



N° 2/10

**EUROPEAN
ARCHITECTURAL
HISTORY
NETWORK**

N° 2/10

COLOPHON

The EAHN Newsletter is a publication of the European Architectural History Network.

© 2010 European Architectural History Network.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or an information storage and retrieval system, without permission in writing from the EAHN.

ISSN 1997-5023

FRONT COVER

Ernest Kalas et Lucien Bègue, façade
of the Jules Mumm champagne cellar,
Reims, 1898, detail.
Photograph: EAHN

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]

PRESIDENT

Christine Mengin

FIRST VICE PRESIDENT

Rob Dettingmeijer

SECOND VICE PRESIDENT

Jorge Correia

COMMITTEE MEMBERS

Elvan Altan Ergut

Andrew Ballantyne

Cana Bilsel

Jan Kenneth Birksted

Maristella Casciato

Davide Deriu

Murray Fraser

Reto Geiser

Hilde Heynen

Josephine Kane

Zeynep Kezer

Susan Klaiber

Ilknur Kolay

Javier Martinez

Jose Medina

Daniel Millette

Jan Molema

Dietrich Neumann

Ivan Nevzgodin

Alona Nitzan-Shiftan

Carmen Popescu

Giulia Segrebondi

Nancy Stieber

Karin Theunissen

Belgin Turan Özkaya

OFFICE MANAGER

Caroline Gautier

CONTENTS

1

Editorial

The Plight of Architectural Historians: A View from the “Other” Europe

Martin Horáček

2

News

EAHN Second International Meeting, Brussels 2012

EAHN Introduces Membership Fees

Introducing Caroline Gautier, New EAHN Office Manager

EAHN at SAH Annual Meeting 2010

Summary of Proceedings, EAHN Annual Business Meeting 2010

On the Calendar

3

Explorations

Architectural History in Italian Schools of Architecture

Elena Dellapiana, Daniela Prina and Giulia Ceriani Sebregondi

4

Virtual Tour

A Brief Architectural Tour of Champagne Houses from Reims to Epernay

Alice Thomine-Berrada

5

Bookshelf and White Cube

Book Review

Jasper Cepl, *Oswald Mathias Ungers. Eine intellektuelle Biographie*, reviewed by Andreas Zeese

Exhibition Review

New York, *Bauhaus 1919-1933: Workshops for Modernity*, reviewed by Richard Anderson

Conference Review

New York, *Before and After 1933: The International Legacy of the Bauhaus*, reviewed by Sandy Isenstadt

6

Ongoing and Upcoming



Giovanni Bandini, called Giovanni dell'Opera, personification of Architecture, around 1570.

Detail from the tomb of Michelangelo by Giorgio Vasari, 1564-1575. Florence, Santa Croce.

Photograph: EAHN

The Plight of Architectural Historians: A View from the “Other” Europe

Mario Carpo's editorial in the *EAHN Newsletter* No. 1/10 raises interesting questions about the roles of architectural history, but viewed from the perspective of Czechoslovakia and now the Czech Republic, it fails to represent the situation in the “other” Europe. An examination of recent history there clarifies this situation, with observations which reinforce some of Carpo's comments, but also modify and supplement them.

In the former Czechoslovakia under Communism (1948-1989), various conditions encouraged or discouraged careers in architectural history (and historic preservation in particular). First, the incentives: becoming an architectural historian in Czechoslovakia permitted limited anti-regime expression, oddly parallel to Carpo's architectural historians reacting against the capitalistic order in the West. As a historian, you could study art made for aristocrats, prelates, or “bourgeoisie,” the class enemies of Communist society. Furthermore, because the regime sometimes needed to feign concern for historical relics, historians were allowed to protect them somewhat, and even to criticize the favored Brutalist and panel buildings often planned to replace historical ensembles. Nevertheless, the number of architectural historians hired in state service (preservation or universities) was limited, and essentially equal to the number of graduates with a master's degree in architectural history. The dilemma between appearing to appreciate cultural history and nonetheless demonstrating a progressive impetus is not specific to Communism; however, the political aspects of the Czech experience differ from those in non-totalitarian countries.

Now, the disincentives: during Stalin's reign (until 1953), architects throughout the Communist bloc were compelled to use historicist language in contemporary architecture, so-called Socialist Realism. Thus, the history of local architecture and historic preservation were relevant—old buildings were considered monuments of (plebeian) people's creativity. Anti-Western and anti-German nationalism also characterized the period, resulting in quick and expensive reconstructions of entire old towns—Warsaw, Gdansk, and small Czechoslovakian towns in former German regions. But the most important Czech architects of the period had belonged to the interwar avant-garde, and they disliked (and did not master, unlike Soviet architects educated in pre-Soviet classical St. Petersburg) the Stalinist classicism or neo-vernacular they were now forced to use. After

Khrushchev's discourse at the Constructors' Conference in 1954, the condemnation of Stalinism favored undecorated, prefabricated architecture, a relief for such architects because now the required style—modernism—corresponded to their skills. Further, they could again look to the West for inspiration (late Mies and Le Corbusier). Architectural history and preservation, along with historicist architecture in general, were “ethically” discredited in Czechoslovakia as supporting the cult of Stalin's person (exceptions existed within the Eastern bloc, such as Ceaușescu's Romania). Socialist Realism became a legendary trauma among Czech architects, a trauma still manifested today in latent bias or open clashes between architects and architectural historians.

The persistent confusion in today's Czech Republic between aesthetics and ethics results from a reluctance to judge the Communist past—Brutalist and Minimalist architects are still presented as “moral” heroes of architectural historiography, as triumphant against three monsters: Totalitarianism, Historicism, and Populism. Fear of the public discussion of ideas persists, so almost no serious theory of architecture is practiced. Protection of heritage has won many victories since 1989, but while academic scholars emphasize preservation of the Modern Movement and popularizing Minimalism, regional heritage practitioners have more success with initiatives targeting a broader historic past.

Another danger for the future of architectural history in the Czech Republic remains: after years of decay, architectural historians and preservationists still cannot persuade the majority of Czech citizens that good architecture (old or new) brings benefits, unlike the consensus of support enjoyed by environmental activists. In addition, the problems have become more complex: while the devastation of historic town centers has slowed or even stopped (with some prominent exceptions like Prague), landscape devastation still increases dramatically due to urban sprawl. The Czechs now face problems that the West has been dealing with for half a century, but without a developed civic society or effective legal system; the role of architectural history and preservation under such conditions is insecure and in danger of (again) becoming marginal. The political intricacies of former Communist countries reframe the contours of our discipline within Europe, so that Carpo's essay must be qualified as voicing a regional perspective.

Martin Horáček, Brno University of Technology

EAHN Second International Meeting to Take Place in Brussels, 2012

After the resounding international interest evidenced in the EAHN First International Meeting (due to take place in Guimarães later this month), the EAHN is pleased to announce that its Second International Meeting will take place in Brussels from 31 May to 3 June 2012. The EAHN 2012 organizing committee, chaired by Prof. Hilde Heynen, has just released the Call for Session and Roundtable Proposals for the meeting, with a due date of 19 December 2010. The Call for Session Proposals is available on the EAHN website at: http://www.eahn.org/site/resources/uploads/492/Call_for_Proposals_2012.pdf. Full information about the plans for the 2012 conference, including the link for the conference website, will be announced to members through the EAHN mailing list and in the September issue of the *EAHN Newsletter*.

EAHN Introduces Membership Fees

At the 2010 EAHN Annual Meeting in Bologna, the EAHN Committee decided to start implementing membership fees for the organization. Currently, all EAHN services and activities are open to anyone free of charge. Although the EAHN strongly believes that this openness and free access are some of its most important features, it also recognizes an urgent need to introduce some form of membership fee in view of the precarious financial situation of the network.

The EAHN Committee emphasizes that the EAHN remains a free network open to all people interested in architectural history and related disciplines. It is not an academic institution nor does it represent any specific group. The EAHN believes that architectural history as a discipline needs an international forum of exchange for scholars at all levels, from professors to students. The organization provides a common platform where these exchanges can take place. To operate as such, the EAHN needs its constituents to express their support for these services by paying a membership fee that produces specific benefits for them.



Grande Place, Brussels
Photograph: Dominique Darcy / Creative Commons

Up until now the EAHN has had no structural funding whatsoever, an untenable situation at this point of its development. Currently, several institutions and individuals sustain EAHN activities in different ways. For example, the Technische Universiteit Delft supports the EAHN Secretariat, and many individual EAHN members contribute substantial volunteer labor. Yet these commitments are not structural; furthermore, the TU Delft has announced that it will not continue its support without a structural financial basis organized by the EAHN itself.

The EAHN Committee has concluded that a structural income for the organization is imperative, and therefore a preliminary annual membership fee must be introduced as of July 2010. This paid Participating Membership will be necessary for members to participate in any future EAHN activities like conferences, symposia, tours, and activities of the Thematic Groups; simple free access membership, including the EAHN e-mail mailing list will, however, remain free.

For individual participating members the annual fee will be € 25 and for institutional participating members €250; voluntary additional contributions would be greatly appreciated. A complete organizational financial plan including the membership fees will be announced at the EAHN First International Conference in Guimarães in June 2010.

Full details of the fee schedule and payment options (to the EAHN's Paypal account or by bank transfer) will be announced to the membership via the EAHN mailing list and posted on the EAHN website.

Introducing Caroline Gautier, New EAHN Office Manager

Caroline Gautier has recently been appointed the new EAHN office manager. With an academic background in graphic design and literature, she has operated in various positions within the international world of book publishing for over fifteen years. As a senior editor and project manager



Become a Participating Member in the EAHN
Photograph: Mauro Bonetti

at NAI Publishers in Rotterdam she was involved in the production of a great number of books on architecture, urban design, landscape planning, design, visual arts and photography. With her organizational, linguistic, and disciplinary skills, Caroline is an ideal choice for taking on the multifaceted tasks involved in running the EAHN Secretariat.

Since December 2007 the EAHN Secretariat has been hosted by the @MIT department of the Faculty of Architecture at Delft University of Technology; as of 2010, support for the EAHN Office Manager in Delft is provided by the entire Faculty of Architecture at the TU Delft.

EAHN at the SAH Annual Meeting 2010

During the SAH Annual Meeting in Chicago, the EAHN hosted a lunch hour session on Thursday, 22 April. Some sixteen people attended the meeting and participated in a lively discussion led by Hilde Heynen and Nancy Stieber. The topics ranged over a number of current issues that the EAHN is confronting, including models for enabling an EAHN peer-reviewed journal to remain open to submissions from as many countries as possible. The general consensus of this focus group was that submissions should include an abstract in English, but that an abstract in the author's language should be published so that keywords in that language would be available for indexing. Another idea put forward was to publish the print version of the journal in English but include an article in the author's language online. The project to develop the EAHN website into a resource for researchers was also discussed. Here suggestions were made such as developing access to web resources not only through alphanumeric lists but through links placed on maps. Development of an international dictionary of architectural terms that would allow easy reference to the same term across a number of languages was also suggested. The buoyant exchange of ideas reaffirmed the need to strengthen the network in order to increase communication across boundaries.



Chicago skyline from Lake Michigan
Photograph: EAHN

Summary of Proceedings, EAHN Annual Business Meeting 2010

The Fifth Annual Business Meeting of the EAHN began at 14:30 on 20 February 2010 at the Collegio Erasmus, Bologna. The EAHN President Christine Mengin opened the meeting by welcoming everybody present and thanking Maristella Casciato and her colleagues for the fine organization of the meeting and associated tours, dinners, and presentations.

Christine proceeded with the president's annual report, an overview of organizational activities and developments in 2009. Due to the financial crisis in Delft the network was close to disaster, with the continuation of the EAHN Secretariat there very much in doubt. Christine thanks Karin Theunissen, Nancy Stieber, and the other committee members involved for managing to negotiate the continuation of the secretariat in Delft for one more year. Christine also thanks the University of Westminster for its generous support of the EAHN with the Westminster Editorial Assistants.

Network activities in 2009 included continuing publication of four issues of the *EAHN Newsletter*, and the newsletter editorial team was thanked for its dedicated work. Thanks are also due to the dedicated international team, headed by Jorge Correia, which is organizing the Guimarães conference for June 2010. The EAHN expressed its gratitude to Isabel van der Zande for her contribution to the network over the past two years. The EAHN committee regrets that she will leave the TU Delft and the EAHN as of 1 March 2010, and wished her all the best for her new job with the city of Delft.

At the moment the EAHN has five thematic groups. In addition to the established groups Judicial Architecture, Eastern European and Balkan Architecture, and Colonial Architecture, two new thematic groups were launched in 2009: Eighteenth-Century Architecture and Urban Photography, Film and Video. The Judicial Architecture group was involved in an exhibition in Luxembourg last year which examined the architecture of European courthouses; Christine presented a copy of the



A garden in the Collegio di Spagna, Bologna, visited by participants in the
EAHN Annual Business Meeting 2010 in Bologna on 19 February.

Photograph: Mauro Bonetti

exhibition catalogue (*L'architecture des Cours constitutionnelles et suprêmes des Etats membres de l'Union européenne*), produced with texts prepared by the EAHN Judicial Architecture group.

In May 2009 a successful joint conference was organized with the SAH-GB in London (*British Architecture Seen from Abroad*). During 2009, the EAHN became officially affiliated with two important disciplinary organizations: the College Art Association (CAA) and the Society of Architectural Historians (SAH). The EAHN aims to establish further affiliations with other organizations in the future to establish a worldwide network in the discipline. The committee was reminded that the organization as a whole, or its thematic groups, are now eligible to propose sessions for the SAH and CAA conferences because of these affiliations. The thematic groups may also propose sessions for EAHN conferences.

