmental projects,

employed the services of expatriate architects. According to the Straits Times Directory of Singapore and Malaya 1959, there were about 25 architecture practices in Malaya and Singapore in 1959. Aside from British architects, a new generation of local architects began to emerge. Among them were T. S. Leong, Y. T. Lee<sup>5</sup>, Kington Loo<sup>6</sup>(Fig.3), and Fong Ying Leong. Lim Chong Keat<sup>7</sup>, Chen Voon Fee<sup>8</sup>(Fig.4), and William Lim Siew Wai founded the local architecture firm Malaysian Architects Co-Partnership (MAC) in 1960. Others include Baharuddin Abu Kassim<sup>9</sup>(Fig.6) and Ikmal Hisham Albakri<sup>10</sup>(Fig.5), who worked with the Public Works Department upon graduation. They were the first generation of Western-educated Malayan architects who had just completed their studies overseas—in the United Kingdom or Australia. Ken Yeang (1987) noted that the graduates were "assertive and keen to demonstrate their new skills and capabilities. However it soon became clear that much of their initial energies would be directed in the early years to the wresting of control from the expatriate partners of the private sector architect firms."

Lai Chee Kien (2007) noted that the engineering and architectural fields became professionalized as local practitioners returned from abroad. They brought with them the knowledge and experience they gained abroad, which included the standardization and modularization of materials, designs, and building processes, as well as the application of modern products and systems. He also noted, however, that the architects made efforts to "translate and install them locally and logically into the Malaysian environment. In particular, reinforced concrete technology was explored and tested to the greatest extent during this period, where large-span spaces for work, congregation and commemoration were created by both sectors" (Lai Chee Kien, 2007).

According to Ken Yeang (1987), most architecture firms of both groups—expatriates and locals—were very much influenced by architectural ideas prevalent in Europe at the time. Yeang argues they were "considerably influenced by the contemporary British architecture: the work of the Smithsons, Lasdun, the Brutalist movement in the '50s and the hi-tech influences of the early '60s." These architectural ideas were based on a strong sense of rationality and functionalism, and were advocated by the Modern Movement founded mainly by Louis Sullivan, Walter Gropius, Frank Lloyd Wright, Le Corbusier, and Mies van der Rohe. Typically, the architectural features included platonic shapes, no ornamentation, and total utilitarianism. However, Yeang remarks that most architects in Malaya noted the need to respond to the tropical climate, and they referred to works by Maxwell Fry and Jane Drew in Africa and Asia. This resulted



(Left) Fig.3 Kington Loo (1930 -2003)

(Center) Fig.4 Chen Voon Fee (1931 – 2008)

(Right) Fig.5 Ikmal Hisham Albakri ( 1930 -2006)



Fig.6 Author and pioneer architects; from left Lim Chong Keat, Hajeedar Abdul Majid and Baharuddin Abu Kassim

in the construction of many boxy structures with "local" elements such as wide roofs and projecting slabs to provide shade.

In 1963, the Federation of Malaya passed another milestone as an independent nation. It reached an agreement with Britain to form a federated state along with Northern Borneo (Sabah and Sarawak) and Singapore, and its name was changed to Malaysia on September 16, 1963. This spurred additional development in infrastructure and public buildings. The construction of new buildings and landmarks also suggested the solidarity and strength of the people. Eight new buildings were identified by King DYMM Yang Di Pertuan Agung on September 17, 1963, as symbolizing the nation's achievement and union (Lai Chee Kien, 2007). The eight buildings, all in Kuala Lumpur, were the Parliament House (1963), representing parliamentary democracy; the National Mosque (1965)(Fig.7), representing freedom of religion; the University of Malaya (1958), representing knowledge; the Stadiums, representing healthy minds and bodies;



**Fig.7 The National Mosque by Ikmal Hisham Albakri and Baharuddin Kassim (Public Works Department)**



**Fig.8 The Kuala Lumpur International Airport in Subang by Kington Loo (BEP Architect)**

the National Monument (1966), representing the sacrifice of life for defense; the Dewan Bahasa dan Pustaka building (1962), representing the national language; the National Museum (1963), representing national culture; and the International Airport in Subang (1965)(**Fig.8**), representing connectivity with the world.

In his observations on Malaysian architecture since 1957, Phillip Goad (2007) notes that there were two aspects that Malaysians continuously pondered: architecture and identity. He praises the Parliament House and the National Mosque as designs that demonstrate "convincing statements of independence and of abstracted cultural reference" (Goad, 2007). Similarly, in a June 1962 PETA article titled "First Impressions of Kuala Lumpur," Maxwell Fry commends the architecture of the Parliament House and its landscape. He notes the decentralized approach, which he views as monumental yet

modern. "The setting was so perfect in its tropical character," he says, "that nothing should be allowed to impede its absolute consummation: for it is not often that the intentions of a government are so beautifully embodied in point not of architecture alone" but also in the landscape (Fry, 1962).

Other significant structures built during this period include the Kuala Lumpur Chartered Bank by BEP Akitek (1964), the University Teaching Hospital in Petaling Jaya by James Cubitt and Partners (1965), the Chancellery Hall of the University of Malaya in Petaling Jaya by BEP Akitek (1966)(**Fig.9**), and the Negeri Sembilan State Mosque in Seremban by MAC (1967)(**Fig.10**). Petaling Jaya, which also developed rapidly, saw further adoption of Western lifestyles with the introduction of the first drive-in restaurant—the A&W Restaurant designed by MAC (1963) (**Fig.11**). In 1964, Malaysia was included among the world's underdeveloped nations; however, its people enjoyed better living standards than their neighbors.

The constitution of Malaysia changed in 1965. On August 7, 1965, Singapore left Malaysia to become an independent nation. Prevailing external pressures from Indonesia and the Philippines, as well as internal disagreements between Malaysia and Singapore on domestic issues, contributed to the separation. In 1967, Malaysia was the world's largest producer of natural rubber, fulfilling more than one-third of the world's total demand (Annual Report for Education, 1967). Its currency was among the most stable in the world, and its per capita income of about M\$930 was one of the highest in Asia.

Imported prefabricated high-rise building systems were introduced in the late 1960s. Buildings using such systems include the flats at Circular Road, Shaw Road, and Loke Yew Road in Kuala Lumpur, and the Riffle Range Flats in Penang. Houses in the late '50s and '60s were designed to "breathe"—that is, with natural cross-ventilation in mind. Very few houses, except luxury homes, had air conditioning. Permanent ventilation was provided by grille-work; hardwood and glass louvers; shading by hoods, canopies, and overhangs, and vertical and horizontal fins. Toward the end of the 1960s, local Malaysian architects began to take over many projects from foreign firms. Several foreign firms were renamed as local partners began to play major roles in the firms. The former Iversen and Van Sitteren was renamed Pakatan Akitek, the local branch of Swan and Maclaren was renamed Sinar Murni, and Raglan Squire was renamed Kumpulan Senireka, to name a few.

The period after World War II saw Malaya attempting to cope with problems of independence, nationalism, language, Malayanization, and education. Diversity established during the colonial periods had to be reorganized to produce a unified national system. Fostering a national consciousness among



**Fig.9 The University Malaya Chancellery Hall by Kington Loo (BEP Architect)**



**Fig.10 The Negeri Sembilan State Mosque by Lim Chong Keat (MAC)**



**Fig.11 The A & W Restaurant by Chen Voon Fee (MAC)**

the various racial groups proved to be a challenging task. The postwar reconstruction effort aimed to unify all people in Malaya into a nation. The 1960s posed great political challenges to the new government of Malaya and later Malaysia. Nevertheless, the nation grew steadily, supported by the

confidence of the rulers and politicians, as well as the people's optimism. Building construction persisted, not only to provide basic shelter but also as an indication of the achievements of the nation and the people.

The architectural aspiration in the 1960s was to develop architecture for Malaya as a part of its own culture. Raymond Honey (1960) noted that the desire was not only to echo independence from the former regime but also for the new nation to develop "in ways that adequately reflect the various cultures represented in its citizens" (Honey, 1960). The evolution of a Malaysian culture that mirrored the identity of Malaysia was not a process that could be developed within a specific period; rather, it required the prolonged assimilation and integration of the ethnic structures of groups of people.

Throughout the 1960s, Malaya managed to expand the building construction industry despite political challenges. Increased confidence in the economy and solidarity among the people supported architectural development. Many buildings were constructed to meet public demand while also expressing the nation's vision for the future. Since unification was sought all along, architecture became a uniting object. Whether through function or expression, architecture carried a message identifying the building with the nation and the society of the time. Strong links to political organization and the influence of the country's governance were especially evident in public architectural design.

## Footnotes

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1. Part of this paper is taken from unpublished Phd thesis by the author titled "Thoughts on Malaysian Architecture Identity and Design Principles of Malayan Architects Co-partnership (2015), University of Technology Malaysia, Skudai, Malaysia.
2. Some part of this section was published in the World Architecture Magazine. Nor Hayati Hussain (2011). Essay on Modern Architecture, World Architecture, China.
3. By 1949, FMSA was established which later transformed as Pertubuhan Arkitek Malaysia (PAM); the Institute of Architects in Malaysia in 1967 (PAM History, 2013).
4. Malaya is a shortened name of Federation of Malaya. Its Malay name is Persekutuan Tanah Melayu (literally Federation of Malay States or Federation of Malay Lands)
5. Y.T. Lee (Lee Yuen Thim) was born in 1906 and demised in 1977. His buildings include Chin Woo Stadium, Federal Hotel and the Linguistic Centre (Dewan Bahasa dan Pustaka)
6. Kington Loo was born in 1930 and demised in 2003. He received his education from the University of Melbourne. His buildings include Police Cooperative Building (1959), the University Malaya Chancellery Hall (1963) and the Kuala Lumpur International Airport in Subang (1965)
7. Lim Chong Keat was born on 21 December 1930 and received his architectural education from the University of Manchester. His buildings include the Negeri Sembilan State Mosque (1967) and Noraihan Ali house in Petaling Jaya (1967).
8. Chen Voon Fee was born on 20 February 1931 and demised in 2008. He received his architectural education from the Architectural Association School in London. His buildings include the Bank Negara Penang Branch office (1969) and the A & W restaurant in Petaling Jaya (1963)
9. Baharuddin Abu Kassim was born on 1 October 1929 and received his architectural education from the University of Manchester. His building include the Kuala Lumpur National Mosque (1965)
10. Ikmal Hisham Albakri was born in 1930 and demised in 2006. He received his architectural education from Sheffield University. He led the design team for the Kuala Lumpur National Mosque. He was the first president of the Pertubuhan Arkitek Malaysia (PAM) in 1967.

- Fig.1 MASSA Project (2006). Taylor's University, Malaysia.
- Fig.2 Khoo Kay Kim (1997). The Commemoration of the 40th Anniversary of Federal Hotel 1957-1997, Kuala Lumpur.
- Fig.3 Retrieved from <https://www.geni.com/people/Datuk-Kington-LOO/6000000028340659939> on 31 Jan 2017
- Fig.4 Badan Warisan Malaysia (2011)
- Fig.5 Badan Warisan Malaysia (2006)
- Fig.6 Nor Hayati Hussain (2015)
- Fig.7 MASSA Project (2006). Taylor's University, Malaysia

- Fig.8 Retrieved from skyscrapercity.com on 31 Jan 2017
- Fig.9 Nor Hayati Hussain (2012)
- Fig.10 Seremban Archive (2014)
- Fig.11 Nor Hayati Hussain (2006)

# Reception of the Corbusien Modern Movement by Japanese Leading Architects Between 1920 and 1960

Yoshiyuki Yamana (Tokyo University of Science)

## The Architectural Work of Le Corbusier, -an Outstanding Contribution to the Modern Movement

Last year, seventeen of Le Corbusier's works collectively received World Heritage status. This article will firstly briefly introduce the registered items and then examine the Modern Movement of Le Corbusier from the viewpoint of the significance of world heritage registration. Finally this article will explore the reception of the Corbusien Modern Movement by leading Japanese architects of the 20th Century such as Kenzo Tange and Junzo Sakakura, and Kunio Mayekawa, and how they developed this movement in Japan.

