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COLOPHON

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FRONT COVER

Finn Bryn and Johan Ellefsen, Staircase in Pharmacy Building, Blindern campus, University of Oslo, 1928-36.
Photograph: Universitetshistorisk fotobase

CORRESPONDENCE

Comments are welcome.

EAHN

C/O @MIT, TU DELFT

FACULTY OF ARCHITECTURE

P.O. BOX 5043

2600 GA DELFT

THE NETHERLANDS

office@eahn.org [email]

www.eahn.org [url]

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Ongoing and Upcoming



Wenzel Hablik, *Path of Genius*, 1918
(oil on canvas, 160.5 x 95 cm, Inv. No. WH ÖL 137)
Photograph: © Wenzel-Hablik-Foundation, Itzehoe

Constructed Landscapes

In the essay “Architektur” from 1910, Adolf Loos proclaims the farmer’s hut and the engineer’s bridge as products of nature, while the work of the modern architect is condemned as intolerable artifice. Celebrating the unselfconscious constructions of the engineer (equated by Loos to other “natural” creatures such as horses and peasants) while abhorring the wilfulness of architecture, he gives voice to a sentiment which is as distinctly as it is paradoxically modern. Loos’s nature is not something given but something made – an inverted world in which nature and artifice, alienation and tradition are mutually dependent. The modern “natural,” it seems, is a highly artificial creation.

Loos’s dilemma is still with us, played out with a particular twist in present-day debates on landscapes and landscape conservation. In 2007, the European Landscape Convention was ratified by member countries of the EU. Aiming to “conserve and maintain the significant features of landscape,” the convention sets out to protect European nature against exploitation and destruction. This is good news, in the sense that the cultural, historical and aesthetic value of the landscape is recognized. One may ask, however, if conserving and maintaining are the only strategies by which to act on such a recognition. The transformation, cultivation and indeed creation of the land have been part and parcel of human society from its earliest beginnings. European landscapes, including those bits of them referred to as “natural,” are profound and complex cultural constructions and, as Loos intuited, highly diverse phenomena take part in their formation and transformation.

A newly established research project at The Oslo School of Architecture and Design sets out to study some such transformations – real and imaginary – of the modern landscape. *Routes, Roads, and Landscapes: Aesthetic Practices en route, 1750-2015* looks at the ways in which the modern landscape came to be construed as an aesthetic object with particular aesthetic values. The vehicle for the investigation is infrastructure: routes, roads, and railways that made their way into the landscape, simultaneously constituting it qua landscape and making it accessible for practical and aesthetic exploitation, reification, and interaction. The route makes nature accessible, defining our viewpoint towards it and conditioning our involvement with it. Like the works of Loos’s peasant-engineer, roads and railways constitute poignant meeting points between nature and culture, representing as well as facilitating our relation to the natural world.

If Loos's naturalized engineering works constitute one pole in the modern conception of nature, the transformation of the natural landscape into a mental construction forms its equally distinct counterpart. In Henrik Ibsen's *When We Dead Awaken*, the disillusioned professor Rubek seeks redemption and ultimately death among alpine peaks and glaciers. Anticipating the symbolic *Alpenlandschaft* of Scheerbart, Taut and Hablik, Ibsen invests the landscape with all the ambivalences and traumas of the modern mind. There is nothing natural about it. Heavily laden with Nietzschean aesthetics and proto-Freudian psychology, Ibsen's landscape is an artifice of the mind. Between Loos's natural artifice and Ibsen's artificial nature there are many nuances, each testifying to the convoluted relationship between topographical conditions and human construction - between the given and the made. In addition to its pledge to conserve, the European Landscape Convention would do well to encourage research into this complex and fascinating relationship.

Mari Hvattum

The Oslo School of Architecture and Design

Keynote Speakers Announced for EAHN First International Meeting

On the three evenings of the EAHN First International Meeting in Guimarães in June 2010, keynote events will take three different forms: lecture, dialogue, and summary discussion.

On 17 June, the keynote lecture “Buildings Without Context: ‘Primitive’ and Non-Western in Western Architectural Historiography” will be delivered by the architectural historian Paulo Varela Gomes. Professor Gomes teaches at the Department of Architecture of the School of Sciences and Technology (Faculdade de Ciências e Tecnologia) of the University of Coimbra. He is the editor of *MURPHY: Journal of Architectural History and Theory* and conducts research on the history of Portuguese and Indo-Portuguese architecture.

The next evening, on 18 June, the keynote event will take the form of a conversation between architect Denise Scott Brown and architectural historian Gülsüm Baydar. The two speakers will discuss the complex exchanges between architecture and history and how the relationship between the two disciplines might further develop. Denise Scott Brown is an award-winning architect, planner, and urban designer, theorist, writer and educator, whose well-known design projects and ideas have influenced architects and planners worldwide. As principal of the firm Venturi, Scott Brown and Associates, she has engaged in a wide variety of interdisciplinary work, teaching and research. Prof. Dr. Gülsüm Baydar is chair of the Department of Architecture at the Izmir University of Economics. Her research lies at the intersections between architectural and other discourses including psychoanalytical, postcolonial, and feminist theory.

To end the conference on 19 June, a session has been organized to allow all participants the opportunity to draw conclusions, raise questions, and consider the implications of the conference sessions. A panel will discuss the various thematic strands represented by the papers and roundtable sessions. Keynote speaker Professor Antoine Picon will present a summary overview of the conference. Professor Picon is Professor of the History of Architecture and Technology and Co-Director of Doctoral Programs at the Graduate School of Design at Harvard University. As an engineer, architect, and historian of science and art, he investigates



A view of the Largo da Oliveira in Guimarães
Photograph: EAHN

the complementary histories of architecture and technology from the eighteenth century to the present, particularly in France.

Full biographies of the four keynote speakers can be found on the conference website: <http://www.eahn2010.org/> by clicking on the link “Keynote Speakers.”

Reminder: 30 October 2009 Deadline for Guimarães Conference CFP

Abstracts of papers proposed for the twenty-five sessions and roundtables of the EAHN First International Meeting to be held in Guimarães in June 2010 are due to the session or roundtable chairs by 30 October 2009. Descriptions of the sessions and roundtables, the addresses of their chair(s), and full information for preparing and submitting a paper proposal are included in the official Call for Papers for the conference, which is available as an HTML document at <http://www.eahn2010.org> by clicking on the link “Calls.” The Guimarães CFP may also be downloaded in PDF format at http://www.eahn2010.org/EAHN2010_CPF.pdf.

EAHN Delft Office Support Extended

This summer the Faculty of Architecture, TU Delft, decided to extend funding of the EAHN Office in Delft until the end of 2009. This decision came at a critical moment for both the EAHN and its major supporting institution Delft, since the existing contract would have terminated on 1 September 2009 and the Delft Faculty itself is currently undergoing major upheavals. This short span of time, four months, is meant “to provide sufficient time to continue ongoing EAHN activities,” as well as “to develop a well-founded future plan for the EAHN after 2010.” Such a plan is explicitly meant to outline convincing strategies for obtaining “wider funding for the EAHN by third parties.”

To this end the EAHN has established a fundraising committee which will develop a plan for raising additional funds from other European institutions in the discipline, as well as explore other funding sources such as member contributions or grants for both ongoing and projected programs. Future funding of the EAHN Office by the Delft Faculty from 2010 onwards depends on the outcome of these fundraising efforts.

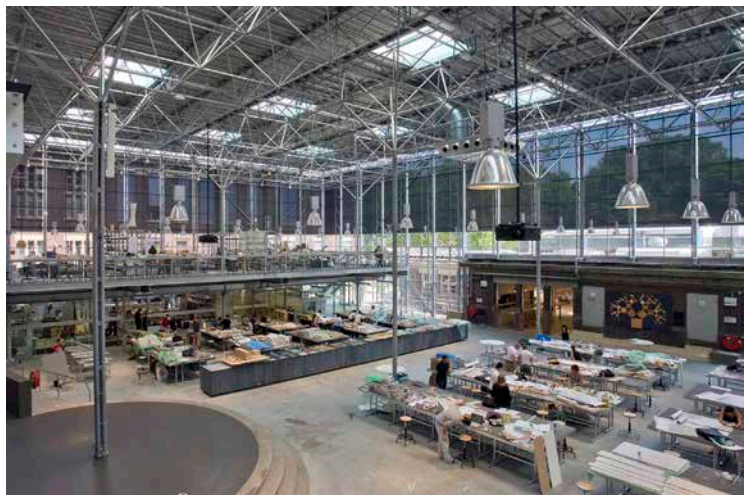
Exterior of the Oude Hoofdgebouw at the TU Delft as reshaped for the needs of the Delft Faculty of Architecture, which is temporarily housed here until its new building is completed.

