

## Call for papers

### Migration and exile among architects, urbanists and landscape architects in the modern era.

The migration of an architect, urbanist or landscape architect might appear an epiphenomenon, compared to other catastrophes of the twentieth century. But the number and diversity of these trajectories have much to teach us about the spread of ideas, techniques and know-how in modern times. Whether caused by economic migration, political exile, exodus or escape, these 'enforced journeys' need to be understood and evaluated.

There is a wealth of academic research - and numerous exhibitions - on the migration of intellectuals, but much remains to be done on the case of architects, urbanists and landscape architects.<sup>1</sup> Most studies of this kind have focused on those fleeing the totalitarian regimes in the years before the Second World War. The important work of Nicolai Bernd on the case of German architects escaping the Nazi regime is available to German readers.<sup>2</sup> Charlotte Benton tracked the difficult experience of exiled architects in Great Britain after 1930<sup>3</sup>. There are also some interesting publications in Spanish on the experience of exiles from the Franco regime in South America<sup>4</sup>.

However, if the cultural transfers before or after the Second World War have been studied,<sup>5</sup> a wider study of North/South and East/West movements between Europe and America in the twentieth and twenty-first centuries remains to be undertaken. One approach would be to follow the individual cases of architects, urbanists or landscape architects. Another approach would be to turn to techniques used by historians, geographers, or historians of ideas to analyse these phenomena.

This special issue calls for an analysis of both the causes and the effects of cultural migration at the international, national, collective or individual scale. Questions of a personal, professional or theoretical nature will be included.

#### Why Leave?

The reasons given by professionals for leaving their home country have to be analysed. Questions of professional, political or intellectual differences should be studied just as much as cases of membership of a persecuted or marginalised minority. Economics also played a big part, as well as political crises and the lack of possibilities of professional advancement and training, in explaining a drain of intellectuals which was often severely missed in the country of origin. Another line of enquiry is the study of the effect of dislocation and cultural shock on professionals forced to adapt to new conditions. What kinds of links did they maintain with their country of origin and to what extent did they associate with co-nationals in their new country?

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<sup>1</sup> Pierre Gras (ed.), *Exils-crétions, quels passages ? : actes du colloque* [Villeurbanne, 13 octobre 2008]. Paris : l'Harmattan, 2009. Jean-Pierre Morel, Wolfgang Asholt, Georges-Arthur Goldschmidt (ed.), *Dans le dehors du monde : exils d'écrivains et d'artistes au XX<sup>e</sup> siècle : actes du Colloque de Cerisy, 14-21 août 2006*. Paris : Presses Sorbonne nouvelle, 2010. Rachel Dickson, Sarah MacDougall, *Forced Journeys : artists in exile in Britain c.1933-45 : Ben Uri gallery, the London Jewish museum of art, 21 January - 19 April 2009*. London : Ben Uri gallery, the London Jewish museum of art, 2009.

<sup>2</sup> Nicolai Bernd, *Moderne und Exil : Deutschsprachige Architekten in der Türkei, 1925-1955*. Berlin : Verlag für Bauwesen, 1998. Nicolai Bernd (ed.), *Architektur und Exil : Kulturtransfer und architektonische Emigration 1930 bis 1950*. Trier : Porta Alba, 2003

<sup>3</sup> Charlotte Benton, David Elliott, Elaine Harwood, *A Different World: Emigrés architects in Britain, 1928-1956*, London, RIBA, Heinz gallery, 1995.

<sup>4</sup> Juan José Martín Frechilla, Carlos Sambricio (ed.), *Arquitectura española del exilio*. Madrid : Lampreave, 2014

Juan Ignacio del Cueto Ruiz-Funes, *Arquitectos españoles exiliados en México*. México : Bonilla Artigas Editores ; UNAM-Facultad de Arquitectura, 2014.

<sup>5</sup> Jean-Louis Cohen, *Architecture en uniforme : projeter et construire pour la seconde guerre mondiale*, Montréal : CCA, 2011.

Exile often brought about a professional reorientation. What forms did it take? We know that many architects, urbanists and landscape architects turned to theory and design.<sup>6</sup> A closer understanding of these inflexions would be valuable, often dismissed as a cul-de-sac or considered as a particularly fertile moment in intellectual development.

### **Reception**

What obstacles were placed before architects in their adopted country? What new opportunities were available? What political, economic, judicial or administrative strategies were adopted in the host countries for accommodating exiled professionals? What role was played by museums, universities, schools of architecture and urbanism or professional associations?

