



**N° 3/11**

**EUROPEAN  
ARCHITECTURAL  
HISTORY  
NETWORK**

# N° 3/11

**COLOPHON**

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ISSN 1997-5023

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Stockholm City Library, 1918–25 (architect: Gunnar Asplund), entrance to the reading room. Photograph: Sam Teigen, Creative Commons.

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Comments are welcome.

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Greta Grossman exhibition in the Large Exhibition Room at the Arkitekturmuseet, Stockholm, 2010. Photograph: Matti Östling



## Back on the Barricades

In 2007 Stockholm University hosted a colloquium at which some twenty colleagues contributed towards forming an image of the topics and issues that dominate the present scene of research in architectural history. The feeling was that changes were taking place. Had our field lost its radical and critical mission regarding the contemporary architectural scene?

Some fifty years ago architectural history in Sweden entered the public scene. Large-scale interventions in cities and landscapes by modern planners were escalating and increasingly met with opposition. Stockholm was just the most obvious case where legendary central quarters were replaced by technocratic solutions for traffic, offices, and commerce. The Swedish self-image of being the homeland of social and industrial modernity was challenged by a critical reaction that focussed instead on the historical environments that had been sacrificed or were threatened by modern expansion. Architecture strengthened its role in art history departments, where it was now seen as having an operative mission. History provided a critical injection but also, by teaching to learn from mistakes as well as successful models in the past, a remedy.

The pioneering art historian Gregor Paulsson (1889–1977) was, among many things, the leading theorist in the early modern movement in architecture around 1930. In the years after the Second World War, from within the discipline of art history, he had been guiding a strong interest in the historical built environment, in particular the social and aesthetic aspects of pre-industrial Swedish cities.

The extrovertly critical position of architectural history soon expanded from art history departments to schools of architecture, where history teachers were generally brought in from the humanity faculties. In architectural schools during the 1960s and '70s, research in history was still a rather marginal field, compared to the expansive research related to housing and planning, analysis of building functions, and technical and social issues. But even if the welfare-related research largely became a part of the critical movement, in the next phase, during the 1980s and '90s, it was more or less deconstructed—in many cases by redirecting the focus towards theory and history. And although theory rather than history soon



Göteborg Law Courts, 1934–37 (architect: Gunnar Asplund), staircase.  
Photograph: Peter Guthrie, Creative Commons

became the key word—safely avoiding any retrospective connotations—the actual research projects still tended to take shape through historical investigations.

Staff with backgrounds in architecture rather than art history now dominated the scene in the schools of architecture. The field turned from an emphasis on contextual and conservation issues, sometimes presenting historical buildings almost as models for new design, towards a more theoretical, metaphorical, or generally critical approach. This also encouraged connections between theory and history—the history of architectural theory. Among other results this became the subject of a Swedish–Danish collaboration for an extensive anthology, which after a delay of several years has only recently published, in a Swedish version (*Arkitekturteoriernas historia*, edited by Claes Caldenby and Erik Nygaard, Stockholm, 2011).

Recently, Swedish modernism has been the subject of expanding international research, while Swedish involvement in international topics has also increased, in part by recognizing the wider geographical connections. Swedish baroque architecture, for instance, which a century ago would be claimed as national heritage, is now studied rather as a field where Swedish architecture contributed to the international scene and played a part in international, or even global, exchange. This also goes for the heritage field, which has traditionally been nationally oriented; witness the many activities of the Swedish organization Cultural Heritage without Borders (<http://www.chwb.org/index.php?lang=1>) .

At present the architectural scene in Sweden is experiencing a crisis, as the country since long has lost its pioneering position in the social aesthetic field. Instead, not unlike the 1970s, widespread criticism of many architectural proposals in urban contexts is resurging. Historical studies as well as restoration involvements with the modern heritage can be of help. It seems that architectural history is on its way back to the barricades. And rightly so, for architectural history can provide Swedish architects with self-reflection regarding the loss of initiative on the international scene, and can foster engagement with historical environments that, again, are threatened by large-scale interventions. Many scholars feel the urge to connect back towards periods of hope when architecture was at the heart of civilization, not merely the most unwieldy among public media.

The colloquium of 2007 sparked the establishing of a national network that is expected to connect colleagues at art history departments, architecture schools, museums, and heritage units—and to support international collaboration such as within the EAHN.

Johan Mårtelius  
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Stockholm, Sweden

New Editorial Board Installed

At the Sixth Annual Business Meeting of the EAHN in London, on Saturday 12 February 2011, it was decided to set up an entirely new Editorial Board to oversee and develop the strategy, content, and vision of the network’s different publications (the website, the Newsletter, and a planned peer-reviewed annual publication). A small committee was installed to search and eventually appoint the members of this new board. In September, the deed was done.

The search committee consisted of four members—Reto Geiser (then ETH Zürich, now Rice University, Houston, Texas), Alona Nitzan-Shiftan (Technion, Israel Institute of Technology, Haifa), and Lex Hermans (Newsletter editor)—and was chaired by the Treasurer, Tom Avermaete. The committee’s principal task was to ensure that board members have diverse and complementary expertise, are well-connected in their field, and are prepared to participate actively in all tasks of the board, both in order to define the content and profile of the publications as well as to perform executive tasks related to the publications. Also, the search committee had to keep in mind that the composition of the new Board should guarantee an outlook beyond the traditional centres of European academia.

To its call for applications, the committee received more than twenty reactions from relatively young, highly qualified applicants. This made selecting a lengthy process. After careful consideration, the committee decided to install the Editorial Board as follows:

Chairman

Maarten Delbeke (Universities of Ghent and Leiden)

Members

- Daniel Maudlin (University of Plymouth)
- Belgin Turan Özkaya (Middle East Technical University, Ankara)
- Panayiota Pyla (University of Cyprus, Nicosia)
- Michelangelo Sabatino (University of Houston, Texas)

Members ex officio

- Davide Deriu (Open Access Publishing)
- Lex Hermans (Newsletter editor)
- Josie Kane (Open Access Publishing)

As chairman of the board, Maarten will also preside over the Publications Committee, which will continue as an open platform at the annual business meetings.

The first priorities of the board will be to initiate the publication of an annual journal, and to assist the development of the website and the Newsletter. A key concern is the optimum integration of these different media, both in view of the services the EAHN wants to provide to its members, and of the allocation of the network’s limited resources.

In a sense, the Editorial Board hits the ground running, as Tom Avermaete, Maarten Delbeke, Davide Deriu, and Josie Kane recently have applied for a grant from the Dutch Science Foundation (NWO) for the funding of an open access e-journal.

Newsletter News

Unlike previous years, in 2011 the Newsletter was aired in April (spring), July (summer), and October (fall). It turns out that this publishing rhythm suits the Newsletter team better than the old sequence of March, June, September, and December. Therefore, it was decided to skip for once the ‘Christmas issue,’ leaving 2011 with only three issues. In 2012 the Newsletter will have four editions again, starting with the winter issue in January.

On the Calendar

31 May – 3 June 2012 EAHN Second International Meeting, Brussels, Belgium



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## The Swedish Museum of Architecture Arkitekturmuseet

In 2012, the Arkitekturmuseet (Swedish Museum of Architecture), together with its growing audience, engaged collaborators, and associates, will celebrate its fiftieth anniversary. The museum was established as an independent foundation in 1962. In 1978, Arkitekturmuseet, originally initiated by the Swedish Association of Architects, was reconstituted as a national authority. With extended government directives of 2009, the main objective is now to illustrate, and offer an active platform for, architecture, design, and sustainable urban development, as well as to preserve and expand the architecture collections entrusted to the museum. The museum also initiates and produces exhibitions, while maintaining a continuous agenda of guided tours, debates, lectures, information, and a variety of activities on contemporary issues in architecture, design, and planning that are open to all. In 2010, the museum had just over 100,000 visitors, an increase of thirty-three percent over the previous year. Around seventeen percent of these are children and young people, and 5,000 of the young visitors have participated in the school visit programme at Arkitekturmuseet.

### HISTORY AND OBJECTIVES

The history of Arkitekturmuseet dates back to the 1950s, when the Swedish Association of Architects (formerly Svenska Arkitekters Riksförbund [SAR], now Sveriges Arkitekter SA) began to advocate the idea of a national museum of architecture. The organization strongly promoted a central archive of Swedish architecture (focusing mainly on nineteenth- and twentieth-century architecture), modelled after the Museum of Finnish Architecture, established in 1956 and at the time the second oldest museum of its kind, after the Schusev State Museum of Architecture in Moscow which was founded as early as 1934. Much like its Finnish counterpart, the Swedish museum would grant access for the public to the cultural heritage of the built environment and its processes, in the form of drawings, models, books, artefacts, and photographic material. The Swedish Association of Architects emphasized the need for a dynamic information and research centre in close contact with the general public.

The plans for the museum became progressively more articulated, and at the formal foundation in 1962, SAR handed over its collection of photographs, original drawings, and library to the new institution. After three years of activity, the museum was granted government funding and in the autumn of 1965 it moved into the former Department of Nautical Charts—its first premises at Skeppsholmen. In 1978, fifteen years after its inauguration, the Swedish Museum of Architecture became an independent public institution with the state as the responsible authority. The name changed from Sveriges Arkitekturmuseum to Arkitekturmuseet, a new central museum for architecture, town



Inauguration of the Ny Atelje exhibition at the Arkitekturmuseet, 2010.  
Photograph: Matti Östling



planning, and building development research. Its mission was to preserve, register, and enrich the collections and to keep these accessible to the public, as well as to arrange and promote exhibitions and other educational and debating activities.

Since the reconstitution as a national authority in 1978, one of the major organizational changes to Arkitekturmuseet occurred in 2009, when the museum received new government instructions to include, in addition to architecture, design and sustainable urban development. The extended commission marked a new era in the museum's history, with an emphasis on stronger relations with other institutions and collaborators, and a vision of fostering closer contact with a growing audience. As before, spreading information and knowledge to a wider audience is the museum's central task, as a meeting place both on site and online. Playing the roles of both a meeting place at the intersection of public, professional, political, cultural, educational, and social interests, as well as an approachable platform for debates and activities, is a strong incentive for the museum, especially in the light of the new mission to bridge architecture, design, and planning.

The sustainability agenda is a compelling interest for the museum and is applied in theory and practice. Instead of isolating the issue of sustainability, a permeable question by its very nature, it is embedded in as many public activities as possible. In addition, staff's work routines and the maintenance and adaptation of the physical museum space are all affected by the sustainability agenda. For example, the energy efficiency of museum spaces is always being improved, practicing what the museum teaches.