The committee unanimously approved the EAHN annual report for 2009.

Christine Mengin presented the treasurer's report for Carmen Popescu, who was unable to attend the meeting. The EAHN treasury was largely inactive since the last business meeting in February 2009. In absence of an EAHN study tour in 2009, the sole annual income was the traditional voluntary annual dues paid by committee members in Ankara (total € 400). Currently, the EAHN bank account has a balance of € 670. It remains an urgent organizational task to generate more income through new funding sources beyond the three modest income sources at the moment: the committee members' dues, voluntary donations from general members, and the small surplus from EAHN tours. Finally, the EAHN bank account should be moved from France to the Netherlands where the organizational office and treasurer-elect are located. The committee unanimously approved the treasurer's financial report for 2009.

Isabel van der Zande reported on the EAHN mailing list and membership. Since the last annual meeting the mailing list of members has grown from 670 to 1070 people (early June 2010: 1178). In December 2009 the EAHN welcomed its one thousandth member. Over one hundred members

have indicated that they are interested in participating in some way in the EAHN, although at the moment it is difficult to assign volunteers to appropriate tasks (logistic difficulties). After the introduction of membership fees in mid-2010 (see below) there will be different levels of membership: free access membership (mailing list at no cost) and participating membership (paying at least € 25 per year and thus entitled to participation in conferences, tours and other EAHN events).

In the past year about ninety announcements were sent through the mailing list. Most popular are the messages with CFPs and those announcing publication of the quarterly *EAHN Newsletter*. Since members and others may now post announcements on the new EAHN website via “Add a Listing” to the Ongoing and Upcoming database, the number of messages sent to the EAHN secretariat for dissemination via the mailing list has decreased since last year.

Since the Ankara business meeting last year, the process of conference organization for EAHN First International Meeting has intensified. Response to the CFP sent out via the mailing list and posted to other lists and websites was overwhelming: session organizers received an average of over twenty proposals per session. Only two sessions had to be cancelled due to lack of suitable proposals; they will be replaced with two open sessions, resulting in twenty sessions and five roundtables. Twenty-five countries will be represented by speakers or chairs, with 68% from Europe, 25% from North America, 4% from Asia, and 3% from Central or South America. Chairs and speakers add up to 182 participants in total.

Each panel has been assigned to one of five thematic lines with a coordinator for each line. The thematic lines will be: City & Village; Colonial Geohistoriography, and Architectural Programmes; Politics; Profession & Patronage; and Representation. The coordinators will follow the panels relating to their assigned theme and sum up the results at the closing session.

Jorge reviewed the scheduling of the conference program for the committee; there will be a Special Business Meeting of the EAHN Committee on Thursday morning, including a visit to the school of architecture in Minho.

Some random issues remained to be clarified. The EAHN thematic groups and subcommittees can organize meetings in available lunch hour time slots. A post-conference tour of Lisbon and environs is being organized (see below). The official language for conference papers and presentations is English. Papers and abstracts should be edited by native speakers before publication in the book of abstracts and its accompanying CD-ROM. The native English-speaking committee members volunteer to edit the abstracts for the publication of the book of abstracts. Speakers will be allowed to opt out of having their papers published on the conference CD-ROM.

Jorge ended his conference update by thanking the advisory and scientific committee for all their hard work.

Jorge Correia further reported on the work of the 2012 conference venue selection committee (Jan Birksted, Jorge Correia, and Carmen Popescu). The 2012 venue committee issued a call for venue proposals to the EAHN committee in autumn 2009. The best option was Brussels, as proposed by Hilde Heynen and a group of Belgian colleagues from the KU Leuven, Ghent, and Louvain la Neuve--the three institutions are willing to work together to organize the next conference. The conference can take place at the Belgian Royal Academy (Hilde is a member). The academy can provide the conference venue and some financial support. The conference advisory committee should be drawn from within the EAHN committee and EAHN membership, as well as the sponsoring institutions, with a good geographical balance. We should attempt to keep conference fees as low as possible for the next conference.

Jorge Correia also reported on behalf of Carmen Popescu about upcoming EAHN tours. For various reasons, no EAHN tours could be organized in 2009. A post-conference tour of Lisbon and environs will take place in June 2010. The tour (21-24 June, with optional extension to Évora on

The Guimarães conference advisory committee
discussing conference scheduling with
Jorge Correia in Bologna.
Photograph: Karin Theunissen



Maristella Casciato introducing the
Ph.D forum presented for the EAHN business
meeting participants at the **Dipartimento di
Architettura e pianificazione territoriale**,
Università di Bologna, on 20 February 2010.
Photograph: Rob Dettingmeijer



25 June) is being organized together with the local scholars Maria Helena Barreiros and Margarida Tavares da Conceição, and will cover a broad historic range of Portuguese architecture up to the contemporary era. The tour of twentieth-century architecture in Scotland, in planning for some time now, will be held in 2011, and possibly have a specific focus on twentieth-century housing.

After adjourning for the evening, the business meeting continued at 9:00 on 21 February.

Nancy Stieber, chair of the EAHN publication committee, summarized organizational publications during the past year (newsletter, website, and future journal). The newsletter is currently in transition to a new editorial team, and still looking for a new editor-in-chief as well as book review editors. The first issue for the next editor-in-chief is projected to be the December 2010 issue, No. 4/10.

Nancy explained that work on the journal prospectus stalled last year because of the financial crisis in Delft. This prospectus will influence fundraising, because institutions are more likely to sponsor an organization which publishes a peer-reviewed journal. One possible fair-access journal model would involve both print and online versions, with a non-printable, non-copy-able online version available to anyone, but with the print versions and enhanced online version available only to paying members.

The Westminster Editorial Assistants are preparing the weblinks page for the website. They presented three different options for the links page: (1) A traditional list of links, well-edited and expandable; (2) A database with links which will be searchable, like the listings database already on the website; and (3) An interactive website, like web 2.0, where people can search for links, add them themselves, contact people, place threads in a forum, etc. In this context, Isabel reminded us of the unofficial EAHN LinkedIn Group. Murray Fraser suggested making a decision soon so that Westminster could apply for funding to develop the chosen option. A web

development subcommittee consisting of Davide Deriu, Josephine Kane, Daniel Millette and Giulia Sebregondi will investigate the various options (budgets, technical possibilities, maintenance) for all options and find links to good examples already online.

Karin Theunissen remarked that the mission statement of the future EAHN journal should also include reference to architectural research, in addition to architectural history; theory, philosophy and other disciplines should be mentioned as well. The EAHN should soon organize a competition for selecting a name for the future journal.

Hilde Heynen reported on the periodical classification committee, which now has twelve members. They are developing a focused list of international periodicals in the discipline, published in various languages, but all featuring English abstracts of their articles. Instead of ranking the periodicals (considered too judgmental) the committee now prefers to speak of “classifying” the publications: periodicals classified as “A” have international standing and anonymous peer review; “B” periodicals have a lower international impact, and an international editorial board instead of anonymous peer review; “C” periodicals are national in scope with abstracts in English. The committee’s concept for the project has evolved: they now aim to produce a list of journals in the field which informs scholars of the kind of editorial procedures and support offered at each publication, and advising them of the journals’ various levels of impact. Access to such information is particularly important for younger scholars. The EAHN has the potential to reorient current systems of journal ranking with this approach, also in other (humanities) disciplines. The European Science Committee (ESC) should review the final EAHN journal classification list. Javier Martínez will take over as chair of the periodical committee, since Hilde will chair the 2012 conference in Brussels. A partial list will be presented in a noon session in Guimarães, with the opportunity for further discussion and input from the committee and general members.

Maristella Casciato reported on the activities of the fundraising and long-range planning committee which she chairs (with other members Karin Theunissen and Nancy Stieber). Fundraising should help the EAHN to move forward, but the committee's work this year largely concentrated on the crisis in Delft. The time has now come to institute membership fees, and also other concepts for long-range support of the organization.

Membership involves two issues: (1) individual and institutional membership fees, and (2) the creation of a consortium of several invited institutions which will provide financial support and disciplinary advice to the EAHN. This year, Delft will fund the secretariat for a half year. We need to raise additional funds very soon to pay for the second half of the secretariat's 2010 budget. The TU Delft can be one part of the invited consortium, among the other possibilities are the Bibliotheca Hertziana and the Nederlands Architectuurinstituut (NAi) which have already held informal discussions with the EAHN. The fundraising committee will pursue development of the EAHN Consortium in the course of 2010.

A budget should be available for potential supporters detailing the specific operational costs of the EAHN, such as the salary of the office manager, the manager's travel costs, and the website and mailing list costs. Since new members always ask what they should pay, it is clear that people are willing to pay a fee for the organization's services. We should keep in mind the possibility of moving the secretariat to a different supporting institution periodically.

The committee presented its model for the membership fees (detailed elsewhere in this issue of the newsletter). Committee members should also seek out institutional members, beginning with their own institutions. The new membership levels will be announced in June, and take effect as of 1 July 2010. The committee emphasized that the dues are still voluntarily and those who do not pay will still receive the same membership benefits as they do currently. An additional membership level ("Subscribing Membership") will be launched when an EAHN journal is available.



The EAHN Annual Business Meeting at the
Collegio Erasmus, Bologna
Photograph: Rob Dettingmeijer

Nancy Stieber reported on the necessity to develop a *Règlement Interieur* for the organization (regulations for internal governance supplemental to the official by-laws). The EAHN has become more mature and complex in recent years, and needs to establish official organizational procedures for processes which are not defined in the current minimal French by-laws. A committee will be established to develop these regulations and present a draft at Guimarães for vote by the committee and membership. The regulations should take into account the projected future development of the organization, providing a durable basis for the growing organization over many years. The *Règlement Interieur* committee will consist of Nancy Stieber (chair), Murray Fraser and Daniel Millette.

Hilde Heynen reported on the activities of the nominating committee, which was formed in summer 2009. Members of the nominating committee were Murray Fraser, Hilde Heynen, Alice Thomine-Berrada, and Caroline van Eck. They presented the following slate of nominees for new organizational officers: Adrian Forty (London, president), Mari Hvattum (Oslo, vice president), Tom Avermaete (Delft, treasurer), Maarten Delbeke (Ghent, secretary). All nominations are for a two-year term, with the exception of the secretary, which will start with a one-year term to enable a better geographic representation among the officers beginning next year.

Before the annual election of officers and committee members, some points were clarified. The new officers will take office at the EAHN First International Meeting in Guimarães; the outgoing and incoming officers will meet in the spring to discuss the transition. It is understood that Mari Hvattum will be nominated for president after serving as vice president for two years. A new nominating committee should be set up to begin the search for the next secretary, and for other positions as need arises. The candidates for officers were unanimously and enthusiastically elected by those present.

Committee members long inactive (absent from annual business meetings or not active in other organizational business) will be removed from the

committee, to make room for more active new members attending in Bologna: Davide Deriu, Murray Fraser, Josephine Kane, Javier Martínez, José Medina, Daniel Millette, and Giulia Ceriani Sebregondi. Those present voted unanimously to remove the inactive members, to confirm the other active members, and to add the above-mentioned seven new members to the committee. The list of committee members in the colophon of this issue of the *EAHN Newsletter* reflects the results of this vote.

The next annual business meeting will be held early in 2011 either in Haifa (hosted by Alona Nitzan-Shiftan at Technion), or London (at the University of Westminster), with the final decision on meeting venue and date to be left to the incoming officers in consultation with the institutions under consideration.

The meeting adjourned at 12:00. The full minutes of the 2010 Annual Business Meeting may be consulted on the EAHN website at <http://www.eahn.org/site/en/annualmeetings.php>.

On the Calendar

EAHN First International Meeting, Guimarães, Portugal: 17 – 20 June 2010
(Late registration for the Guimarães conference remains open through mid-June.)

EAHN Post-Conference Tour of Lisbon: 21-24 June 2010 (optional day 25 June)

EAHN Second International Meeting, Brussels, Belgium: 31 May – 3 June 2012
Call for Session and Roundtable Proposals deadline: 19 December 2010

Architectural History in Italian Schools of Architecture

Around 1480, Antonio Di Tuccio Manetti wrote one of the first documented *Vite*. He narrated the story of Brunelleschi's career referring to original documents and this provided the opportunity for an historical excursus on Italian architecture from ancient times to the dawn of the Renaissance. Since then, the tendency to connect the practice of architecture to its historical analysis has been a fundamental characteristic of the discipline of architectural history in Italy. Although architectural history is also pursued in art history, archaeology, history, and heritage programs in Italy, this essay focuses on its important position within Italian schools of architecture.

As both the technical roles of engineers and architects and their educational training were defined during the nineteenth century, the discipline of architectural history oscillated between the history of the Beaux Arts and technical history. However, architectural practice required a theoretical debate that could intertwine discussion of current design projects with history. Beginning with the unification of Italy (1861), all the actors involved in architectural debate, and more generally with specific architectural design projects, were both architects and theorists, and often renowned historians as well. Camillo Boito, Alfredo d'Andrade, Alfredo Melani and others—all part of the Italian leadership and intellectual elite—defined a national culture for the young country and developed the theory of a new architecture for industrial production and for the restoration of monuments. They promoted a rigorous historical vision in which all aspects, not just the artistic and formal ones, helped to define a renewed tradition of Italian architecture. Design, construction techniques, industrial production, economy, and politics were all elements that, without any assumed hierarchy among them, could be used for the interpretation of ancient and contemporary artifacts.