Better understanding is required of the networks of friendship, politics, professional and cultural groupings that helped architects, urbanists or landscape architects to find a place to live and help them settle in. What role did political, cultural or ethnic identities play in supporting emigre professionals? What impact did they make on the host countries? What circumstances led to emigres being perceived as disruptive or advantageous to the host communities ?

### **Return from Exile**

Sometimes, exile proved temporary. How was a return to the home country planned and executed? Did return provoke acceptance or resistance on behalf of compatriots?<sup>7</sup> Many careers were heavily influenced by exile and/or return. There are many cases in which shared exile forged close ties among architects, urbanists or landscape architects, and these cases can be fruitful for an understanding of this experience.<sup>8</sup>

## **Procedure for the transmission of draft articles**

**Articles will be sent by e-mail before 15 October 2017**

**to the editorial office of the *Cahiers de la recherche architecturale, urbaine et paysagère***

[secretariat-craup@culture.gouv.fr](mailto:secretariat-craup@culture.gouv.fr)

For more information, contact Aude Clavel at +33 (0)6 10 55 11 36

**The articles must not exceed 50,000 characters (spaces included), with notes and bibliography.**

**Languages accepted:** French, English.

**Articles must be accompanied by:**

- **A biobibliographical record between 5 to 10 lines** (name and first name of the author (s), professional status/titles, possible institutional link, research themes, latest publications, e-mail address).
- **2 abstracts respectively in French and English.**
- **5 key words in French and 5 in English.**

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<sup>6</sup> Voir à ce sujet les cas de Walter Gropius et Marcel Breuer, invités par l'entrepreneur Jack Pritchard, fondateur de l'entreprise de fabrication de meuble en contreplaqué Isokon, à développer une ligne de meubles. Andrea Hummel, « Jack Pritchard, refugees from Nazism and Isokon Design », in Andrew Chandler, Katarzyna Stoklosa, Jutta Vinzent, *Exile and Patronage : Cross Cultural Negotiations Beyond the Third Reich*, Berlin, Münster, Lit, 2007, pp. 23-32.

<sup>7</sup> Schätzke Andreas, « " Aucune illusion " ? Retour des émigrés de Grande-Bretagne dans la jeune RDA », *Allemagne d'aujourd'hui*, 3/2013 (N° 205), p. 46-62

<sup>8</sup> Rowell Jay, « L'exil comme ressource et comme stigmaté dans la constitution des réseaux des architectes-urbanistes de la RDA », *Revue d'histoire moderne et contemporaine*, 2/2005 (n°52-2), p. 169-191

# Instructions to authors

## 1 / General rules

**Italic:** words in foreign languages in relation to the language used, therefore *op. cit.*, *Ibid.*, *cf.*, *a priori*, *a posteriori*, etc.

**No use of bold** (with the exception of titles) **nor capitals** (with the exception of the beginning of proper names, institutions, capitals for titles in English, etc.).

## 2 / Body of the text

The text must be entered in the Word software, using Times New Roman, size 12, line spacing 1.5, without any special formatting, except titles, headings, captions and paragraph breaks.

## 3 / Quotations

Quotations of less than 3 lines will be inserted into the text and placed between quotation marks.

Quotes of more than five lines will be indented to the left and right, size 10 (not 12), and without quotation marks.

## 4 / References

The bibliographical references will be grouped according to author's name alphabetical order at the end of the article in a section titled "Bibliography", according to the following model:

**For a book:** First name Last name, *Title*, City of publishing, Publishing house (Collection), year of publication, page.

**For a collective work:** First name Last Name and First name Last name of dir./coord./eds./etc., *Title*, City of publishing, Publishing house, year of publication, page, **or** First name Last name *et al.*, *Title*, City of publishing, Publishing house, year of publication, page.

**For a chapter of a collective work:** First name, Last name, (dir./coord./eds./etc.), *Title*, City of publishing, Publishing house, year of publication, page.

**For a journal article:** First Name Last Name, "Article Title", *Journal Title*, Vol./N °, Date, City of publishing, Publishing house, year of Publication, page.

**For electronic reference:** First name Last name, "Title of article", *Journal title*, vol./n°, date, [online] [url], accessed on [date].

## 5 / Illustrations, charts and tables

The photographs accompanying the text should be scanned in **high definition** (300 dpi) in Jpg or Tiff formats. Text files will be distinct from graphic files.

The author must verify that the images / figures of which he is not the author are free of rights.

Otherwise, he must apply to the owner of the image / figure before submitting it to the magazine.

**Illustrations, charts and tables must be legendary in a specific way:**

- The title of the illustrations should be placed above the illustration.
- The legend and credits (source, copyright, etc.) must be placed under the illustration on two separate lines.