One challenging task is to provide the public with the tools and knowledge to take an active part in the development of society. Another is to communicate just how intimately architecture and planning are connected to social engineering and the instrumentalization of political power. The aim is to provide space and time for these topics that are not readily put forward in a more mainstream media situation. In relation to the development of the extended government mission, the museum has arranged a number of seminars and discussions on museum identity, allowing for institutional critiques and alternative practices in architecture, planning, and design, to reflect a global movement of urban strategies characterized by collaborative and performative methods.

#### COLLECTIONS AND BUILDING

Since the beginning, the ambition of the museum has been to provide space for critical discussions. The exhibition programme of the last five decades reads as a reflection on the society in which the museum operates. The first exhibitions were held in 1963, and



Presentation of the collections to a group of students at the Arkitekturmuseet.  
Photograph: Matti Östling



during the following couple of years, such activities as image services, information campaigns, and publications were well received by the audience (the general public as well as practitioners), architects, journalists, and researchers. After the first two years of activity, in the autumn of 1965, the museum received financial support from the state and found a permanent location at Skeppsholmen in central Stockholm. In the years that followed, the Royal Academy of Fine Arts contributed a large collection of drawings. Building on this cornerstone, the collection as a whole has become the largest Swedish archive of architecture, and indeed one of the largest in the world. It is growing at a steady pace from donations and requisitions. Today, the collections amount to about three million drawings, 440,000 photographs, 35,000 books, and 2,000 scale models and other artefacts. These items take up about six thousand meters of shelving space in the main archive at Skeppsholmen, of a total storage space of a thousand square meters.

Around five hundred Swedish architects are represented in the collections, among whom are Ralph Erskine, Josef Frank, Sigurd Lewerentz, Sven Markelius, and Ragnar Östberg, along with the work of many other prominent Swedish architects, mostly of the twentieth century. In 1988, the museum was made officially responsible for the Gunnar Asplund collection, which is also available, almost in its entirety, as a digital collection. Between 1970 and 1989, the museum made an inventory which also included the registration and classification of 195 collections from thirty different archives. Since 1992, the database ARKDOK has enabled easy searching of both the collections and the register.

For the collections of these architects, the museum administers the drawings, models, objects, correspondence, photographs, and literature that were part of their work. The objects are part of a cultural heritage that is useful for research, both in a national and an international context. It is possible, for example, to follow the creative process, to trace changes and follow a project through better or worse, for richer or poorer, as the social and financial relations alter and affect the production of space. In a cultural context with a steadily increasing interest in the study of creative processes, Arkitekturmuseet is one of the most complete and central resources in this field of research.

With these collections comes the responsibility of continuously developing digital access. Several ongoing projects aim at efficient and thorough systematization of this huge task. The museum is also developing tools and applications for interaction with smart-phone, not just for easy access to museum collections, but also for use in the urban environment, where a communicative layer can be added to a city walk via the phone and GPS positioning. In addition, the museum is currently developing its



Square, medium-sized exhibition space at the Arkitekturmuseet, used for activities and temporary exhibitions.  
Photograph: Matti Östling



Arkitekturmuseet, permanent exhibition of Swedish architecture: 'Architecture in Sweden - Function, Design, -and Aesthetics through the Ages.'  
Photograph: Matti Östling



function as a national research centre, with a number of ongoing externally financed research projects affiliated with the museum.

With just over thirty persons full-time staff, and as an expanding institution, Arkitekturmuseet makes efficient use of its current location, designed by Rafael Moneo and built in 1994–97. During the eighties, the growing museum was increasingly faced with the limits of the exhibition space. An opportunity for expansion came in 1990, when Moderna Museet initiated a big new-construction project. The government instructed the National Board of Public Building to arrange an international competition for a joint museum complex at Skeppsholmen, which would house both Arkitekturmuseet and Moderna Museet. The winner of the competition was Rafael Moneo, in whose layout the two museums share the entrance hall, the shop, and social and service functions. In 1998, Arkitekturmuseet moved into the former Moderna Museet building, a mid-nineteenth century gymnasium for marines constructed by Fredrik Blom. In Moneo's design, the two old exercise halls, about 600 and 800 square meters, respectively, and six meters high, are used as exhibition rooms. In addition, Moneo designed a new, functionalist building to house staff and administration, for which he received the national Kasper Sahlin award of architecture in 1998.

The spacious location has enabled Arkitekturmuseet to meet the audience in a new way. A vast array of activities can be held both inside and outside the museum—debates, themes, workshops for the young audience, excursions, and city walks. The beautiful library space has become a popular study place and reading room. The creation of generous studio space and accompanying accessibility allows activities for children and young students. Climatized and adequate storage rooms facilitate the handling of the collections. Shortly after the inauguration of the new complex, however, a building mould problem forced the two museums into exile to other localities around Stockholm, while the buildings were closed for reconstruction between 2002 and 2004.

#### COMMUNICATION STRATEGIES

The most recent decade in the museum's history has seen a big shift in communication strategy. All cultural institutions and museums are expected to play narrative roles in social media, adding yet another space, or rather a multitude of spaces, in which to operate. The temporary exhibition space, the first one people encounter upon entering, is the largest space in Arkitekturmuseet. Once visitors have passed the entrance, where the coffee shop and museum shop dominate the atmosphere, the goal is to provide an experience that involves all the senses while communicating the central story or exhibition theme.



Arkitekturmuseet, extension building housing the library, administration, and storage rooms, 1994–97 (architect: Rafael Moneo), seen from the museum's garden.  
Photograph: Matti Östling



For many museums, the stirring of the senses and the creation of a ‘wow’ factor are the means by which they compete in this era of ‘infotainment,’ in tough competition with many other leisure activities such as sensational stage experiences, fairs, sports arenas, and playgrounds. As Arkitekturmuseet continuously works on its communication, however, it has found that a successful visit to the museum may still be measured by the ‘aha’ experience rather than, or in complement to, the ‘wow’ factor. In communicating with its audience, Arkitekturmuseet is currently developing a method whereby an exhibition, for example, may be read in parallel tracks. The visit of a newcomer or beginner in the subject area will be accompanied by an easy to follow narrative, whereas the expert will find an in-depth track that will challenge the intellect. An exhibition should be able to span the different levels of knowledge visitors of all ages and nationalities may bring; different modes of communication can provide a meaningful and inspiring visit to all. The same method goes for all the museum’s media environments, in travelling exhibitions, regional activities, and its website. The museum also presents a continuous program of talks, lectures, debates, discussions, and panels, related to the exhibitions, that invite the audience to be inspired and initiated.

To be able to act outside of its physical location as a museum is an important assignment, and this naturally involves working with partners. For the last twenty years, Arkitekturmuseet has been collaborating with the Museum of Finnish Architecture and the Norwegian Museum of Architecture for the shows in the Nordic Pavilion in the Giardini, Venice, during the Biennale of Architecture. Also, each year a number of projects are developed with regional partners, and both smaller and larger touring exhibitions are currently travelling in the domestic and international context.

As a museum of architecture, Arkitekturmuseet deals constantly with the issue of representation, in nearly all its displays and efforts. The ‘real’ building is somewhere else, if at all, and the collections preserve the memory or process of the making of this actual building experience. To keep the actuality and experience of architecture, the museum works as an active cross-section of a multitude of voices, other institutions, organizations, and professions which can all provide their views on architecture, planning, and design, so that subject fields are set in an exciting ‘topography’ of culture. The challenge is to allow these meetings, both of questions and answers, actors and audience, critique and practice, as constellations that drive and develop the minds of museum staff toward new ways of working within their subjects.

Malin Zimm  
Arkitekturmuseet  
Stockholm, Sweden

Arkitekturmuseet, studio for children’s activities, interior design by Tham Videgård, 2010.  
Photograph: Matti Östling



The library at the Arkitekturmuseet, with chairs designed by Tomas Sandell and a carpet by Josef Frank.  
Photograph: Matti Östling





## Swedish Grace

Nordisk Klassicism (Nordic classicism) made its appearance in the architecture of Scandinavia and Finland around the First World War and lasted until the end of the 1920s. This classicism has been a meaningful and consistent phase in the development of Nordic architecture. In Nordic classicism the concepts of wood and stone building are closely related, and those of concrete materials are near to traditional stone building. The architects of the Nordic countries were strongly affected by ideas of the Deutscher Werkbund, and in Sweden the classicism of Heinrich Tessenow attracted even more attention.

### TRADITION AND MODERNITY

Swedish architecture of this period differs in scale and monumentality from the representative neo-classicism that manifested itself in other European countries. In Sweden, architects did not strive after the abstract ideas of the neo-classical, but tried to reduce formal language and exploit the effects of materials and surface by means of unity and economy of contrast—a more traditional type of classicism. The key words were form, material, and colour. Important factors were the plastering technique and new plastering materials, including coloured plasters. While reddish-yellow toned plaster once dominated Swedish buildings, now green, grey, deep red, and pink were possible, although blue was still rare. In addition, lime plaster was replaced by plaster containing cement, which was thinner and stronger. A thin wash of coloured plaster over brickwork revealed the texture of the brick beneath. Another technique to enhance surface texture was the application of a thicker coat of plaster, creating a surface that seemed to shift. All the opportunities for effective treatment of smooth wall surfaces were employed. At the same time cement and concrete were developed for decorative and ornamental effects.

The Swedish attitude to the classical idiom produced sophisticated, elegant, slightly mannered architecture that was particularly admired abroad. For the first time since the era of father and son Tessin in the seventeenth century, Sweden stepped into the international arena of architecture. Since the English critic Morton Shand introduced the term in his description of the Swedish pavilion at the Paris Exhibition of 1925, this modern classicism of Sweden was labelled ‘Swedish Grace.’

Swedish Grace is proof of how tradition and modernity together can create a refined yet interesting architecture. The tendency towards mannerism can be traced primarily to the work on the interiors of Ragnar Östberg’s Stockholms Stadshus (1912–23). In international architectural history Östberg is regarded as an architect



Stockholm Town Hall, 1911–23 (architect: Ragnar Östberg), view from Riddarholmen.  
Photograph: Arild Vågen, Creative Commons



of the national romantic style, but he was of vital importance to the development of Swedish Nordic classicism. The monumental Stockholm City Hall, situated on the shores of Lake Mälär, combines the rustic with the elegant. The exterior's dark red brick contrasts with the copper surfaces of the building's roofs and spires. The high tower rises from a granite base to a brick column, lifting a copper lantern with gilded crowns. Inside, classical influences are clearly evident, particularly in furniture and such interior spaces as the Golden Hall and the Prince's Gallery with its double colonnade. Östberg employed many young architects, artists, and artisans to create his Gesamtkunstwerk. He had a decisive effect on his young collaborators, Gunnar Asplund, Ivar Tengbom, and Sigurd Lewerentz. These architects came into prominence in the period of Swedish Grace.