This approach survived into the still very confused situation of the second half of the nineteenth century, when the training of architects had not yet been fully clarified and academic art history had not truly dealt with architecture—as Boito put it, “the glorious Italian architecture, the tradition of Romanesque and Renaissance, is almost exclusively studied by foreigners.” During this phase, historians of art and architecture launched new research on periods

EXPLORATIONS

Architectural History in Italian Schools of Architecture

The architectural product: the built building as a result of alterations to the project, layers of accretions, and situating the building within its context

Francesco Borromini, San Carlo alle Quattro Fontane, interior view of dome, Rome, c. 1634-41
Photograph: Luigi Orru



Aldo Rossi, Centro direzionale Fontivegge,
Perugia, 1982-88
Photograph: Elena Dellapiana



that had previously been “censored” for ideological or aesthetic reasons, even if those periods had left an indelible mark on Italian territory. First the Middle Ages were taken up, then the Baroque period, and, in more recent years, the nineteenth century. This was possible thanks to an interest in material sources and building techniques that opened up such topics as construction techniques, the use of mathematics, and the link between structure and decoration, topics which enabled scholars to overcome any reservations due to the absence of clear canonical rules.

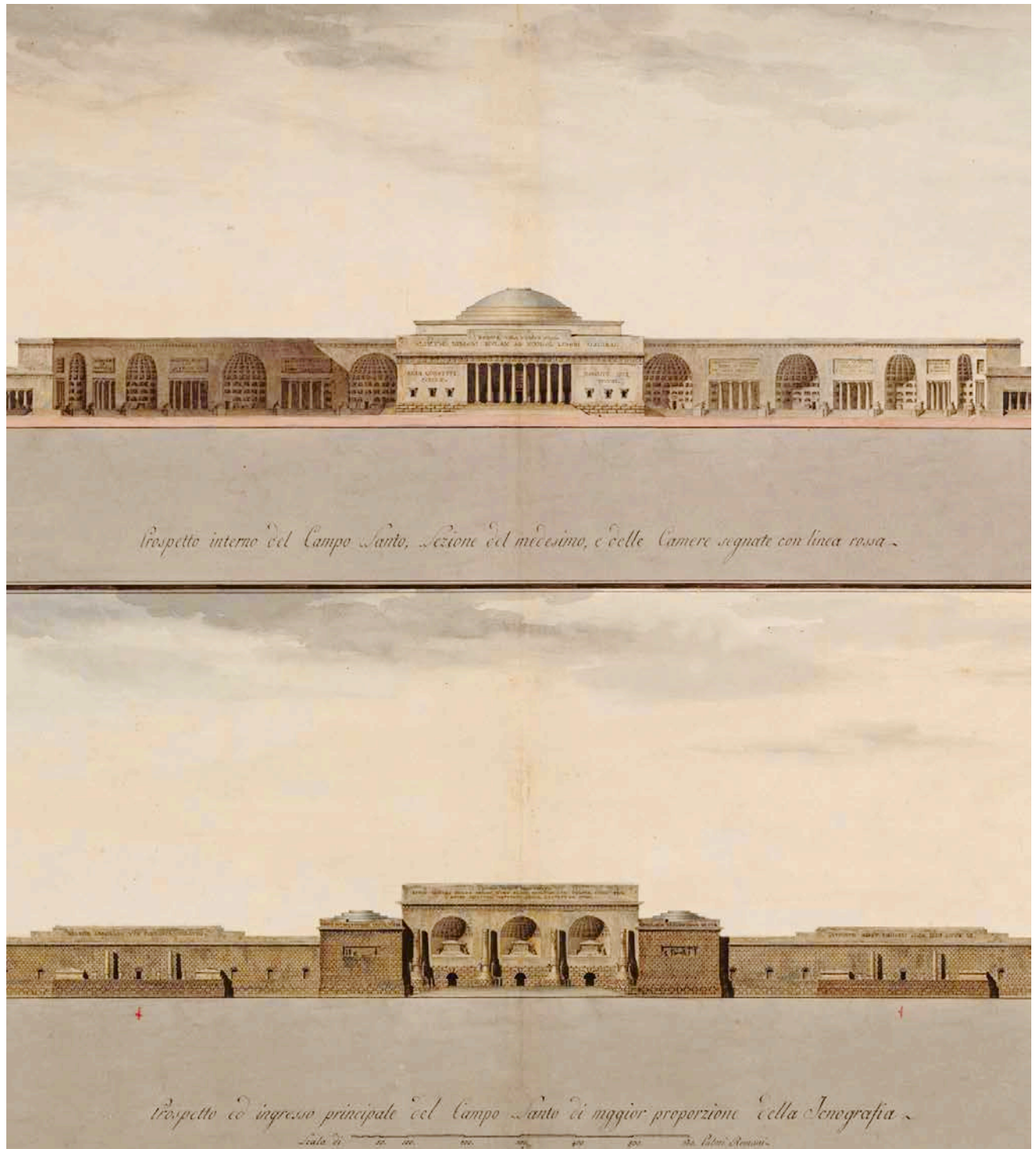
Against this background, schools of architecture began to be founded in Italy in 1919. It is commonly accepted that the engineer Gustavo Giovannoni (1873-1947)—once again an architect and historian as well as a restorer—played a decisive role in Italy and abroad in shaping the history of architecture as an independent field, distinct from other historical disciplines and from art history in particular. His didactic project, put into practice in 1919 with the establishment in Rome of the first school of architecture (which became a university faculty in 1932), established a new concept, the “*architetto integrale*” (complete architect), who could combine the technical skills of engineers with artistic skills honed in fine arts schools. In 1937 Giovannoni also founded *Palladio* magazine, exclusively devoted to the history of architecture, and in 1938 the Centro studi per la storia dell’architettura (Center for Studies in the History of Architecture).

Giovannoni held that a primarily visual approach did not do full justice to the substantial complexity and collective nature of architecture itself. His methodology emphasized direct examination of the architectural object, the drawing as a source of knowledge, measured surveys, historical records, and the study of materials and construction techniques. Following this lead, in the education of Italian architects, the architectural history courses—long known as “History of Architectural Styles” and “Structural and Stylistic Characteristics of Monuments”—came to play a very important role from the start, and today’s curricula still include at least two or three history surveys covering antiquity to the present. This educational system, based on the Roman model later adopted in all subsequent faculties of architecture, also gave rise to the well-known Italian “anomaly”: in comparison with the rest of the western world, even today Italian architectural historians are almost exclusively architects or have been trained

EXPLORATIONS

Architectural History in Italian Schools of Architecture

“Paper” architecture: unexecuted architectural projects, architectural debate



Giovanni Passinati, cemetery elevations, Concorso Clementino, II classe, II premio, 1805, detail
Photograph: Archivio Accademia di San Luca, Disegni di Architettura n. 976

* A. Bruschi, *Introduzione alla storia dell'architettura* (Milan: Mondadori Università, 2009).

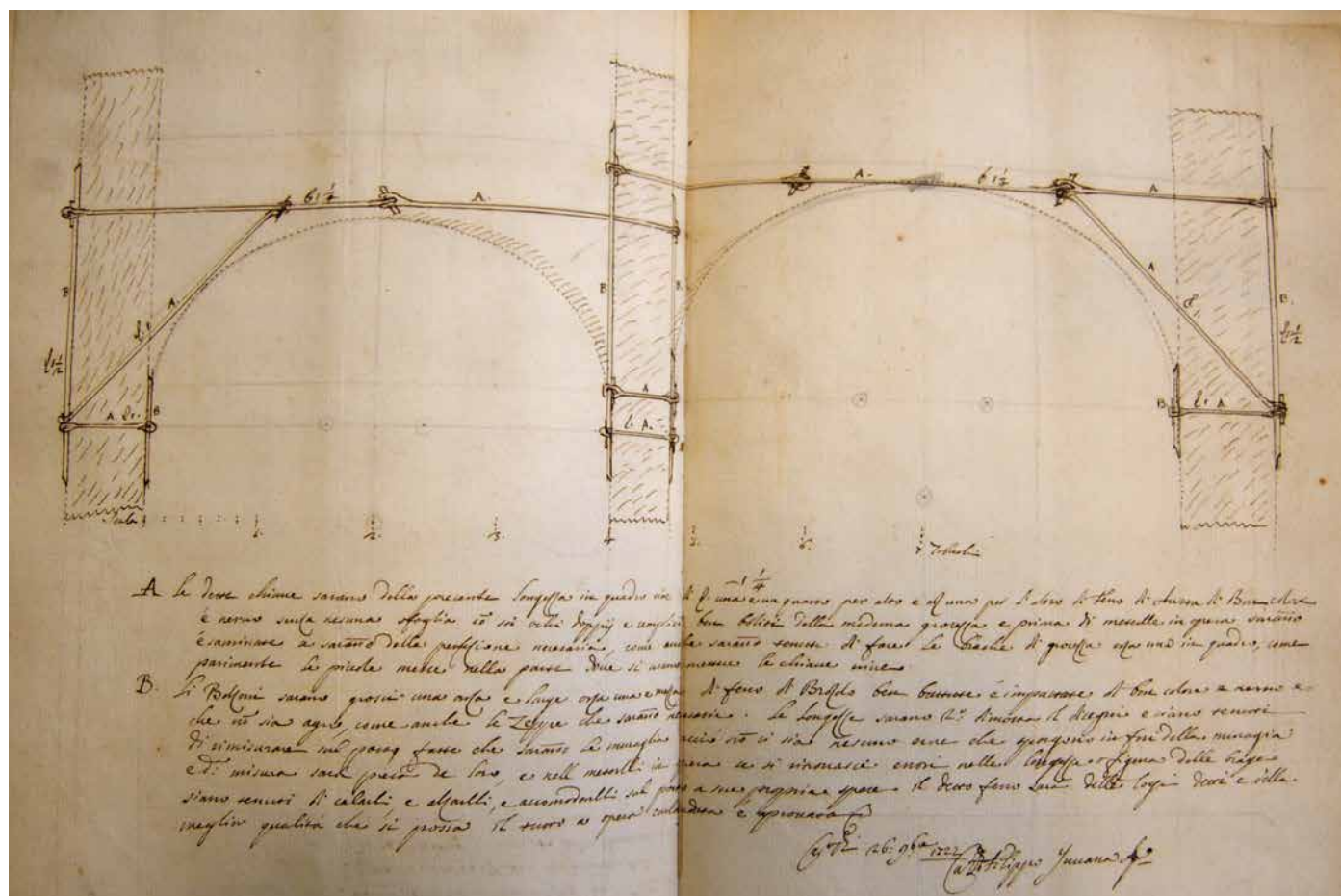
**M. Casciato, "The Italian Mosaic: The Architect as Historian," *Journal of the Society of Architectural Historians* 62, no. 1 (2003): 96.

as architects.* And it is worth noting that, in the postwar period, three Italian architect-historians, Leonardo Benevolo, Bruno Zevi, and Manfredo Tafuri, paved the way for the then-fledgling field of the history of contemporary architecture, influencing the field internationally.**

The persistent link in architecture faculties between architectural practice and the history of architecture has therefore favored historical disciplines as essential to the training of architects, and, consequently, basic research is carried out mainly inside academic institutions. The almost exclusive conduct of research in the universities is also due to the lack of a distinction between teaching and research universities. For this reason, at various levels, research is carried out in departments of architectural history or architectural history and conservation or elsewhere within the universities. In addition, since the nineteenth century, several foreign institutions linked to older academies or archaeological institutes, such as the German Kunsthistorisches Institut in Florence and Bibliotheca Hertziana in Rome, the Académie de France à Rome or the American Academy in Rome, have today become important resources for Italian scholars thanks to their libraries, collections of documents or photographs, conferences and exhibitions, or their collaboration with Italian research units.

In addition to its reliance on traditional documentary sources, research is strongly rooted in the technical and productive nature of architecture, allowing the exploration of topics outside the canon of masterpieces. Since the 1970s, topics like the city, manufacturing, and infrastructure, interpreted as reflections of the design and construction process, have produced newly diverse, heterogeneous fields of inquiry, all of which, however, lead back to concrete architectural objects. Industrial archaeology, for instance, has been greatly enhanced thanks to the reuse of abandoned industrial buildings, opening up a broader interpretation of the concept of cultural heritage. Architectural and urban conservation issues have encouraged investigation of themes related to historical construction techniques, analysis of the flow of workers, and of the transmission of skills and competencies. The persistent debate about housing and the culture of dwelling, typical of Italian design discourse beginning with the 1930s, has read and interpreted the history of industrial design as part of a process rather than as a sequence of objects that Italian Style has elevated to the role of icons.

Construction drawings: techniques and processes on site, costs, and the roles of the architect



Filippo Juvarra, Istruzione e Disegno del Sig. Cav. Filippo Juvarra per le Chiavi della nuova fabbrica della Venaria, e Citroniere della Venaria Reale, signed and dated 26 November 1722. (Archivio di Stato di Torino, Sezioni Riunite, Contratti fabbriche e fortificazioni, vol. 9, 1722-1723, fol. 180r-180v.)

Photograph: B. Fracchia

The connection between the history and the practice of architecture and its almost exclusive relationship with architecture schools has meant that until very recently many of the humanities, which in other European countries have assumed central roles in the discipline, were absent from the Italian critical system. The social science approach, following for instance the model of the *École des Hautes Études en Sciences Sociales*, has played a very weak role in the Italian panorama, as has the militancy of the English schools of criticism. The constant reference to the dual nature of sources for architectural history—written documents and material evidence—has strongly characterized the scientific community, which has been able to initiate numerous research networks with various critical orientations.