Photograph: Hans Schouten, TU Delft Media Services



The Form Studies Hall for the creation of models in a newly built glass hall at the Delft Faculty of Architecture. This hall was added behind the former rear entrance of the Oude Hoofdgebouw: the semicircular steps which led up to the doors are here visible at the lower left.

Photograph: Hans Schouten, TU Delft Media Services



The interior of the @MIT office at the Delft Faculty of Architecture, the home of the EAHN Secretariat.

Photograph: Iwert Bernakiewicz, @MIT



The EAHN thanks the Faculty of Architecture at the TU Delft, and specifically the @MIT department, for their support during the past two years; this support has been indispensable for the development of the organization. The EAHN also thanks the Faculty of Architecture for their vote of confidence in the EAHN's future.

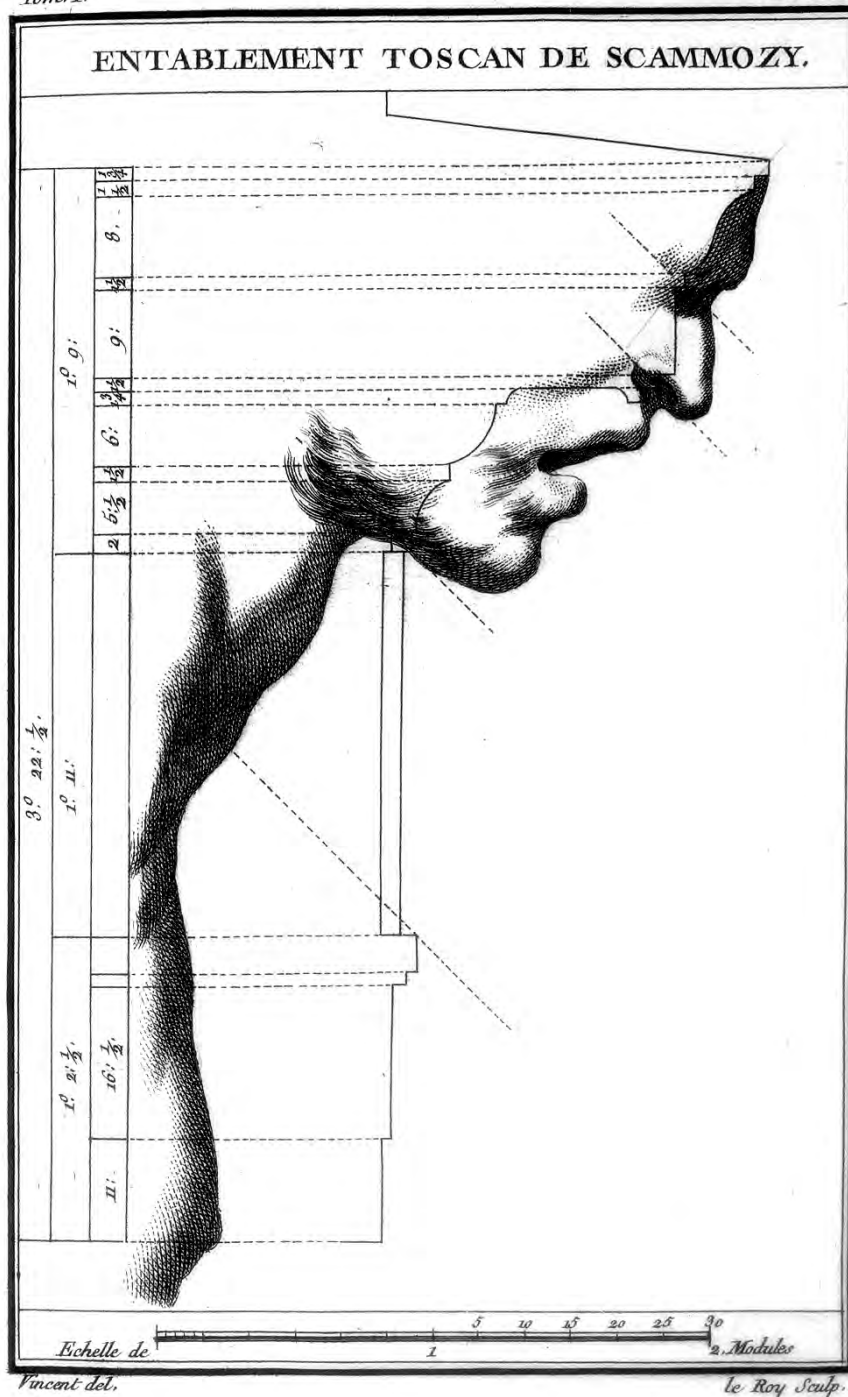
New Thematic Group on Eighteenth-Century Architecture

The idea of creating an EAHN thematic group on Eighteenth-Century Architecture was first discussed during the SAH 62nd annual meeting in Pasadena in April 2009. The primary objective of the group is to bring together a community of scholars dedicated to study and research in the history of eighteenth-century architecture in Europe and beyond. The hope is that this group will contribute to showcase the breadth and vitality of a field that is of central importance to architectural history, but also to contemporary theory and practice. This platform is expected to facilitate the exchange of ideas and the dissemination of information among scholars working from different perspectives, and will hopefully renew scholarly interest for a field that has been less visible in recent years. The group is open to all individuals with an interest in eighteenth-century architecture, but also related fields such as theater and gardens.

For further information on future activities, or to join the group, please provide contact information and a short bio to Ramla Benaissa, rb@ramla-benaissa.com.

Tom. I.^{er}

Pl. XI.



"Entablement Toscan de Scammozy," from
Jacques-François Blondel, *Cours d'architecture
ou Traité de la Décoration, Distribution &
Construction des Bâtimens*, plate vol. 1, plate 11
(Paris: Desaint, 1771).
Photograph: Ramla Benaissa

Schaumainkai 43
60596 Frankfurt am Main
Germany
Tel.: +49 (0)69-212 38844
Fax: +49 (0)69-212 37721
www.dam-online.de
info.dam@stadt-frankfurt.de

German Architecture Museum

Deutsches Architekturmuseum - DAM

When the Frankfurt city council resolved to found the German Architecture Museum (DAM) in January 1979, the idea that architecture should be appreciated as a field of art and have a separate museum dedicated to it was new, exciting and controversial. It is perhaps no coincidence that the first independent architecture Biennale in Venice was initiated at the same time and opened in 1980. Admittedly, in countries such as Russia, Finland, and Sweden, among others, museums of architecture had existed for a long time. None of these, however, were housed in new buildings built specifically for them. And only a few of the architectural collections and museums predating the DAM which had united in the ICAM (International Confederation of Architectural Museums and Centers, founded in 1979) collected works of the immediate present or without regional limitations. Since both the building type of the “museum of architecture” as well as the institution’s conceptual position were uncharted territory, the initiative of the city of Frankfurt (in the guise of its then-mayor Walter Wallmann and cultural commissioner Hilmar Hoffmann) drew considerable attention. Thus the DAM, after its opening on 1 June 1984, did not simply become one of the cornerstones of the new Frankfurt museum riverbank. It also became the impetus for the foundation of new architectural museums and centers throughout the entire western world. Today, almost every European country has its own national museum of architecture.

A major role in the success of the new museum was played by its building as transformed by Oswald Mathias Ungers: a patrician villa was totally gutted and linked in the rear to a newly erected exhibition hall. Particularly effective is Ungers’s built theory of the “house in the house,” that was placed in the middle of the gutted villa. On the upper level, the visitor is surprised by an ideal house reduced to a mere volume; this recalls eighteenth-century enlightenment ideas whereby the primitive hut of the first human civilizations was assumed to be the origin of all architecture. As a symbol not just for the idea of a house in a philosophical sense, but also for architecture itself, Ungers’s “house in the house” became a well-known icon.