#### THE BEGINNING OF MODERN NEO-CLASSICISM

Ivar Tengbom introduced the neo-classical movement in his monumental Enskilda Banken (1912–15), at the Kungsträdgården in Stockholm. He abandoned the heavy brick architecture of national romanticism and gave this building a mannerist tendency in the contrast between the rusticated basement, the smoothly rendered walls, and the sculptures around the doors. Since freestanding columns were forbidden at Kungsträdgården, Tengbom projected four ovular engaged columns at the façade and crowned them with sculptures by Carl Milles. Behind the closed exterior is a strikingly light and airy interior with a central, arcaded hall that refers to Florentine courtyards. The interior also shows the architect's adoption of Josef Hoffmann's classical tendencies. Tengbom followed his master Carl Westman in expressing the connection between construction and form, but he worked with a more modern type of building and a different building technique, revealing a more sophisticated attitude.

Sophistication also characterizes Liljevalch Konsthall (1913–16), a design by Carl Bergsten commissioned by the sawmill magnate Carl Fredrik Liljevalch. The poor soil condition of Stockholm's Djursgården compelled him to use reinforced concrete. This material motivated the application of a simple, classical relationship between pillars and beams. On the exterior, the building's concrete frame is closed with brickwork, of which the structure is still visible through the thin red grout of the plaster. The building has classical forms, and a compact plan with several exhibition spaces. The high sculpture hall, which is lit by clerestory windows, has a side arcade that functions as a gathering lobby. The flight of stairs in the sculpture hall and the portico of the garden façade reflect the influence of the German architect Heinrich Tessenow, who was highly appreciated in Sweden. The elegant rationalism of this art gallery came to typify much of the 1920s classical architecture.

Enskilda Banken, Stockholm, at  
Kungsträdgårdsgatan, 1912–15  
(architect: Ivar Tengbom).

Photograph: Holger Ellgard, Creative Commons



Liljevalch Kosthall, 1913–16  
(architect: Carl Bergsten), situation in 2008.  
Photograph: Holger Ellgaard, Creative Commons







Villa Snellman, 1917–18 (architect: Gunnar Asplund), view from the west.  
Photograph: Holger Ellgaard, Creative Commons

#### ASPLUND AND LEWERENTZ

Gunnar Asplund was seen as one of the central figures of Nordic classicism in Sweden. He created many influential but widely divergent designs. Villa Snellman (1917–18) at Djursholm, a suburban district of Stockholm, is exemplary for his interest in the composition of the façade. The pattern of fenestration provides calmness in the austere grey-rendered walls, while the subtle small ornaments above the white painted doors and windows have a strong influence on the plain façade. The two-and-a-half-storey villa has a remarkable L-shaped floor plan: a main wing and a lower service wing skewed at an angle of six degrees. The exterior spells calm order, but the plan of the interior is complex and irregular, with mannerist features. Villa Snellman is often compared with Ahxner House (1911), designed by Asplund's good friend Lewerentz; and indeed there are certain similarities, though as many differences.

In 1914 Asplund won, in collaboration with Sigurd Lewerentz, the first prize in the international competition for a cemetery in South Stockholm (1914–40) on a site of former gravel pits overgrown with pine trees. They created Skogskyrkogården (Woodland Cemetery), a new type of cemetery that had a profound influence on cemetery design. Skogskyrkogården has been a Unesco World Heritage site since 1994. Under its slender, dark pine trees you'll find the intimate Skogskapellet (1918–20). This Woodland Chapel, one of Asplund's most memorable works, is



Woodland Chapel, 1918–20 (architect: Gunnar Asplund).  
Photograph: Peter Guthrie, Creative Commons



Chapel of the Resurrection, 1926 (architect: Sigurd Lewerentz).  
Photograph: Josep Maria Torra, Creative Commons





Woodland Cemetery with the Holy Cross near the portico of the Holy Cross Chapel, 1933–40 (architects: Gunnar Asplund and Sigurd Lewerentz). Photograph: Håkan Svensson Xauxa, Creative Commons

strongly influenced by the rustic classical building Liselund on the Danish island of Møn. Lewerentz’ main task was the layout of the cemetery. A long path leads from the entrance through a pastoral landscape, complete with a large pond and a meditation hill, to a large, detached granite cross. This cross stands next to the abstract portico of the crematorium and the chapels of the Holy Cross, Faith, and Hope—a later work of Asplund (1933–40). At the end of the Way of Seven Wells, Lewerentz built the Chapel of the Resurrection (1926). A detached column portico forms the crosswise entrance to the tall narrow chapel, which has a slender Greek aedicle and only one window facing south. This severe building must be counted as the most sophisticated work of Swedish classical creations of the 1920s.

Another design of Asplund that became an icon of Swedish Grace is Lister Härads Tingshus (1917–21) in the small town of Sölvesborg. This District Courthouse is situated on axis with the main railway station, at the end of an ascending avenue. The broad gable of the main façade, rendered pale and decorated with classical motifs, gives the courthouse a certain grandeur. The semicircular entrance, set in a solemn sunken arch, has its counterpart in the station house. This original eighteenth-century motif returned en vogue in the 1920s. Lister Courthouse follows the basic layout of the courthouse at Nyköping, designed by Asplund’s former teacher Carl Westman, although the two buildings are very different. Asplund gave his building elementary geometrical forms, such as the purely circu-



Lister Courthouse, Sölvesborg, 1917–21 (architect: Gunnar Asplund), main front with sunken entrance. Photograph: Anders Bengtsson, with kind permission



Stockholm City Library, 1918–25 (architect: Gunnar Asplund). Photograph: Peter Guthrie, Creative Commons



lar courtroom, which is the core of the rectangular building volume, and forms a projecting apse at the backside of the building.

The monumental Stockholms Stadsbibliotek (1918–28) is a landmark in the city and gives the visitor an extraordinary experience of space upon entering. The library was the last classical work of Asplund. When he was invited to investigate a program for a city library, he visited libraries in Germany, England, and the United States, and came to the idea of a central hall surrounded by reading rooms. His first sketch, made in 1918, was based on Palladio's Villa Rotonda, but the design of 1922 is closer to the final building. As designing progressed the building became increasingly abstract and simplified. The floor plan of the library demonstrates an interaction between square and circle. The majestic drum forms the central lending hall, furnished with bookcases on three superposed galleries and lit by clerestory windows and an enormous chandelier. The square building that surrounds the hall houses reading rooms, a children's library, and a bookshop. The smoothly rendered, red façades of the building have only two decorative elements: large Egyptian portals that seem to be borrowed from Copenhagen's Thorvaldsen Museum and a double frieze with classical motifs and hieroglyphics above the rustication that covers the exterior up to reading room level. The interior is refined and includes such features as scenes from Homer's Iliad, which decorate the side-walls of the vestibule.

#### TENGBOM AND MARKELIUS

Characteristic of Nordic classicism is Tengbom's Konserthus in Stockholm (1923–26). The building is an impressive light-blue plastered cube, which seems weightless despite its large volume. The high, massive colonnade that is applied to the front gives the impression of an independent element. Tengbom won the 1920 competition in part because of the interesting interior: the great concert hall looks like a courtyard, with slender columns under a weightless floating blue ceiling and set against the false perspective of the stage's back wall. The interior shows many artistic contributions, and the foyer and staircase make clear why this type of design is called Swedish Grace.

A similar elegance can be seen in Tengbom's Svenska Tändsticksaktiebolaget (1926–28), the headquarters of the Swedish Match Company in Stockholm. The complex is built at the stately Västra Trädgårdsgatan and replaces a seventeenth-century palace. Tengbom preserved the distinguished unity of the street by designing a building with a restrained character. He actually divided the site into three houses with courtyards to provide the offices with daylight: thin striping in the red-washed brick façade indicates the three different parts of the building. The

Stockholm City Library, 1918–25  
(architect: Gunnar Asplund),  
detail of the reading room.  
Photograph: Peter Guthrie, Creative Commons





portico in the centre leads to a semicircular courtyard, a *cour d'honneur*, with granite columns. In the back wall of the courtyard five high, narrow windows indicate the most magnificent room of the building, a session hall, which extends upwards in two stories and is embellished with precious intarsias. Ivar Kreuger, the client, wanted an office that symbolised his economic power and international prestige, and Tengbom created a building that was the culmination of luxury architecture of the 1920s.

The first important work of Sven Markelius, the concert hall in Hälsingborg (1925–32), indicated the break-up with Nordic classicism in Sweden. His first sketch (1918) for a concert hall was in a national romantic style, while his winning competition proposal (1926–28) had an excessively neo-classical character, with Schinkelian volumes and Pompeian interiors. But his confrontation with the new European architecture of the time induced him to a complete reworking of the project, in favour of the whole-hearted acceptance of Functionalism, which lies beyond the scope of this virtual tour. After the breakthrough of Functionalism in 1930, Nordic Classicism was long thought of as a mere interlude or even a disturbance between Art Nouveau and Functionalism. But since the revival of interest in the 1980s, scholars recognize its important role in the development of modern architecture.

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Concert Hall, Stockholm, 1923–26  
(architect: Ivar Tengbom), main façade.  
Photograph: MnGyver, Creative Commons



Svenska Tändsticksbolaget  
(Swedish Matches, Inc.), headquarters, 1926–28  
(architect: Ivar Tengbom), main entrance.  
Photograph: Holger Ellgaard, Creative Commons





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Svenska Tändsticksbolaget  
(Swedish Matches, Inc.), headquarters, 1926–28  
(architect: Ivar Tengbom).  
Photograph: Hassan Bagheri, with kind permission



PERIODICALS FOR SWEDISH ARCHITECTS OF THE PERIOD

- Arkitektur (1901– ; from 1922 onwards Byggmästaren: Tidskrift för arkitektur och byggnadsteknik), Stockholm
- Arkitekten: Tidsskrift for bygningsvæsen (1900– ), Copenhagen
- Wasmuths Monatshefte für Baukunst (1914–42), Berlin

SELECTED WEBLINKS

Arkitekturmuseet / Museum of Architecture Stockholm  
<http://www.arkitekturmuseet.se>

Erik Gunnar Asplund Arkitekturstitelses Websida: The EGA Architecture Foundation  
<http://www.erikgunnarasplund.com>

Liljevalchs Konsthall  
<http://www.liljevalchs.se/arkitektur/>



Concert Hall, Helsingborg, 1925–32 (architect: Sven Markelius).  
Photograph: Creative Commons