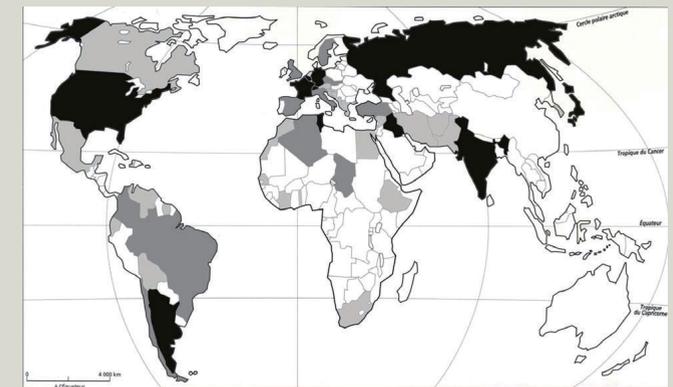
Chosen from the work of architect Le Corbusier that survives in eleven countries on four continents, the seventeen sites spanning seven countries on three continents over a period of over half a century attest to, for the first time in the history of architecture, the internationalization of architectural practice across the entire planet.

The seventeen sites together represent an outstanding response to some of the fundamental issues of architecture and society in the 20th century. All were innovative in the way they reflect new concepts, all had a significant influence over wide geographical areas, and together they disseminated ideas

of the Modern Movement throughout the world. Despite its diversity, the Modern Movement was a major and essential socio-cultural and historical entity of the 20th century, which has to a large degree remained the basis of architectural culture of the 21st Century. From the 1910s to the 1960s, the Modern Movement, in meeting the challenges of contemporary society, aimed to instigate a unique forum of ideas at a world level, invent a new architectural language, modernize architectural techniques and meet the social and human needs of modern man. The series provides an outstanding response to all these challenges.

Some of the component sites immediately assumed an iconic status and had world-wide influence. These include the Villa Savoye (Fig.1), as an icon for the Modern Movement; Unité d'habitation in Marseille (Fig.2) as a major prototype of a new housing model; Chapelle Notre-Dame-du-Haut de Ronchamp (Fig.3) for its revolutionary approach to religious architecture;

the Cabanon de Le Corbusier (Fig.4) as an archetypal minimum cell based on ergonomic and functionalist approaches; and the Maisons de la Weissenhof-Siedlung (Fig.5) that became known worldwide, as part of the Werkbund exhibition. Other sites acted as catalysts for spreading ideas around their own



- Countries where Le Corbusier built
- Locations of the realisations by Le Corbusier
- Countries in which Le Corbusier drew up projects
- Countries which requested work from Le Corbusier

regions, such as Maison Guiette (Fig.6), that spurred the development of the Modern Movement in Belgium and the Netherlands; the Maison du Docteur Curutchet (Fig.7) that exerted a fundamental influence in South America;



Fig.1 Villa Savoye, Poissy, France, 1928



Fig.2 Unité d'Habitation, Marseille, France, 1945



Fig.3 Notre Dame du Haut chapel, Ronchamp, France, 1950-1955



Fig.4 Cabanon de Le Corbusier, Roquebrune-Cap-Martin, France, 1951



Fig.5 Weissenhof Estate, Stuttgart, Germany, 1927



Fig.6 Maison Guiette, Antwerp, Belgium, 1926



Fig.7 Maison Curutchet, La Plata, Argentina, 1949



Fig.8 National Museum of Western Art, Taito-Ku, Tokyo, Japan, 1955



Fig.9 Complexe du Capitole, Chandigarh, India, 1952

the National Museum of Western Art (Fig.8) in Tokyo as the prototype of the globally transposable Museum of Unlimited Growth which cemented the ideas of the Modern Movement in Japan; and the Complexe du Capitole (Fig.9) that had a considerable influence across the Indian subcontinent, where it symbolized the India's accession to modernity.

How could Le Corbusier's architecture and its ideas have a global influence? And how could it become an international movement? Le Corbusier left the following discourse in his later years; "The means of realizing a work of art is a transmissible, universal language". Of course, it is certain that his architectural works were attractive and many people were interested in them at an aesthetic level but the reason is not only this, but also that this international influence largely depends on the new architectural language he chose carefully from contemporary times, and the mechanism of the Modern Movement. And it is also significant that he was sensitive to this.

### Mechanism of the Modern Architecture Movement

Delving deeper into this process, one of the reasons why the Modern Movement spread was the publication of architectural journals and theoretical books. Further, especially for Le Corbusier, by considering the Western European situation in the early Twentieth Century as an industrial society and a machine era, Le Corbusier succeeded in discovering a model for a new architecture and the theorization of a new architecture and urbanism.

Secondly, Le Corbusier succeeded in creating a cosmopolitan atmosphere in his working place. Many architectural students from all over the world gathered around him. He freely discussed with the young people of various cultural backgrounds the way of modern society and the new architecture. Young architects who understood the Modern Movement became comrades and they returned to their respective home countries and evangelized the Modern Architectural Movement.

Also of significance was that in 1927 he joined German Modern architects for the Weissenhof's housing project, an international showcase that later became known as the International style of Modern architecture. In the following year, 1928, Le Corbusier founded CIAM to discuss issues that must be solved for a new society with modern architecture and urbanism from an international perspective. As an international trend of modern art, Le Corbusier held exhibitions of Modern architecture at many modern art museums, where architecture came to be regarded as a part of the fine arts.

### Modern in Japan

Japanese architects were not immune to the influence of the Modern Movement either. In understanding the reception of the Corbusien Modern Movement in Japan it is important to understand the historical background and the cultural mood of the time.

With the opening up of Japan during the Meiji Restoration in 1868, the Meiji government aimed to achieve a modern world-class level as that in leading European nations or American states through westernization and industrialization. Victory in the Russo-Japanese War 1904-1905, and extraordinary demand during World War I (1914-1918) led to an economic boom in the 1910s in Japan. Democratization, liberal movements, trends, thought in politics, society, and culture occurred in Japan from the 1910's to the 1920's, roughly the Taisho Era, so called Taisho Democracy.

And what was the trend in architecture during the Taisho Democracy? The time of importing Western classical architecture was over. Bunriha Kenchikukai (The Secession Architecture Association) was formed by graduate students of the Tokyo Imperial University and aimed to create an architecture separating from the past that also argued the artistic nature of architecture. Commonly, members used curves and curved shapes not found in the classical styles, and were strongly influenced by German expressionist architecture.

**Paris, Salon d'Automne in 1922:** In Paris in 1922 Le Corbusier was devoting himself to advocating his new concepts of architecture and urban planning. At the Paris Salon d'Automne in 1922 he presented his plan for the Ville Contemporaine, a model city for three million habitants, whose residents would live in identical sixty-story tall apartment buildings within a large park. In 1923 he published his first and most influential book, "Vers une Architecture: Towards an Architecture". Le Corbusier's name would become known in "Paris society" through this exhibition and publication.

**First Japanese who discovered Le Corbusier at the 1922 exhibition:** Torajiro Kojima, an artist and Western style painter, and Kazue Yakushiji, an architect and military engineer, were the first Japanese to discover Le Corbusier at the 1922 exhibition. Both of them came from Kurashiki city in the West of Japan, and they were closely involved in the construction of the Ohara Family art museum in Kurashiki at that time. Kazue Yakushiji published an interview with Le Corbusier in the magazine "Kenchiku Sekai (Architecture World)" after returning home in August 1923. There was also a third person,

Junpei Nakamura an architect who had studied in Ecole des Beaux-Arts from 1921 to 1923 with a scholarship from the private Iwasaki Foundation.

**L'Esprit Nouveau:** L'Esprit Nouveau was a membership magazine focused on contemporary aesthetics in all its manifestations: architecture, painting, and literature, founded by Le Corbusier and Amédée Ozenfant in 1920. It appeared until the resignation of Ozenfant in 1925. Le Corbusier's ideas were initially spread through this magazine. At one time, and which can be seen from the original documents of the Le Corbusier Foundation, a world map showing the spread of subscribers was published in the magazine. In addition to those who visited the exhibition in 1922 there were those who subscribed in Japan. Further, "Towards an Architecture " was published in Japanese in 1929. This shows that there were Japanese who could read French who were interested in Le Corbusier's thinking in 1920's Japan.

**Junpei Nakamura (1887- 1977):** As mentioned previously, one of the first Japanese to discover Le Corbusier at the 1922 exhibition, Junpei Nakamura, who had Studied in Ecole des Beaux-Arts from 1921 to 1923, returned to Japan in 1923 due to the Great Kanto Earthquake in 1923. Influenced by what he had seen in Paris he developed a reconstruction plan for Tokyo based on Le Corbusier's new method. He introduced Le Corbusier's new idea of Architecture and Urbanisme by publishing a book. Unfortunately, the plan was not realised.

**1926: Two university professors came to know Le Corbusier in Paris:** In 1926 two university professors came to know Le Corbusier personally in Paris. Professor Imai Kenji of Waseda University travelled through Europe to visit subway stations in the Soviet Union, Northern Europe, and European countries between 1926 and 1927 in order to design the Tokyo subway station building. He met with Le Corbusier in Paris through the introduction of Walter Gropius. After the war, his student Takamasa Yoshihisaka worked under Le Corbusier. Professor Hideto Kishida specialized in architectural design. Masami Makino and Kunio Mayekawa, who went to work under Le Corbusier, and Kenzo Tange were his students. He visited European and American architecture on government-funded trips in 1926 for one year. At that time he stayed in Paris, where he bought several of Le Corbusier's books, including l'Art Décoratif d'Aujourd'hui (1925), and after returning to university he gave them to Kunio Mayekawa.

### **Kunio Mayekawa (1905- 1986)**

After graduation from Tokyo Imperial University in 1928, he travelled to France to apprentice with Le Corbusier. In Le Corbusier's office he worked on several housing projects such as Villa Savoye, Maison Canneel, Maisons Loucheur and also big projects like Centrosoyus.

Mayekawa worked under Le Corbusier until the end of the 1920s before Villa Savoye was completed. During this period Le Corbusier published several theories such as "The Five Points of New Architecture" and young architects from many countries had already come to work under him such as Alfred Roth, José Luis Sert who were also active in CIAM. In 1930 he returned to Japan and translated and published Le Corbusier's book l'Art Décoratif d'Aujourd'hui (1925) in Japanese. In 1935 he established his own office Mayekawa Kunio Associates.

After returning from Paris to Japan in 1930, he worked with Antonin Raymond (a student of Frank Lloyd Wright). Working in his office, he entered the Tokyo Imperial Museum Public Competition (1931) and designed Kimura Industrial Laboratory in 1932. From these works we can see something the direct expression of modern architecture learned under Le Corbusier. Undertaking urban planning projects in Shanghai with other Japanese architects, he designed Hua Sing commercial bank Shanghai housing and set up a Shanghai office. From this housing project also you can directly understand the idea of the Immeuble-Villa Project of Le Corbusier around 1925. Mayekawa Kunio also designed a Harumi high-rise apartment (1958) after the war, but this is also similar to Le Corbusier's Unite d'habitation and it is interesting to compare the two.

In 1951 after the war, Mayekawa joined the 8th CIAM International Conference in Hoddesdon, England, with Kenzo Tange and Takamasa Yoshihisa. He discussed with Le Corbusier and his colleagues on The Discuss Heart of the City. In 1955 he designed and built his first project: the Kanagawa Concert Hall and Library. His perhaps most famous work, the Tokyo Bunka Kaikan, located in Tokyo's Ueno Park was completed in 1961. Mayekawa designed many important public buildings that are rooted in the idea of Modern architecture in Japan. Since the 1960s, he raised questions on the outer walls of concrete and made his own investigations and developments.

### **Junzo Sakakura (1901–1969)**

Junzo Sakakura decided to go to Paris after discovering Le Corbusier's

architecture just before receiving his university diploma in art history. He attended a private school organized by Junpei Nakamura to learn French and architectural drawing. After arriving in Paris, he studied construction at a school in Paris, and then, from 1931 to 1937 he worked as a disciple under Le Corbusier. Sakakura became longest serving Japanese disciple in Le Corbusier's office. However, due to the economic depression in the 1930s, Le Corbusier had little practical work in this period, except for a few urbanism projects in Algeria of the French colonies. Le Corbusier reduced the number of theoretical projects compared to the late 1920s, and instead in the 1930s began to design architecture corresponding to a more realistic city. Also at this time Le Corbusier was exploring how to build the prototype of the globally transposable Museum of Unlimited Growth, and building construction corresponding to the industrialization of building elements. It was under these conditions that Sakakura learned Modern architecture from Le Corbusier.