The ambitious goal of making architecture a subject of public debate was addressed by Heinrich Klotz, the founding director of the DAM, with spectacular exhibitions in grand installations like *The Revision of Modernism, Chicago Architecture 1872-1992*,



Oswald Mathias Ungers, Deutsches Architekturmuseum, Frankfurt am Main, 1979-1984.

Model of wood, cardboard, and paper with paint, on a painted wooden plinth; overall dimensions 62 x 61 x 61 cm.

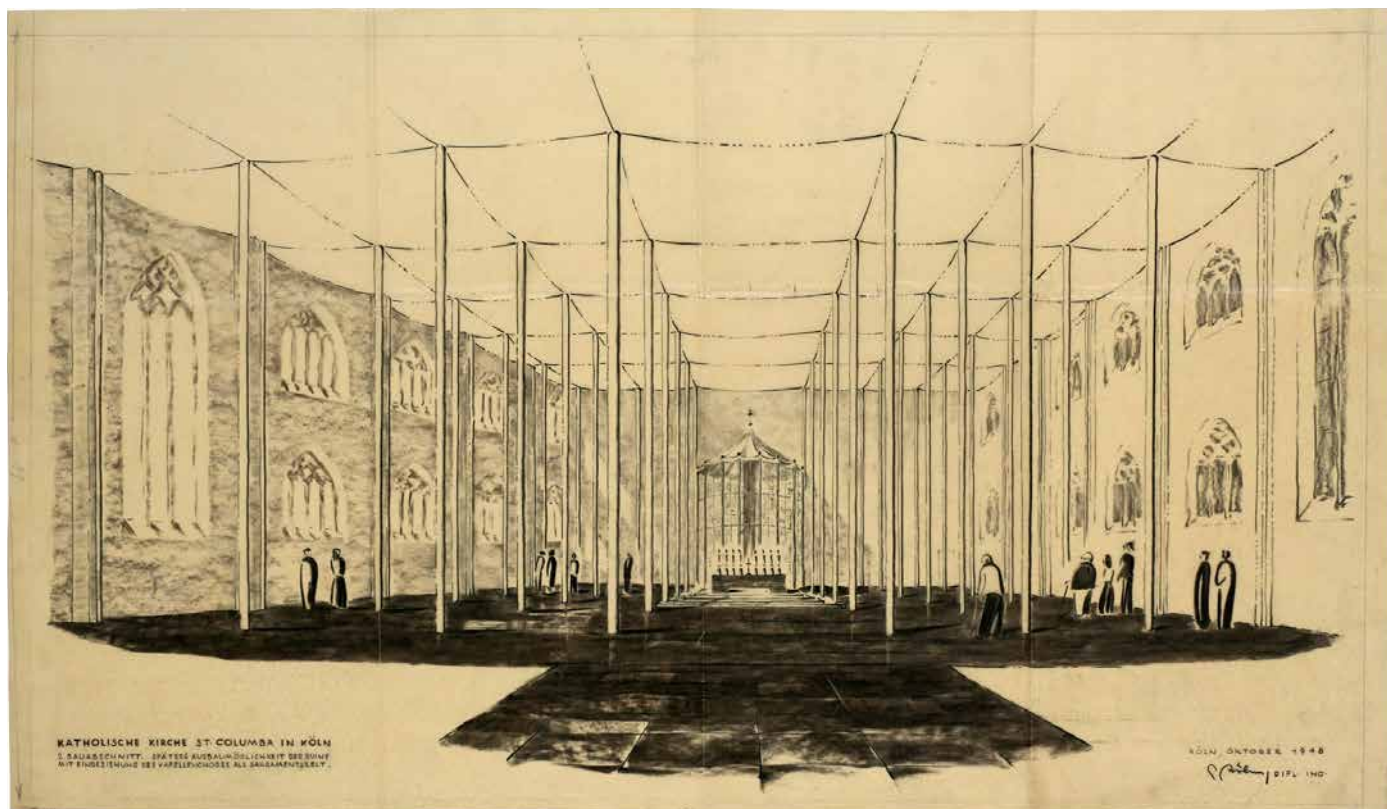
In this cross-sectional model the heart of the museum is exposed as clearly as an internal organ during an operation. The model represents the finished building. Its marbled plinth indicates that it was shown at the inaugural exhibition of the Deutsches Architekturmuseum entitled *The Revision of Modernism* (1984).

Photograph: Sammlung Deutsches Architekturmuseum, © Deutsches Architekturmuseum

or *The Architecture of the Synagogue*. The museum was receptive to contemporary directions in architecture, and at first was considered one of the fiercely contested German bridgeheads of postmodernism. But Klotz was not as biased in his selection of themes as his numerous critics maintained: in its first years the DAM also presented exhibitions on architects of the classical modern, such as Walter Gropius, Ludwig Mies van der Rohe or Ernst May.

With the second director, the architect and architectural historian Vittorio Magnano Lampugnani, appointed in 1990, a series of exhibitions with a more scholarly orientation began, which aimed at nothing less than rewriting the architectural history of the twentieth century by focusing for the first time on supposedly conservative minor currents of the modern (*Modern Architecture in Germany 1900 to 1950: Reform and Tradition*; Heinrich Tessenow). The architect Wilfried Wang, the third director of the DAM beginning in 1995, introduced a series of national exhibitions on architecture of the twentieth century, corresponding to the respective guest countries at the annual Frankfurt Book Fair (Austria, Ireland, Portugal, Sweden, Switzerland, Greece, Finland, Germany, Spain).

Ingeborg Flagge, trained as an Egyptologist and archaeologist, followed as director in 2000 with exhibitions primarily addressed to a general public. She also pursued the “rediscovery” of an exhibition consisting of twenty-three dioramas installed in the museum which had been hidden behind walls for years in order to create more exhibition space. This permanent exhibition *From the Primordial Hut to the Skyscraper* guides the viewer through the entire history of human settlement in key historical moments, thereby aimed largely at an interested lay audience and particularly at children. The educational program has been greatly expanded in the meantime. In addition to the legendary Lego construction site during school vacations, the museum offers workshops for pupils, continuing education for architects and for teachers as multipliers of knowledge. The DAM even takes its programs offsite, into schools, with support from local sponsors. In its series “Pecha Kucha Nights” the DAM networks with the creative community of the region with an entertaining format of concentrated speed-presentations developed in Japan.



Gottfried Böhm,
St. Kolumba, Cologne, 1948
Charcoal on tracing paper
Sheet: 49 x 84 cm
Photograph: Sammlung Deutsches
Architekturmuseum, © Deutsches
Architekturmuseum

As a new type of architectural museum, the DAM offers space on several levels for special exhibitions and its auditorium is a popular platform for public lectures, symposia, and discussions relating to architecture. From the beginning, the museum's mission included developing a non-circulating library and a permanent collection. It was clear to Klotz as an art historian that sketches, construction drawings, working studies and plans for execution as well as architectural models can be invaluable historic witnesses. In the late 1960s he had become aware that this rich material was often thrown away by architects after completion of a project. Klotz visited important architects in the USA, Japan and Europe to convince them to donate objects to the DAM collection.

Even now the drawings and models which he was able to acquire up to 1990 comprise the majority of the collection. But his successors also saw to the acquisition of valuable holdings, often complete estates. Today, the collection of the DAM comprises approximately 180,000 plans and drawings, around 600 architectural models, as well as a few paintings and pieces of furniture. The oldest objects in the collections are engravings by Giambattista Piranesi and an autograph drawing by Gottfried Semper. The eighteenth and nineteenth centuries are otherwise hardly represented, but this is made up for by the extensive coverage of the twentieth century and the latest contemporary works. The museum collects objects relating to both German and international architecture. From the period of the classical modern, the DAM possesses an original model of the Einstein Tower (1921) by Eric Mendelsohn, portions of the estates of Hannes Meyer, Mart Stam and Ernst May, and also precious collections of drawings by Hans Poelzig and Hans Scharoun.