BOOK REVIEW

William Firebrace

**Marseille Mix**, London: AA Publications, 2010, 248 pp., £ 18.00. ISBN 978-1-902902-95-1

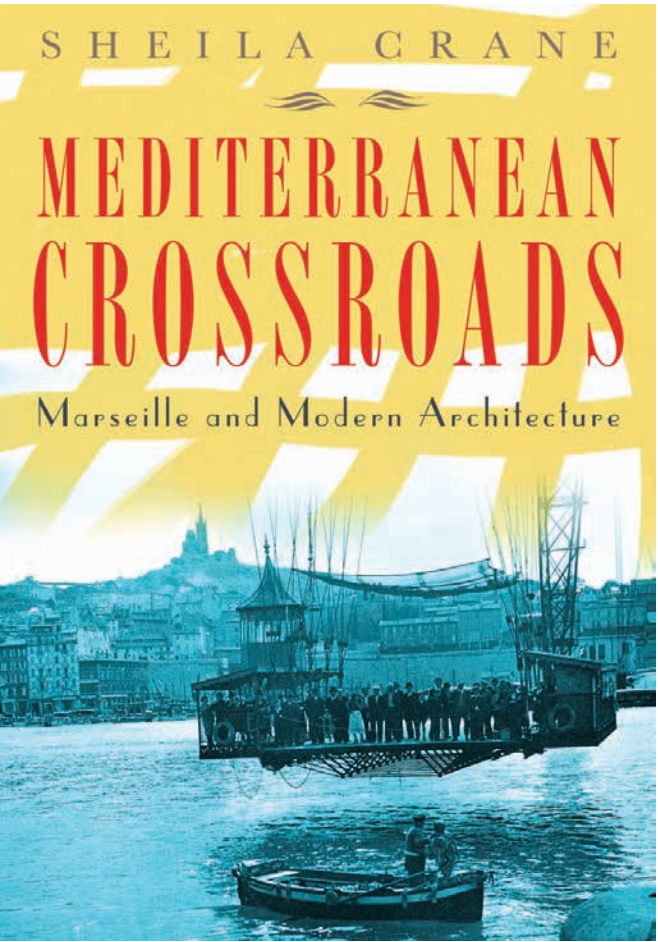
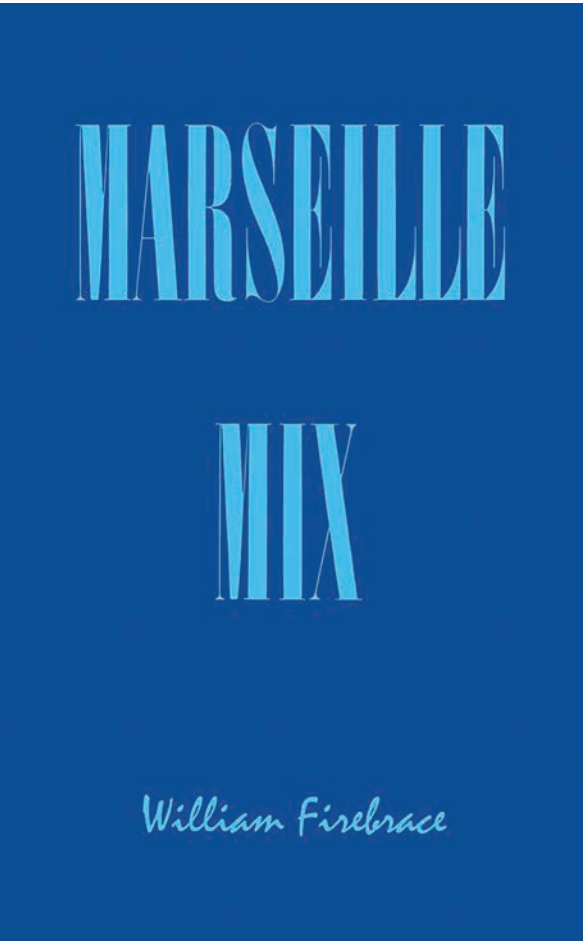
Sheila Crane

**Mediterranean Crossroads: Marseille and Modern Architecture**, Minneapolis: University of Minnesota Press, 2011, xi, 352 pp., 104 b/w and 16 colour ill., \$ 27.50 (paperback). ISBN 978-0-8166-5362-1

When Gaston Deferre died his safety deposit box was found to contain his socialist party membership card, letters from de Gaulle, and a copy of *Le surréalisme au service de la révolution*. Deferre, as well as being one of Francois Mitterrand’s closest collaborators and the author of France’s disastrous decentralisation during the early years of that presidency, was the mayor of Marseille from 1953 to 1986. Towards the end of *Marseille Mix*, William Firebrace’s cautiously passionate meditation on the city, he speculates that Deferre was an occluded surrealist who created a surrealist city ‘with tower blocks beside village squares, with raised motorways crossing beside a cathedral [...] with a beach named after himself decorated with a five metre high replica of Michelangelo’s David.’

To those who stroll through this labyrinth composed of multitudinous labyrinths, to those who hare through it on ice-cream-coloured Vespas, Firebrace’s genial contention must seem unexceptionable, unquestionably correct—save that, perhaps, Deferre was not the only surrealist at work. If any city in the world characterizes Lautréamont’s ‘beau [...] comme la rencontre fortuite sur une table de dissection d’une machine à coudre et d’un parapluie,’ it is Marseille. On a scale larger even than the Staglieno cemetery in Genoa, Marseille is a perpetual and unfinished work of collective surrealism.

It is improbable that Sheila Crane had this in mind when she wrote *Mediterranean Crossroads: Marseille and Modern Architecture*. In her far from fanciful investigation into the *minutiae* of the city’s urbanistic growth in the last century, she does not



Cover of *Marseille Mix*. Photograph: courtesy of AA Publications  
Cover of *Mediterranean Crossroads*. Photograph: courtesy of the University of Minnesota Press



articulate such a thought. But her work insouciantly supports the notion of a city that resists or sabotages or undermines attempts to impose on it order, reason, neatness; a city which is, ultimately, a litany of urbanistic failures, of utopian-transportational failures (Atlantropa proposed building dams across the Mediterranean), of thwarted and aborted schemes, of piecemeal developments which run out of money and run into projects with which they share no congruence of purpose or scale or style. This is a city which yearned for a Haussmann or a Cerdà and mercifully never got one.

What it got was people such as the Beaux Arts landscape designer Jacques Gréber and the tectonically bombastic Eugène Beaudouin. In his Paris atelier Gréber relied on photographic views taken from the celebrated transporter bridge at the harbour's mouth, a structure whose skeletan functionalism he unastonishingly wished to rid the city of. Gréber possessed a typically French preoccupation with skyline—a preoccupation that goes back to the Renaissance and is manifest in the attempt to suture restless roofs onto classical buildings: the only man to give his name to a roof is French, François Mansart.

Partly because it is Mediterranean, and partly because it disacknowledges the nation it happens to be situated in but doesn't really belong to, Marseille does not share this preoccupation with silhouette. The exception is Notre Dame de la Garde, one of three hearteningly uncompromising mid-nineteenth century *colossi* by the master and pupil pair of Léon Vaudoyer and Henri-Jacques Espérandieu; the other two are the Palais Longchamp and the Cathédrale de Sainte Marie La Majeure. Gréber's plans came to nothing. Nor did those of Beaudouin, vastly more ambitious and made in response to Pétain's ambition to turn Marseille into 'what Alexandria was for the ancient world.' Beaudouin's plans were distended and boorish, out of Speer by de Chirico. Pétain's prime minister, Pierre Laval, would enthusiastically proclaim 'we are going to cleanse Marseille; it badly needs it.'

The occupying Germans did it for him, though they had perhaps less taste for the destruction of the northern side of the Vieux Port than Beaudouin and other French enthusiasts had for the psychopathology of *partir à zero*, i.e., raze everything. Beaudouin, thwarted in Marseille, would later dump the vast anti-social housing project of Les Minguettes on Lyon. The post-war projects which did make

it from paper to stone and concrete were Fernand Pouillon's rebuilding of the Vieux Port's south side and Le Corbusier's first Cité Radieuse—the many others which would have stood beside it and the Marseillveyre mountains were never even begun. For all its global celebrity—it is sort of Santiago de Compostela or Mecca for observant architects—its site in the southern suburbs means that it is apart from the city. It doesn't impinge: its roof's sculptural gestures instead bind it to two thousand years of Mediterranean culture.

Pouillon's works at La Tourette and on the very quayside inevitably define the city because they are at its very heart. La Tourette defines it in terms of its congruence with North Africa. The vaguely martial buildings on the quay, however, are stripped classical, 'in-keeping' but tough not timid, a compromise between the dogged modernism of Le Havre's reconstruction and the neo-vernacular of St Malo's.

The lack of consensus, the subsequently piecemeal pattern, the ragged incorporation of former villages, the sheer profusion of *terrains vagues*, the concussive dislocations and contrapuntal clashes—these are the qualities that make Marseille an unwittingly surrealist city, which render it susceptible to representations. It is magnetic subject matter; coarsely, it provides great copy, startling sights. László Moholy-Nagy and Germaine Krull photographed it. Jean-Pierre Melville and Marcel Pagnol filmed it. Jean-Claude Izzo and Philippe Carresse wrote about it.

Whilst Sheila Crane concentrates in precise detail on the aesthetic politics which have shaped or neglected to shape the city, William Firebrace adds to its literature. He is at once keen dragoman, critic, poet, constantly astonished spectator, and informal reporter. His curiosity is boundless. His methods are improvisatory, accretive, collagist. It is not notably rational but, then, neither is his subject. An added delight is that the chapter headings are set in fonts (Mistral, Choc, Calypso) designed by the incomparable Marseillais typographer Roger Excoffon. Nothing very rational about them either.