Sakakura returned home once in 1936, but then went back to Paris for the construction of Japan Pavilion for the Paris International Exposition 1937. He realised the Japanese pavilion based on the prototype of Museum of Unlimited Growth and the assembly of materials based on the industrialization of construction materials. He adopted the slope here for the first time to create the architectural promenade in the exhibition hall but he would also adopt it in the 1942 Leonardo da Vinci exhibition etc. Sakakura planned the Hsinking Nanhu Housing development plan in 1940 in accordance with the principles of Le Corbusier's Ville Radieuse. Kenzo Tange participated in the projects of Sakakura during this period.

Sakakura designed the War Memorial of Tokyo in 1943. From the pyramidal form on the platform and the open space on the back of it, there is a certain similarity with the World Museum of Mundanium project designed by Le Corbusier. During war time, Le Corbusier's collaborators Charlotte Perriand, Pierre Jeanneret and Jean Prouve were involved in the French resistance movement. At that time, they designed an A-house that can be disassembled and moveable during times of war. In 1940 Perriand traveled to Japan as an official advisor for industrial design to the Ministry. When coming to Japan she brought these drawings and developed an A-house in timber with the Japanese Navy and Sakakura.

Sakakura won a competition for the design of the Museum of Modern Art in the grounds of the Tsurugaoka Hachiman Shrine in Kamakura. The

building comprises a second storey white box containing the gallery spaces supported on thin steel red and green piloti. Here Sakakura designed the art museum using the principles of the prototype of Museum of Unlimited Growth as well as the Japanese Pavilion of 1937. He also designed complex buildings that combined commercial buildings and cultural facilities at railway stations such as the Shibuya station buildings and also designed facilities related to automobile traffic such as gas stations and high-speed toll gates.

### Kenzo Tange 1913- 2005

Kenzo Tange was one of the most significant architects of the 20th century, combining traditional Japanese styles with Modernism, and designed major buildings on five continents. He was influenced from an early age by Le Corbusier. His university studies on urbanism put him in an ideal position to handle redevelopment projects after the Second World War. When Tange was a high school student in Hiroshima he was convinced to become an architect by drawings that he discovered of the Palace of the Soviets by Le Corbusier in a foreign art journal in a library.

In 1935 Tange began tertiary studies at University of Tokyo's architecture department under Professor Hideto Kishida. After graduating from the university in 1938 Tange started to work at the office of architect Kunio Mayekawa. During his employment he worked on the Kishi Memorial Sports Hall. When the Second World War started he left Mayekawa's office to rejoin the University of Tokyo as a postgraduate student under Eika Takayama to research urban planning. At that time Tange frequently visited Sakakura architect's office where he learned the theory of Le Corbusier's urban planning.

In 1942, Tange entered a competition for the design of the Greater East Asia Co-Prosperity Sphere Memorial Hall. He was awarded first prize for a design that would have been situated at the base of Mount Fuji. The influence of Le Corbusier's Mundaneum project on the composition of can be seen in the site plan. In 1946 Tange became an assistant professor at the university and opened Tange Laboratory. His students included Sachio Otani, Kisho Kurokawa, Arata Isozaki, and Fumihiko Maki. The Department of Urban Engineering was established in the Faculty of Engineering at the University of Tokyo in 1962 and in 1963 he was promoted to professor of the Department of Urban Engineering.

Tange's interest in urban studies put him in a good position to handle post war reconstruction. In the reconstruction plan from the damage of World War II, Tange undertook many urban plans with his professor Takayama. In 1949 the authorities enacted the Hiroshima Peace Memorial Reconstruction Act, which

gave the city access to special grant aid, and in August 1949 an international competition was announced for the design of the Hiroshima Peace Memorial Park. Tange was awarded first prize for a design that proposed a museum whose axis runs through the park, intersecting Peace Boulevard and the atomic bomb dome. The large arch of the initial plan is obviously the influence of Palace of the Soviets by Le Corbusier, and also the shaping of piloti are also a homage to Le Corbusier. Kenzo Tange gave a presentation on the Hiroshima project at the 8th CIAM International Conference Hoddesdon, England.

The Kagawa Prefectural Government Hall was completed in 1958. Its expressive construction could be likened to the Daibutsu style seen in Tōdai-ji. Although the hall has been called one of his finest projects, it drew criticism at the time of its construction for relying too heavily on tradition.

The Town hall in Kurashiki was designed in 1958 and completed in 1960. The elevation consists of horizontal planks (some of which are omitted to create windows) which overlap at the corners in a "log cabin" effect. The entrance is covered with a heavy projecting concrete canopy which leads to a monumental entrance hall. The walls to this interior are bare shuttered concrete punctured by windows reminiscent of Le Corbusier's La Tourette.

### Takamasa Yoshizaka (1917—1980)

Takamasa Yoshizaka is 16 years younger than Sakakura and 4 years younger than Tange. After graduating from university in 1943 he worked at Le Corbusier's architectural office in Paris for two years from 1950. Whilst in the office he worked on a number of projects including site supervision at the Marseilles Unité d'Habitation, a Law School in Chandigarh and Nantes-Rezé Unité d'Habitation. When he worked in Paris, Le Corbusier's research on the modulator was in progress. After his return to Japan, he translated two books of Modulator and published them. He collaborated on Le Corbusier's National Museum of Western Art in Tokyo with Junzo Sakakura and Kunio Mayekawa in 1959. He set up his own practice called Atelier U in 1964.

### National Museum of Western Art, 1959

Le Corbusier's only building in Japan is the National Museum of Western Art (Fig.10) in Tokyo. Le Corbusier's three Japanese apprentices: Kunio Maekawa, Junzo Sakakura and Yoshizaka were responsible for executing the plans and supervising the construction. Le Corbusier, pursuing studies dating back more than 25 years, installed on this site a version of the prototype of

Museum of Unlimited Growth. Dimensions were not drawn on drawings of this project sent to Japan from Le Corbusier because Yoshisaka knew the Modulator size system and could adapt it to reflect the local situation. Just as prototypes adapt to the local situation, dimensions are also determined by the size of the system. Is this also concrete evidence that the concept of Modern architecture can be transposed all over the world?

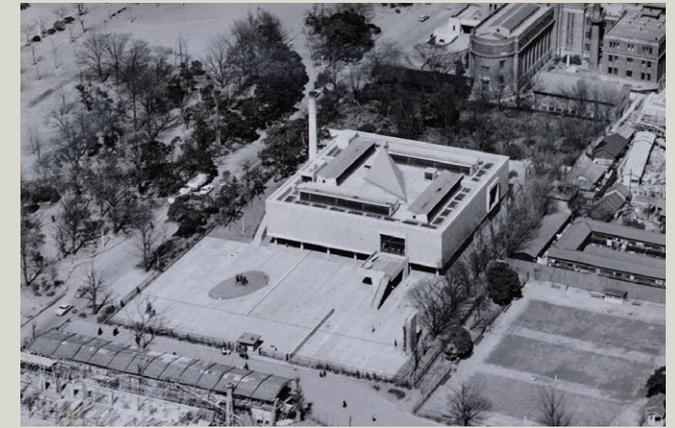


Fig.10 National Museum of Western Art, 1959

### Conclusion

It can be said that "The first phase of acceptance of the Modern Movement around Le Corbusier in Japan" was almost over around 1960. The CIAM organization disbanded in 1959 as the views of the members diverged. After that, the activities of TEAM 10 were begun by a group of young architects dissatisfied with the CIAM discussion. Also in Japan, the Metabolist group was formed by a young architect on the occasion of the Tokyo Design Conference in 1960.

It is written in the registration documents of Le Corbusier for World Heritage status as follows, "the Musée National des Beaux-Arts de l'Occident is the prototype of the globally transposable Museum of Unlimited Growth which cemented ideas of the Modern Movement in Japan". From the 1920's, Le Corbusier started influencing international trends and creating the global trend of the Modern Movement and Japanese architects responded to this trend through their work and activities in Japan at the time. As an example of the global expansion of the Modern Movement there is arguably nothing as clear as Japan's situation from 1920 to 1960. The significance of the National Museum of Western Art as a cultural property also reflects such meaning.



**Part 2**  
**modern Buildings in Vietnam**

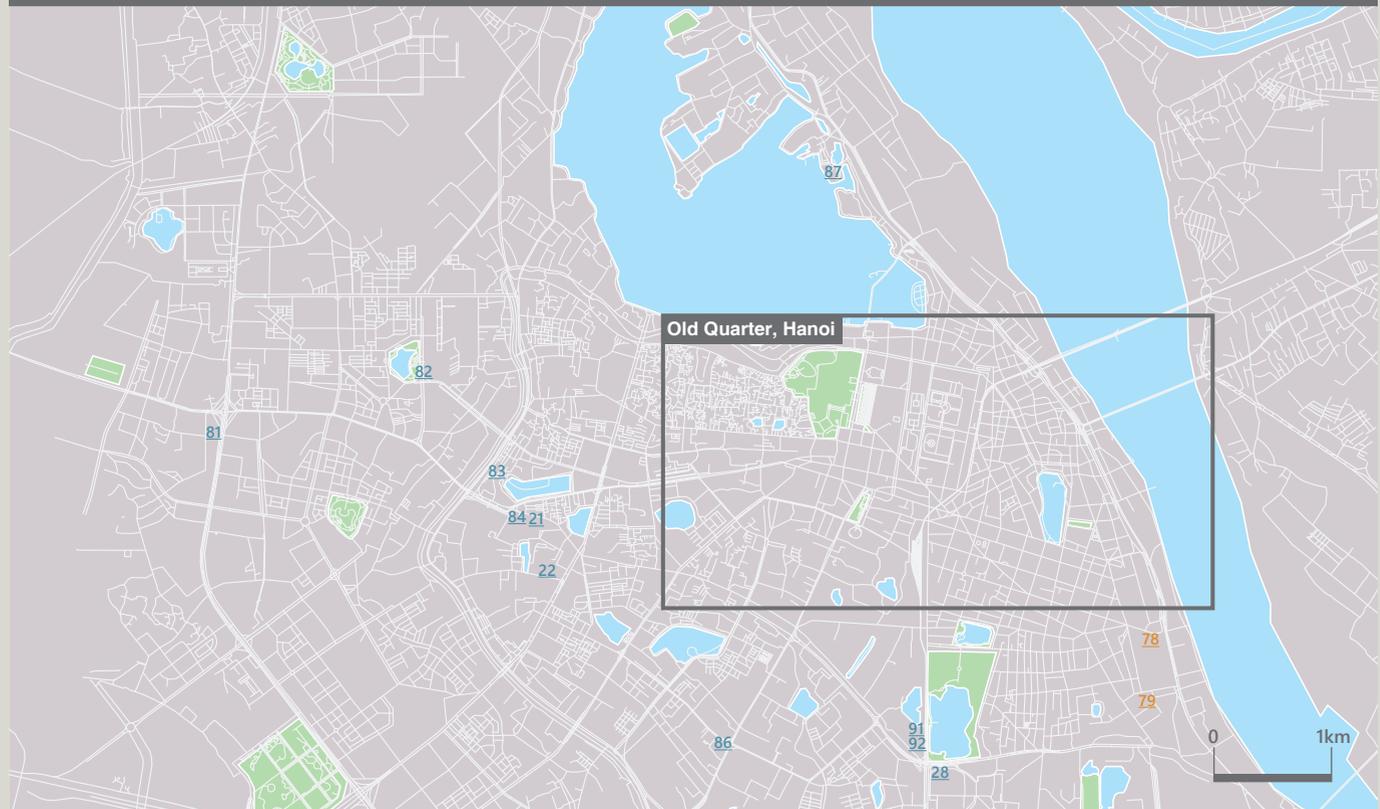
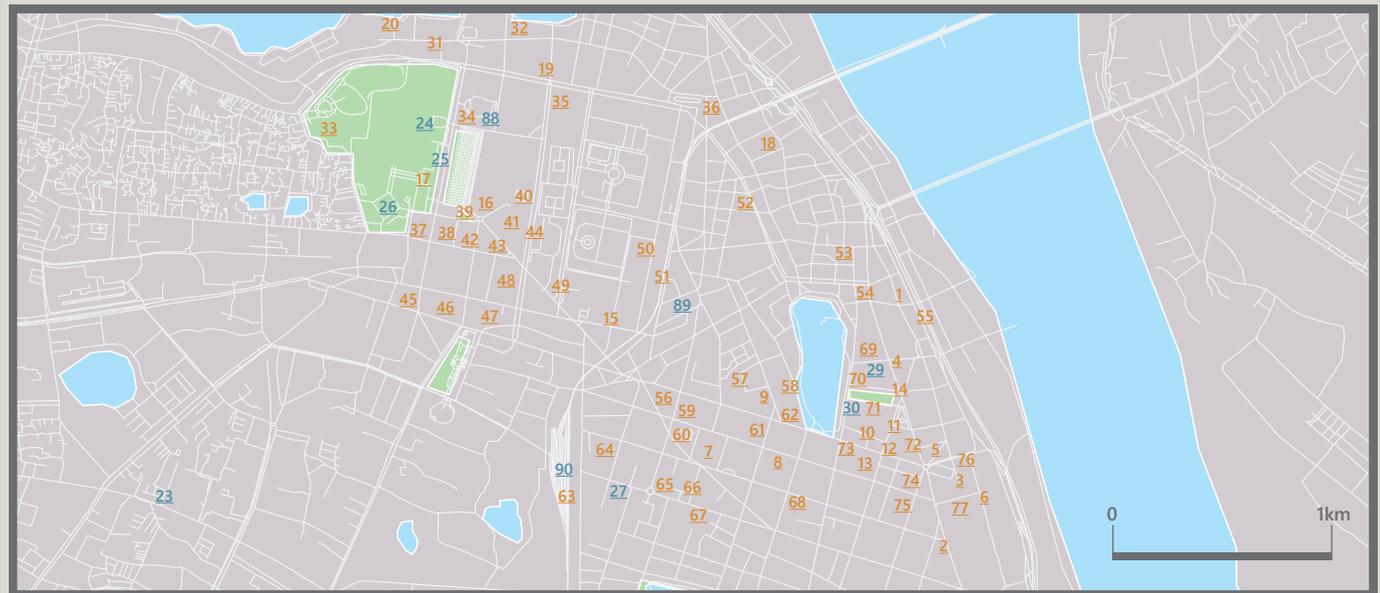
# Inventory of modern Buildings in Hanoi