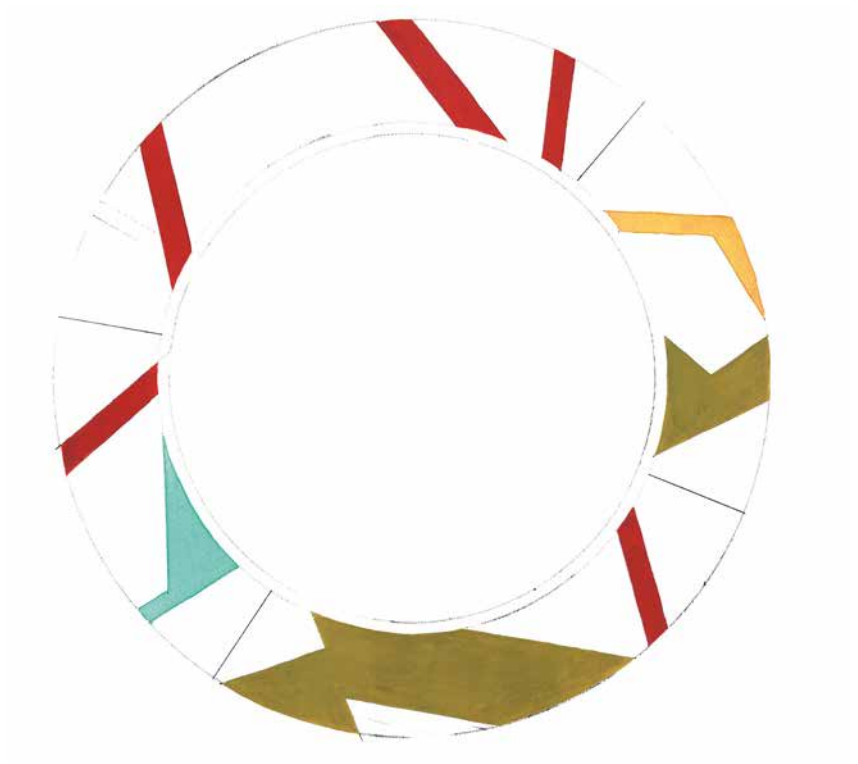
For twenty years, the Ministry of Education, Universities and Research has been evaluating and financing “projects of national interest” in all fields of scientific research. In the field of architectural history, its support has allowed the development of coordinated research units from various universities that carry out collaborative research on basic themes developed in networks across the entire country. While continuous cuts in research funding have been imposed, nonetheless the ministry’s support has enabled the creation of research units outside the “schools” that operate with the assistance of a significant number of accomplished young scholars. These units present the results of their research investigations with various approaches in publications or conference proceedings while maintaining a common reliance on historical documentary sources and a dedication to basic research. Many topics have been studied and the published results range from Baroque architecture to the techniques of late medieval settlement, the architecture of the Enlightenment, historic Italian piazzas, the urban development of Venice, historic construction practice, the architecture of memory, the representation of landscape, the system of decorative arts, military architecture and so on. These studies provide a rich scholarly body of information, always exploiting archival evidence, which in turn becomes a repertory subject to further interpretation and transmission. Some of the ways of communicating about Italian architectural heritage derive from this collaborative approach to the research process.

On one hand, the various series of books produced by the major publishers (Laterza, Electa, Einaudi) are well-established forums for the discipline. These

EXPLORATIONS

Architectural History in Italian Schools of Architecture

Projects for household objects: the ties between design culture, debates about housing, and the history of industrial design



Ettore Sottsass, plate design for La bella tavola,
1993. (Archivio Alessi, Crusinallo.)
Photograph: Museo Archivio Alessi



Ettore Sottsass, plate series La bella tavola,
pattern "My Beautiful China."
Photograph: Museo Archivio Alessi

outline and fill in the framework of the history of Italian architecture through collaborative works. On the other hand, additional collaborations present the culture of the designed project in a variety of alternative ways: through temporary exhibitions, through the conservation of architects' archives (as is the case with the MART (Museum of Modern and Contemporary Art) in Rovereto or the new MAXXI (Museum of the XXI Century Arts) in Rome), through thematic exhibitions and interrelations with the surrounding region (as in the Museum of Design of the Milan Triennale), or through the transformation of homogeneous areas or groups of buildings into museums (such as the open-air museum of architecture in Ivrea). Finally, territorial museum systems linking project, product and production, especially in the domain of design, are being defined to connect—following the tenets of material culture—the product to its cultural, territorial and anthropological context.

Today the faculties of architecture offer architectural history courses as core subjects in the first three years of study. The subject is then studied at the master's level and subsequently in doctoral programs, where, in recent years, the multi-disciplinary approach has come to prevail, thus abandoning the extremely specialized approach that characterized the birth of the doctoral courses twenty-five years ago. Thus, imparting the disciplinary skills acquired for basic research and providing the opportunity to apply these skills to advanced research still falls to the architectural faculties.

Elena Dellapiana and Daniela Prina
Politecnico di Torino

Giulia Ceriani Sebregondi
Sapienza, Università di Roma

EXPLORATIONS

Architectural History in Italian Schools of Architecture

Non-monumental architecture: places and ways of working

Gaetano Moretti, Centrale idroelettrica
Taccani, Trezzo d'Adda, 1906
Photograph: EAHN



Luigi Figini e Gino Pollini, Officine ICO /
second addition, Ivrea, 1939-42, façade on via
Jervis viewed from the portico of the Servizi
sociali building (L. Figini, G. Pollini, 1955-59)
Photograph: Mauro Bonetti



A Brief Architectural Tour of Champagne Houses from Reims to Epernay

Industrial buildings have gradually become research topics for French scholars since the 1970s, thanks to the opening of architectural history towards vernacular architecture. Yet such studies remain challenging because of the number of buildings and typologies involved as well as the complexities of analyzing the works aesthetically. A good example of these difficulties is the architecture of Champagne houses, which enjoys growing interest thanks to research recently undertaken for the French national inventory of monuments and the work supporting the Champagne region's candidacy as a UNESCO World Heritage site.

These houses distinguish themselves from traditional factories for several reasons. First, their unique programs combine a place for production and storage of wines, spaces for receiving clients, and residences of the merchants, all required to take place in an urban setting because of the division of labor between traders and growers specific to the Champagne industry. Second, their eclecticism seems to mask the industrial function of the buildings, in a manner even more pronounced than the neo-Gothic language of northern French textile factories. Contrary to most other factories, their monumentality reflects the luxury of the product itself. They must serve both production and representation. The latter function can only be understood as the result of the pioneering interest of the Champagne merchants in advertising, or at least in the utilization of images to serve their industry. The commissions were entrusted to architects, unlike many kinds of industrial architecture and doubtless in response to these particular needs. Thus, the golden age of Champagne house architecture corresponds to the second half of the nineteenth century, the period marked not only by the growth of trade in sparkling wine, but also by the development of the tools of advertising.

REIMS

From the end of the eighteenth century, the urban development of Reims became inextricably linked with the new industry of Champagne wine, the production of which was perfected during the second half of the seventeenth century and gradually came to supplant the textile industry that had determined the wealth of the city since the Middle Ages. This domination of the city by sparkling wine became consolidated with the leading roles in local government played by great Champagne merchants such as Edouard Werlé (Veuve Clicquot), mayor of Reims from 1852 to 1868, or Jean Taittinger, mayor from 1956 to 1977. The reconstruction of the seventeenth-century city hall after its destruction in the First World War allowed



Ernest Kalas and Lucien Bègue, façade of the Jules Mumm cellar on the rue de Mars, Reims, 1898.
Photograph: EAHN

the addition of numerous decorative details which make this alliance of politics and the Champagne industry visible: the railings of the main stairway (Raymond Subes, 1928) carry heavy bunches of grapes, just as do the caryatids (Carlo Sarrazolles, 1927) in the ballroom; these, in turn, frame frescoes with the evocative title *The Celebration of Wine Through the Ages of Reims* (Henri Rapin, 1927). Finally, the sculpted allegory *The Vine* (René de Saint-Marceaux, 1880) has been located in the center of the city hall courtyard since 1905.

Facing the city hall, one finds one of the most elegant buildings for Champagne, the cellar built by Ernest Kalas on order of Alexandre Henriot, associated with the house Jules Mumm. A lover of art, Henriot was an active member of the Société des amis des arts de Reims and, notably, collected posters. He also played an important role in the Champagne industry, directing the new Champagne trade syndicate created in 1882. Merging his two passions, he had commissioned Kalas to create large decorative panels representing the different stages in Champagne production for the Paris World Fair of 1889. It is no surprise that he selected this architect and decorator from Reims, who was sensitive to questions regarding the alliance between art and industry, and whose reputation in the Champagne industry rested on that of his master Alphonse Gosset and his associate Amand Bègue, who both enjoyed a loyal clientele of merchants. A few years later, Henriot commissioned Kalas to revive the concept of these decorative panels for the new premises of the Mumm Champagne house where they were recreated in five mosaic panels on the facade. This Mumm cellar, completed in 1898, was commented on by the most progressive art periodicals of the era, happy to see the art of mosaics applied to a subject from the contemporary world, and to see the principles of the Art Nouveau movement applied to a building addressing workers.

The Art Nouveau aspect of this project derived mainly from the influence of Viollet-le-Duc, who advocated decoration based on respect for structure and the exterior expression of the interior organization of a building; thus, the almost blind façade and the enormous portal clearly evoke the function of the building, a cellar which requires little light for the optimal conservation of wines. Yet, except for the horseshoe arch of the entrance, the building does not follow the typical curves of French Art Nouveau: the composition of the facade is symmetrical (the architect originally intended two entries but only one was executed) and its design completely geometric, probably due to the influence of German Jugendstil, known to Kalas. After belonging to various Champagne houses, this building was recently purchased by the city to use for cultural events.

Ernest Kalas, board with a preparatory drawing and photographs relating to the Jules Mumm cellar, c. 1918 (Reims, Bibliothèque Municipale, Fonds Kalas, carton 2, planche 8).
Photograph: Alice Thomine-Berrada / Reims, Bibliothèque Municipale



Detail of mosaics, facade of the Jules Mumm cellar. This panel shows the work of riddling, disgorging and dosage (designs by the painter Joseph Blanc under the direction of Ernest Kalas, executed by the Guilbert-Martin mosaic studio).
Photograph: EAHN



In terms of urban impact, the most important construction in the Champagne region was undoubtedly the vast ensemble built by the Pommery house beginning in the late 1860s in a suburb east of the city, Saint-Nicaise. The dominant position of this area overlooking Reims had already attracted Champagne Ruinart (the oldest Champagne house in Reims) in the late eighteenth century. At the death of her husband in 1857, Alexandrine Pommery had taken over the reins of an enterprise for which she would assure the success. She began by acquiring five hectares of land, which had had difficulties finding a buyer because of the tunnels drilled, since Roman times, for quarrying chalk and lime and therefore called *crayères*. Alexandrine Pommery had the idea to use the *crayères* for her network of caves, since their constant low temperature was ideal for storing wine and their large quarrying holes ensured ventilation and light.

She appealed to a young architect from Reims, Alphonse Gosset, trained in Paris at the Ecole des Beaux-Arts, who had developed her chalet at Chigny, a small country house near Reims, in 1864; Gosset had achieved fame as the winner of the 1866 design competition for the Grand Théâtre de Reims. The widow also admired the magnificent industrial buildings he had designed in 1868 for the Paté woolen mill in the Ardennes at Neuflyze, near her mother's home. Echoing the monumentality of this project, she also encouraged the architect to adopt a style that would pay tribute to the British customers behind her success. Based on documents provided by friends of Madame Pommery, the owners of the Scottish castles Inveraray and Mellerstain, Gosset adopted a neo-Tudor style mixing brick courses and grey stone revetment with a turret, a steeply pitched roof, polychrome towers, and tall, narrow windows. Symbolically, the manufacturing buildings are located along the road that was built at the same time to connect Chalons to Reims, and was used by the English to travel south. These buildings, built between 1869 (the first drilling in the network of *crayères*) and 1905, began with the large cellar, called "Carnot cellar," followed by the Joan of Arc cellar, then the cooperage, and finally the "Residence," developed in the early twentieth century for the administration.