Jonathan Meades  
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Marseille, France

## BOOK REVIEW

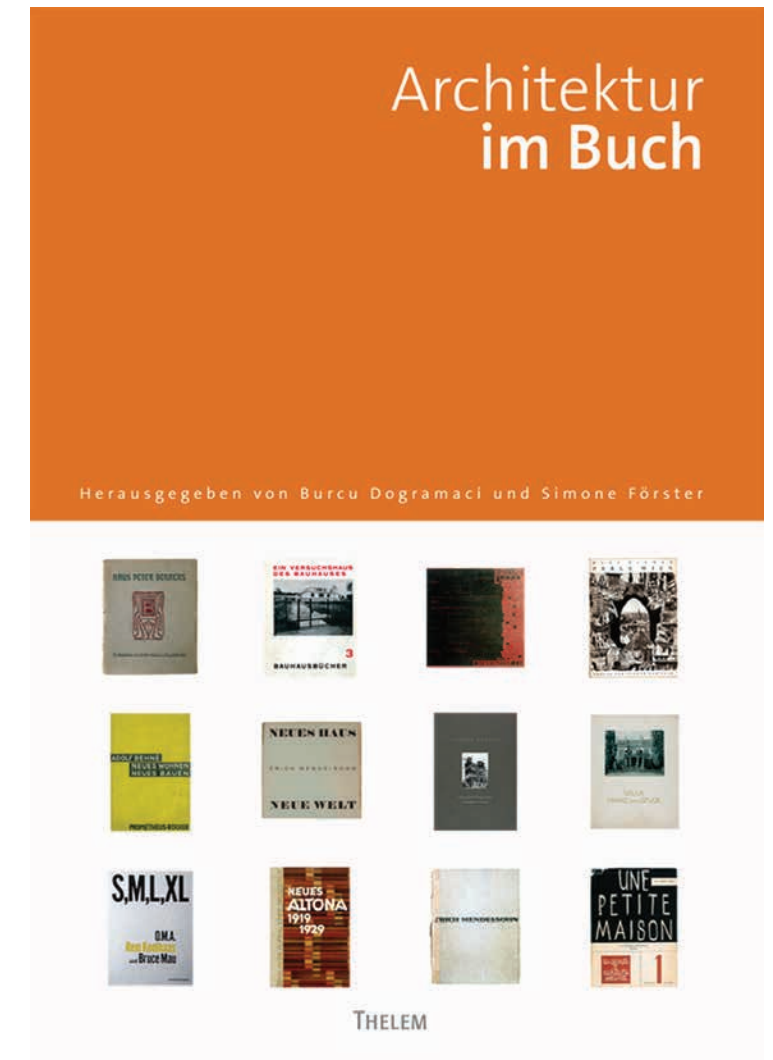
Burcu Dogramaci and Simone Förster, editors

### **Architektur im Buch**

Dresden: Thelem, 2010, 268 pp., ill., € 28.40. ISBN 978-3-942411-02-8

This publication results from a conference with the same title held in connection with the ‘Architektursommer’ at the Warburg-Haus in Hamburg in June 2009. The two conveners of the symposium, Burcu Dogramaci and Simone Förster, were motivated by the insight that research on architectural publications so far was either undertaken in a positivistic approach towards the product of the book itself, or mainly discussed topics of editorship and bibliophile arguments. Hence, they invited fourteen speakers, scholars for the most part, to address this deficiency and contribute to the historical and theoretical discussion about the formation processes of architectural publications, the circumstances of their production, as well as their influence and reception. Parts of the outcome of this colloquium are to be found, besides several additional papers including one by each editor, in a publication of interest for every historian of architecture.

The book features seventeen essays in total. It is opened by a—too—short introduction of a mere three pages including an exiguous historical abstract about the publishing of architecture in books from the Holy Bible to recent publications. The essays follow a chronological thread and focus mainly on the twentieth century. Eva Maria Froschauer gives a general survey of German architectural magazines from the end of the eighteenth century until the First World War; Robert Hodonyi continues in laying out the presence of Adolf Loos’ practical and theoretical work in the Berlin-based magazine *Der Sturm*; Helen Barr investigates the monographic work *Neues Wohnen – Neues Bauen* (1927/30) by Adolf Behne; and one of the editors, Burcu Dogramaci, contributes observations on the monographic publication *Neues Altona* (1929). Joaquín Medina Warmburg reflects on a more theoretical level on architectural poetics in modern architecture by expanding his view to the second half of the twentieth century. Matthias Noell studies a certain type of books on architecture, namely publications on single houses (1784–2008). Simone



Cover of *Architektur im Buch*. Photograph: courtesy of Thelem Verlag



Förster looks at the special case of books on Erich Mendelsohn written by himself (1919–32), while Roland Jaeger focuses on ‘unbuilt books’ (1913–2008), which are, in his understanding, publications that were conceived but never carried out. Jörg Schilling addresses a monographic publication from 1931 on the headquarters building of the DHV organization in Hamburg (Haus des Deutschnationalen Handlungsgehilfen-Verband, built in 1903–04), and the inquiry undertaken by Anke Blümm covers the same period by looking at polemical reports of the magazine *Deutsche Bauhütte* (1927–33) against the Neues Bauen movement. Maike Steinkamp examines the illustrated book on architecture of the Third Reich by Gerdy Troost, the widow of Hitler’s favorite architect Paul Troost (1938). Michael Ponstingl analyzes the photo book *Perle Wien* (1947) that documents the status quo of Vienna in post-Second World War times, and Barbara Lauterbach and Bernd Rodrian discuss the photo book on Wolfsburg by Heinrich Heidersberger (1963). Hans Dickel, in contrast, gives a survey of artists books featuring solely architectural imagery. Henry Keazor recalls the invented story by Jean Nouvel about his INIST building near Nancy, Caroline Vogel writes about architectural publications from a book designer’s point of view, and Hans Oldewarris closes the volume with his reflections on the issue from a publisher’s perspective.

This publication can be seen as a corridor opening up to seventeen different chambers, some smaller, some larger. Each chamber is worthwhile entering to learn (more) about each single case and to study the different circumstances of the evolution, the conception, and the realization of books on architecture. Understandably, in a volume with so many essays of such heterogeneous content, inevitably some are more comprehensive, others more in-depth. With such a range of papers it is essential to theoretically frame the project as well as to mention important historical episodes without leaving out or generalizing significant historical facts. As it is, one would wish for a more substantial introduction, which could help the reader to accept the fragmentary and kaleidoscopic nature of the volume as a whole. Looking at the articles, one finds that the editors have renounced their original purpose, as the publication represents nothing less than one of the criticized approaches, namely the positivistic research of books on architecture. Moreover, the volume’s title is too general for these rather specialized essays. The book focuses mainly on German issues, leaving space for only a few international tendencies and case studies, and the articles concentrate on issues within the

twentieth century, in particular the topic of photography in books on architecture (an issue already revealed in the introduction of the book).

The illustrated cover of the paperback addresses the prospective reader through iconic representations of opened books, magazines, and book covers. The choice of the illustrations in the book, all of them in black and white, is traceable and their quality is high (except for one, which was reproduced incorrectly). If the editors had put as much effort into a more homogeneous content as they have respected gender aspects in selecting their authors, the volume would have been even more interesting.

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Switzerland

## EXHIBITION REVIEW

### Recording the New: The Architectural Photography of Bedford Lemere & Co. 1870–1930

Curators: Anne Woodward and Gary Winter

London, Victoria & Albert Museum, 4 June – 30 October 2011

The dominance of the picturesque aesthetic in the nineteenth century meant that almost two decades passed since the advent of photography before commercial photographic studios began to include contemporary architecture among their subject matter. Firms like Bedford Lemere, in London, began shooting contemporary architecture around the 1860s, following a period in which they had specialized in portraiture. Within a decade, Lemere and his son, Harry Bedford Lemere, pioneered a form of photography that promoted ‘good architectural design.’ Between the 1870s and the 1940s, the firm was employed by industrialists, governmental departments, retailers, hoteliers, and state agents to capture their new buildings. This way, photography played a key role in promoting the work of leading contemporary architects, interior decorators, designers, and artists.

The Bedford Lemere & Co. collection, an archive of over 20,000 glass negatives, is owned by English Heritage, which is undertaking a major project to conserve, catalogue, and scan it, with the aim of making the images accessible on the internet. A selection of prints from the original negatives is now on display at the Victoria and Albert Museum in London. The show explores the Lemerers’ transformation of commercial photography, while offering a fascinating glimpse into the application of new technologies in British everyday life at the turn of the century.

New technology is the exhibition’s common denominator. The small area dedicated to the show is divided in two sections: one focuses on the Lemerers’ photographic techniques, while the other reconstructs the firm’s depiction of progress. The first area includes a camera similar to the ones used by the firm and a sample of 10 x 12 inch prints that celebrate the Lemerers’ mastering of a technique



A. Darracq & Co. Motor Showrooms, New Bond Street, London, 1914.  
Photograph: Bedford Lemere & Co.; reproduced by permission of English Heritage



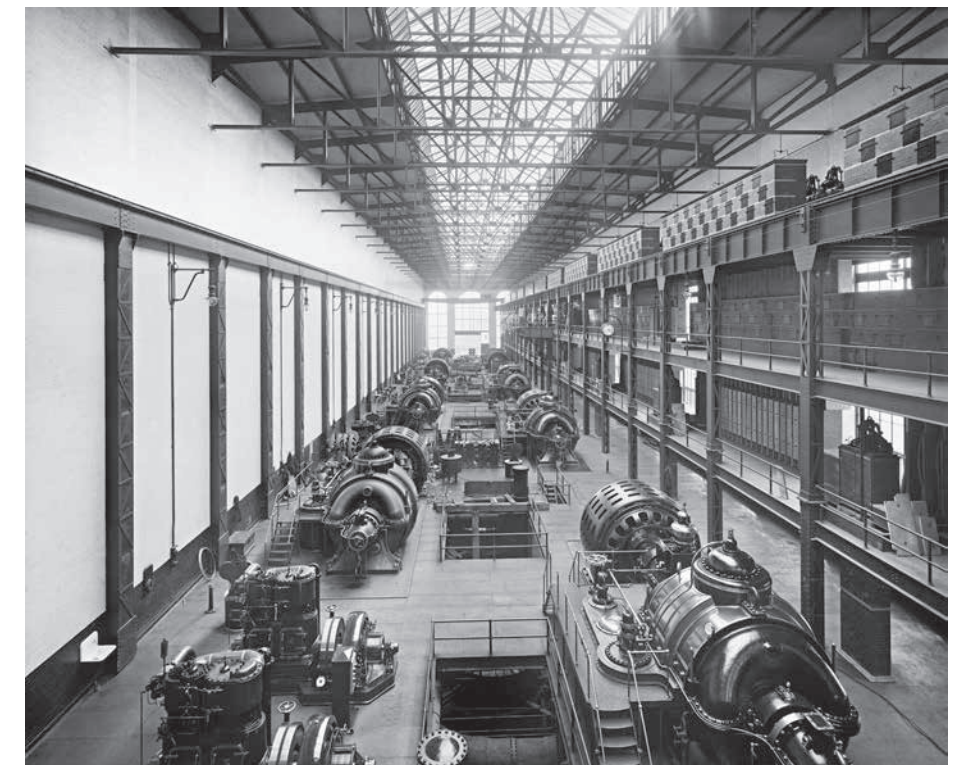
they developed to capture architectural details with the sharpest definition. The selection of images shows a deep involvement with the new: new buildings, among which are the first examples in reinforced concrete; urban structures, innovative at the time, such as London's first telephone booth and petrol stations; original occupations, like operators for wireless telecommunication; as well as fashionable interiors. As an example, the photograph of A. Darracq & Co. Motor Showrooms, New Bond Street (1914), not only shows the retailer's brand new motorcar but also the sign of Rumbali Court Hairdresser, which reads: 'COURT HAIRDRESSER: Artistic Transformation, Hair & Scalp Treated by Electricity.' (Notice the Louis Vuitton store on the side.) Services, goods, and establishments, however, mostly share the photographic space in the form of signage: it is as written words that they found their way to the façades of buildings. While focussing on recording building details rather than street life scenes, as Eugène Atget did in Paris, Lemerès' work, unintentionally perhaps, documents London as a continuous surface of writing.