## Abstract

It has been over a century since the first modern architecture settled in Vietnam. It was paralleling with integration of Western culture into Vietnam. In thousands of modern buildings, just minor of them are listed as heritage and being well preserved. In the contrary, majority of them are mostly neglected and facing loss of identities and characteristics, or being demolished. In which, building erected after 1954 are among the most fragile objects.

This survey merely focus on the pre-1990 buildings in Hanoi – which had not been heavily effected by the urbanization process initially. They are generally categorized into two main groups according to their identical features in politic conditions, culture and social aspects.

The first group is named as “ the Colonial Building” while the second one is “ Independent buildings” ( or the post-colonial buildings). Over 100 buildings were carefully selected for surveying and documenting according to their outstanding values in certain dimensions namely aesthetic, integrity, authenticity, historical values, social values, and the rareness. These buildings are vividly reflecting the integration process in architecture implemented by local architect as well as Western encounters which has resulted in many modern buildings contributed to identical features of the Hanoi urban.



Colonial Building (1887-1945)

Post-Colonial Building (1945-)



### 01 Villa Schneider

10 Thụy Khuê, Hà Nội, Thụy Khuê Tây  
1898, Library, Unknown



### 02 Northern Gate Church

27 Nguyễn Bieu, Quán Thánh, Ba Đình  
1925, Church, Earnest Hebrard



### 03 President's Palace

Hùng Vương, Ba Đình, Hà Nội  
1901, Government, Auguste Henri Vildieu & Charles  
Lichtenfelder



### 04 Ministry of Foreign Affairs

Điện Biên Phủ, Hà Nội  
1931, Government, Ernest Hebrard



### 05 Dong Xuan Market

Đông Xuân, Hoàn Kiếm, Hà Nội  
1990, Market, Lê Văn Lân



### 06 Ministry of Justice

58 Trần Phú, Điện Biên, Ba Đình  
1918, Government, Charles Lacollonge



## 07 Hanoi Cathedral

40 Nhà Chung, Hàng Trống, Hoàn Kiếm  
1883, Church, Unknown



## 08 People's Supreme Court

Trần Hưng Đạo  
1900-1906, Law court, Auguste Henri Vildieu



## 09 Ministry of Water Conservancy

164 Trần Quang Khai, Lý Thái To, Hoàn Kiếm  
Unknown, Government, Unknown



## 10 Central Management Unit of Water Source

23 Hàng Tre, Lý Thái To, Hoàn Kiếm  
1907, Government, Henri Cérutti & Henri Vildieu



## 11 State Bank

47 Lý Thái To, Hoàn Kiếm  
1926, Bank, G.Trouve&F.Dumail



## 12 Administrative Buildings of Children Palace

8 Lê Lai, Lý Thái To, Hoàn Kiếm  
1900, Recreation, Unknown



### 13 International Post Office

6 Đinh Lễ, Hàng Trống, Hoàn Kiếm  
1942, Postal service, Felix Godard



### 14 Ministry of Labor, Disabled Soldiers and Social Affairs

12 Ngô Quyền, Tràng Tiền, Hoàn Kiếm  
1892, Government, Aldophe Bussy



### 15 State Guest House

12 Ngô Quyền, Tràng Tiền, Hoàn Kiếm  
1918, Government, Aldophe Bussy



### 16 Sofitel Metropolitan Hotel

15 Ngô Quyền, Tràng Tiền, Hoàn Kiếm  
1901, Hotel, Unknown



### 17 Revolutionary Museum

25 Tông Đản, Tràng Tiền, Hoàn Kiếm  
1906, Museum, Henri Vildieu



### 18 Municipal Theatre

1 Tràng Tiền, Phan Chu Trinh, Hoàn Kiếm  
1911, Theatre, Broyer, V. Harley, Francois Lagisquet



## 19 History Museum

1 Phạm Ngũ Lão, Phan Chu Trinh, Hoàn Kiếm  
1925-32, Museum, Ernest Hebrard



## 20 Vietnam National University

19 Lê Thánh Tông, Phan Chu Trinh, Hoàn Kiếm  
1923, University, Ernest Hebrard



## 21 Vietnam University of Commerce

91 Chùa Láng, Láng Thượng, Đống Đa  
1964, University, Tạ Mỹ Duật



## 22 National Hospital of Pediatrics

18/879 La Thành, Láng Thượng, Đống Đa  
1981, Hospital, Swedish Architect



## 23 University of Industrial Fine Art

Ngõ 360 La Thành, Ô Cho Dưa, Đống Đa  
1992, University, Luong Anh Dung



## 24 Ho Chi Minh's Stilt House

1 Ngõ Bách Thao, Ngọc Hà, Ba Đình  
1958, Government, Nguyen Van Ninh



## 25 Ho Chi Minh Mausoleum

Hùng Vương, Điện Biên, Ba Đình, 1975, Mausolea, B Sergeevich Mezentsev/ Garold Grigorievich Isakovich/ Nguyễn Ngọc Chân/ Vương Quốc Mỹ



## 26 Ho Chi Minh Museum

Hùng Vương, Điện Biên, Ba Đình  
1985, Musuem, Garold Grigorievich Isakovich



## 27 Viet Xø Friendship Labor Cultural

12 Ngô Quyền, T rảng Tiên, Hoàn Kiếm  
1984, Concert hall, Garold Grigorievich Isakovich



## 28 Hanoi University of Science and Technology

1 Đại Cồ Việt, Lê Đại Hành  
1961-1965, University, E.S Budink & S.T Airapetov



## 29 Studying Building and Red Scarf Theatre of Children Palace

36 Lý Thái Tô, Hoàn Kiếm  
1974, Recreation, Le Van Lan



## 30 Central Post Office

75 Đinh Tiên Hoàng, Hàng Trống, Hoàn Kiếm  
1975, Postal service, Nguyễn Kim



**31** Chu Van An High School

10 Thụy Khuê, Ba Đình  
1908, School, Charles Lichtenfelder and Adolphe Bussy



**32** Trading Consulate Office of Hungarian Embassy

18/879 La Thanh, Lang Thuong, Dong Da  
Unknown, Office, Unknown



**33** Ministry of Agricultural Food Industry

128 Ngọc Hà, Ba Đình  
Unknown, Government, Unknown



**34** Commission for Foreign Relation of Party Central Committee

1B Hoàng Văn Thụ, Quán Thánh, Ba Đình  
1919, Government, Verneuil & Gravereaud



**35** Ministry of Defense

1 Hoàng Diệu, Điện Biên, Ba Đình  
Unknown, Government, Unknown



**36** Hàng Đậu Water Tower

Phan Đình Phùng  
1894, Water supply, Unknown



**37** Russian Military Attache's Residence

12 Bà Huyện Thanh Quan, Điện Biên  
Unknown, Residence, Unknown



**38** Ho Chi Minh Mausoleum Guard Housing

18 Lê Hồng Phong, Điện Biên, Ba Đình  
Unknown, Government, Unknown



**39** Polish Ambassador Residence

5 Chùa Một Cột, Điện Biên, Ba Đình  
Unknown, Residence, Unknown



**40** N26 Haong Dieu Residence

26 Hoàng Diệu, Điện Biên, Ba Đình  
Unknown, Residence, Unknown



**41** N30 Haong Dieu Residence

23 Hàng Tre, Lý Thái To, Hoàn Kiếm  
Unknown, Residence, Unknown



**42** Russian House

8 Lê Hồng Phong, Điện Biên, Ba Đình  
Unknown, Residence, Huỳnh Tân Phát



**43** Hungarian Embassy

45 Điện Biên Phủ, Điện Biên, Ba Đình  
Unknown, Government, Unknown



**44** Inspectorate

30 Điện Biên Phủ, Điện Biên, Ba Đình  
Unknown, Office, Unknown



**45** Postal Facility Workshop

61 Trần Phú, Điện Biên, Ba Đình  
Unknown, Industry building, Unknown



**46** St. Paul Hospital

69 Trần Phú, Điện Biên, Ba Đình  
19th, Hospital, Unknown



**47** Fine Art Museum

66 Nguyễn Thái Học, Điện Biên, Đống Đa  
Unknown, Museum, Renovated by Nguyễn Đỗ Cung



**48** Embassy of the People's Republic of China

46 Hoàng Diệu, Điện Biên, Hoàn Kiếm  
Unknown, Residence, Unknown



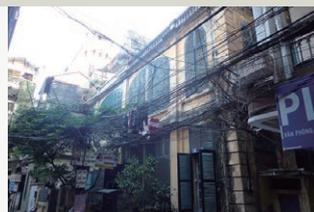
**49** Military Museum

28 Điện Biên Phủ, Điện Biên, Ba Đình  
Unknown, Museum, Unknown



**50** Military Housing

30 Lý Nam Đế, Hàng Mã, Ba Đình  
Unknown, Government, Unknown



**51** N93 Ly Nam De Street-Residence

83 Lý Nam Đế, Cửa Đông, Hoàn Kiếm  
Unknown, Residence, Unknown



**52** Secondary School for Rasing Standard of Culture

47 Hàng Quạt, Hàng Gai, Hoàn Kiếm  
1927, School, Unknown



**53** N44 Hang Be Street Primary School

44 Hàng Bè, Lý Thái To, Hoàn Kiếm  
Unknown, School, Unknown



**54** Bureau of Communication and Culture

89 Lý Thường Kiệt, Cửa Nam, Hoàn Kiếm  
Unknown, Public building, Unknown



**55** Ministry of Water Conservancy  
164 Trần Quang Khai, Lý Thái To, Hoàn Kiếm  
Unknown, Government, Unknown



**56** Vietnam National Front Central Committee  
46 Tràng Thi, SHàng Bông, Hoàn Kiếm  
Unknown, Office, Unknown



**57** Hanoi Cathedral Side-Chapel  
40 Nhà Chung, Hàng Trống, Hoàn Kiếm  
Unknown, Chapel, Unknown



**58** "Hanoi News" Editorial Office  
44 Lê Thái To, Hàng Trống, Hoàn Kiếm  
1893, Office, Unknown



**59** K Hospital  
43 Quán Su, SHàng Bông, Hoàn Kiếm  
1927, Hospital, Charles Delpech



**60** National Library of Vietnam  
1 Hoa Lò, Trần Hưng Đạo, Hoàn Kiếm  
1919, Library, Auguste Henri Vildieu



**61** National Library  
Tràng Thi, Hoàn Kiếm  
Unknown, Library, Unknown



**62** St.T Marie Chapel  
37 Hai Bà Trưng,Tràng Tiên, Hoàn Kiếm  
Unknown, Chapel, Unknown



**63** Old Wing of Hanoi Central Station  
Lê Duan, Hà Nội  
1900-02, Railway, Henri Vildieu



**64** Police Hospital  
89 Lý Thương Kiệt, Cua Nam, Hoàn Kiếm  
1936, Hospital, Unknown



**65** Ministry of Transportation  
65 Quán Su, Cua Nam, Hoàn Kiếm  
1902, Office, Unknown



**66** Ministry of Transportation  
80 Trần Hưng Đạo, Hoàn Kiếm  
1902, Office, Unknown



**67** Hanoi Municipal Police Headquarters  
84 Trần Hưng Đạo, Cửa Nam, Hoàn Kiếm  
1914, Police building, Adolphe Bussy



**68** Ministry of Trade  
33 Bà Triệu, Tràng Tiên, Hoàn Kiếm  
Unknown, Office, Unknown



**69** Office of Hanoi Municipal  
12 Lê Lai, Lý Thái To, Hoàn Kiếm  
1898, Renovated 1903, Bank, Charles Lichtenfelder



**70** Octagonal Pavilion  
Láng Hạ, Thành Công, Ba Đình  
Unknown, Public building, Unknown



**71** Hanoi Post Office  
1 Lê Thạch,Tràng Tiên, Hoàn Kiếm  
1896, Postal service, Auguste Henri Vildieu



**72** Memorial Stele  
Vuon hoa Con Cóc, Hoàn Kiếm  
Unknown, Monument, Unknown



**73** Precious Metal Dealership /Communication Exhibition  
88 Đinh Tiên Hoàng, Tràng Tiên, Hoàn Kiếm  
1931, Public building, George Trouve