But the ensemble conceived by Madame Pommery was far from limited to these industrial facilities. In the 1880s, eager to develop the five hectares she had acquired across the road, she asked the famous landscape architect Edouard André to design a park for her daughter. Twenty years later (1909) the daughter, who was now the Marquise de Polignac, had a residence built there by the Parisian architect Charles Dauphin in a neo-Louis XVI style employed to make her alliance with the aristocracy tangible. A few years earlier (1906), the director of the Pommery firm, Henry Vasnier, had asked another Parisian architect, Louis Sorel, to build a villa farther down on this property. An avid collector, Vasnier particularly enjoyed

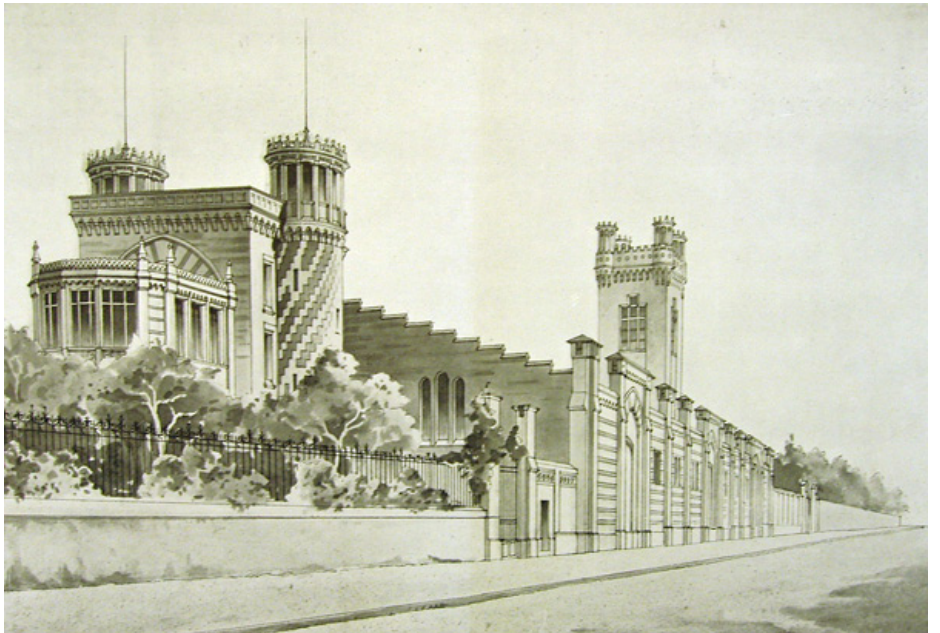
VIRTUAL TOUR

Champagne Houses from Reims to Epernay

Alphonse Gosset, buildings of Champagne
Pommery, Reims, 1869-1907. From left to
right: the Jeanne d'Arc cellar, the residence,
the Carnot cellar.
Photograph: EAHN



Buildings of Champagne Pommery, Reims,
view from the road leading from Chalons to
Reims, in *La Construction Moderne*,
16 February 1907, pl. 49.
Photograph: Alice Thomine-Berrada



the art of Emile Gallé. It is therefore not surprising that he selected an architect close to the Art Nouveau movement. Sorel had in fact exhibited together with the architect Charles Plumet and the interior designer Tony Selmersheim in 1901, the core of the group “L’Art dans tout,” (“Art in Everything”) which aimed to adapt the decorative arts to the industrial context of the modern world. Sorel employed two artists from “L’Art dans tout” in this project, Selmersheim and the designer Felix Aubert. The villa is in the style of early Guimard, marked by the lessons of Viollet-le-Duc’s rationalism: the Art Nouveau spirit comes from the exposed use of materials (wood, brick, stone, concrete covered with ceramic) and the play of volumes reflecting the building’s asymmetrical interior organization (reminiscent of traditional English cottages that Vasnier knew well from his education at Eton). In spatial terms, the magnificent central hall organized around Selmersheim’s monumental wooden staircase reflects the interest of Art Nouveau architects in fluid spaces. Significantly placed at opposite ends of a large slope, the two houses stand as symbols of the two opposing myths that are behind the success of Champagne: the association of Champagne with an aristocratic tradition (made concrete for the Pommerys in the alliance with the Polignacs); and the profoundly modern character of sparkling wine which owed its success to a series of technological innovations. The first house is now a luxury hotel restaurant and the second, after having escaped destruction, has been beautifully restored by the Vranken family, the Pommery brand owners.

Madame Pommery’s grandson, Melchior de Polignac, created the last element of the ensemble in 1910: a large sports park (22 hectares) dedicated to the company’s workers. This social project—rooted in the Marquis’ intellectual engagement in the pre-1914 sporting movement promoting the regenerative power of sport—was entrusted to the local landscape architect Edward Redont, who worked here with Louis Sorel and Ernest Kalas. In 1913 these architects added an athletic college, the first facility of its kind in France, which was intended to ensure victory for France in the next Olympics. It was completely destroyed in the First World War, which also affected much of the park’s infrastructure. The mostly restored park is now owned by the city. Redont’s plans reveal that the project was also intended to expand its philanthropic dimension with a workers’ housing estate. This idea was prescient, because after the First World War land near the Pommery property was developed as one of the first French garden cities, *Chemin Vert* (“Green Path”). Now beautifully preserved, *Chemin Vert* was designed by Jean Marcel Auburtin, a friend of Redont, on the initiative of George Charbonneau, one of the great philanthropists of the Champagne industry.

VIRTUAL TOUR

Champagne Houses from Reims to Epernay

Charles Dauphin, Château des Crayères,
Reims, 1909, main facade.
Photograph: Alice Thomine-Berrada



Louis Sorel, Villa for Henry Vasnier (today known
as “villa Demoiselle”), Reims, 1906-1908.
Photograph: Alice Thomine-Berrada



On the road leading to Epernay, the small villages of the vintners situated in the hills around Reims still feature buildings financed by Champagne merchants; these relativize the view of the industry's investments as strictly urban. In Sillery, Verzenay, or Hautvillers, the wineries take up the colors of the house of Pommery. Some wine workers' houses, for example at Sillery (Pommery) or Mailly (Moët et Chandon), demonstrate that the contributions by Champagne merchants to the field of social housing were indeed more important than one might think.

EPERNAY

In Epernay—a small town with little commerce or industry—even more than in Reims, the trade in Champagne came to have a strong urban impact. Beyond the civic and philanthropic engagement of the Champagne industrial leaders in the city's development, of which the Auban-Moët hospital (Casimir Tollet, 1887-1893) is the best example, its industrial architecture measures up both quantitatively and qualitatively, as illustrated by the famous Avenue de Champagne. A royal road established in 1743-1744 leading from Paris to Strasbourg, and with chalky terrain ideal for boring caves, this avenue quickly became lined with the new merchants of Champagne wine. From 1750, Moët installed its industrial facilities here and the founder's son, Jean-Remy Moët, built his *hôtel particulier* here in 1793. The trend to associate industrial infrastructure with the owner's residence was thus established, and this then determined the development of the avenue in the nineteenth century.

An example of these prestigious buildings combining production with dwelling, the château Perrier was built beginning in 1851 by Charles Perrier, heir of the firm his father founded in 1811. Doubtless conceived to rival the château built by the Veuve Clicquot in Boursault a few years earlier, the building designed by the young local architect Eugène Cordier takes up the classic composition of seventeenth- and eighteenth-century châteaux. The monumentality of the ensemble (completed in 1854), and its theatrical and eclectic character announced typical features of Second Empire architecture. Even though it echoes models of the era of Louis XIII, the building's pronounced bichromy, accentuated by its strong volumes, confers an entirely unprecedented decorative aspect upon the ensemble which Eugène Cordier would later develop during the second part of his career dedicated to Parisian schools. The architectural lyricism of Cordier's château anticipates the Pommery establishments. Now owned by the city, this extraordinary building is awaiting a restoration which is slow to come. Its spectacular appearance is reinforced by its urban position on a promontory overlooking the newly constructed railway (opened in 1849): French or foreign travelers—all potential customers—

VIRTUAL TOUR

Champagne Houses from Reims to Epernay

Parc Pommery, Collège d'Athlètes, Reims,
wrestling on frozen pool, around 1912-1914.
Photograph: Casas-Rodríguez Collection /
Creative Commons



Advertising for Champagne Mercier, showing
the château de Pékin above (c. 1859, acquired
by Eugène Mercier in 1873) and the Mercier
buildings below (built by the architect Désiré
Cugnot and the entrepreneur Charles Marcy from
1871 to 1880). The Mercier caves open directly
along the railroad tracks, a solution adopted
again a decade later by Union Champenoise.
Photograph: EAHN



could see this monumental building from far away. Fifty years later, the buildings of the Union Champenoise (begun 1889) adopted the same triumphal position along the tracks and advertised on their facades the names of cities to which the firm exported. As in Kalas's building in Reims, decoration and advertising had merged. Designed in 1904, the tower recalls railway station architecture, especially the tower of the Gare de Lyon designed by Marius Toudoire (to whom the project is attributed for this reason). Thus evoking travel, this reference helped to associate Champagne with a cosmopolitan world, the same world as the Parisian social circles of Florens de Castellane and his cousin, the famous dandy Boni de Castellane, whose prestigious brand name the Union Champenoise took over in 1909.

In Reims as in Epernay, architecture and architects of the Champagne houses were to serve the image of a product whose success rested since its inception on the wonder of luxury. Working in a region historically traversed by commercial and cultural exchanges to promote a rare and innovative product, the champagne trade more than any other industry relied on images and the imaginary world they conjured up to position Champagne as a refined product reserved for an elite. The architecture of Champagne houses was for them an essential tool for creating the myths associated with sparkling wine: lyrical, theatrical polychrome architecture to evoke festivities; historicist architecture to recall the beverage's aristocratic connotations (with its early royal consumers like Louis XIV); architecture with multiple geographic references to express Champagne's cosmopolitan character (with the English long its most ardent consumers); and innovative architecture to underscore the modernity of this wine, invented from scratch in the late seventeenth century.

Alice Thomine-Berrada

Musée d'Orsay

Translation: Susan Klaiber

VIRTUAL TOUR

Champagne Houses from Reims to Epernay

Eugène Cordier, Château Perrier, Epernay, 1854,
view of garden facade on an historic postcard.

Photograph: EAHN



Eugène Cordier, Château Perrier, Epernay, 1854,
main facade.

Photograph: EAHN



SELECTED BIBLIOGRAPHY

- Bédarida, Marc. "Ernest Kalas et l'Union rémoise des arts décoratifs." *Cahiers de la recherche architecturale* 24-25 (1989): 88-99.
- Dorel-Ferré, Garcia, ed. *Atlas du patrimoine industriel de Champagne-Ardenne*. Reims: CRDP, 2005.
- Dorel-Ferré, Garcia, ed. *Le patrimoine des caves et des celliers. Vins et alcools en Champagne-Ardenne et ailleurs*. Reims: CRDP, 2006.
- Ducouret, Bernard. *Epernay*. Images du patrimoine. Langres: Dominique Guéniot, forthcoming 2010.
- Durepaire, Catherine, Francis Leroy, and Sophie Limoges. *Avenue de Champagne, architecture et société*. Bétheny: ORCCA, 1999.
- Gournay, Isabelle. "Ville et Champagne." *Monuments historiques* 145 (1986): 77-83.
- Michel, Florence. "Les maisons de Champagne." *Monuments historiques* 145 (1986): 70-76.
- Rigaud, Olivier. "La villa Demoiselle." In *Années folles, années d'ordre: l'Art Déco de Reims à New York*, edited by Catherine Ambroselli, David Liot, Catherine Delot, 46-53. 2nd ed. Paris: Hazan 2007.

SELECTED LINKS FOR THE ARCHITECTURE OF THE CHAMPAGNE INDUSTRY

Associations and Authorities

<http://www.maisons-champagne.com>

<http://www.maisons-champagne.com/traduction/english/index.php> (English)

Website of the union of Champagne houses including numerous details of the houses' cultural engagement and patronage. In French or English.

<http://www.patrimoineindustriel-apic.com>

Website of the association for industrial heritage of Champagne Ardenne. In French.

<http://www.culture.gouv.fr/culture/inventai/patrimoine/>

Portal for the database Mérimé, giving access to the work of the official French General Inventory of Historic Monuments. In French.

<http://www.paysagesdutchampagne.fr/>

Website of the association supporting the candidacy of the Champagne cultural landscape as a UNESCO World Heritage Site. In French.

Tourist Offices

<http://www.reims-tourisme.com/>

<http://www.reims-tourism.com/> (English)

Website of the Reims tourist office. In French or English.

<http://www.ot-epernay.fr/>

<http://www.ot-epernay.fr/spip.php?page=sommaire&lang=en>

Website of the Epernay tourist office. In French, English, or Dutch.

<http://www.tourisme-en-champagne.com/accueil/>

Website of the tourist office of the Marne *département* describing the Champagne tourist route. In French, English, German or Dutch.

VIRTUAL TOUR

Champagne Houses from Reims to Epernay

The Union Champenoise building complex,
Epernay, 1890, façade towards rue de Verdun.

Photograph: EAHN



Part of the Union Champenoise complex (which
became Champagne de Castellane in 1909):
detail of the façade (1890) facing the railroad
lines, decorated with numerous polychrome
ceramic panels listing cities to which the firm's
Champagne was exported.

Photograph: EAHN



BOOK REVIEW

Jasper Cepl

Oswald Mathias Ungers. *Eine intellektuelle Biographie*

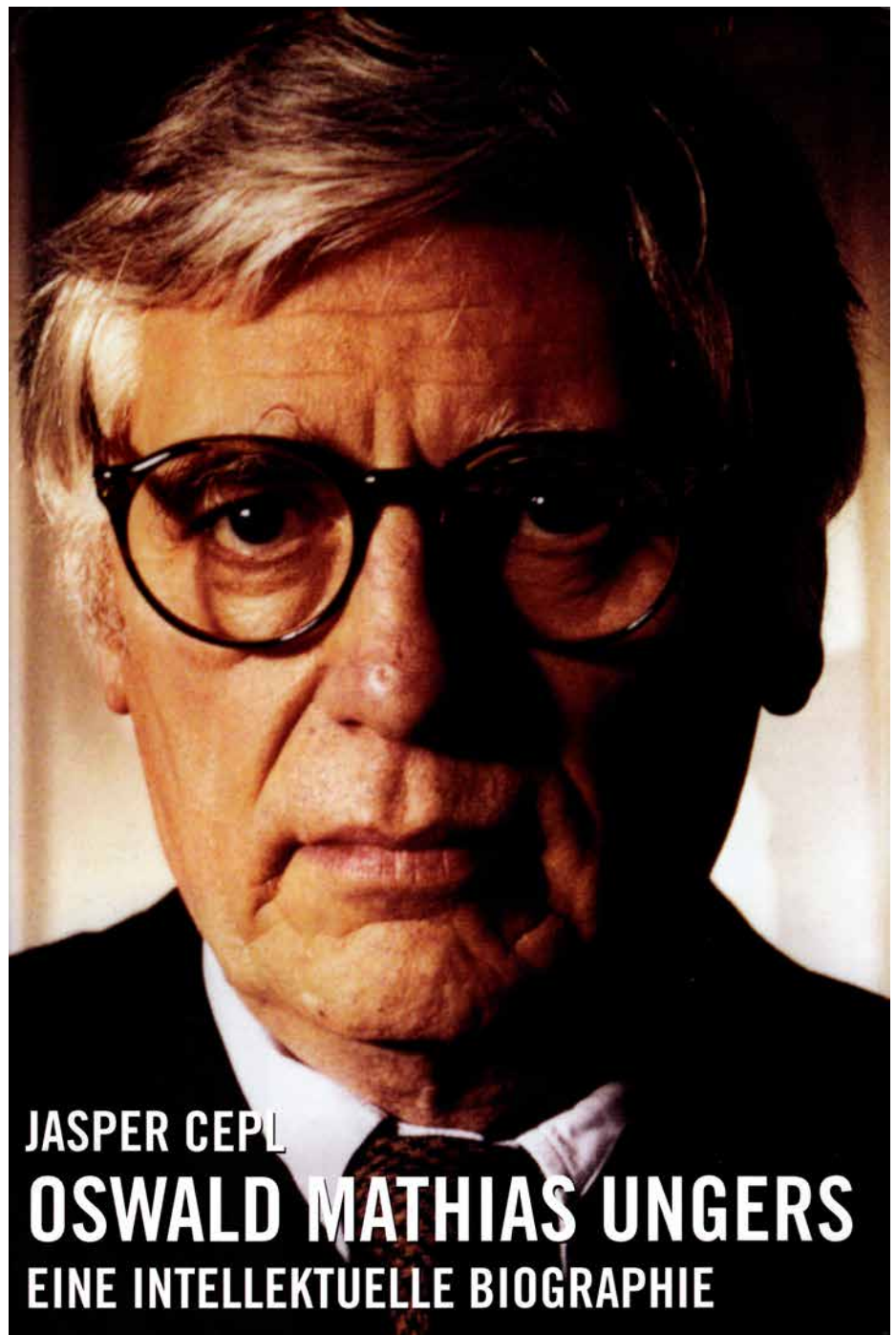
Kunstwissenschaftliche Bibliothek, Band 33