Another aspect of the Lemerès' fascination for modernity emerges clearly in 147 Strand, London (1907), a photograph of the firm's offices. Placed at the beginning of the exhibition, next to the portraits of Bedford and Harry Bedford, this photograph acts as a portrait of the firm itself. Yet, paradoxically for a portrait, the photograph renders people as ghostly traces. This was a deliberate effect of the firm's technology. In order to obtain a sharp and defined impression of the building's details, the Lemerès chose to shoot early in the morning when the light was dim, evenly diffused all over the building. This effect was only possible through slow shutter, which proved successful at recording details but at the same time rendered people only as ghost-like figures. Such emptiness repeats the cloudless skies. This technique was probably used in the depiction of most interiors, where design had to be emphasized. For example, in the photograph of Eaton Hall, Cheshire (1883), Alfred Waterhouse's beautiful design is rendered in all its glory, and the modest Italian Hospital in Queens Square, London (1903), makes use of central perspective to emphasize the neatness of its arrangement and operating machinery. Another example that further demonstrates the firm's attention to detail is the photograph of Leighton House (1895), which has been located next to the original elevation drawing by George Aitchison in order to reveal the picture's precision.

Workers laying hollow pot concrete flooring,  
8 Lloyd's Avenue, London, 1903.  
Photograph: Bedford Lemere & Co.;  
reproduced by permission of English Heritage



Lots Road Power Station, London, 1905.  
Photograph: Bedford Lemere & Co.;  
reproduced by permission of English Heritage





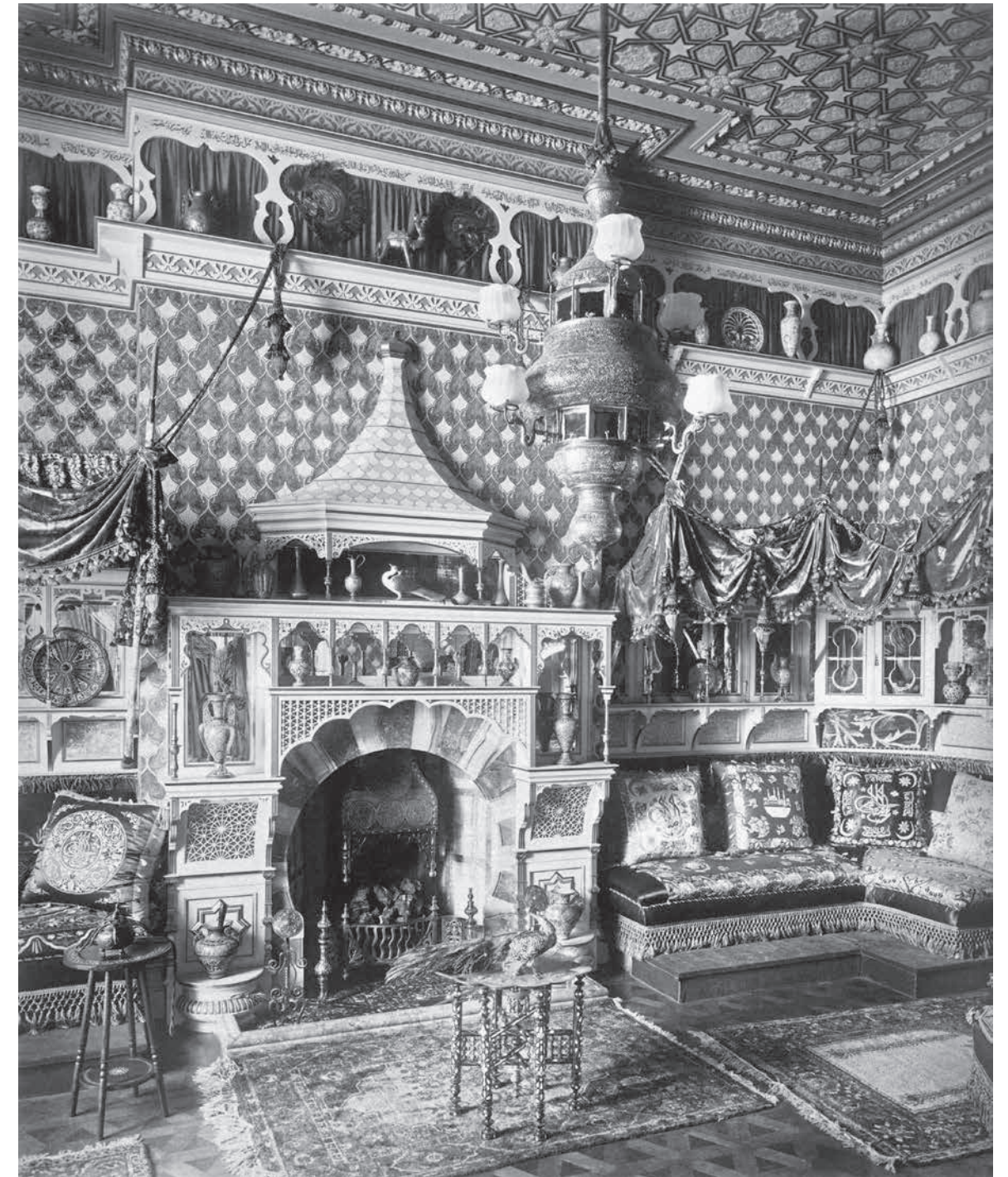
The exhibition emphasizes Bedford Lemere and Co.'s clientele list and the role clients played in promoting modern architecture. Leading contemporary architects, interior decorators, artists, hoteliers, and estate agents took advantage of the firm's images as tools for promotion. Such marketing helped the Lemerers' business to become the paragon of contemporary architectural photography practices, as confirmed by the firm's advanced business card, which advertises 'copies and enlargements to any size from this negative' and also hints that the firm is an organized picture agency.

The work of Bedford Lemere & Co. shows how photography lent itself to the commoditization of the depicted new technologies and indeed architecture. Architecture became a commodity in the guise of a photograph by making images of architecture available to a much wider population. Indeed, Lemere's photographs provided the public the opportunity to see, or even prompted actually visits to, buildings that otherwise would have been experienced only by a few. Conversely, the ability to emphasize the detail of architecture—also an effect of technology—meant the photograph, capturing detail, turns the architecture into a 'collectible,' hence a commodity. In 'The Paris of the Second Empire in Baudelaire,' Walter Benjamin's examination of modernity, commodity is defined as an object placed in a velvety case that takes the form of the object itself. This wonderful exhibition can be seen as an application of Benjamin's idea to architectural photography. The work of Bedford Lemere and Co. makes us think that architecture is to the object what photography is to the velvety case.

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Architectural Association  
London, UK

Publication related to the exhibition:

Nicholas Cooper, *The Photography of Bedford Lemere & Co*, Swindon: English Heritage, 292 pp., 270 b/w ill., ISBN 978-1-8480-2061-0, £ 25



Moorish Room, Rolleston Hall, Staffordshire, 1892.  
Photograph: Bedford Lemere & Co.; reproduced by permission of English Heritage



## EXHIBITION REVIEW

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**Pavilion 2011**, by Peter Zumthor: 1 July – 16 October 2011

**The Mirror of Judgment** by Michelangelo Pistoletto: 12 July – 17 September 2011

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London, UK, Serpentine Gallery

In the Serpentine Gallery's recent summer series both Peter Zumthor and Michelangelo Pistoletto were grappling with Eden, although in Zumthor's case it was the lost garden, and in Pistoletto's an ascent to a 'third paradise' that is spread across four, if not five, religions. For its part, the Serpentine Gallery seems to be grappling with its own spatial imperatives, creating a garden of sorts, or at least a cornucopia, that could be seen as the positing of a spatial aesthetics by the gallery's programming and architecture.

For the Pavilion series, every year directors Julia Peyton-Jones and Hans Ulrich Obrist invite an architect whose work is not yet represented in the United Kingdom. Over the twelve years of the series' history, Pavilion participants have included Oscar Niemeyer, Toyo Ito, Rem Koolhaas, Zaha Hadid, Frank Gehry, and Jean Nouvel. Peter Zumthor, the most recent, gained recognition in the mid-1990s for his Thermal Baths in Vals, Switzerland. As a master of minimal yet transformative architecture, he often crafts a sublime environment from a single material through the mere precision and transformation of its iterative form. So what do we find here? A trace that speaks silently to the quintessence of Zumthor's work: a hortus conclusus in which the garden is privileged and in which architecture creates a gentle refuge from the bustling world of London outside. For Zumthor, who recently authored *Thinking Architecture* (1998/2006), one needs to say little more than the title of the book itself. The soberly, monochromatic, black-walled pavilion—a rectilinear structure, in the middle open to the sky and circumscribed by four long, narrow corridors—is monastic in form, conjuring the cloistered spaces of interior worlds. Here, however, the visitor happens upon the lush and the fecund: a seductively over-grown garden by the renowned Dutch landscapist Piet Oudulf. The black skim-coated walls seem at once apt if not a tad oppressive, setting off the garden and framing the sky, while somehow amplifying the summer's heat and the bunker-like effect of the pavilion itself.