From the later periods of the twentieth century, there are comprehensive holdings from Aldo Rossi and James Stirling; in addition, estates or portions of estates from Emil Steffann, Heinz Bienefeld, Dominikus Böhm, Gottfried Böhm and Rob Krier. Other architects represented in the collection with important projects are Archigram, Rem Koolhaas, Frei Otto, Frank O. Gehry, Norman Foster, Robert Venturi, and many others. Works by artists in other media who deal with the theme of architecture, such as Ben Willikens, Martin Kippenberger or Christo, are also held by the museum and demonstrate the wide spectrum of the collection. For many years, however, the



Hélène Binet,
Kolumba, Art Museum of the Archdiocese, Cologne, 2008
(Architect: Peter Zumthor)
Hand-printed photograph

Sheet: 50.8 x 61 cm

The archaeological zone with the exterior façade of Gottfried
Böhm's initial building on this site,
"Madonna of the Ruins" (1950)

Photograph: Hélène Binet, © Deutsches Architekturmuseum

DAM has no longer had a regular acquisitions budget available. Recent acquisitions include—for the first time—projects which were completely designed and developed on a computer. Here the question of how to conserve contemporary works which exist only as digital files remains a pressing problem.

For the DAM's ambitious program, the building on Schaumainkai soon proved to be too small. Extensive space in an earlier type foundry (Hedderichstrasse 104) was rented for the rapidly augmented collection, the library with its approximately 20,000 volumes, and the restoration workshops for paper and models which were established at that time. Since then additional offsite storage has been added.

The German Architecture Museum sees itself as an ambassador for German architecture at the international level, and emphatically stated this claim at the VII International Architecture Biennial São Paulo in November 2007 with its contribution *Ready For Take-Off. Contemporary German Export Architecture*. At the same time the DAM offers itself as a stage for national representations of other countries, as for example for the guest countries at the Frankfurt Book Fair. Most recently, Korea, Catalonia, Turkey, and China with their cultural institutions (Korean Architects Institute, Institut Ramon Llull, Garanti Galeri, Liaoning Publishers) have developed independent exhibitions for the DAM.

The biennially awarded International Highrise Award of the city of Frankfurt, which began in 2003 as an initiative of the director Ingeborg Flagge organized by the DAM in partnership with the DekaBank, has had its contract extended until 2012. This prize offers Frankfurt the chance to participate in the dynamic competition of global megacities from its comparatively cozy position in the center of the Old World. In 2007 together with five other European architectural centers, the current DAM director co-founded the promising Global Award for Sustainability which is organized by the Cité de l'architecture in Paris. In the same year the DAM Prize for Architecture in Germany was established as a new label, awarded in conjunction with the *German Architecture Annual*, published annually since 1980.

On the average, the DAM publishes ten exhibition catalogues per year. The number of exhibitions is higher, however, since some travelling exhibitions with their own catalogues make a stop at the DAM. The DAM held nineteen exhibitions in 2008;



Hans Scharoun,
Architectural fantasy, 1939-1945
Pencil and watercolor on cardboard
Sheet: 24 x 29.7 cm
Photograph: Sammlung Deutsches Architekturmuseum,
© Akademie der Künste, Berlin

in 2009 there will be seventeen. Further, approximately thirty lectures, symposia, or podium discussions are presented annually, mostly in conjunction with the exhibitions.

DAM personnel comprises around seventeen permanent plus additional freelance staff members. The director is the architect and architectural critic Peter Cachola Schmal, and the deputy director the architectural historian Wolfgang Voigt. The permanent staff also includes two exhibition curators and one curator who chiefly supervises the museum education programs. Other professional staff members include the head of the archive, a registrar and a librarian. The librarian coordinates the special project of a bibliography of German-language periodical literature on twentieth-century architecture, which at the moment may be consulted only through the association of Frankfurt museum libraries (<http://www.museumsbibliotheken.frankfurt.de>). Depending on current museum activities, five to eight freelance curators annually work on exhibitions and publications, supplemented by a curatorial fellow, interns, and a position for a voluntary social service year in historic preservation which is popular among high school graduates.

Peter Cachola Schmal
Deutsches Architekturmuseum

Translation: Susan Klaiber

EXPLORATIONS

German Architecture Museum

Exhibition installation, ground floor gallery at the DAM, “Ready for Take-Off – Contemporary German Export Architecture,” German Contribution to the 7th International Architecture Biennial São Paulo 2007
7 June – 9 November 2008
Photograph: Uwe Dettmar, © Deutsches Architekturmuseum



Exhibition installation, third floor gallery at the DAM, “Simon Ungers – Heavy Metal”
15 June – 31 August 2008
Photograph: Uwe Dettmar, © Deutsches Architekturmuseum



Early Modernism in Oslo

In the history of early modernism in the Nordic countries, the Norwegian contributions tend to be downplayed. The explanation for this is probably simple: Norway never had shiny stars like Gunnar Asplund (Sweden), Alvar Aalto (Finland) or Arne Jacobsen (Denmark). But on the level below these masters, Norway, more than the other Nordic countries, can display an unusually wide range of modernist architecture planned by architects who designed buildings of very high quality. In this article we will present a small selection, with emphasis on buildings open to the public and of easy access for visitors to Oslo.

Compared to their Nordic colleagues, Norwegian architects were familiar with the developments elsewhere in Europe at an early stage. The Norwegian architect Edvard Heiberg designed a modernist villa for himself and his Danish wife outside Copenhagen as early as 1923-24. The dwelling reflects Heiberg's fascination for Le Corbusier's contemporary ideas and the Haus am Horn from the first big Bauhaus exhibition in 1923. Apart from this, Heiberg's influence in the 1920s is on a theoretical and critical level, as a herald to his Nordic colleagues about current avant-garde advancements in European architecture.

Part of the vigor of the Norwegian early modernist movement, or functionalism as the period is called in Scandinavia, is due to the opportunity for experiments which the movement provided. There was a milieu among younger architects which inspired both critical and uncritical attempts to try out new modernist ideas within a variety of building types. Not only did they design typical middle-class detached houses, *Siedlungen* and summer houses, but they also planned cultural buildings, restaurants, baths, office buildings, and assembly buildings. In the period between 1927 and 1932 Norwegian architects showed—in both their writing and their design—how modernist ideas from Holland, Germany and France could be adapted to a Norwegian landscape and climate, and how international ideas could be mixed with traditional Norwegian materials and use of color. The functionalist approach represented a logical continuation for architects who had practiced the progressive Nordic neoclassicism. This generation also carried their education and early years within the national romantic movement with them for the duration of their careers.

LARS BACKER: RESTAURANTS SKANSEN AND EKEBERG

Ready to welcome guests in 1927, Restaurant Skansen was an early example of a functionalist building designed by Lars Backer. The building was clearly a crossbreed between the early modern movement coupled with neoclassicism. It was regarded as both highly modern and provocative in its time. Sadly, it was torn down in 1970. In the same year Skansen was built Backer designed two competing

Edvard Heiberg, Scheme for his own house,
1923, watercolor.
Photograph: Collection of the Royal Danish
Academy of Fine Arts



Lars Backer, the Ekeberg Restaurant, Oslo,
1927-1929, main façade.
Photograph: The National Museum –
Stiftelsen Arkitekturmuseet / Wilse



projects for another restaurant, situated on the hillside of Ekebergåsen, overlooking the center of Oslo. One of the projects had “The New Era” as its motto. This was a modernist scheme, but Backer was playing safe, and his other entry was more traditional and probably less provocative. However, “The New Era” won, and the Ekeberg Restaurant opened in 1929. The main part of the building has a strong horizontal orientation, underlined by meticulous detailing. The decorations on the façade resemble art deco and are the result of impressive form work. The architect wanted the restaurant to blend into the scenery, and he therefore had it painted in a brownish red color to match the stems of the surrounding pine trees. For many years the restaurant was left to decay, but it has recently been restored and is now open to the public all year. Regrettably, the restoration was not as respectful as one might wish from a historical point of view.

BLAKSTAD AND MUNTHE-KAAS

Situated across the Royal Garden, the House of the Artists (1928-30) is one of the major works of the office Blakstad and Munthe-Kaas and a perfect balance between neoclassicism and modernism. The building is still a gallery for contemporary art with exhibition areas on two floors and a restaurant with a large terrace on the first floor. In the symmetrical interior plan the floors are covered with marble and the pillars with travertine. Not expressing any connection to the structural system, the concrete skeleton of the building is faced with red bricks laid out in decorative patterns.

In the beginning of the 1930s Gudolf Blakstad (1893-1985) and Herman Munthe-Kaas (1890-1977) showed variety in their stylistic expression, from designing purist white concrete villas to planning more complex houses integrated into the landscape, with the mixed use of concrete and wood. The house for Dr. Tidemand Johannessen in Oslo (1932) demonstrates a rare adaptation to the site, with floors on different levels, terraces, and a free plan with large asymmetrical windows that create an intimate relationship between the interior and nature.

The Odd Fellow House, which was commissioned from Blakstad and Munthe-Kaas as a result of a competition in 1931, was a complex task. The building shows the new modern architectural principles with a load-bearing skeleton, free plans and ribbon windows. The building contains the Saga Movie Theater which has a lavish entrance hall with a very elegant curling stair. The building still stands and the cinema is still running, but it is not very well preserved. On the other side of the street and by the same architects a later cinema, Klingenberg Movie Theater (1938), is on the Norwegian heritage list, rather authentic, and still running. The interior of the main cinema auditorium with its curved walls and wavy acoustic ceiling shows the softer organic functionalism that emerged in the 1930s.

Blakstad and Munthe-Kaas, the House of the
Artists, Oslo, 1928-1930.
Photograph: The National Museum – Stiftelsen
Arkitekturmuseet / Gran



Blakstad and Munthe-Kaas, House for Dr.
Tidemand Johannessen, Oslo, 1932.
Photograph: The National Museum – Stiftelsen
Arkitekturmuseet / O. Væring



Arne Korsmo's living room, Oslo, decorated in 1930. The colors have been added after color archaeological studies in 2001.
Photograph: Norsk Folkemuseum / Espen Johnsen



ARNE KORSMO: VILLAS DAMMAN AND STENERSEN

To adapt the ideas of modernism to a Norwegian landscape was one of the aims of the visionary Arne Korsmo (1900-1968). In the early years of his career his use of color was bold in both the interiors and exteriors of houses. His own living room, decorated in the 1930s, displays a personal experimental style, inspired by contemporaries like Pierre Chareau and Willem Dudok. Villa Damman, which Korsmo did together with Sverre Aasland (1899-1989) in 1932, is a more mature work. Here the composition of volumes shows a carefully considered interaction between the functions of picture gallery and office. Korsmo and Aasland handle the interplay between the various levels and the daylight in a masterly manner.

Designed for the stockbroker and art collector Rolf Stenersen, Korsmo's white cubic Villa Stenersen (1937-38) is another original adaptation. The villa, which is open to the public, displays deliberate references both to Le Corbusier's purist Villa Savoye and to Pierre Chareu's Maison de Verre. The sloped site gave inspiration to a well-lit first floor with huge windows that almost constitute a glass wall. This floor houses the entrance and a front room with yellow walls with green details and a circular fireplace. The house's piano nobile was planned with a characteristic glass brick wall, and the living room behind the wall was designed to show Stenersen's impressive art collection. The building was built with windows in the

VIRTUAL TOUR

Early Modernism in Oslo



Sverre Asland and Arne Korsmo, Villa Damman,
Oslo, 1932, here facing the garden.
Photograph: The National Museum – Stiftelsen
Arkitekturmuseet / Christian Norberg-Schulz



Sverre Asland and Arne Korsmo, Villa Damman,
Oslo, 1932, interior.
Photograph: The National Museum – Stiftelsen
Arkitekturmuseet / Christian Norberg-Schulz

brick wall, insisted upon by Mrs. Stenersen. Korsmo was not entirely happy with this, and in the photograph, which was manipulated by Korsmo himself, we see the version he chose to present.

HVALSTRAND AND INGIERSTRAND BATHS

In 1934 two restaurants situated one on each side of the Oslo fiord opened. Today the restaurant at Hvalstrand bath, designed by Andre Peters, has been beautifully restored. The other, Ingierstrand bath, is at the present a dismal sight; there are, however, plans for its restoration. This restaurant, designed by Eyvind Moestue (1893-1977) and Ole Lind Schistad (1891-1979), was a striking structure, famous for its outdoor circular dancing floor with its mushroom-like profile. The restaurant, together with the diving tower, the little ice cream kiosk, and the wardrobe facilities, makes an impressive high point in Norwegian early modernism. Ingierstrand bath represents an integrated whole, a large area planned for sunbathing and swimming – very à la mode activities in the health-obsessed 1930s.

In 1940, when the Second World War broke out and Norway became occupied, almost all building activity ceased. This was the ultimate end of the early modern period, but even some years earlier there were new tendencies on the scene, following the shift in orientation of among others Le Corbusier and Alvar Aalto. Knut Knutsen (1903-1969), who had been a strong believer in modernism, shifted his attention towards a more organic form inspired by nature in the late 1930s, and became one of the most important voices of the postwar architectural discourse. Architects like Blakstad and Munthe-Kaas left the modern movement, and Norwegian postwar modernism was dominated by a new generation, including among others Sverre Fehn (1921-2009) and Geir Grung (1926-1989).

Espen Johnsen
Universitetet i Oslo

Bente Solbakken
Nasjonalmuseet for kunst, arkitektur og design



Arne Korsmo, Villa Stenersen, Oslo, 1937-1938, main façade.
Photograph: The National Museum – Stiftelsen Arkitekturmuseet

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Eyvind Moestue and Ole Lind Schistad,
Ingierstrand bath, 1933-1934.
Photograph: The National Museum – Stiftelsen
Arkitekturmuseet



Eyvind Moestue and Ole Lind Schistad,
Ingierstrand bath, 1933-1934, interior of the
restaurant.
Photograph: The National Museum – Stiftelsen
Arkitekturmuseet



SELECTED LINKS

Villa Stenersen

Open to the public every first Sunday in the month from 12:00 – 16:00.
www.villastenersen.net

Ekeberg-restauranten / The Ekeberg Restaurant

Open all year.
www.dehistoriske.no/restaurant/ekebergrestauranten

Kunsternes hus / The House of the Artists

Both the exhibition space and the restaurant are open all year. The website contains information about the current show and opening hours (in Norwegian only).
www.kunstnerneshus.no

Hvalstrand bad / Hvalstrand bath

The restaurant is open during the summer season.
www.sult.no/inenglish.cfm

Ingierstrand bad / Ingierstrand bath

The restaurant is closed and the building is in a sorry state, but it is worth a look. In the summer season, there is a bus connection between Ingierstrand and the city.
www.ingierstrandrestaurant.no

Klingenberg kino / Klingenberg Movie Theater

The website contains pictures of the building's exterior and interior, and lists the films currently running.
www.oslokino.no/kinofakta/klingenberg

Saga kino / Saga Movie Theater

The website contains pictures of the building's exterior and interior, and lists the films currently running.
www.oslokino.no/kinofakta/saga



Eyvind Moestue and Ole Lind Schistad,
Ingierstrand bath, 1933-1934, the diving tower.
Photograph: The National Museum – Stiftelsen
Arkitekturmuseet

**SIGNIFICANT BUILDINGS OF 1920S
AND 1930S OSLO**

Oslo City Center:

Lars Backer:
Ekeberg Restaurant, 1927
Kongsveien 15

Gudolf Blakstad og Jens Dunker:
Det nye Teater / The New Theater, 1929
Rosenkrantz' gate 10

Blakstad and Munthe-Kaas:
Kunstnerens Hus / The House of the
Artists, 1930
Wergelandsveien 17

Nicolai Beer:
Steplagården / Commercial house, 1931
Grønland 4

Eivind Moestue & Ole Lind Schistad:
Ingeniørenes hus / House of the Engi-
neers, 1931
Kronprinsens gate 17

Blakstad and Munthe-Kaas:
Odd-Fellow gården / The Odd Fellow
House, 1931-34
Stortingsgata 28

Blakstad and Munthe-Kaas:
Klingenberg Kino / Klingenberg Movie
Theatre, 1938
Olav V's gate 4

Andreas H. Bjercke (1883-1967) and
Georg Eliassen (1880-1964):
Redernes hus / The Shipowner's House,
1934
Rådhusgaten 25

Ove Bang (1895-1942):
Indremisjonselskapets hus / Congrega-
tion House for the Norwegian Lutheran
Mission Society, 1935
Staffeldts gate 4

Blakstad and Munthe-Kaas:
Oslo Handelsgym / Oslo Commercial
High School, 1940
Parkveien 65

Ove Bang:
Samfunnshuset / Assembly house for
Oslo Workers Society, 1940
Arbeidersamfunnets plass 1

Oslo West: Frøen/Blindern/Ullern

Edvard Heiberg:
Detached house, 1927-29
Nils Tollers vei 10

Finn Bryn og Johan Ellefsen:
Nedre Blindern / Buildings at the lower
part of Blindern Campus for the Univer-
sity of Oslo (1928-36),
Sem Sælandsvei 24

Arne Korsmo and Sverre Aasland:
Detached houses, 1929
Lille Frøens vei 14 and 16

Arne Korsmo and Sverre Aasland:
Havna allé villakvarter / Detached
houses, 1930-1933
Havna allé 1-6, 9-13

Magnus Poulsson:
Villa in Anne Maries vei 16, 1929

Ove Bang:
Villa Schancke, 1931-32
Anne Maries vei 18

Blakstad and Munthe-Kaas:
Villa Tidemand-Johannessen, 1930-31
Generallunden

Arne Korsmo:
Detached houses, 1935-36
Slemdalsveien 33a, 33 b (with Knut
Knutsen) and 33c

Arne Korsmo:
Villa Stenersen, 1937-38
Tuengen Allé 10 c

Ove Bang
Villa Ditlev-Simonsen, 1937
Hoffsjef Løvenskiolds vei 22

Oslo West: Fagerborg /Majorstua/Frogner

Frithjof Reppen (1893-1945):
Rekkehus / Semi-detached houses, 1931
Professor Dahls gate 31 – 33

Nicolai Beer:
Rekkehus / Semi-detached houses, 1931
Industrigata 15 a-d.

Nyqvist and Norrgren:
Rekkehus / Semi-detached houses, 1935
Solheimsgata 6-12

Oddmund Eindride Slaatto (1896 –
1962):
Villa Figenschou, 1932
Wolffs gate 5

Nicolai Beer
Rekkehus på Heia / Semi-detached
houses at Heia, 1932-1934
Drammensveien 103

Bjercke & Eliassen
Dronningen Restaurant, 1932
Huk Aveny 1

Outside Oslo

Andre Peters:
Hvalstrand Baths 1934
Hvalstrand 1

Moestue and Schistad:
Ingierstrand Bath, 1934
Ingierstrandveien 30

BOOK REVIEW

Despina Stratigakos

A Women's Berlin

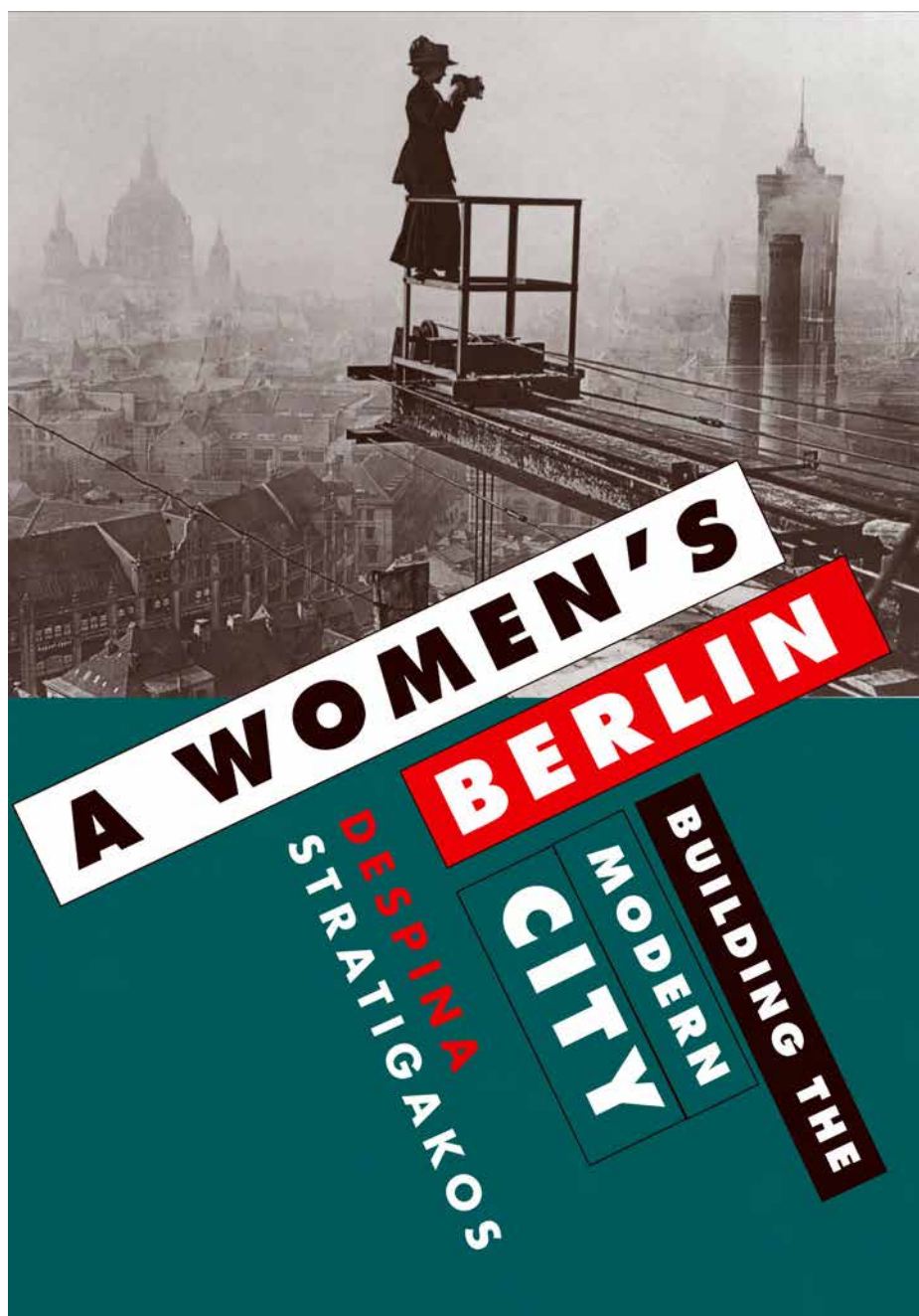
Minneapolis: University of Minnesota Press, 2008, 256 pp., 77 b&w photos, \$75.00 (cloth), \$24.95 (paper)

ISBN: 978-0-8166-5322-5 (CLOTH), 978-0-8166-5323-2 (PAPER)

In her book *A Women's Berlin*, Despina Stratigakos traces the female struggle for equal rights in the German capital at the turn of the twentieth century. The author, who teaches architectural history at the University of Buffalo, presents a fascinating account of the spatial aspects of Berlin women's increasing presence in the professional domain, thus showing that, during the period of spiked helmets and belligerent politics, the patriarchy was only seemingly as imperturbable as the Prussian military order.

The general admission of women to Prussian universities in 1908 was perhaps the most consequential of numerous small victories that the growing women's movement was able to achieve at the time – it took another decade until they were granted the right to vote in 1919, another fifty years until they were allowed to seek employment or open a bank account without their husbands' permission in 1958, and another century until, in 2005, Germany became one of currently only five countries worldwide governed by a woman.