Köln: Verlag der Buchhandlung Walther König, 2007, 648pp., 90 ill., € 48.00

ISBN: 978-3-86560-158-2

Jasper Cepl's substantial book on Oswald Mathias Ungers (1926-2007) – based on his dissertation supervised by Fritz Neumeyer and Vittorio Magnago Lampugnani— treats one of the most important designers and architectural theorists in postwar Germany. Born in Kaisersesch in the Eifel region, Ungers studied architecture at the Technische Hochschule Karlsruhe from 1947 to 1950 and worked four years as a partner of the Cologne-based architect Helmut Goldschmidt. After having established a successful private practice in 1954 and following his seminal project for student flats in the Dutch town of Enschede, Ungers was appointed Professor of Design at the Technische Universität Berlin (1964). This teaching activity – followed by professorships in Cornell (1968-1983), Los Angeles and Harvard – marked the beginning of his theoretical phase, during which he dedicated himself primarily to the design of urban structures. Beginning in the mid-1970s Ungers increasingly turned his orientation back towards Europe and Germany, where colleagues, such as Josef Paul Kleihues, Heinrich Klotz and Leon Krier, helped him to re-establish himself as a practitioner. With his projects for the Internationale Bauausstellung in Berlin (1984/1987) and for the Deutsches Architekturmuseum in Frankfurt (1979-1984), Ungers successfully returned to architectural design. Referring to archetypes such as the Pantheon and the Parthenon, he dedicated himself in the following two and a half decades to establishing the “perfect form”, leading to his typical geometric “ideal conceptions” as implemented, for example, in his third house in Cologne (1994-1996).

Based on a comprehensive evaluation of Ungers's archive and library, Cepl's book fills a gap in the research on the German architect. The author combines a multitude of sources (texts, design descriptions, editorials, critiques on students' work, interview notes – some of them unpublished) to a significant character



sketch. In contrast to previous studies by Heinrich Klotz (1985), Fritz Neumeyer (1991) and Martin Kieren (1994), who did not have full access to Ungers's archive in Cologne, Cepl's book is less a classical monograph than an "intellectual biography" aiming to trace "the metamorphoses in Ungers's thinking" in a chronological manner (p. 15). While the preceding works primarily give a "clarifying overview" outlining the built oeuvre, Cepl examines the genesis of Ungers's "complex architectural concept" contextualizing both his thinking and his design work within the contemporary professional debate (p. 16).

The book consists of four main chapters devoted to different stages of the architect's biography. After a short review of his education, Ungers is presented as a young designer who—at the beginning of his career—sought to evade the rationalistic canon of the 1950s and early 1960s "in search of ideas" (p. 39). Here, the CIAM Congress in Aix (1953) and the Triennale in Milan (1954)—attended together with Ulrich Conrads and Reinhard Gieselmann, respectively—are depicted as formative experiences leading to a shift from the functionalist principles of CIAM to a more individualistic conception of architecture as an "inventive art" (p. 68). By presenting designs such as the Oberhausen Institute (1953-1958) or the first house in Cologne (1958-1959), Cepl illustrates Ungers's turn to an expressive brutalism informed by Alvar Aalto as well as his temporary enthusiasm for the utopian concepts of German expressionism.

The second chapter (1964-1973) examines Ungers's teaching in Berlin and Cornell. As an influential educator – among his disciples were Hans Kollhoff, Rem Koolhaas and Jürgen Sawade – Ungers at first advocated a "morphological method" (p. 179) which, by the end of the 1960s, was gradually replaced by an interest in social issues leading to extensive urban design schemes for Berlin-Ruhwald (1967) and Rüsselsheim (1972). Focusing on Cornell, Cepl describes the impact of Ungers's educational work highlighting his ambiguous relationship with colleagues such as Peter Blake and Colin Rowe—the latter later described Ungers's appointment as "the silliest thing I ever did" due to fundamental differences in their pedagogic concepts (p. 292).

The architect's return to Europe from America, with his accompanying gradual shift from urban design to architecture, is discussed in the third chapter (1974-1981).

Of particular interest is the description of Ungers's cooperation with Rem Koolhaas, who, in 1975, established his Office for Metropolitan Architecture (OMA) imitating the initials of his teacher (O.M.U.). Cepl exemplarily investigates the designs for Roosevelt Island (New York, 1975) and for a "city within the city" ("Städtearchipel" Berlin, 1977) referring to the interactions between Ungers und Koolhaas both aiming to "idealize reality" (p. 315).

Finally, Ungers's universal "idealization" of architecture is examined in the last chapter treating the years 1982-2007. Here, the author describes the architect's geometric-tectonic minimalism as a way to gain complete "objectivity" leading him to an "intellectual space" of architecture (p. 474). In Ungers's late designs, focusing on proportions, "mathematic rules" and a "stringent geometrical system," Cepl perceives the ideal of Renaissance humanism (p. 487) – an observation underlined by Ungers's contribution to the exhibition *Rinascimento da Brunelleschi a Michelangelo* shown in Venice and other venues in 1994-96.

By densely intertwining biographical, theoretical and practical aspects Cepl succeeds in drawing a complex portrait revealing numerous facets of Ungers's philosophy—a result quite astonishing for those who primarily knew the late "classical" period of the architect. Altogether, the author presents a Janus-faced designer whose architectural thinking—oscillating between "artistic freedom" and "social responsibility," between a vision of alteration and of duration, between reality and utopia—is "full of contradictions" (p. 512). Beyond the concentration on Ungers, the well-documented book is also a commendable compendium illustrating the general architectural debate(s) of the postwar period. A second edition, however, should include an appendix with an index as well as a biographical overview of Ungers's life. Beyond that one can only hope that the book will soon be translated into English.

Andreas Zeese
Vienna

EXHIBITION REVIEW

Bauhaus 1919-1933: Workshops for Modernity

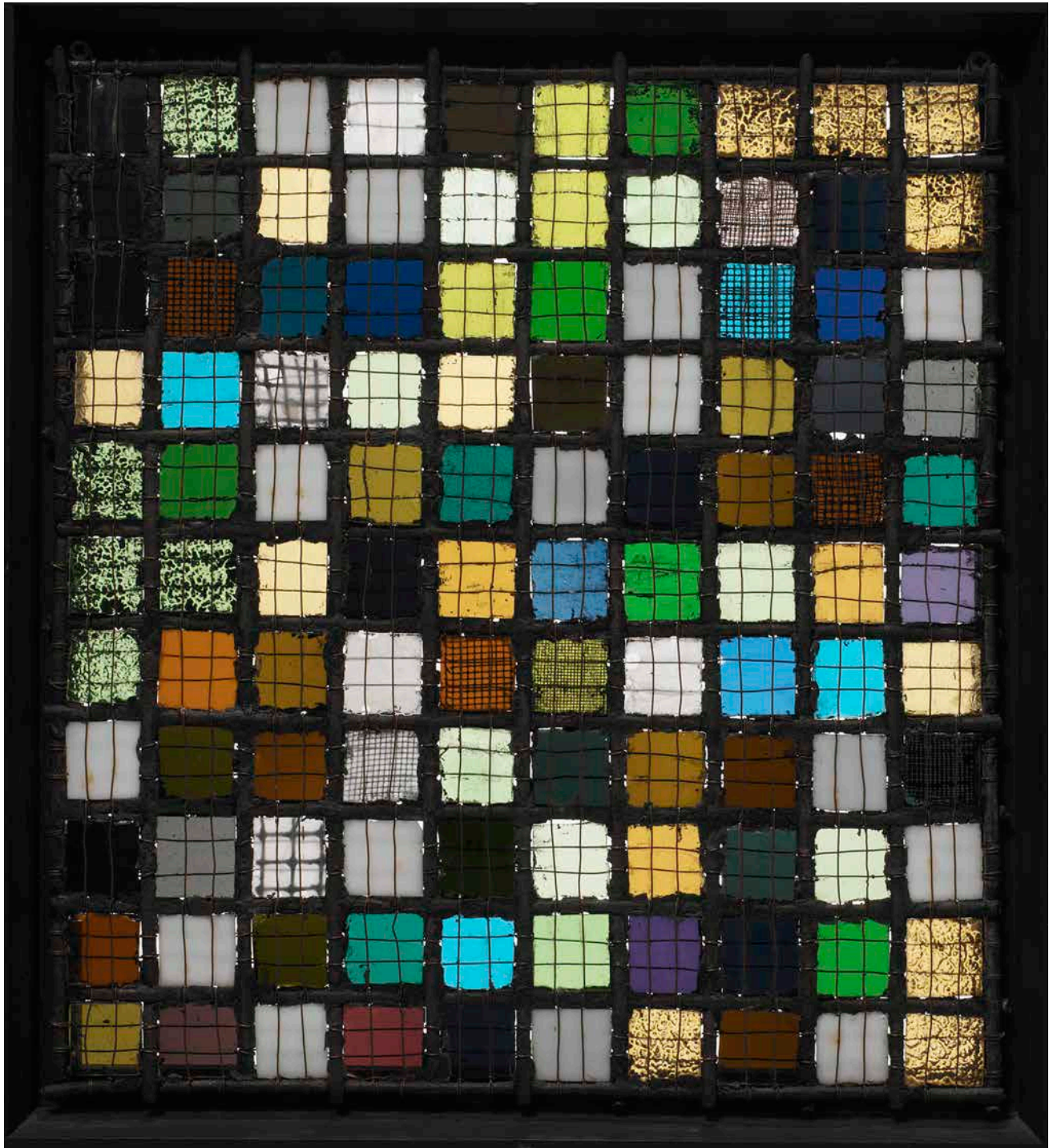
Curators: Barry Bergdoll and Leah Dickerman

Museum of Modern Art, New York

8 November 2009 to 25 January 2010

Bauhaus 1919-1933: Workshops for Modernity, the Museum of Modern Art's comprehensive exhibition of the output of the legendary art school, opened with a revealing juxtaposition. Among the first objects the visitor saw was the founding manifesto of 1919. With Walter Gropius's text and Lyonel Feininger's prophetic depiction of a cathedral, the document presented building as the ultimate aim of the school's multi-disciplinary curriculum. Nearby in the first gallery, a semi-circular schedule for the winter semester of 1921-22 designed by Lothar Schreyer (or his pupils) described a student's long work-week: workshop hours from eight until two, five days a week; classes from three until seven; and nude drawing courses in the evening three days a week. This rigorous program of study reminds us that *Bauhaus* was inseparable from *Hausarbeit* (homework)—from the labor of students. MoMA's exhibition explored the rich intersection of pedagogy and invention within the school's workshops, documenting the transformation of *Bauhausarbeit*, Bauhaus-work, through the fourteen years of the institution's existence.

The first section of the exhibition presented a tension between the school's monumental aspirations and the domestic scale at which many Bauhaus endeavors were undertaken. The fragmented, crystalline forms of Feininger's cathedral appear in Gropius's "Monument to the March dead" of 1921 and in Walter Determann's design for a Bauhaus settlement in Weimar of 1920. Together, these works point to a lingering interest in the symbolism of the crystal, which German artists had explored before World War I, and to Bruno Taut's parallel search for a monumental civic building, or *Stadtkrone*. Photographs of the Sommerfeld House illustrated how Gropius, his colleague Adolf Meyer, and Bauhaus students brought this geometric vocabulary and an ethic of handwork to a realized project. The



Josef Albers, *Scherbe ins Gitterbild* (*Glass Fragments in Grid Picture*), c. 1921.

Glass, wire, and metal, in metal frame (39 x 33.3 cm)

Albers Foundation/Art Resource, NY

Photograph: Tim Nighswander / © 2009 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

“African” or “Romantic” chair, designed by Marcel Breuer with textiles by Gunta Stölzl, was among the most remarkable student works in the exhibition. Rough-hewn and hand-woven, the frame and upholstery of the chair alluded to the importance of vernacular traditions in the early years of the Bauhaus.