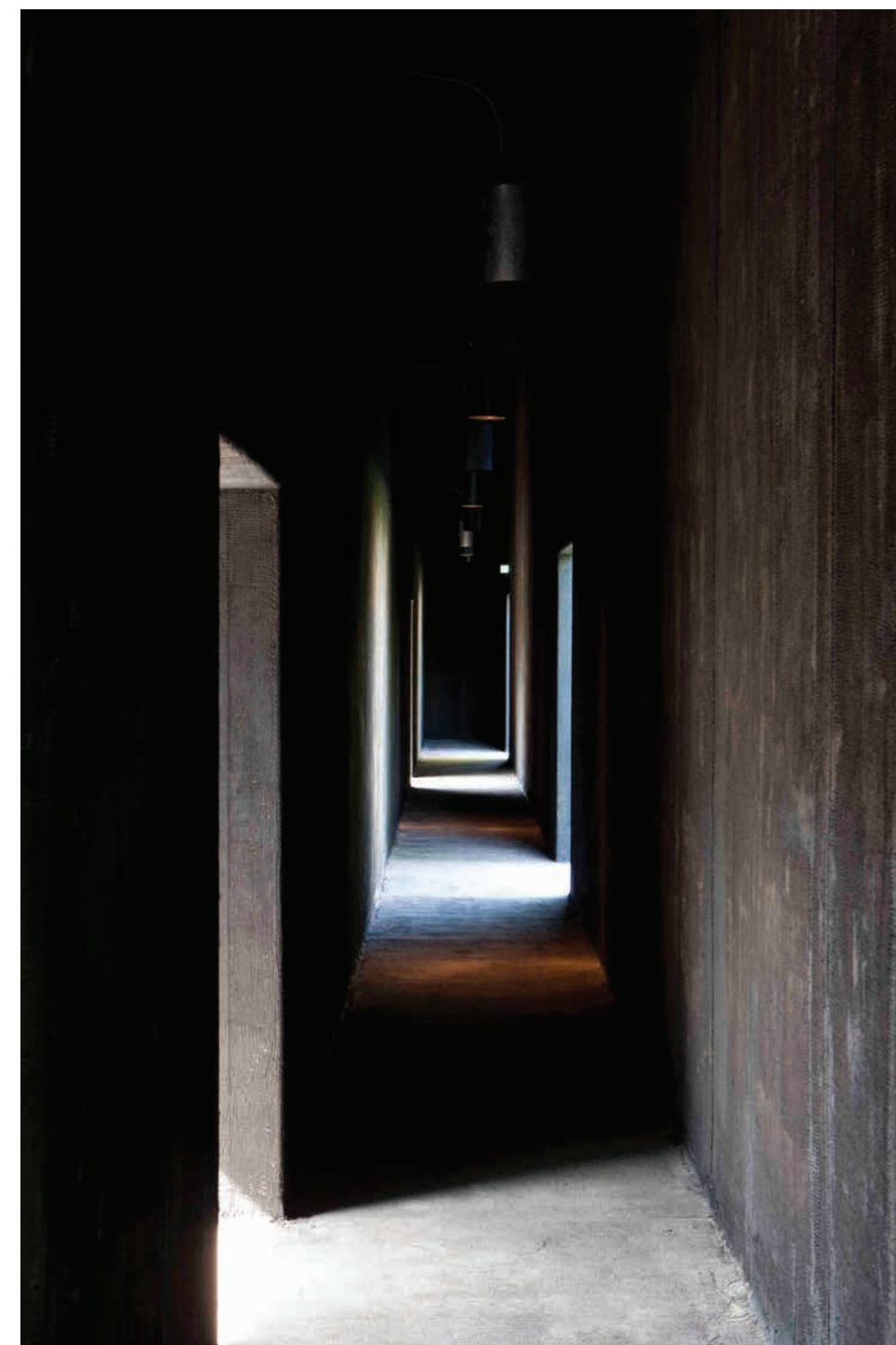


Peter Zumthor, Serpentine Gallery Pavilion 2011.  
Photograph: Walter Herfst

While greeted by the privileged Eden of Zumthor and Oudolf outside, inside the visitor is confronted by Pistoletto's Last Judgment. As one weaves through the labyrinth of cardboard—a plethora of material that paradoxically belies Pistoletto's Arte Povera origins—one encounters Pistoletto's name-sake mirrors, each of which form a backdrop to a series of metaphorical altars, from the trumpets from his *Last Judgment* (1968) to a Christian prie-dieu and an Islamic prayer mat. Pistoletto became renowned for his mirror works in the early sixties, not only tearing art away from objecthood and prying open Renaissance perspective but launching the temporal and psychological dimensions of art and the viewer into the space of the gallery. Pistoletto acknowledges that the Renaissance governed the evolution of his work and underlies its broader mission of placing religion at its centre during a time when the avant-garde had made art autonomous. He did not, however, seek to return religious or political power to art but to 'take possession of those structures, such as religion, which rule thought' through art.

Yet if Pistoletto's work seemed angry when it was launched onto the scene in the sixties, in the Serpentine it seems cautiously symbolic and, despite its push toward the spatial, a bit flat. The mirrors fall short of reflecting, and the multi-denominational altar pieces fall short of appeasing a world that has become prone to religious turmoil and political strife (think of the recent riots in London and the bombings and massacre in Oslo and Utoeya by a Christian evangelist). Art, even the art rooted in the socially engaged and Arte Povera past of Pistoletto, can do little to recover, or even little to change. What, then, are we to make of Zumthor's Eden and Pistoletto's plea that in a certain sense all religions, though perhaps labyrinthine in their relationships, reflect each other, and that in fact we, as viewers, are both implicated and take part in them all, our lives forming the common thread as we wander through space and time?

No doubt, Pistoletto and Zumthor are each responding to the need for art and architecture to engage with the real. Does Zumthor's Eden provide an antidote to Pistoletto? Or Pistoletto to Zumthor? Or is it perhaps the third space of the Bidoun library and even the Serpentine itself that oscillate between the sanctity of art and architecture's profanations?



Peter Zumthor, Serpentine Gallery Pavilion 2011.  
Photograph: Walter Herfst



Michelangelo Pistoletto, 'The Mirror of Judgment.'  
Photograph: courtesy of the Serpentine Gallery



In his treatise *Profanations* (2005) the Italian philosopher Giorgio Agamben defines profanation as the apparatus that appropriates and returns to the everyday sphere what was once sacred, and likewise separates and sacrifices to the sacred what was once part of the everyday. Zumthor attempts an escape into Eden through architecture. Pistoletto attempts to reconcile our fall from grace by creating a 'third paradise,' where the earthly and the artificial are united within the sanctity of the gallery, and objects, as he confesses in *Minus Objects* (1965), become not 'constructions, but liberations'—those things through which one can free oneself. Could it be, then, that here, within the spaces of art, it is architecture that liberates us by coopting the systems, forms, and practices of art to more effectively address pressing issues and open up new ways of thinking and doing? Perhaps Zumthor's pavilion not only liberates us through cloistering us but becomes paradigmatic for an expanded spatial practice of architecture, one which, facilitated by the apparatus of art, has the potential to expand territories and negotiate labyrinthine borders to offer different discursive systems.

Pistoletto takes on religion within his art not to replace the structures that rule thought but rather to substitute them with a different interpretative system, a system intended to enhance people's capacity to exert the functions of their own thought. Could architecture as an expanded spatial praxis and aesthetics



Inner garden by Piet Oudolf at Peter Zumthor's  
Serpentine Gallery Pavilion 2011.  
Photograph: Hufton+Crow

that paradoxically profanes the sanctity of art, offer such a system? It seems that the Serpentine might be suggesting as much. On their website they count as 'architecture' anything from Zumthor's pavilion to the programming of events that occur inside the pavilion under the now renowned Marathon series, an accumulation of discourses from science, literature, film, astronomy, economics, politics, art, and architecture—an interdisciplinarity that Pistoletto advocated and practiced almost forty years before. Moreover, the Serpentine's new Sackler Gallery (formerly the Royal Parks' Magazine Building), which will open in 2012 and include a Zaha Hadid extension, will 'present the stars of tomorrow in art, architecture, dance, design, fashion, film, literature, music, performance and technology,' appealing to diverse audiences 'to engage with every aspect of contemporary culture through exhibitions, installations, performances, and special commissions.' If, as they say, 'new partnerships will be forged between the arts, creative industries, sciences and education in this test-site for new ideas,' perhaps it is just this fall from grace that will offer us a so-called third paradise.

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## CONFERENCE ROOM

### Architekturschulen – Programm, Pragmatik, Propaganda

Organizers: Klaus Jan Philipp and Kerstin Renz

University of Stuttgart, 8–9 July 2011

In 2011 the Stuttgart Institute of Architectural History (Institut für Architekturgeschichte; ifag) celebrates its one hundredth anniversary. A small exhibition about the institute's history and a two-day conference titled 'Schools of Architecture – Program, Pragmatics, Propaganda' marked this centenary. The conference, organized by Klaus Jan Philipp and Kerstin Renz, brought together architects and art historians from Germany, Spain, and the Netherlands. In Stuttgart the theme of 'schools' in architectural education has special relevance, since in the years of the Weimar Republic professors Paul Bonatz, Paul Schmitthenner, and Heinz Wetzlar developed what the trade press was already calling the 'Stuttgart School of Architecture.' It was characterized by a practical education that valued craftsmanship and promoted the use of regional building materials.

Through different methods and subject matter the papers examined the diversity of the success factors and the criteria to define formal architectural education. The somewhat old-fashioned concept of formal education, however, should be interpreted in a modern and positive way: students chose their institution because they wanted specific 'formal' education, and graduated with specific skills because of that choice. By looking at the students of the neoclassical architect Friedrich Weinbrenner, Ulrich Maximilian Schumann demonstrated that already in the nineteenth century interregional contacts, such as Weinbrenner had acquired on his trips to Berlin and Rome, were important. Elke Katherina Wittich pointed out the importance of publications related to the Building Academy in Berlin, whose graduates, in retrospect, were called the 'Schinkel School.' In various ways these publications document and visualize the education offered by the school; at the time, they also served as models for other architects. Moreover, these publications show the close connection of the academy to Prussia's economic policy.

Cover of the flyer of the IFAG conference programme. Photo: EAHN



Unusual and innovative teaching methods and school-building factors were the subject of Jasper Cepl's paper on the Ungers School. Oswald Mathias Ungers (1926–2007) trained his students with experimental weekly jobs, where design ideas were pushed to their limits. Since Ungers, like the professors at the Academy in Berlin, understood the power of publishing, he reproduced the briefs on his own Rotaprint press.

A number of papers dealt with the reception history of the Stuttgart School. The school presents a difficult legacy; beginning in 1933, its teachers had collaborated with the Nazi regime, albeit in varying degrees and with varying intensity. According to Klaus Jan Philipp, this is the main reason why open-minded evaluation only began around 1975, the European Year of the Monuments, and in the wake of early post-modernism. Those professors teaching at the Stuttgart University of Technology in the period immediately after the Second World War who came from the Stuttgart School and who had consistently turned to modernism managed to preserve the quality of teaching characteristic of their predecessors. In the architecture of the Soviet Occupation Zone and the early German Democratic Republic, the traditionally inspired designs and artisanal constructions of Bonatz, Schmitthenner, and Wetzlar were very successful, as Mark Escherich showed through numerous examples. A network



of traditionalists sprang up in Halle/Saale, Erfurt, Weimar, and Jena, led by the Stuttgartian Franz Reuter, chief architect of the country project offices in Anhalt, and the equally Stuttgartian Rolf Fricke as his deputy in Thuringia. In the German Democratic Republic, many of Stuttgart's graduates found shelter in the departments of heritage, country architecture, and church building.

After the Second World War, the re-education measures of the American occupation forces determined the further development of the Stuttgart School of Architecture. Kerstin Renz reconstructed the tour Günter Wilhelm made through the USA in 1949 as part of an exchange program, which focused primarily on the inspection of school buildings. In view of the numbers of people affected, school architecture was considered particularly important for the democratization and future of post-war Germany. Wilhelm, who had studied in Stuttgart in the 1920s, was critical of the American school buildings, however. Because of their rigid functionalism, they reminded him somehow of barracks. Only on the west coast did he find convincing models that he could use in his teaching in Stuttgart, as they logically and functionally connected to the landscape and local building materials. To young western Germans, the USA offered, perhaps not a world-view, but at least a view of the world, a conclusion confirmed *e contrario* by Hans-Georg Lippert, who briefly related the results of the policy the Soviet occupation forces applied in eastern Germany. The measures followed the standards for 'national traditions' advocated by Stalin, from which were derived the 16 *Grundsätze des Städtebaus* (*Sixteen Principles of Urban Development*) the government of the DDR promulgated in 1950. In this way building policy helped to organize the transition from one dictatorship to another.