**74** Agrexport  
6 Tràng Tiên, Hoàn Kiếm  
Unknown, Office, Unknown



**75** Hanoi Stock Exchanges  
5 Tràng Tiên, Hoàn Kiếm  
Unknown, Public building, Unknown



**76** General Department of Chemical Products  
1A Trang Tien, Phan Chu Trinh, Hoàn Kiếm  
Unknown, Office, Unknown



**77** N1B Dang Thai Street-Residence  
1B Đặng Thái Thân, Phan Chu Trinh, Hoàn Kiếm  
Unknown, Residence, Unknown



**78** Đồn Thủy Water Tower  
8C Đinh Công Tráng  
1894, Monument, Unknown



**79** Institute of Hygiene and Epidemiology of Ministry of Public health

1 Yec Xanh, Phạm Đình Hồ, Hai Bà Trưng  
1930, Government, Gaston Rogier



**80** Facilities of Hanoi University of Science and Technology

78 Giai Phong, Phương Mai, Đống Đa  
1942, University, Felix Godard and Moncet



**81** 198 Hospital

9 Trần Bình, Mai Dịch, Cầu Giấy  
1989, Hospital, Nguyen Vu Hung



**82** Vietnam Museum of Ethnology

Nguyễn Văn Huyền, Nghĩa Đô, Cầu Giấy  
1995, Museum, Hà Đức Lĩnh



**83** Animal Cages in Thu Le Park

Đường vào Thu Lệ, Ngọc Khánh, Ba Đình  
Unknown, Regional park, Trần Bảo Châu



**84** Russia Embassy

191 La Thành, Láng Thượng, Ba Đình  
1985, Government, Russian architect



**85** Thang Long Tobacco Company

235 Nguyễn Trãi, Thượng Đình, Thanh Xuân  
1990, Office, Unknown



**86** Water Resource University

175 Tây Sơn, Trung Liệt, Đống Đa  
1960s, University, Doan Van Minh



**87** Thăng Loi Hotel

200 Yên Phụ, Quang An, Tây Hồ  
1976, Hotel, A.Quintana



**88** Ministry of Planning & Investment

Hoàng Diệu, Quán Thánh, Ba Đình  
1960, Government, Đoàn Văn Minh



**89** Hanoi Evangelical Church

2 Ngô Trám, Hoàn Kiếm  
1984, Church, Lê Văn Lân



**90** Central Wing of Hanoi Central Station

120 Lê Duan, Cua Nam, Hoàn Kiếm  
1976, Station, Hoàng Nghĩa Sang



**91** Petrovietnam Oil Ha Noi Joint Stock Company

1, Khâm Thiên, Đống Đa  
1992, Office, Luong Anh Dung



**92** Northern Gate of Thong Nhat park

18/879 La Thành, Láng Thượng, Đống Đa  
1976, Monument, Lê Văn Lân



**93** Giải Phóng Street

128 Ngọc Hà, Ba Đình  
1960s, Monument, Nguyễn Ngọc Diem



**94** Canteen 1st May, Hanoi University of Science and Technology

1 Đại Cồ Việt, Lê Đại Hành, Hai Bà Trưng  
1960s, Public building, Lê Kiều



**95** Thuong Tin Food Storage

66 Nguyễn Thái Học, Điện Biên, Đống Đa  
1958, Farming, Architect



**96** French Department of University of Foreign Language

23 Hàng Tre, Lý Thái To, Hoàn Kiếm  
1984, University, French architect



**97** Government Guest House

Phường Trương Sơn Thị Xã Sầm  
1975, Hotel, Diêu Công Tuấn



**98** Information Institute of Vietnam Academy of Technology

18 Hoàng Quốc Việt, Nghĩa Đô, Cầu Giấy  
1991, Pavilion, Tạ Xuân Vạn



**99** Video Game Pavilion

Trần Nhân Tông, Lê Đại Hành, Hai Bà Trưng  
1984, Pavilion, Lê Văn Lân



**100** Acoustic Center of Voice of Vietnam

39 Bà Triệu, Hàng Bài, Hoàn Kiếm  
1990, Residence, Tạ Xuân Vạn

# Survey Methodology for modern architecture in Hanoi

## Nguyen Manh Tri (NUCE)

The research group from the National University of Civil Engineering (NUCE) performed a survey of modern architecture in Hanoi from late October 2016 to early January 2017. Led by two lecturers, Truong Ngoc Lan and Nguyen Manh Tri, from the Department of Theory and History of Architecture at NUCE, the group worked with more than 30 second-year architecture students enrolled in the course History of Architecture. The main objectives of the survey were to study buildings constructed from 1954 to 1990 in and around Hanoi, collect relevant historical documents, define the buildings' features, and identify buildings typical of the period. Based on those objectives, the survey had three parts: site survey, document research, and architectural evaluation.

Prior to conducting site surveys, the lecturers informed students about the purpose and objectives of the research. Some famous buildings of this period—such as the Hanoi University of Science and Technology (1964) and the Children's Palace (1976)—were noted. After the lectures, the students were asked to identify and take photos of these structures. They collected essential information for the buildings, such as location (address, district), age, current and original function, physical condition, and architectural features. They posted the results to a Facebook group and presented at weekly group meetings. The group created a database about the buildings for further analysis. The students were encouraged to present their personal evaluations of the observed buildings. Along with the survey, the lecturers provided additional information on the formal design principles, spatial structural features, and architectural styles of this period. The relationship between the architecture of the time and its social, political, and cultural contexts was discussed as well. This identification process was properly situated in the course (History of Architecture), with students gradually improving their ability to find and identify the research objects. Inspired by DOCOMOMO International's heritage map, the researcher created a similar map based on Google Maps to avoid duplicate results and provide an overview of the ongoing research. Similar to the database, the buildings were graphically categorized into different layers on the map accordingly their function (e.g., public or private structure, single or multiple stories).

Aside from the field survey, the researcher examined various sources available in the Vietnam National Library, such as historical research, architectural monographs, and doctoral dissertations by different authors and organizations. Research on Vietnamese architecture from the period 1954–1990 is actually quite limited. Furthermore, inconsistencies and contradictions are sometimes found in the data regarding the construction time frames of certain works. Therefore, the researchers chose a magazine published quarterly, beginning in 1970, by the Vietnamese Association of Architecture as the most accurate source for construction times. The magazine provides building plans, elevations, sections, and original photos. Moreover, it contains helpful critical articles discussing designs or design concepts, which serve to highlight some notable architects and their works. Other helpful resources include people who directly witnessed building construction during this period. Examples include Le Van Lan, designer of the Children's Palace, and Professor Hoang Dao Kinh, one of Vietnam's most famous architecture scholars. By conducting interviews, we obtained more detailed evidence, as well as interesting perspectives, which could help us delve further into the architectural meanings of certain buildings.

Until the middle of January 2017, the surveyors collected information on more than 260 single buildings and building groups. To construct an evaluation scale, the group collaborated with Professor Shin Muramatsu from the University of Tokyo. Based on the theoretical frameworks of Ton Dai (1999) and Truong Ngoc Lan (2017), all buildings were classified into two periods: 1954–1972 and 1972–1990. During the first period, North Vietnamese architecture was enormously influenced by the former Soviet Union and China. Most buildings are brick constructions with symmetrical compositions. Their architectural language combines Neoclassicism with Socialist Realism. This mixture was quite prevalent in the Communist states of the time. For the second period, when Chinese architectural influence became less prevalent, the buildings show more diversity in terms of functions, materials, and construction methods. The architectural language is mostly Modernist with flexible compositions and larger volumes. However, even with designs imported from outside Vietnam, architects have always tried to incorporate images of local culture and vernacular climatic features into their architectural expression.

Each building was evaluated in terms of three different aspects: freshness value, scenic value, and social impact. Each aspect was further evaluated in terms of eight subspects: age, conservation state, construction



**Fig.1 Institute of information technology. Photo taken by author**

techniques, construction materials, architectural style, aesthetic value, architectural impact of the designer, and social impact. Using these standards, the researcher could select typical structures from both periods while also highlighting pioneering architects. Buildings typical of the first phase include Hanoi University of Science and Technology, the Ho Chi Minh National Academy of Politics, Water Resource University, the Ministry of Planning and Investment, the western entrance of Thong Nhat Park, and the system of rations reserve storage structures around Hanoi. For the second phase, we selected the following structures: the Ho Chi Minh memorial complex (including the mausoleum, house on stilts, and museum), the Palace of Soviet-Vietnamese Friendship, Thang Loi Hotel, the animal cages in the Thu Le zoo, the Children's Palace, the main gate of Thong Nhat Park, the game pavilion at Thong Nhat park, Hanoi Main Station, the National Guest House, the National Hospital of Pediatrics, the Department of French at the University of Language and International Studies, the Institute of Information Technology (**Fig.1**), and the Russian embassy.

Due to time limitations, this survey could not cover all modern architecture in Hanoi from 1954 to 1990. However, the researchers strongly believe the survey can establish a solid foundation for future research.

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# History of modern architecture in Hanoi

Turong Ngoc Lan (NUCE)

Modern architecture appeared in Hanoi in the course of Western cultural penetration into Vietnam. Through many vicissitudes—from the colonial period, to the socialist period, to that of the market economy—Hanoi has established a unique collection of modern buildings with both international and local value.

## The emergence of modern architecture in Hanoi

In 1805, Emperor Gia Long built a Vauban-style citadel, which was called “The Ancient Citadel of Hanoi” by Vietnamese people, even though it is a “modern” building in the broad sense of the term. It was built for a gun-style war instead of one using bows and arrows. Vietnamese people localized this Western architecture by combining a traditional curved-roof pavilion gate with a Vauban cannon-attached zigzag wall.

No other modern buildings were built for most of that century. It was only when the French built the new Hanoi area in the late nineteenth century that the first modern buildings began to appear. The French brought new technology, materials, and functional concepts to Vietnam. Moreover, they propagated Western culture and imposed their educational system, permanently changing Vietnamese construction methods as well as lifestyle in general.

## Modern architecture in Hanoi during the colonial period

**Before 1920:** When France conducted the first colonization program, many new structures were built in the Western-style urban areas to the east, south, and west of Hoan Kiem Lake. France directly imported European architecture to Hanoi, including Neoclassical, Art Nouveaux, and local French styles. Important examples such as The Municipal Theatre and The Palace of the Tonkin Resident-Superieur show traces of modern architecture in the Art Nouveaux entrance canopies. The most prominent architects of the time were Auguste-Henri Vildieu and Aldophe Bussy.

In the first two decades of the twentieth century, the social transformation of Vietnam in general and Hanoi in particular marked the birth of modern buildings in the Vietnamese sense. Local intellectuals started to receive new ideas

from abroad, escaping their Confucian backgrounds. Movements and organizations related to cultural and educational innovation—such as “Duy Tan,” “Dong Kinh Nghia Thuc,” and “Khai Tri Tien Duc” (AFIMA)—spurred changes in the awareness and lifestyles of local people. Based on the perspective of learning about Western civilization while preserving and developing traditional cultural identity, these movements and organizations exerted influence on the first modern Vietnamese buildings. A typical work is the AFIMA Head Office in Hanoi, designed in 1920 and completed in 1922. This building combines Western spatial organization and construction technology with traditional Vietnamese ornamentation. Unlike the old rectangular Confucian layout, its sector-shaped floor plan contains new functions, such as a billiards room, auditorium, and dance hall.