Unlike earlier treatments of the subject, Stratigakos does not focus on the contributions of the working class to this process, but rather on those of bourgeois reformers. While few in absolute numbers, the new female professionals were able to create spaces that profoundly changed the German capital's social fabric. In Stratigakos's book, the all-female *Lyzeumklub* (Lyceum Club), the dormitory and study house *Viktoria-Studienhaus*, and the retirement home *Haus in der Sonne* (House in the Sun) stand as examples of a new spatial challenge to male preponderance. Along with these locations, the author rediscovers the protagonists of what would become a lasting form of spatial resistance: Emilie Winkelmann,



Germany's first female professional architect and designer of the *Viktoria-Studienhaus*, housing reformer Alice Salomon, who founded the *Soziale Frauenschule* (Social School for Women), *Lyzeumklub* president Hedwig Heyl who organized the famous 1912 exhibit *Die Frau in Haus und Beruf* (The Woman in the Home and at Work), and many others who are barely remembered in contemporary Berlin. Similarly, the buildings they designed have been virtually forgotten, although many of them were spared wartime destruction, including the *Lyzeumklub* building on Lützowplatz and the *Viktoria-Studienhaus* on Otto-Suhr-Allee.

Though these female pioneers were a tiny minority at the time – very few German women had the financial means, the middle-class background and the personal courage to defy the traditional roles – they developed an exceptionally consequential new lifestyle connected with their activities and the spaces they were able to create. Stratigakos shows in her powerful and well-researched narrative that the new model of a self-determined professional woman required new spaces and, in turn, spread through the creation of such spaces.

That many of the new liberties were short-lived is shown in the last chapter. The author points out that during the Weimar Republic women enjoyed more political rights than during the monarchy, but at the same time were frequently forced back into their roles of housewives and mothers as a consequence of the economic depression. This is exemplified in the intellectual development of reformer Hedwig Heyl who in the early 1900s fought for women's professional acceptance and only twenty years later glorified their return to the kitchen sink in light of rising unemployment rates.

While Stratigakos repeatedly points to the ambivalent situation of the bourgeois women activists caught between their own emancipatory goals and society's limiting conditions, she only marginally touches on their role within the larger political framework. Hedwig Heyl, for example, held other deeply conservative positions that are not mentioned in the book – for example, as the chairwoman of the *Frauenbund der Deutschen Kolonialgesellschaft* (Women's Association of the German Colonial Society), she actively promoted nationalist and racist policies such as the prevention of mixed marriages between Germans and Africans. The double-edged role of many of Stratigakos's protagonists as progressive pioneers for women's

liberation on the one hand and powerful actors within an oppressive society on the other could have received closer attention. Given the scope of the book and the breadth of Stratigakos's research, however, such flaws are minor. *A Women's Berlin* deserves to be read by anyone interested in the complex interaction between social change and the built environment.

Florian Urban

Center for Metropolitan Studies, Technische Universität Berlin

BOOK REVIEW

Inge Podbrecky and Rainald Franz, editors

Leben mit Loos

(Schriften des Verbands österreichischer Kunsthistorikerinnen und Kunsthistoriker, vol. 3)

Wien-Köln-Weimar: Böhlau Verlag, 2008, 294 pp., 89 b&w illus., € 35.00

ISBN: 978-3-205-77743-4

More than 110 years have passed since Adolf Loos first emerged as a cultural figure in Europe in a series of astonishing articles in various Viennese newspapers. Since then, discussion of his ideas has never ceased. Loos continues to offer an exciting playground for analyses — some scholarly, some ill-informed, some substantial, others misusing him to gain attention or simply to make money. As a result, in addition to numerous monographs, a series of Loos symposia around the world have given birth to several publications. *Leben mit Loos* (*Living with Loos*) is the most recent of these, derived from a 2006 symposium held in the Goldman and Salatsch building in Vienna, designed by Loos in 1909. This is a most suitable location for a symposium on Loos, making it perplexing why this interesting information is so well hidden in the book itself.

A meeting of this sort always engenders a unique atmosphere, bringing together several (often controversial) intellects to focus on a single subject, and Loos's life is well-suited to such discussions. In their introduction, the editors aim high with their claim to a scientific, interdisciplinary method. Furthermore, the editors state that they have specifically chosen Loos's writings as their central topic and as the source for the research of the symposium. Since his published writings constitute only about half of what he actually wrote, this has previously been a proven method for trying to accuse him of contradictions between his written work and his built work. As a forceful personality and architectural exponent, Loos has always provoked people to look for his weak spots. Ludwig Hevesi, one of the sharpest critics of the time, finally had to admit that Adolf Loos was a man who always wanted to be right and who, in the end, *was* right.



*Hermann Czech, Heinz Frank, Rainald Franz, Markus Kristan, Klaralinda Ma, Iris Meder, Anders V. Munch, Inge Podbrecky, Anne-Katrin Rossberg, Manfred Russo, Sigurd Paul Scheichl, Walter Schübler, Elena Shapira, Susana Zapke.

Fourteen authors, mostly of a younger generation, contributed to this collection of essays.* Since they are all art historians, the interdisciplinary aim is fulfilled by concentrating on a variety of Loos's activities other than architecture or writing, his two main fields of production. But there is no shortage of these other activities since he immersed himself in every aspect of life. This review offers neither the place nor the space to take a close look at any single contribution of this interesting compilation of articles. Some contributions are reprinted from other publications, while others offer very personal philosophical perspectives that are sometimes hard to understand. Here I must confess my own personal perspective: that this latter type of essay goes against Loos's own method of writing straightforwardly and clearly in order to explain complex relations didactically, in the spirit of his design.

Other essays brilliantly point out some of Loos's deeper insights. One is by Elena Shapira, who has been researching the tailoring firm of Goldman and Salatsch for at least twenty years, studying it and its products from its origins in Austro-Hungarian Galicia (now Poland) to its transfer to Vienna along with its workshops. Shapira has all the necessary qualities for this undertaking, as an outsider coming from New York, as an insider living in Vienna, and as someone who has also extensively interviewed Kitty Goldman, the daughter of Leopold Goldman, the managerial partner of the gentlemen's outfitters. In her article, Shapira explores men's fashion of the era and relates it philosophically to modern culture. Not by chance was Leopold Goldman a member of philosophic and anthroposophic circles, thus ideally equipped as a patron-partner for an architect like Loos. Shapira's article is the only one in this book in English.

Inge Podbrecky, one of the two co-editors, focuses her essay on Loos's engagement in dealing with the overcrowded and starving capital after the collapse of the Austro-Hungarian Empire in 1919, shortly after the end of World War I. As chief architect of the newly created Wiener Siedlungsbauamt, Loos played an important role in the fight against misery. It was one of many occasions on which Loos could transfer English ideas to the continent. Political blindness finally led him to quit this important post, a task which only he could perform with the necessary energy and perfectionism, as was consequently demonstrated.

The second co-editor, Rainald Franz, sums up his thoughts concerning Loos's ideas about modern culture, which Franz infers from Loos's various activities. Siegurd Paul Scheichl, on the other hand, suggests selfish motivations behind Loos's writings; once more the self-assured attitude of Loos has provoked this typical interpretation. Another interesting yet little-mentioned aspect of Loos's life is covered by Anne-Katrin Rossberg in her article on Loos and his wives. This could actually be a book in itself: it would be quite tempting to get closer to his relationship with the designs he did for female clients, such as parts of the Villa Müller in Prague, which are indeed some of his best works. For scholars of Loos's personal letters, Susana Zapke publishes a series of Arnold Schoenberg's letters that he wrote on behalf of Loos, making her study more an article on the composer's life. But as the relation between Loos and Schoenberg was so close during these years, it would indeed be difficult to assign Zapke's observations to either Schoenberg or Loos exclusively. Iris Meder sums up what is commonly known about the small community of Loos's students, while Markus Kristan explores Loos's philosophy and habits of eating and drinking, comparing them to his architectural practice.

Regrettably, two of the true experts on the known writings by Loos, Susanne Eckel and Hildegund Amanshauser, are not included in this compilation of texts: both did doctorate theses on the architect's writings and would have neatly fulfilled and enriched the book's stated focus on Loos's writings.

Burkhardt Rukschcio
Vienna and Sainte-Maxime

EXHIBITION REVIEW

Obledenenie architectorov: Paraarchitecture

Curator: Vladimir Sedov

Schusev State Museum of Architecture, Moscow

26 May to 28 July 2009

For eight weeks the former tsar's pharmaceutical department building, now the Schusev State Museum of Architecture, hosted the show *Obledenenie architectorov: Paraarchitecture (Iced Architects: Around Architecture)*. The exhibition was organized in a truly minimalist manner: an empty white seventeenth-century space furnished with two light boxes and several small monitors hanging on the perimeter. The selection of works chosen for this exhibition can be characterized as representing an ironic, skeptical and absurdist point of view. It was intended as a retrospective of one of the most promising Russian conceptual architectural groups of the 1990s, the so-called Iced Architects. The event attracted much attention from the local press and raised the question "what is radical architectural thought in Russia today?"

Iced Architects (Igor Bury, Alexei Kanonenko, Vera Samorodova, and Ilya Vosnesensky) used to follow the tradition of "Paper Architecture," an architectural movement initiated by Alexander Brodsky, Ilya Utkin and Yuri Avakumov which belonged to the Soviet underground architectural scene of the 1980s. Idealistic, melancholic, and operating with the poetics of ruins, the projects of Paper Architects were created with an awareness of the impossibility of realization, but the assurance of being fixed forever on paper, hence the name. Operating with different symbols, aesthetics and architectural language, this sort of Russian neo-avant-garde stood in opposition to the official Communist Union of Architects. During the period from Brezhnev to Perestroika, their sketches on grey-green tracing paper were the only breath of fresh air possible.

Founded in 1993, the Moscow-based studio Iced Architects belongs to a different generation: a time of active cooperation with commercial structures and the dicta-



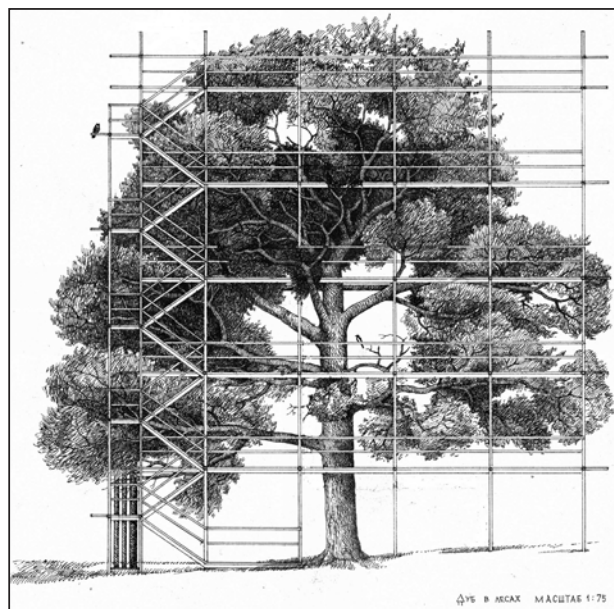
Iced Architects, "Forests in Scaffoldings" as realized
in Art Klyazma (20 km from Moscow), 2003
Photograph: © Alexei Naroditsky

torship of pseudo-historicism on facades that represents the favorite style of the Moscow authorities. Even in this context Iced Architects has managed to maintain a profile as a promising and progressive young architectural group. The name translated as “Iced” already contains a certain dialogue of official pathetic language and underground skepticism. By adding one letter in the Russian transcription “Ob’edineninie” becomes “Obledinenie”, so “Iced” turns into “Union.” The gap in between these offers a wide range of connotations referring to the official communist unions of architects and frozen architectonic processes.

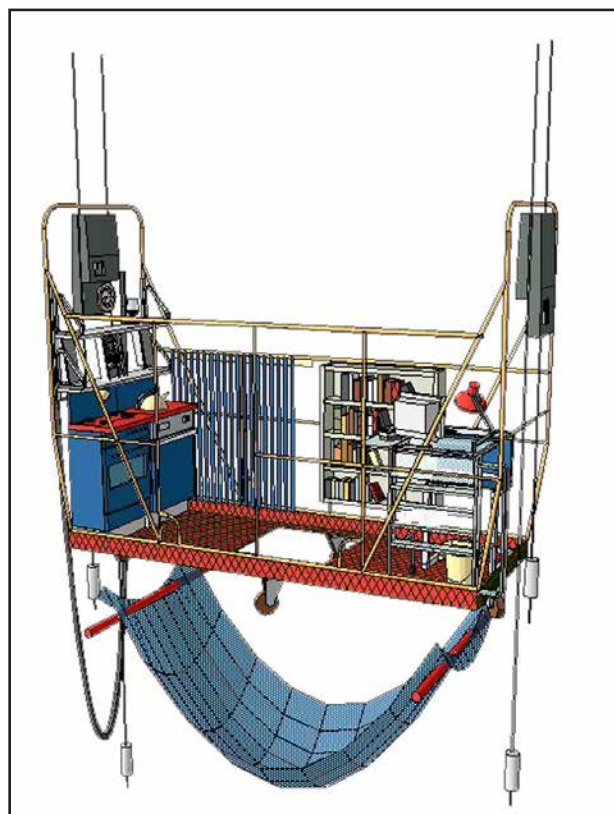
Their first work “Forests in Scaffoldings” was a remarkable intuition of the 1990s describing the dialectic of a continuous construction process and the constant ambivalences of growing vs. building, natural vs. artificial, and life vs. mortality. As was usual for Paper Architecture, Iced Architects poise their work between the traditions of literary and architectural practice. Not by chance, this play with words becomes the scenario, the very content of the project. “Forests and Scaffoldings” in the original version shares the same word (*lesa*) and sounds like “scaffoldings in scaffoldings” or “forests in forests,” and the double repetition underlines the double meaning. For four years the project remained at the stage of a pure idea, but in 2003 it was realized and opened to the public on the shore of the lake in Art Klyazma, 20 kilometers from Moscow. In the show the original draft as well as images chronicling the erection of scaffoldings around the trees are displayed in a light box.

Among provocative projects such as “Iced Pantheon,” “Snowhenge—analogue to Stonehenge” and “Penguin Teleportation,” the attention of the viewer was attracted by the looped video called “Moscow –Tbilisi; Right Flight,” the story of a trip to “forbidden” Georgia on a flying carpet. As a symbol of fairy tales, a flying carpet becomes a metaphor of travel, departure, arrival, and the notion of an airport. At the same time the carpet itself as a domestic attribute becomes the point of final destination. This ambivalence creates a new kind of architectural iconography. One of the most impressive images of the show was a picture of the carpet “landed” on a lake with its arabesque ornament dissolving in the surface of the water.

Iced Architects, "Forests in Scaffoldings" original
project, 1999
Photograph: © Iced Architects



Iced Architects, "Additional individual space....,"
2003, detail of individual module
Photograph: © Iced Architects



Another example of Iced Architects' artistic approach is a project called "Additional Space for Homeless and the Guests of the Capital" also shown in video format. Here, the typical anonymous grid of apartment building facades is covered by a new parasite architecture. Mobile modules, similar to the cradles which are used for facade renovation, are equipped with beds, tables and bookshelves. They have all the characteristics of individual private space. As explained in the exhibition catalogue, these modules are provided with the necessary tools to be attached to the building's essential infrastructure: electricity, water, gas and internet.

Around Architecture is an honest name for such a show. None of these projects can be applied to reality; none of them can be described as 100% architectural practice; and none would be accepted by the official authorities. They are nothing but architectural jokes, hidden within the territory of art: video, cartoons, and graphic design, generously imbued with skepticism, irony and a mysterious sadness. The big surprise is that Iced Architects is a practicing studio, with a wide range of realized projects and awards. They win competitions, build residential villas and create interior design. But in recalling the legacy of Paper Architects in their retrospective in a museum space they decided to display a sense of humor infused with the essence of impossibility.

Xenia Vytuleva
Moscow State University

Publication related to the exhibition:

Vladimir Sedov, curator. *Catalogue k vystavke Paraarchitecture, Obledenienie architectorov (Igor Buriy, Ilya Voznesensky, Alexei Kanonenko, Vera Samorodova)*. [Moscow?]: [2009?].



Iced Architects, "Additional individual space...,"
2003, view of project proposal
Photograph: © Iced Architects

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| Italy | Elena Dellapiana Giulia Ceriani Sebgondi |

CREDITS

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| | | | |
|-------------|---|---|----------------------|
| | Officina di Storia dell'Architettura (OSA): (Micaela Antonucci, Elisabetta Frascaroli, Elisabetta Procida, Paola Ruotolo) | Slovenia | Matej Nikšič |
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