During the course of the conference, many examples revealed that it is often the former students who claim, in retrospect, their membership of a 'school.' Presumably, they want to thus increase the value of their training or label their educational origins. The teachers, however, are usually opposed to the reduction of their teachings to a 'school.' This may reflect the self-understanding of the modern architect, who as an individual artist wants to train his students to become individualists themselves. The finding that in hindsight the graduates of an institution proclaimed their education as a 'school' was also the conclusion of the papers by Olaf Giesbertz, Simon Paulus, and Ulrich Knufinke on the

post-war modernism of the Braunschweig School. This school was only styled thus by such prominent graduates as Meinard von Gerkan and Volkwin Marg. In addition, the so-called Delftse School (School of Delft, Netherlands), which flourished from 1925 to 1955 and was marked by religious conservatism, only later received its name, and then from the outside. This time, Jennifer Meyer showed, it was not a sign of pride but a negative label, stamped by the representatives of Dutch modernity J.J.P. Oud and J.J. Vriend. In fact, there is no reason to consider the circle of architects who trained with M.J. Granpré Molière at the Technical University of Delft as a 'school,' Meyer explained, because unlike the Amsterdam School of H.P. Berlage and his students, they never created a set of publications reflecting a common theoretical basis.

Architectural education under the sign of nationalism and regionalism was the topic of Iñaki Bergera, who treated the School of Madrid that represented official architecture in Spain, and the School of Barcelona with its orientation on the Mediterranean tradition. And finally, designers today are looking, more than ever, for a powerful identity to associate with, claimed Bernita Le Gerette. Her example was the Max Cetto Taller in Mexico, which only recently was called after its founder.

In conclusion, the round-table discussion between senior representatives of the field (Arno Lederer, Julia Bolles-Wilson, Stefan Behnisch) and chaired by Riklef Rambow offered an overview of the current developments in the architecture departments at German universities.

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(Translated from the German by Lex Hermans)

## CONFERENCE ROOM

### Vitruvianism: Its Origins and Transformations

Organizer: Paolo Sanvito

Humboldt University, Berlin, 14–16 July 2011

In Berlin in July 2011, over fifteen European and American experts gathered for the conference ‘Vitruvianism: Its Origins and Transformations.’ The conference, organized by Paolo Sanvito (Humboldt University) as part of the interuniversity research project ‘Transformationen der Antike’ funded by the Deutsche Forschungsgemeinschaft, focussed on the knowledge and interpretation of Vitruvius’ work, developing the theme through five distinct sections: ‘Framing Early Modern Vitruvianism’; ‘Vitruvius, Contexts and Sources’; ‘Resonances from Antiquity through the Early Modern Period’; ‘Early Modern Interpretations and Misunderstandings’; and ‘The Post-Renaissance Longue Durée of Vitruvius’s Theory.’

The main aim of the conference was to better understand how the theories of the Roman architect have contributed to the early modern perception and interpretation of Antiquity and influenced the development of classicism from its origins to its decline. Speakers paid special attention to the modifications of the Vitruvian rules in respect to historical context and the transposition of text into image. The interdisciplinary character of the papers allowed authors to escape from a segmented analysis and to engage in highly stimulating discussions and debates. Hopefully these will be reflected in the planned publication.

Particularly interesting is the range of Vitruvius’ influence. Referring to Vitruvius’ marked anthropomorphism, Alina Payne noted that the study of natural human movements has brought engineers closer to the understanding of mechanics and statics than astronomy has. In the seventeenth century, a focus on the naturalistic aspects of Vitruvianism also prompted architects to turn animal and organic figures into decoration schemes in their works. Vitruvianism became a social phenomenon in many other aspects as well. Giovanni Di Pasquale treated the three



Frontispiece of *I dieci libri dell'architettura di M. Vitruvio tradutti et commentati da monsignor Barbaro eletto patriarca d'Aquilegia* (Venice: Francesco Marcolini, 1556).  
Photograph: Mauro Bonetti

Vitruvian principles of *firmitas*, *utilitas*, and *venustas* in the context of atomistic philosophy. He showed how the armillary sphere, as the symbol of the synthesis of architecture, engineering, and nature, could represent a Vitruvian reading of domed buildings such as the Domus Aurea or the Pantheon, where the principles



of construction take on a political significance in that they represent the power and eternity of the Roman Empire. Confirming this historicist reading, Horst Bredekamp discussed the tradition of treatises on military strategy that claim to be *skiagraphia*, an orthographic method and form of design considered superior to *scaenographia*, which can never tell ‘true things’ because of the perspective distortions in the representation. As Bredekamp stated, the opposition, which is rooted in Vitruvius, helps to explain the political importance of Vitruvius.

Then Indra Kagis McEwen opened a comprehensive discussion on the complex subject of the editions and translations of *De architectura* and their influence on (theoretical) writing, political programs, and architecture. This began with some passages in Pliny the Elder’s *Naturalis historia*, as Peter Fane-Saunders showed, but reached its zenith in works of the fifteenth and sixteenth centuries. An example is the terminology used by Francesco Colonna in *Hypnerotomachia Poliphili* (1499), discussed with particular clarity by Matteo Burioni. An example of a built interpretation of Vitruvius is in the villa of Poggioreale in Naples (1487–90), the subject of Leonardo Di Mauro’s paper. Through the critical comparison of new iconographic studies and the identification of architectural elements still in situ, Di Mauro demonstrated that in the design of the villa’s courtyard, Giuliano da Maiano followed Vitruvius’ description of the *oecus aegyptius*, including a coffered ceiling that could close the large central open space by means of a sliding mechanism. Yet following Vitruvius was never easy. The Roman’s treatise itself is an example of inextricable syncretism and a challenge for anyone who wants to translate or interpret it. These translations and interpretations have influenced the politics and programs of architecture. If philological and contextualized analysis is eclipsed by idealization, it can generate ambiguous restorations, as Daniel Millette illustrated with the case of the Roman theatre in Orange, France, whose construction is contemporary to the Vitruvian text.

Frédérique Lemerle’s paper on the French translations sparked a broader discussion about the versions of Vitruvius in the various European languages. These translations secured a wider dissemination of the text, but due to translation problems changed the very meaning of several terms, losing the universal dimension of the original Latin. Moreover, in reaction to Italy’s artistic and theoretical dominance many sixteenth-century translations tended to be in a

nationalistic key. They were accompanied by equally nationalistic interpretations of architectural form, which were even used on building elements; witness the introduction of a sixth order, the ‘French,’ by Philibert de l’Orme (1567). In the developing nation states *De architectura* had lost its aura of the antique and was considered tired, repetitive, out of date, and out of time. Vitruvius seemed antiquated and the earlier authority of his ideas diminished. Werner Oechslin noted that in Italy, Daniele Barbaro and Andrea Palladio reinterpreted the text and transformed it into an illustrated catalogue. Paolo Sanvito observed that Vincenzo Scamozzi, a student of Palladio’s, reduced the reading of Vitruvius to a form of practical information gathering. Antonio Becchi showed how Bernardino Baldi anthologized *De architectura* in a critical dictionary in 1612. And Pascal Dubourg-Glatigny concluded the session on the historicizing of the Roman treatise with an exposé on the *Exercitationes Vitruvianae* (1739) by Giovanni Poleni, the founder of modern Vitruvian science. In this volume interpretation takes precedence over the original text.

When Antiquity once again became in vogue in the Age of Enlightenment, Vitruvius’ work was resurrected to serve the new antiquarian taste. The discovery and systematic exploration of Herculaneum, Pompeii, and Paestum made Naples and its surroundings into a fundamental destination of the Grand Tour. The archaeological finds of Campania, in particular at Pompeii, Fabio Mangone observed, played an important role in the education of European architects and substantially obscured the figure of Vitruvius, as the practice of archaeology eventually supplanted the theory of the treatise.

All in all, we can conclude that Vitruvius has come full cycle, from ancient author to absolute authority and from antiquated theorist back to an essential antiquarian source.

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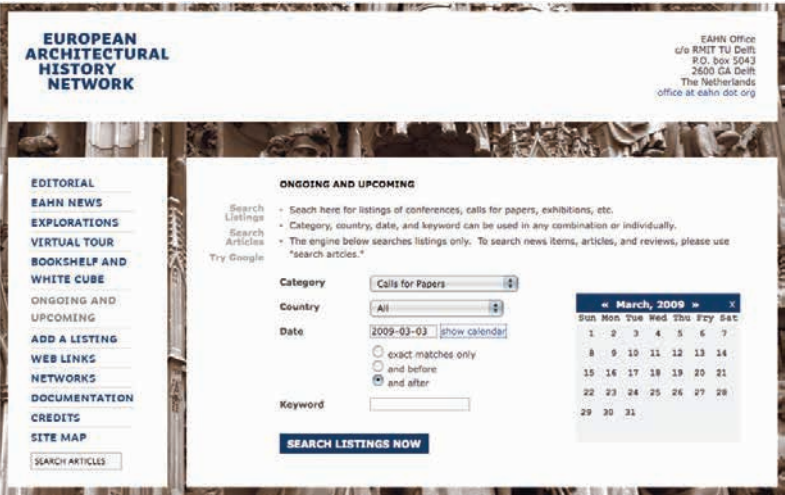
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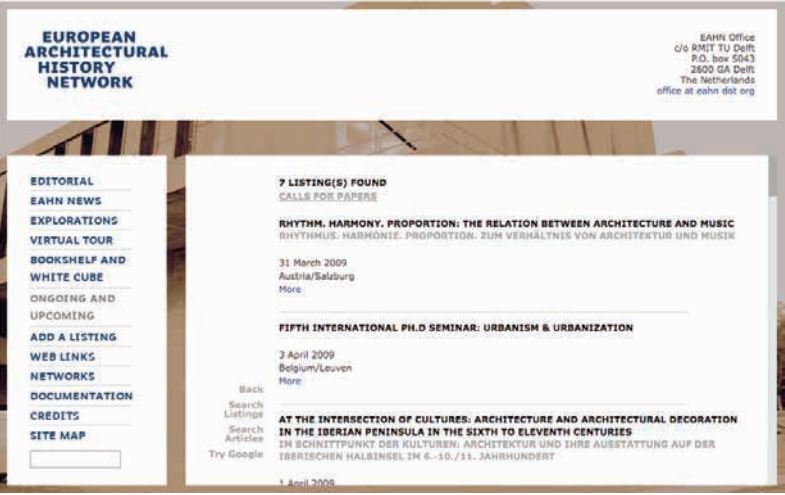
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