Fig.1 AFIMA Head Office. Photo Nguyen Manh Tri

**1920–1945:** After World War I, the French implemented their second colonization program for economic recovery. Construction activities and urban expansion were significantly accelerated. The famous French architect Ernest Hébrard came to Vietnam and had a great impact on Hanoi’s architecture as a pioneer of the Indochina architectural style. Similar to the AFIMA office building, his projects mixed Eastern and Western elements, adapting to the local culture and climate. Examples include The Department of Finance (1924–1928; now the Ministry of Foreign Affairs) and the Louis Fino Museum (1925–1931; now the National History Museum). The new Art Deco style was also brought to Hanoi during this period. Many Art Deco buildings become important landmarks in the city, such as the IDEO Printing House (1929), Bank of Indochina (1931), and AVIAT Quarter (1938).

The French began training local intellectuals and technicians, including professional architects, to serve in the colonial administration. The Indochina Beaux Arts College was founded in 1925, and the Faculty of Architecture, established the following year, educated the first generation of Vietnamese architects. Before 1945, most Vietnamese architects performed assistant functions in the French design offices. To counter French discrimination, some opened their own offices and expressed national pride by pursuing projects based on local, traditional Vietnamese architectural elements, even though their works mostly consisted of small villas. The leading architects included Nguyen Cao Luyen, Hoang Nhu Tiep, and Nguyen Gia Duc. They were also the first Vietnamese to design social housing models for the poor, such as the “Illumination House” (1938).

## Modern architecture in Hanoi during the post-colonial period

**1945–1972:** On September 2, 1945, President Ho Chi Minh read the Declaration of Independence at the Independence Platform, the first building of the new Vietnam, inaugurating the Democratic Republic of Vietnam. The platform had a cubic shape and was decorated with a national flag and two antique incense burners, signaling the direction of Vietnamese post-colonial architecture.

When the French reoccupied Vietnam in 1946, many Hanoi architects went into the jungles to join the resistance fighters, while others went to the South seeking jobs. Thus, few people remained in the capital. This is why almost no new remarkable buildings were established in Hanoi until 1954.

After their failure in the Battle of Dien Bien Phu in 1954, the French withdrew from Vietnam and were subsequently replaced by the Americans. The country was divided into two zones. The desire for national sovereignty against external intervention became part of the Vietnamese national consciousness. This held true for architects as well, who always wanted to express Vietnamese culture in their work. In Hanoi, this perspective was strongly supported by the government’s cultural policies.

Economic resources were mostly spent on the battlefield. This, along with severe US bombing campaigns, decreased the number of large projects in Hanoi, especially during the period 1965–1972.

During this period, architects who had graduated from the Indochina Beaux Arts College—such as Nguyen Ngoc Chan, Nguyen Van Ninh, and Doan Van Minh—continued to play major roles. With the shortages of concrete, steel, and glass, brick became an alternative material, which limited the designers’ creativity. As a result of the centralized economy, there were no private projects.

The government's exclusive contracts gave rise to similar styles among Hanoi's pre-1973 buildings, with the personal identities of designers hardly visible in these projects. These were mostly masonry buildings with small windows, simple stucco decorations, and ventilation bricks. The popular vernacular architectural features included symmetrical layouts, three arched-entrance gates, and traditional verandas. Typical examples include the auditorium of the Ho Chi Minh National Academy of Politics (1958, Nguyen Ngoc Chan), President Ho Chi Minh's Residence (1958, Nguyen Van Ninh), and the Ministry of Planning and Investment office (1960, Doan Van Minh). The only work showing a different style was the Polytechnic University of Hanoi (1961–1965), designed by the Russian architects E. S. Budnik and S. T. Airapetov.



**Fig.2 Hanoi France Hospital. Photo taken by author**



**Fig.3 University of Languages and International Studies. Photo taken by author**

**1973–1990:** Construction in Hanoi recovered in 1973 after the Paris Peace Accords was signed and the US stopped bombing North Vietnam. A new generation of architects, educated both domestically under the new regime

and in Eastern Europe, began to play major roles. Along with some foreign socialist architects, they designed buildings in a local style with Soviet and Modernist influences. The most famous work is the Children's Palace (1974, Le Van Lan). Another beautiful building is the International Department of Bach Mai Hospital (1986, Nguyen Vu Hung; now the Hanoi France Hospital). Both works have simple shapes, good proportions, elegant structures, and climatic suitability.

Architects from other countries tried to adapt their works to the local culture and context. For example, the Cuban architect Quintana used the image of wooden-frame stilt houses for the Thang Loi Hotel (1975), Russian architect G. Isacovich used images of traditional roofs, verandas, and decorations for the Friendship Cultural Palace (1975–1985) and the Ho Chi Minh Museum (1985–1989), and French architects used terracotta tiles and lake-house-garden layout methods for the University of Languages and International Studies under Vietnam National University, Hanoi (1979–1984).

Meanwhile, Hanoi developed many more collective housing areas following the socialist microrayon model. Despite their disadvantages, these housing areas comprise a vivid and unique aspect of Hanoi.

### **Modern architecture in Hanoi after “Đổi Mới”**

The economic reforms known as *Đổi Mới* were enacted in 1986. However, it was not until 1990 that obvious changes could be seen in construction and architecture. The private sector emerged strongly after the economy began to recover from the 1985 currency crisis. External resources began to pour into the country following the withdrawal of Vietnamese forces from Cambodia in 1989, the normalization of relations with China in 1991, and the lifting of US economic sanctions in 1994.

Economic changes, along with ideological relaxation, gave architects more freedom and opportunities. Over the next two decades, Hanoi welcomed a burst of diverse design styles. Many schools of architecture appeared in Hanoi's buildings: colonial, European classical, Modernist, Soviet, Expressionist, Postmodern, etc. Two centuries of world architectural history seemed to be recreated in Hanoi in just 20 years. Rapid urbanization caused the city to become a large construction site. Three main groups can be identified:

The first group has a “modern” look, following contemporary global trends. Pioneering works include the Hamatco headquarters (1990, Vu Hoang Hac) and the UNDP Apartment Building (1994, Nguyen Khoi Nguyen).

The second includes works known as “the French classical,” rooted in colonial language. Architects from the South were the first to “enlighten” Hanoians through works of this type, including the No. 1 Ba Trieu Street Building (1993, Hoai Huong) and the Royal Hotel (1992, Vo Thanh Lan).

The last group includes projects inspired by tradition. The outstanding representatives are the SOS Children's Village in Hanoi (1990, Vu Hoang Hac) and the Hanoi International Convention Center (1997, Nguyen Thuc Hoang and Dang Kim Khoi).

### **Present and future**

The status of Vietnamese architects has been dramatically lowered in the twenty-first century. Many foreign architects came to Vietnam and won most of the important design competitions. Following the colonial and Soviet periods, this constitutes a third wave of outsiders influencing Hanoi's architecture. As of now, Noi Bai International Airport Terminal 1 was the last national-level project in Hanoi to have been designed by natives. Since 2000, iconic buildings such as the National Convention Center, National Assembly House, and Hanoi Museum have been designed by foreigners. Lagging by local designers along with the “xenophilia” of Vietnamese customers are among the reasons why the scope of business for local architects has narrowed.

Vietnamese architects now face the risk of returning to the role played by pre-1945 architects—namely, serving as assistants to their colleagues from Europe, the US, Japan, China, and Korea. Local designers must restart their struggle to reposition themselves and Vietnamese architectural identity, as architects did before 1945. However, the threat is no longer posed by colonization but by external cultural invasion.

At the same time, this threat pushes them back toward the nation's cultural values. As a competitive advantage over foreign architects, they renovate the use of local materials and traditional construction technologies. Postwar-generation architects, educated at home and abroad, have been working to gain experience and knowledge in order to thrive in the era of globalization.

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# Inventory of modern Buildings in Ho Chi Minh

## Abstract

Since mid-19th century, Saigon – Ho Chi Minh City absorbed new Western culture trends. The cultural interfering context of East and West resulted in new urban and architectural forms, styles, and methods of construction with main influence from French architecture during the French colonization, and with international influences (British, Japanese, American, Soviet...) during the later periods until Economic Reform in 1986.

The modern architectural heritage of HCMC constitutes two categories: colonial buildings (1862-1945) and post-colonial buildings (1945-1990). The colonial buildings comprise various architectural styles: Classical, Neoclassical, Eclectic, French 3rd Republic, Art Nouveaux, Art Décor, Indochina style,... and post-colonial buildings comprise Modernism, International style, Tropical Modernism, Soviet Modernism... While most of the colonial buildings are concentrated in the centers of Saigon and Cholon, the post-colonial buildings are located at the same time in the city centers and dispersed into new urban areas at the time.

A few of modern buildings are still preserved in good condition, while in most of the case it's in danger of being demolished. Our survey and research's task is to raise the public awareness for better preservation of the city architecture and its identity.