Breuer and Stölzl’s chair marked a transition in the exhibition to the more familiar Bauhaus of primary colors, rectilinear geometries, and technological forms. A sequence of thematic galleries described the development of the school as it moved to Dessau and under the successive directorships of Hannes Meyer and Mies van der Rohe. A representative selection of works illustrated the breadth of the school’s experimentation in painting, photography, theater, furniture design, and a variety of other fields.

The curators complemented a lucid narrative of the Bauhaus’s history with fascinating subplots. Play emerged as an important aspect of life at the Bauhaus. Echoing the school’s *elementare Formlehre*, Alma Buscher’s “Ship” building toy from 1923 was a game that involved the construction of complex structures from elementary shapes. A related *Bauspiel*, Farkas Molnár’s design for the red cube house of 1923, showed that the division of elementary forms can produce complex spatial configurations. An untitled photograph from around 1927 by T. Lux Feininger showed the mid-air collision of two sportsmen against the backdrop of the *Prellerhaus*—the dormitory—in Dessau, presenting football as a fundamentally Bauhaus activity. In Edmund Colleijn’s photomontage of 1928 “Extension of the *Prellerhaus*,” smiling faces reiterated the message conveyed by many other objects in the exhibition: although both masters and students worked hard, life at the Bauhaus was great fun.

Color in architecture was among the other important subplots in the exhibition. Architectural polychromy was present from the very beginning: Determann’s design for the administrative building of his unrealized Bauhaus settlement was yellow with blue and red accents; the importance of color to Molnár’s red cube house needs little emphasis; Herbert Bayer’s remarkable advertising structures from 1924-25 were composed primarily of intersecting planes of pure color. The orientation plan for the Bauhaus building in Dessau designed by Hinnerk Scheper in the wall-painting workshop presented a remarkably sophisticated merger of



Marcel Breuer with textile by Gunta Stölzl, Chair, 1921.
Birch and black lacquer, with woven colored webbing (75.5 x 49 x 49 cm)

Klassik Stiftung Weimar, Bauhaus-Museum

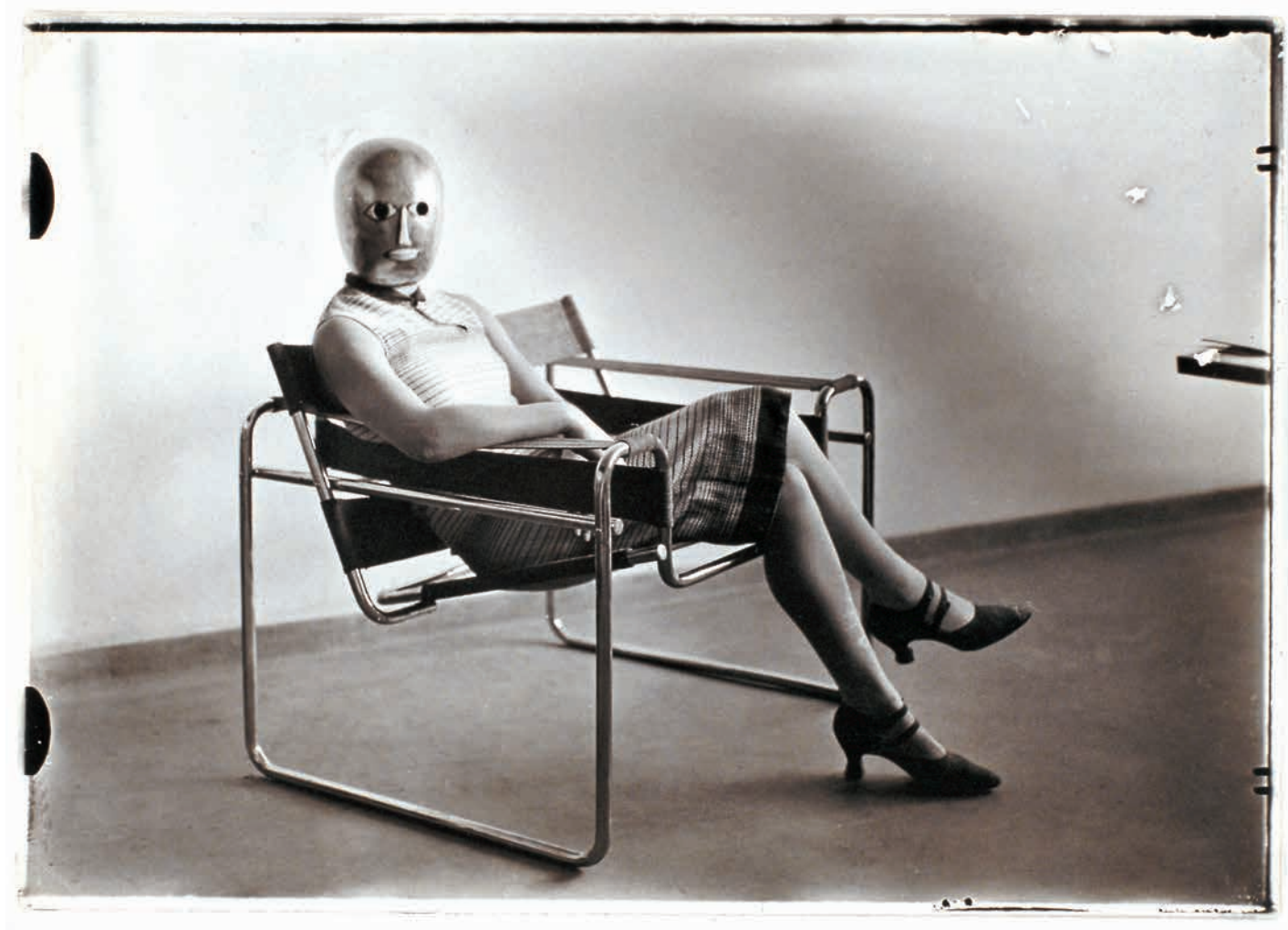
Photograph: Klassik Stiftung Weimar / © 2009 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

color and program. A variety of other documents illustrated the ways that Gropius used color as a primary component of architectural design.

In the sections of the exhibition devoted to the directorships of Meyer and Mies, architecture appeared less colorful than in the Gropius years. The centerpiece of Meyer's room was the German Trade Union School in Bernau that he designed with Hans Wittwer in 1928. Although the show documented the scientific approach adopted by the architects, the building's vivid palette of scarlet, pink, green, yellow, and red—colors revealed in its recent restoration—was, unfortunately, not on view. However, the exhibition shed light on an often neglected innovation of Meyer's tenure as director of the school: Bauhaus wallpaper. Swatches of wallpaper and catalogues for *Bauhaus-Tapeten* showed that this was both an innovative and lucrative product.

In Mies's Bauhaus the importance of wall-painting was challenged by weaving, a shift well-documented in the exhibition. Although textiles were present throughout, the show offered excellent examples of experimental designs for fabric from the final years of the Bauhaus. Hajo Rose's fabric printed with the typewriter numerals "6" and "9" from 1932 turned basic elements of modern communication into a potentially architectural feature. This production of textiles complemented Mies's approach to space, which was visible in the student projects completed under his direction. Pius Pahl used curtains to divide inside from outside in his design for a courtyard house from 1932-33. His project for a neighborhood of terraced houses, completed in a course taught by Ludwig Hilberseimer, imagined an endless carpet of buildings, recalling the repeated, interlocking numerals of Rose's fabric designs. These projects, which concluded MoMA's excellent show, registered a transformation in the Bauhaus concept of *Hausarbeit*. While the school began with an emphasis on the work of formal and material exploration, under Mies, *Hausarbeit* increasingly meant "work on houses"—a Bauhaus idea that would become a fundamental element of Mies's post-Bauhaus pedagogy.

Richard Anderson
Mellon/ACLS Postdoctoral Fellow
New York



Erich Consemüller, Untitled (Woman [Lis Beyer or Ise Gropius] in B3 club chair by Marcel Breuer wearing a mask by Oskar Schlemmer and a dress in fabric designed by Beyer), c. 1926.

Gelatin silver print (12.5 x 17.2 cm)

Private collection

Photograph: Estate of Erich Consemüller

Media related to the exhibition:

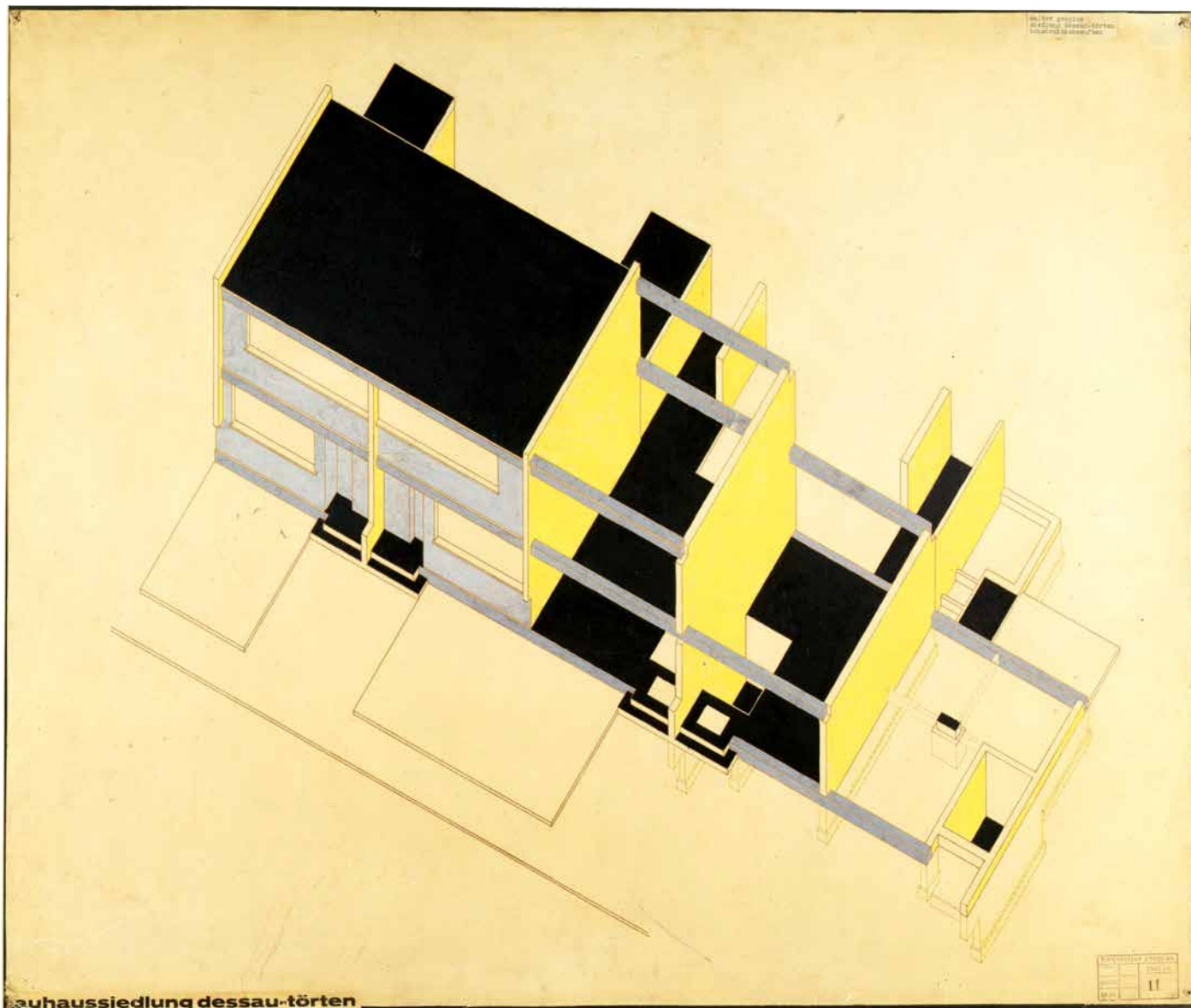
Exhibition catalogue:

Barry Bergdoll and Leah Dickerman, *Bauhaus 1919-1933: Workshops for Modernity*, with contributions by Barry Bergdoll, Leah Dickerman, Benjamin H.D. Buchloh, Brigid Doherty, Hal Foster, Charles W. Haxthausen, Andreas Huyssen, Michael Jennings, Juliet Kinchin, Ellen Lupton, Christine Mehring, Detlef Mertins, Marco De Michelis, Peter Nisbet, Paul Monty Paret, Alex Potts, Frederic J. Schwarz, T'ai Smith, Adrian Sudhalter, Klaus Weber, Christopher Wilk, Matthew S. Witkovsky. New York: Museum of Modern Art, 2009, 344 pp., 475 Color and B/W ill., \$75.00, ISBN: 978-0-87070-758-2

Exhibition website:

<http://www.moma.org/interactives/exhibitions/2009/bauhaus/>

The exhibition website offers a timeline of works, numerous photos of “Life at the Bauhaus,” a film, a “Kandinsky questionnaire,” and several behind-the-scenes videos relating to exhibition planning and installation.