## Ligne éditoriale

Inscrits dans les champs de la recherche architecturale, urbaine et paysagère, les *Cahiers* se sont développés à l'origine dans les laboratoires des écoles d'architecture à partir des années 1970. La revue initie aujourd'hui une nouvelle formule en ligne : revue scientifique internationale, elle s'adresse aux communautés de recherche concernées par les transformations spatiales intentionnelles, quelles que soient les échelles. Les *Cahiers* visent à répondre aux intérêts et questionnements actuels, mais aussi à les renouveler, et ainsi ouvrir de nouvelles voies de recherche. Trois pôles de questionnement sont plus directement visés : l'un concerne spécifiquement le registre des théories, de manière à développer les échanges et les controverses entre théories du design, du planning, de l'architecture et du paysage. Un second pôle renvoie à la matérialité de la ville, aux savoir-faire constructifs impliqués dans la transformation spatiale, mais aussi à la dimension matérielle des phénomènes de transfert et de mobilisation, régulièrement analysés dans d'autres revues sous des angles a-spatiaux. Enfin, le troisième pôle interroge le projet et sa conception, qui occupe une place toute particulière dans les sciences et pratiques de l'espace (rôles performatifs des projets, théories de la pratique). Ces trois pôles appellent à des travaux pluridisciplinaires, préoccupés de tracer des explications approfondies des transformations des environnements construits à l'âge de l'anthropocène. La production scientifique attendue renvoie aux critères usuels d'évaluation en double aveugle par les pairs. Elle sera particulièrement attentive à l'enjeu des images et du visuel dans un domaine où l'iconique peut tenir lieu de discours.

## Dossiers thématiques

***Les Cahiers de la recherche architecturale, urbaine et paysagère* en ligne publient deux ou trois fois par an un dossier thématique composé d'une dizaine d'articles en français et en anglais, autour d'un thème prédéfini et problématisé.**

Un appel à article est diffusé pour chaque dossier thématique. Les propositions d'articles peuvent être rédigées en français ou en anglais. Leur évaluation se fait en double aveugle.

## Rubriques

**La revue en ligne dispose de 3 rubriques pour accueillir des articles au fil de l'eau, hors dossiers thématiques.**

**Actualités de la recherche** : comptes rendus variés : thèses, habilitations à diriger des recherches (HDR), recensions d'ouvrages, d'expositions...

**Matériaux de la recherche** : entretiens, paroles d'acteurs, traductions, textes de référence...

**Débats et controverses** : jeunes chercheurs/doctorat, débats et controverses

Les propositions d'articles peuvent être rédigées en français ou en anglais. Leur évaluation se fait en double aveugle.

## Editorial line

Placed in the fields of architectural, urban and landscape research, the *Cahiers* initially developed from the 1970s in research labs of the French schools of architecture. On becoming an online international journal, the *Cahiers* initiates today a new formula targeted towards the research communities concerned by intentional transformations of space, whatever the scales. The journal aims at meeting current interests and issues in these fields, seeking to renew them and to open new directions of research. Three main research issues are more directly questioned. One specifically concerns theoretical aspects, in order to develop exchanges and discussions between theories of design, planning, architecture and landscape. Another issue refers to the materiality of the city, the technical know-how involved in spatial transformation, but also the material dimension of of transfer and mobilization phenomena, often analyzed in other journals from a-spatial angles. Lastly, the third issue questions the project and its design, which holds a special place in the sciences and the practice of space (performative roles of projects, theories of practice). These three poles call for interdisciplinary works, dedicated to trace in-depth explanations of the transformations of the built environment at the Anthropocene Era. The expected scientific production refers to common criteria of peer reviewing processes. It could pay a particular attention to the issues of pictures and visual production in a field where images can serve as discourse.

## Thematics folders

***Les Cahiers de la recherche architecturale, urbaine et paysagère* online issue two or three time a year a thematic folder dedicated to a specific and problematized theme, and which consists of around ten articles in French and English.**

A call for papers is broadcasted for each thematic heading. Proposals may be in French or English. The evaluation is peer-reviewed.

## Headings

**The online magazine has 3 headings to accommodate miscellaneous articles, and outside thematic folders.**

**Research news:** Various reports: theses, entitlement to supervise research , reviews of works, exhibitions

**Research materials:** interviews, practitioners' discourses, translations, reference texts ...

**Debates and controversies:** young researchers/doctorates, debates and controversies

Proposals may be in French or English. The texts are evaluated and peer-reviewed.

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