## 01 Tan Dinh Market

48 Ma Lộ, Tan Dinh, District 1  
1927, Market, Société Indochinoise d'Études et de  
Constructions (SIDE)



## 02 Building For The Image Analysis

14/9C Chu Mạnh Trinh, Bến Nghé, District 1  
Unknown, Hospital, Unknown



## 03 Museum of Vietnamese History

25\_2 Nguyen Binh Khiem, Ben Nghe, District 1  
1926, Museum, Auguste Delaval



## 04 Chi Hoa Prison

324 Hoà Hưng, Ward 13, District 10  
1953, Prison, Local Vietnamese architects



## 05 Notre Dame Cathedral

1, Công xã Paris, Ben Nghé, District 1  
1880, Church, Jules Bourard



## 06 Central Post Office

2 Công xã Paris, Ben Nghé, District 1  
1891, Postal service, Alfred Foulhoux



## 07 Nhi Dong Hospital

14 Lý Tu Trong, Ben Nghé, District 1  
1865, Hospital, Unknown



## 08 Revolutionary Museum

65 Lý Tu Trong, Ben Nghé, District 1  
1885-1890, Museum, Alfred Foulhoux



## 09 Ho Chi Minh City People's Committee

86 Lê Thánh Tôn, Ben Nghé, District 1  
1908, Civic building, P. Gardes



## 10 Saigon Opera House

7 Lam Son Square, Ben Nghé, District 1  
1897, Opera, Eugène Ferret



## 11 Ben Thanh Market

32-30, 36-34-32-30 Phan Boi Châu, Ben Thành, District 1  
1912, Market, Unknown



## 12 Majestic Hotel

1 Đông Khoi, Ben Nghé, District 1  
1925, Hotel, Unknown



### 13 Fine Arts Museum

97 Phó Đức Chính, Nguyễn Thái Bình, District 1  
Unknown, Museum, Unknown



### 14 Commerce Office

45 Ben Chuong Duong, Nguyễn Thái Bình, District 1  
1924, Office, Unknown



### 15 State Bank of Ho Chi Minh

49/8 Võ Văn Kiệt, Nguyễn Thái Bình, District 1  
1930, Bank, Felix Dumail



### 16 Ho Chi Minh Museum

1 Nguyễn Tat Thành, District 4  
1862, Museum, Unknown



### 17 Le Hong Phong High School

235 Nguyễn Văn Cú, Ward 4, District 5  
1927, School, Ernest Hebrard



### 18 University of Science

227 Nguyễn Văn Cú, Ward 4, District 5  
1942, University, Ernest Hebrard



## 19 Saigon University

273 An Duong Vuong, Ward 3, District 5  
1908, University, Unknown



## 20 Binh Tay Market

Ward 2, District 6  
1928, Market, Unknown



## 21 Thong Nhat Hospital

1 Lý Thuong Kiet, Ward 7, District Tân Bình  
1971, Hospital, Unknown



## 22 Hòa Bình Theatre

3 thang 2, Ward 12, District 10  
Unknown, Theatre, Unknown



## 23 Hospital of Tropical Diseases

764 Võ Văn Kiệt, District 5  
Unknown, Hospital, Unknown



## 24 Vĩnh Nghiêm Pagoda

399 Nam Ky Kho Nghia, Ward 7, District 3  
Unknown, Temple, Unknown



## 25 Independence Palace

135 Nam Ky Khoi Nghia, Ben Thành, District 1  
1966, Palace, Ngo Viet Thu



## 26 General Sciences Library

69 Lý Tu Trung, Ben Nghé, District 1  
1968, Library, Nguyen Huu Thien, Bui Quang Hanh



## 27 Rex Hotel

141 Nguyen Hue, Ward Ben Nghé, District 1  
1959, Hotel, Unknown



## 28 Forestry Faculty Agriculture and Forestry University

KP6, W.Linh Trung, D.Thu Đức  
Unknown, University, Unknown



## 29 Thu Đức Waterworks

2, Lê Văn Chí, Phường Linh Trung, Quận Thủ Đức  
Unknown, Office, Unknown



## 30 Thu Đức Thermolectric Factory

Km9, W.Truong Tho, D.Thu Đức  
Unknown, Factory, Unknown



31 Hanh Thông Tây Church

53/7B Quang Trung, Ward 11, District Go Vap  
Unknown, Church, Unknown



32 St Paul Clinic

280 Điện Biên Phủ, Ward 7, District 3  
1938, Hospital, Louis Chauchon



33 Ho Chi Minh City  
University of Pedagogy

222 Lê Văn Sỹ, Ward 14, District 3  
Unknown, University, Unknown



34 Tan Dinh Church

289 Hai Bà Trưng, Ward 8, District 3  
1928, Church, Unknown



35 Restaurant of HCM University  
of Medicine and Pharmacy

2, Lê Duẩn, Bến Nghé, District 1  
Unknown, Restaurant, Unknown



36 Unknown

48 Nguyễn Đình Chiểu, District 1  
Unknown, Unknown, Unknown



37 NAVETCO Building

29 Nguyễn Đình Chiểu, Đa Kao  
Unknown, Office, Unknown



38 Trong Vuong High School

11 Nguyễn Bình Khiêm, Bến Nghé, District 1  
Unknown, School, Unknown



39 Hung King Temple

Nguyễn Bình Khiêm, Bến Nghé, District 1  
Unknown, Temple, Unknown



40 St Joseph's Seminary

35 Võ Thị Sáu, District 1  
1861, Religious, Unknown



41 Marie Curie High School

159 Nam Kỳ Khởi Nghĩa, District 3  
Unknown, School, Unknown



42 Sub-Institute of Transport  
Science and Technology

3 Phạm Ngọc Thạch, District 3  
Unknown, Research establishment, Unknown



43 Saigon Monastery

38B Kỳ Đồng, Ward 9, District 3  
Unknown, Monastery, Unknown



44 Ho Chi Minh City Institute  
for Development Studies

28 Lê Quý Đôn, Ward 7, District 3  
Unknown, University, Unknown



45 Unknown

15-17 Ngô Thời Nhiệm, Ward 6, District 3  
Unknown, Residence, Unknown



46 Pasteur Institute

167 Pasteur street, District 3  
Unknown, Research establishment, Unknown



47 St Joseph Seminary

6 Tôn Đức Thắng, District 1  
1866, School, Unknown



48 The Childhood Home

169 Nam Kỳ Khởi Nghĩa, District 3  
1920s, Recreation, Unknown



49 Archbishop Palace

180 Nguyễn Đình Chiểu, Ward 6, District 1  
Unknown, Religious, Unknown



50 Golden Dragon Water  
Puppet Theatre

55B Nguyễn Thị Minh Khai, District 1  
Unknown, Theatre, Unknown



51 Ho Chi Minh City  
Supreme People's Court

131 Nam Kỳ Khởi Nghĩa, Bến Thành  
1885, Law court, Alfred Foulhoux



52 Continental Hotel

132 Đồng Khởi, Bến Nghé, District 1  
1879, Hotel, Unknown



53 The Manufacture  
Cortyard

74 Hai Bà Trưng, District 1  
Unknown, Gate, Unknown



54 Hai quan

Tôn Đức Thắng, Bến Nghé, District 1  
Unknown, Military installation, Unknown



55 Viet Nam House

93-95 Dong Khoi, District 1  
1900s, Restaurant, Unknown



56 Health Department of Ho Chi Minh

59 Nguyễn Thị Minh Khai, Bến Thành, District 1  
Unknown, Health center, Unknown



57 National Treasury

59 Nguyễn Thị Minh Khai, Bến Thành, District 1  
1920s, Treasury, Brossard et Mopin



58 Unknown

2 Nguyễn An Ninh, Bến Thành, District 1  
Unknown, Shophouse, Unknown



59 Unknown

27 Phan Chu Trinh, Bến Thành, District 1  
Unknown, Shophouse, Unknown



60 Unknown

164 Lê Thánh Tôn, District 1  
Unknown, Shophouse, Unknown



61 Unknown

166 Lê Thánh Tôn, District 1  
Unknown, Shophouse, Unknown



62 Grand Hotel

8 Đồng Khởi, Bến Nghé, District 1  
1930, Hotel, Unknown



63 Riverside Hotel

18-19-20 Tôn Đức Thắng, District 1  
Unknown, Hotel, Unknown



64 Saigon University Computer Center

4 Tôn Đức Thắng, Bến Nghé, District 1  
Unknown, University, Unknown



65 Le Quy Don High School

9B Vo Van Tan, District 3  
1874, School, Unknown



66 Huyện Sĩ Church

1 Tôn Thất Tùng, Phạm Ngũ Lão, District 1  
Unknown, Church, Unknown



67 Unknown

86 Suong Nguyệt Ảnh Bến Thành, District 1  
Unknown, Residence, Unknown



68 Sai Gon Railway Transport Joint Stock Company

472 Trần Hưng Đạo, Ward 2, District 5  
1914, Office, Unknown



69 Customs Department

110\_2 Hàm Nghi, Bến Nghé, District 1  
Unknown, Unknown, Unknown



70 Nguyen Van Hao Building

142bis Lê Thị Hồng Gấm, Nguyễn Thái Bình, District 1  
1920s, Commercial, Unknown



71 Saigon Hospital

97 Phó Đức Chính, Nguyễn Thái Bình, District 1  
1930s, Hospital, Unknown



72 BIDV Building

32 Hàm Nghi, Bến Thành, District 1  
1926, Office, Unknown



73 Chi Hoi Saigon

155 Trần Hưng Đạo, District 1  
Unknown, Church, Unknown



74 Mong Bridge

Nguyễn Thái Bình, District 1  
Unknown, Bridge, Unknown



75 Nguyen Thi Minh Khai High School

116A Hùng Vương, Ward 9, District 5  
1917, School, Unknown



76 Unknown

472 Trần Hưng Đạo, Ward 2, District 5  
Unknown, Unknown, Unknown



77 Trương Vĩnh Ký Mausoleum And Memorial House

1 Hồng Hà, Tân Bình  
1928, Religious, Unknown



78 National Bank of Vietnam

17 Ben Chương Dương, Nguyễn Thái Bình, District 1  
1934, Bank, Unknown



**79** Unknown  
51 Lê Quang Sung, Ward 6, District 6  
Unknown, Unknown, Unknown



**80** Hoa Binh Market  
37 Bạch Vân, Ward 5, District 5  
Unknown, Market, Unknown



**81** Vietnam Airlines Office Building  
1 Hồng Hà, D.Tân Bình  
Unknown, Office, Unknown



**82** Phát Diệm Parish Church  
485 Nguyễn Kiệm, Ward 9, Phú Nhuận  
Unknown, Church, Unknown



**83** Caravelle Hotel  
19-23 Lam Sơn Square, Bến Nghé, District 1  
Unknown, Hotel, Unknown



**84** Bà Chiểu Market  
40 Diên Hồng, Bình Thạnh  
1942, Market, Unknown



**85** Nguyễn Duy Khang Parish Church  
159/29 Xô Viết Nghệ Tĩnh, Bình Thạnh  
Unknown, Church, Unknown



**86** Apartments – Offices  
6 Phùng Khắc Khoan, District 1  
Unknown, Residence, Unknown



**87** Children Cultural Centre  
185 Cách Mạng Tháng 8, Ward 4, District 3  
Unknown, Recreation, Unknown



**88** Sisters' Convent of Humanity Vĩnh Sơn  
42 Tú Xương, District 3  
Unknown, Religious, Unknown



**89** Mediatheque L'IDECAF  
29 Lý Tự Trọng, Bến Nghé, District 1  
Unknown, Administration, Unknown



**90** Palace Hotel  
56-66 Nguyễn Huệ, Bến Nghé, District 1  
1972, Hotel, Vu Ba Dinh



**91** VIAR Office Building  
9-19 Hồ Tùng Mậu, Nguyễn Thái Bình, District 1  
Unknown, Office, Unknown



**92** Tu Dũ Hospital  
284 Cống Quỳnh, District 1  
Unknown, Hospital, Unknown



**93** Đông Khánh Hotel  
2 Trần Hưng Đạo, Ward 7, District 5  
Unknown, Hotel, Unknown



**94** Vietin Bank Office Building  
79A Hàm Nghi, Nguyễn Thái Bình, District 1  
Unknown, Office, Unknown



**95** Cho Rẫy Hospital  
201B Nguyễn Chí Thanh, Ward 12, District 5  
1974, Hospital, Unknown



**96** HCMC University of Pharmacy  
217 Hong Bang, Ward 11, District 5  
Unknown, University, Unknown



**97** Mechanics Faculty, Agriculture and Forestry University  
Khu phố 6, Linh Trung, Thủ Đức  
Unknown, University, Unknown



**98** Hall Phương Vỹ Agriculture and Forestry University  
KP6, W.Linh Trung, D. Thủ Đức  
Unknown, University, Unknown



**99** Student Residence of University of Transport  
Tầng Nhơn Phú A, District 9  
Unknown, Residence, Unknown



**100** Tân Thuận Bridge  
Tân Thuận Đông, District 7  
Unknown, Bridge, Unknown

# Policy and Strategy of Building Conservation and Re-use in HCMC

Dr. Nguyen Cam Duong Ly (UAH)

Dr. Tran Mai Anh (UAH)

## Introduction

This report summarizes the methods and primary results of a survey of modern architecture in Ho Chi Minh City (HCMC) under the mASEANa program. The survey was carried out by a team from the University of Architecture of HCMC (UAH) composed of four lecturers and 49 students. The survey lasted three months, from October to December 2016.

The purpose of the survey was to determine the modern architectural characteristics of HCMC as reflected in typical architectural forms, styles, details, and so forth. The survey area was selected to reflect the influence of different historical periods in HCMC, from colonial times to 1990, the early period of economic reforms known as *Đổi Mới*. Using the 1992 administrative map of HCMC, the survey area covered 13 districts. District 1, District 3, Phu Nhuan, Binh Thanh, Tan Binh, Go Vap, and Thu Duc were surveyed by the urban planning team, and Districts 4, 5, 6, 8, 10, and 11 were surveyed by the architecture team.

## Survey method

The key steps in the survey included the following: (1) desk study: prepare for data input and management using the sites' historical, cadastral, and Google maps, along with inventory sheets, online forms (Google Sheets), and group connection via e-mail and social media; (2) pre-surveys given by lecturers and core team to provide an overview of the survey districts; (3) training workshops on modern architecture, photography techniques, and data collection methods; (4) quick testing to check the students' survey and photography methods after the first day of surveying, and to guide the students in identifying architectural styles; and (5) surveys by small groups of two or three students. As for the urban planning team, we divided the survey into three stages: the first covered Districts 1 and 3; the second covered Binh Thanh and Phu Nhuan; and the third covered Tan Binh, Go Vap, and Thu Duc. In each stage, after visiting sites and taking photos, each group completed the inventory sheets. All collected data needed to be reported transparently so readers could critically assess the information about the buildings.

## Criteria for and evaluation of modern architecture in HCMC

Our preliminary survey of modern architecture in HCMC was completed in December 2016 with a total of 1,831 surveyed buildings, including colonial and postcolonial buildings. The next step was to evaluate our inventory data. A criteria system was established to evaluate HCMC's modern architectural heritage.

Building value was considered in terms of tangible and intangible value. The three main criteria were historical value, architectural value, and environmental value. In terms of historical value, a historical personality or event directly associated with the building as well as the building's role in local development were important factors to evaluate. Architectural value is generally defined in terms of age, aesthetic design, style, functional design, typology, and conception by an important designer. Regarding environmental value, the main elements are the continuity of the historical landscape of the site, the spirit of the place, the present setting, and landmark status. For each value, the integrity and authenticity of form/style, function, and environment were considered two important attributes for evaluating HCMC's modern architectural heritage.