Walter Gropius, *Törten housing estate, Dessau. Isometric construction scheme*, 1926-28.
Ink, gouache, and cut-and-pasted element, on photomechanical print on paper, mounted on board (68.3 x 81.4 cm), Harvard Art Museum, Busch-Reisinger Museum. Gift of Walter Gropius.
Photograph: Harvard Art Museum, Busch-Reisinger Museum

CONFERENCE REVIEW

Before and After 1933: The International Legacy of the Bauhaus

Organizer: Laura Beiles

Chairs: Barry Bergdoll and Leah Dickerman

Museum of Modern Art, New York

22 January 2010

The Bauhaus (1919-1933) was easily the most important school in the history of modern architecture and design and arguably the most multi-faceted, mutable, and, certainly, controversial. Perhaps for these reasons it was slow to receive scholarly treatment commensurate with its historical role. While New York's Museum of Modern Art (MoMA) held an important exhibition on the Bauhaus in 1938, that show was substantially shaped—some would say, distorted—by Walter Gropius. A quarter of a century would pass before Hans Maria Wingler's *Das Bauhaus* appeared, published in German in 1962 and in English in 1969, to document the scope of the Bauhaus experiment. Wingler, treating an "East German" institution in a West German publication, and published just after the Berlin Wall went up, was careful to justify his study. Soon after, in 1968, Barbara Miller Lane addressed the political contexts of the Bauhaus directly, in her seminal *Architecture and Politics in Germany, 1918-1945*. Since then, and particularly as new archival sources have come to light, the Bauhaus has become a magnet for scholars for its combination of aesthetic ambition and political tragedy.

Bauhaus 1919-1933: Workshops for Modernity, the MoMA exhibition which ran from 8 November 2009 through 25 January 2010, was intended partly to correct the 1938 show, as well as to mark the Bauhaus's ninetieth anniversary. But it also remained true to the Museum's predilections with its sharp formal and historical focus. The political controversies that beset the Bauhaus were not on view. Politics were the point, however, at "Before and After 1933: The International Legacy of the Bauhaus," a one-day symposium MoMA held on 22 January 2010 to complement the exhibition.

Juliet Koss (Scripps College, Claremont, California)
presenting her lecture “The Bauhaus and the
Soviet Union” on 22 January 2010 at MoMA.
Photograph: Paula Court, 2010,
for The Museum of Modern Art.



The symposium traced the spread of Bauhaus ideas largely along national boundaries. Morning papers were organized under the title “Diaspora to the East,” and the afternoon session was labeled “The Americas.” National borders, like decades, are a convenient way to narrate history. But in this case they seemed at odds with the internationalist ambitions of the Bauhaus as well as its synthetic aim to bring together fine and applied arts and to fuse studio with commercial production. Looked at another way, nearly all the talks might have been gathered under the rubric of “Politics and Pedagogy” since nearly all were concerned with schools founded by or strongly influenced by Bauhäusler, or with the ways in which innovations in form, as well as pedagogy, were themselves given political charge.

In this frame, the morning session focused on political uses of the Bauhaus. Paul Jaskot, in his talk, “The Nazi Party’s Strategic Use of the Bauhaus,” noting that much Bauhaus scholarship is presented from the school’s viewpoint, instead described the Nazi Party’s changing characterizations of the Bauhaus. In service to its own agenda, the Nazis were alternately uninterested in the school, positive regarding its housing and industrial projects, and harshly critical of it. As Jaskot showed, however, Gropius was castigated for his communist affiliations, which included his work for Le Corbusier’s *Esprit Nouveau*, rather than for

overstepping formal conventions. “The Bauhaus in Divided Germany,” the paper delivered by Greg Castillo, looked at the postwar aftermath of the Bauhaus. West German architects, Castillo argued, were induced to accept modernism as an essentially American phenomenon, to distance themselves from the recent Nazi regime, as well as the current communism of East Germany, and in keeping with various Marshall Plan promotions that made modernism a symbol of the democratic future. Hemmed in by history, contemporary architects, such as Egon Eiermann, could not be seen looking back in time, even if only to their own work. In her presentation, “The Pale Red Bauhaus and the USSR,” Juliet Koss dismissed the notion of influence for its suggestion of an unidirectional flow of ideas and figures, noting the fundamental internationalism of the Bauhaus and the many mutual exchanges between the European avant-gardes at the time. Koss situated a detailed examination of Bauhaus exhibitions and of Hannes Meyer’s years in the Soviet Union against the broader context of Bauhaus sympathy for Soviet political ambitions and Bauhaus admiration for the Soviet state’s support of aesthetic innovation, and suggested that ambivalence regarding modern design in later decades complicated the legacy of the Bauhaus in the Soviet Union. To these renditions of the Bauhaus as fascist, democratic, and communist, Alona Nitzan-Shiftan, in her talk, “Zionism + Bauhaus,” described how the Bauhaus was used in service to the foundation of a Jewish state in mandate Palestine in the 1930s. As Nitzan-Shiftan told it, the building of a “White City” in Tel Aviv, ultimately some 4,000 buildings and now a UNESCO World Heritage site, was seen by Zionists as evidence of Jewish enterprise and industry and then, after 1948, part of Israel’s national heritage.

The afternoon session focused more on the pedagogical legacy of the Bauhaus, beginning with Dietrich Neumann’s discussion of “Gropius, Mies, Moholy-Nagy: Traces of the Bauhaus in Cambridge and Chicago.” By following the establishment or recasting of three design schools, Neumann revealed a number of fascinating incongruities, including the degree to which personal relations colored institutional histories and, in turn, how a rhetorical environment, such as the American dogma of having no dogma, as Edward R. Murrow put it in 1963, would lead to various sorts of self- and institutional censorship. A subsequent talk, given by Paul Makovsky, brought to light another important school inspired by the Bauhaus, The Design Laboratory, operating in New York City from 1935-1940.

Peopled by numerous Bauhaus alumni and attended by students who would become leading figures in postwar American design, the Design Laboratory was, as Makovsky put it, “The Forgotten Bauhaus.” “Black Mountain College: An American Bauhaus?” was the question asked by Brenda Danilowitz in her review of the formative effect of Josef and Anni Albers on many hundreds of students who, in turn, went on to productive careers in the arts and education across the United States and around the world. Black Mountain’s collective, almost utopian lifestyle, was in some ways a fulfillment of core Bauhaus principles although, as Danilowitz related, development efforts were careful during the 1940s not to mention the school’s Bauhaus—and thus, German—pedigree. Two final talks on individuals further compounded the Bauhaus legacy. Monica Amor explained how the sculptor Gego brought Bauhaus principles to Venezuela without actually having studied at the Bauhaus, while Raquel Franklin recounted the struggles of Hannes Meyer in Mexico. As Franklin told it, Meyer described his ten-year struggle to plan and build in a developing capitalist country and, at the same time, remain true to his own social ideals as the most challenging period of his career.

Although not in every case presenting an entirely new point of view, all of the day’s talks were grounded in substantial archival research and filled out what might seem familiar points with satisfying detail. Taken as a whole, the day offered a meticulous and complex portrait of the politics and pedagogy of what was, ultimately, a school, a style, and a symbol.

Sandy Isenstadt
University of Delaware

Related media:

Symposium Website: <http://www.moma.org/visit/calendar/events/7647>

ONGOING AND UPCOMING

“Ongoing and Upcoming” events listings are now available in an online database on the EAHN website. The database contains events listings from the current issue of the EAHN Newsletter, as well as those from all previous issues. Events may be searched by country, type of event, date, keyword, or combinations of these parameters at the section “Ongoing and Upcoming” at www.eahn.org.

EAHN members and others are encouraged to submit notices of their own events for inclusion in the database through the “Add a Listing” page on the website.

For all current listings in the various events categories, click on the shortcut links below.

Conferences and Symposia

Lectures and Lecture Series

Calls for Papers

Exhibitions

Study Tours

Grants and Fellowships

Miscellaneous

“Ongoing and Upcoming”
Start page, you can select category,
country, date, and/or keyword

EUROPEAN ARCHITECTURAL HISTORY NETWORK

EAHN Office
c/o RMIT TU Delft
P.O. box 5043
2600 GA Delft
The Netherlands
office at eahn dot org

EDITORIAL
EAHN NEWS
EXPLORATIONS
VIRTUAL TOUR
BOOKSHELF AND WHITE CUBE
ONGOING AND UPCOMING
ADD A LISTING
WEB LINKS
NETWORKS
DOCUMENTATION
CREDITS
SITE MAP
SEARCH ARTICLES

ONGOING AND UPCOMING

Search Listings
Search Articles
Try Google

Category: Calls for Papers
Country: All
Date: 2009-03-03 show calendar
☐ exact matches only
☐ and before
☒ and after
Keyword:
SEARCH LISTINGS NOW

March, 2009 X
Sun Mon Tue Wed Thu Fri Sat
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31

“Ongoing and Upcoming”
A list of matches will be displayed.
If you click a listing, more detailed
information will be made available.

EUROPEAN ARCHITECTURAL HISTORY NETWORK

EAHN Office
c/o RMIT TU Delft
P.O. box 5043
2600 GA Delft
The Netherlands
office at eahn dot org

EDITORIAL
EAHN NEWS
EXPLORATIONS
VIRTUAL TOUR
BOOKSHELF AND WHITE CUBE
ONGOING AND UPCOMING
ADD A LISTING
WEB LINKS
NETWORKS
DOCUMENTATION
CREDITS
SITE MAP
SEARCH ARTICLES

7 LISTING(S) FOUND
CALLS FOR PAPERS

RHYTHM, HARMONY, PROPORTION: THE RELATION BETWEEN ARCHITECTURE AND MUSIC
RHYTHMUS. HARMONIE. PROPORTION. ZUM VERHÄLTNISS VON ARCHITEKTUR UND MUSIK

31 March 2009
Austria/Salzburg
More

FIFTH INTERNATIONAL PH.D SEMINAR: URBANISM & URBANIZATION

3 April 2009
Belgium/Leuven
More

AT THE INTERSECTION OF CULTURES: ARCHITECTURE AND ARCHITECTURAL DECORATION IN THE IBERIAN PENINSULA IN THE SIXTH TO ELEVENTH CENTURIES
IM SCHNITTPUNKT DER KULTUREN: ARCHITEKTUR UND IHRE AUSSTATTUNG AUF DER IBERISCHEN HALBINSEL IM 6.-10./11. JAHRHUNDERT

1 April 2009

Back
Search Listings
Search Articles
Try Google

“Ongoing and Upcoming”
Detailed entry of an event.

EUROPEAN ARCHITECTURAL HISTORY NETWORK

EAHN Office
c/o RMIT TU Delft
P.O. box 5043
2600 GA Delft
The Netherlands
office at eahn dot org

EDITORIAL
EAHN NEWS
EXPLORATIONS
VIRTUAL TOUR
BOOKSHELF AND WHITE CUBE
ONGOING AND UPCOMING
ADD A LISTING
WEB LINKS
NETWORKS
DOCUMENTATION
CREDITS
SITE MAP
SEARCH ARTICLES

FIFTH INTERNATIONAL PH.D SEMINAR: URBANISM & URBANIZATION

3 April 2009
Leuven/Belgium

CFP deadline: 3 April 2009
Conference dates: 1-3 October 2009
Transcending the discipline, Urbanism & Urbanization as receptors of multiple practices, discourses and realities.

The seminar invites PhD work that addresses the discipline of urbanism, and encourages contributions that highlight its trans-disciplinary nature. Contributions will be organized in thematic sessions and workshops, with established scholars as dedicated respondents.

Urbanism is grounded in various practices, discourses and realities with respect to the city. The seminar will focus on multiple approaches - from historic enquiry to project-led analysis - and cover a wide range of spaces and scales - from territories to neighborhoods, from landscapes to cityscapes. The seminar seeks contributions that address innovative practices or research and (re)define urbanism as a trans-

Back
Search Listings
Search Articles
Try Google

CREDITS

EDITORIAL COMMITTEE

Advisory Editor	Nancy Stieber
Editor	Susan Klaiber
Book Review Editors	Jan Kenneth Birksted Rob Dettingmeijer
Exhibition Review Editor	Francesco Benelli
Travel Editor	Carmen Popescu
Westminster Edit. Assist.	Davide Deriu Josephine Kane
Book Review Coordinator	Rixt Hoekstra
Design Concept	Reto Geiser
Photo Editor	Mauro Bonetti
Layout	Caroline Gautier

CORRESPONDENTS

Austria	Georg Geml Andreas Zeese
Belgium	Inge Bertels (Centrum Vlaamse Architectuurarchieven (CVAa)) Panayiota Pyla
Cyprus	Martin Søbørg
Denmark	Karen Bowie
France	Nestan Tatarashvili
Georgia	Klaus Tragbar
Germany	Olga Touloumi
Greece	Ellen Rowley
Ireland	Marina Epstein-Pliouchtch
Israel	Tzafrir Fainholtz Dorit Fershtman
Italy	Elena Dellapiana Giulia Ceriani Sebgondi Officina di Storia del- l'Architettura (OSA):

CREDITS

EAHN Newsletter N° 2/10

	(Micaela Antonucci, Elisabetta Frascaroli, Elisabetta Procida, Paola Ruotolo)
Lithuania	Marija Dremaite
Macedonia	Kokan Grchev
Netherlands	Marie-Thérèse van Thoor
Norway	Bente Aass Solbakken
Poland	Agata Morka
Portugal	Maria Helena Barreiros Ana Lopes
Romania	Ruxanda Beldiman
Russia	Ivan Nevzgodin Dmitry Oboukhov
Serbia	Tanja Conley Renata Jadresin-Milic Aleksandar Kadijevic
Slovakia	Viera Dlhánova

Slovenia	Matej Nikšič Natalija Milovanović
Spain	Mar Loren Daniel Pinzón
Sweden	Jennifer Mack
Switzerland	Martino Stierli
Turkey	Elvan Altan Ergut
United Kingdom	Didem Ekici

SPECIAL THANKS TO

Bibliothèque Municipale, Reims

SPONSORING INSTITUTIONS

Faculty of Architecture, TU Delft

Department of Architecture, University of Westminster

Institut National d'Histoire de l'Art (INHA), Paris

STAG Stichting Analyse van Gebouwen, Delft