Three examples of buildings with historical value include the following: *Hạnh Thông Tây* Church in Gò Vấp District, built 1921–24, which is representative of the religious buildings of the new Catholic community living in northern Saigon; Independence Palace, an important building with great historical value related to national political events; and some factories built in the 1970s in Thu Duc, which played significant roles in Saigon's industrial development during the American occupation.

Regarding architectural value, we did not prioritize Saigon's colonial architecture (1862–1945) but also appreciated new architectural trends appearing after 1945. These include the buildings constructed during the periods of 1945–1954 (Indochina War), 1955–1975 (US occupation), and 1975 to the early 1990s (before and during the early *Đổi Mới* period). One of the oldest surveyed buildings is the Ho Chi Minh Museum (previously the Messageries Impériales Company building) built 1862–64, and one of the most recent is the *Phát Diệm* Parish Church built in 1994. Regarding aesthetic design value, buildings with harmonious and beautiful architectural proportions, details, and design were assigned high value. This is especially important with regard to selecting the representative modernist townhouses in Saigon. The most significant architectural styles in modern Saigon/HCMC include classical, neoclassical, French Third Republic, Eclectic, Art Nouveaux, Art Décor, Indochina, Modernist, International, Tropical Modernist, and Soviet Modernist. In addition, designs by important architects—both foreign and Vietnamese—were regarded as having significant value, especially for

representing HCMC's modern architectural history. In the case of HCMC, further research on works by such architects is needed to support the evaluations. Regarding functional design, it is important to examine construction methods, new or popular technologies that were applied (elevators, prefabricated structures, etc.), and the materials used in the construction (washed finish, terrazzo, etc.). Regarding typology significance, the most representative types during the French period include new public facilities (schools, museums, hospitals, factories, water tanks, office buildings, cinemas, etc.), shop houses, colonial villas, and apartment buildings; during the American occupation, the representative types include soldiers' apartment buildings and high-rise hotels, among others.

With regard to environmental evaluation, highly appreciated sites include the old campus of Thu Duc Military Officer School (today, the students' residence of Transport University), with its old trees, green grass, and remaining military structure, and the Agriculture and Forestry University campus, designed by Ngô Viết Thụ, both located in Thu Duc.

Using this criteria system, we evaluated our inventory of the modern urban and architectural heritage of Saigon/HCMC.

Based on our inventory of the modern architecture of Saigon/HCMC, we developed a list of the 100 most representative modern buildings, with 70 buildings from the period 1862–1945 and 30 from the period 1945–1990. The list is categorized into two grades: Grade A (20 colonial and 10 postcolonial buildings) and Grade B (50 colonial and 20 postcolonial buildings).

## Conclusion

Modern architecture is part of the highly valued heritage of Saigon/HCMC. This survey aimed to understand this rich urban heritage and describe the city's modern architectural history. The lessons of the past can be used to search for new approaches to architectural design that respond to local contexts and reinforce local identity. This represents an emerging architectural trend in HCMC today.

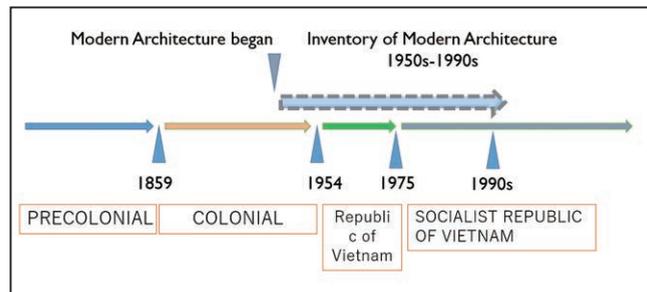
# History of modern architecture in HCMC

Truong Thanh Hai (UAH)

Vu Thi Hong Hanh (UAH)

Saigon - Ho Chi Minh City, with its 300 years of development, has produced diverse architecture in terms of types and styles. However, modern architecture somehow receives less attention and is sometimes neglected. In 2002, a group of lecturers from the architecture department of the University of Architecture HCMC conducted research on the architecture of Ho Chi Minh City (HCMC) after the reforms of 1986. That study identified, reviewed, and analyzed typical buildings representing architecture in HCMC over the 25 years after Đoi Moi. However, regarding the city's modern architecture, which extends back to the early twentieth century, that research only covered the later period.

This paper briefly analyzes transformations in modern architecture during different historic periods in Saigon/HCMC. This helps to provide a basis for a survey aimed at building an inventory of modern architecture in Saigon/HCMC. Since architecture is a product of various economic, ideological, sociocultural, and political contexts, as well as the personal styles of architects/designers, such contexts need to be examined to fully understand architecture.



**Fig1. Timeline of Saigon-HCMC history of development and relationship to Modern Architecture (Source: author)**

The remnants of precolonial architecture are quite rare today. However, they still serve as great references for entire systems of citadels, forts, pagodas, temples, markets, and hamlets in the South under the Nguyen Dynasty, as evidenced by scattered remnants of temples, pagodas, citadel walls and gates, and so forth. French colonial architecture, meanwhile, is easily seen all around the city, from

grid street patterns, urban structures with parks, botanic gardens, and squares to various structures such as administrative, medical, educational, residential, and religious buildings. The styles range from copies of popular Western Neoclassical, Beau-Arts, and Art Décor forms (1860s–1900s; includes City Hall, the Petrus Ky school, and the History Museum) to forms more culturally and climatically adaptive to Indochina (1900s–1950s), characterized by eclectic styles with Khmer, Cham, Chinese, and Viet influences (Indochina Bank). Many remain heritage sites today. Unfortunately, not many were designed by Vietnamese architects, even though the first school of architecture, at the École Supérieure des Beaux Arts de l'Indochine, was established during the period 1925–1945.

## Modern architecture in Saigon, Republic of Vietnam, 1954–1975

The city context:

- Inheritance of French urban planning and buildings
- Emergence of new lifestyles and financial support from the United States, yet strongly influenced by the French
- Development of architecture-related industries such as construction materials and fine arts
- Nationalism in the Republic of Vietnam government as well as Vietnamese professional idealism
- Emergence of the first generation of Vietnamese architects

Vietnamese architects who studied at the École Supérieure des Beaux Arts de l'Indochine and the École des Beaux-Arts (e.g., Ngô Viet Thu, Huynh Tan Phát,



**Fig2. Indochina Bank, eclecticism with Cham and Khmer expressions Elevations, columns, nest fence, steel doors, corridors, balcony, details of the roof, etc: patterns of lotus, vines, leaves, bird-head**

Nguyen Huu Thien, Pham Văn Thăng, Nguyen Quang Nhac, Tran Đình Quyên, and Nguyen Bá Lăng) emphasized contextualizing modern architecture movements in Saigon. Buildings they designed—such as the Independence Palace, National Library, IDECAF, Thi Nghè Church, Thong Nhat (Vi Dân) Hospital, and Vinh Nghiêam Pagoda—have been nationally recognized. They adapted modern Western forms to the tropical climate of Saigon and responded to traditional aesthetic perceptions. As a result, their buildings have a sense of local identity while remaining modern.

### The expressions of Modern Architecture:

- “Form follow function”
- Asymmetrical compositions
- Use of general cubic or cylindrical shapes
- Flat roofs
- Use of reinforced concrete
- Metal and glass frameworks often resulting in large windows in horizontal bands
- An absence of ornament or moldings



**Fig3. Independence Palace, by Arch Ngo Viet Thu (1926-2000)**



**Fig4. General Sciences Library - Arch Nguyen Huu Thien (1914-1981) (together with Arch Bùi Quang Hanh và Lê Văn Lan ) A modern building with traditional decorative patterns, integrated with surrounding natural landscape**



Fig5. IDECAF - Arch Nguyen Quang Nhac (1924-2004)



Fig6. (left) Thi Nghe Church - Arch Nguyen Huu Thien (1914-1981)  
(right) Vinh Nghiem Pagoda - Arch Nguyen Ba Lang (1920-2005)



Fig7. (left) Thuong Tin Bank and  
(right) Caravelle Hotel - Arch Nguyen Quang Nhac (1924-2004)



Fig8. Thong Nhat (Vi Dan) Hospital - Arch Tran Dinh Quyen (1923)

The main trends in modern architecture in Saigon during the period 1954-1975 can be summarized as follows:

- Modernism with a focus on adapting to the tropical climate, especially the use of claustra (he hoa tuong) (e.g., Thuong Tin Bank, Caravelle Hotel)
- Modernism with traditionalist explorations (e.g., Vinh Nghiem Pagoda, Thi Nghe Church, General Sciences Library)

Despite some differences in their appearances, the designs of these buildings typically focus on the logical relations between form and function, as well as solutions specific to the tropical climate. This is why such designs have been referred to as “modern tropicalization architecture.”

### Modern architecture in Saigon/HCMC, Socialist Republic of Vietnam, 1975–1990s

After 1975, the nation was unified and the city entered a new period. Architecture continued to be influenced by pre-1975 architecture while also following the popular styles of Communist countries, particularly the Soviet Union (Liên Xô).

Ongoing influence of pre-1975 architecture in Saigon:

1. Use of claustra (Ba Chieu Market)
2. Diversification and simplification of traditional timber structures using concrete consoles (Ton Duc Thang Museum, Southern Women Memorial House)
3. Functionalism: mainly applied to public buildings such as hospitals and factories (Thang Loi textile company)

Influence of styles popular in Communist countries, especially the Soviet Union (Liên Xô), with a number of architects trained in Communist countries and in the north practicing in Saigon/HCMC:

1. Architecture as sculpture (Hoa Binh Theatre)
2. Functionalism: concept of Communalism (XHCN) (Cultural House, District 5)
3. Socialist expressionism (Phan Dinh Phung Indoor Stadium)

However, due to financial constraints and the use of existing urban facilities, not many buildings were built until after 1986.

After 1986, with its new socialist-oriented market economy, the city developed new architectures employing modern and postmodern styles.

In conclusion, as a result of rapidly changing historical contexts, modern architecture in Saigon/HCMC shows diverse expressions. On the one hand, buildings are functionally and aesthetically modern. On the other, most are focused on



Fig9. (upper left) Ba Chieu Market  
(upper right) Ton Duc Thang Museum Thang  
(bottom left) Loi Textile Co  
(bottom right) Southern Women Memorial House

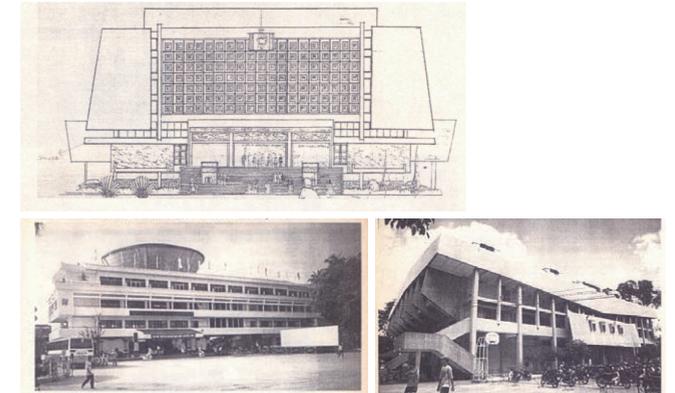


Fig10. (upper) Hoa Binh Theatre ,  
(bottom left) Cultural House Dist 5 ,  
(bottom right) Phan Dinh Phung Indoor Stadium

1. exploiting sociocultural values,
2. adapting to climatic conditions, and
3. simplifying traditional vernacular orientations using concrete and more advanced construction materials.

These efforts have made modern architecture in Saigon/HCMC different from other places in Vietnam, especially North Vietnam. At the same time, they have given value to the local modern architectural heritage, which can be found in many buildings already listed and recently included in the inventory of the modern architecture of Saigon/HCMC as part of the 2016 mASEANa project that the University of Architecture HCMC has participated in.

# PHOTO GALLERY

2nd Conference Day 1 & 2 (Hanoi, 12-13. Jan. 2017)



Speech of Johannes Widodo and Loan Pham Thuy (Day 1)



Group photo (Day 1)



Around the inventory poster of HCMC (Day 2)



Scene in the conference (Day 1)



Explanation about the Children's Palace by Le Van Lan (Day 3)



Explanation about the Children's Palace by Le Van Lan (Day 3)



The Space between the facade and the rooms, Children's Palace (Day 3)



Group photo



Scene in the conference hall



Scene in the panel discussion



Scene in the discussion



Group photo



Scene in the discussion



Speech of Noboru Futako (The Japan Foundation)

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Masanobu Ito, Shuji Takatori, Noboru Futako

### **mASEANa project team**

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The Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement