

THE IRRITANT  
PRINCIPLE   
OF RENEWAL:  
CELEBRATING  
100 YEARS OF  
ALDO & HANNIE  
 VAN EYCK

Orphanage, Amsterdam, 1959, photograph, Violet Cornelius



PROGRAMME

28 - 29

NOV 2018

Jaap Bakema  
Study Centre  
Faculty of  
Architecture  
TU Delft &  
Het Nieuwe  
Instituut

# Wednesday 28 November

## Berlagezaal TU Delft

### 09.30 - 10.00 WELCOME & INTRODUCTION

Dick van Gameren, chair of the department of Architecture, TU Delft  
& Dirk van den Heuvel, head of Jaap Bakema Study Centre

### 10.00 - 10.45 OPENING LECTURE: FRANCIS STRAUVEN

*Aldo & Hannie van Eyck: in search of built meaning.* Strauven is Professor Emeritus, Ghent University, and author of the first monograph on Aldo van Eyck, *The Shape of Relativity*.

10.45 - 11.00 tea & coffee break

### 11.00 - 12.30 HISTORIOGRAPHY

chair: Herman van Bergeijk, TU Delft

*Musée Imaginaire: on the Van Eyck home in Loenen aan de Vecht,*  
Alejandro Campos Uribe

*In the path of the "in-between": Brazilian repercussions of Aldo van Eyck's concept,*  
Anat Falbel, Universidade Federal do Rio de Janeiro

*Aldo van Eyck's critique against Postmodernism: between the "configurative discipline" and "the irritant principle of renewal",*  
Marianna Charitonidou, NTUA Athens

*Imaging the Human House,*  
Andreas Kalpakci, ETH Zürich

12.30 - 13.45 lunch

### 13.45 - 15.00 EDUCATION

chair: Andrej Radman, TU Delft

*Architecture and social ecology: the role of visual ethnography in design education,*  
Nelson Mota, TU Delft

*Towards continuous renewal: Re-use design of 1970s architecture and design education,*  
Lidwine Spormans, TU Delft

*Playgrounds as pedagogic tools for architecture students,*  
Dirk Somers & Daniel Rosbottom, TU Delft

15.00 - 15.15      tea & coffee break

**15.15 - 16.30      ANTHROPOLOGY & ETHNOGRAPHY**

chair: Heidi Sohn, TU Delft

*Whatever happened in Mali: re-telling the story of the Dogon journey,*

Karin Jaschke, University of Brighton

*Spirals of time: between Aldo van Eyck and Lina Bo Bardi,*  
Beatriz Rocha

*The impact of Aldo van Eyck on North American university curricula,*

Elisa Dainese, Dalhousie University, Halifax

**16.30 - 17.15      KEYNOTE LECTURE:**

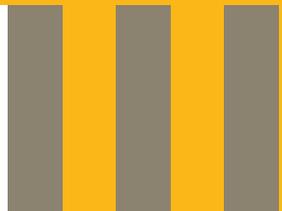
**STANISLAUS VON MOOS**

*Child, City, Artist: The Swiss Connection.* Von Moos is a former Professor of Architecture History at TU Delft, and teacher at Mendrisio, Yale and Zürich.

**18.00 - 19.00      PUBLIC LECTURE:**

**HERMAN HERTZBERGER**

*Learning from van Eyck.* Hertzberger is an acclaimed architect (RIBA Gold Medal 2012, BNA Kubus 1991), founder of the Berlage, and former professor at TU Delft. Note - this lecture will take place in the Oostserre.



# Thursday 29 November

## Berlagezaal TU Delft & Auditorium HNI

### 09.30 - 10.45 OTHER HISTORIES

chair: Jurjen Zeinstra, TU Delft

*Jakoba Mulder and the Amsterdam playgrounds,*  
Linda Vlassenrood, International New Town Institute

*Van Eyck, Risselada and Lafour - the "other" architects,*  
Daphne Bakker, TU Delft

*The role of the ETH in the formation of Dutch female architects in the 1930s,*  
Rixt Hoekstra, ArtEZ University of the Arts, Zwolle

10.45 - 11.00 tea & coffee break

### 11.00 - 12.30 BETWEEN ART & ARCHITECTURE

chair: Jorge Mejia Hernandez, TU Delft

*Two birds: Aldo van Eyck and Carel Visser,*  
Janno Martens, Jaap Bakema Study Centre

*The story of another way of drawing,*  
Ellen Smit, Het Nieuwe Instituut

*In-between, twin phenomena and the Court of Audit,*  
Oliver Sack, Universität Siegen

*The ball I threw: the exhibitions of Aldo and Hannie Van Eyck,*  
Jorn Konijn, ArtEZ University of the Arts, Arnhem

12.30 - 14.30 lunch & transit from Delft to Rotterdam

### 14.30 - 15.30 TOUR OF EXHIBITIONS & MEDIA CONTRIBUTIONS AT HNI

Several projects dealing with the work of Aldo and Hannie van Eyck will be displayed at Het Nieuwe Instituut during the conference:

Short film documenting the performance *An Open House* by artist Leonor Antunes, (Hubertus House, 2016), commissioned by If I Can't Dance I Don't Want to be Part of your Revolution.

*Posts and other Pests; between the superficial and the profound. Exploring the ideas of Aldo and Hannie van Eyck using Instagram,* by Marijke Annema and Dirk Osinga.  
@posts\_and\_other\_pests

Results of a studio by [Dirk Somers](#) & [Daniel Rosbottom](#) in which students of the Master Interior at TU Delft created temporary playgrounds.

Drawings and animations of the house of Aldo and Hannie van Eyck in Loenen aan de Vecht, created by [Alejandro Campos Uribe](#) as part of his PhD thesis devoted to this building.

## 15.30 - 17.30 **SPECIAL SESSION: FRIENDS OF THE ALDO & HANNIE VAN EYCK FOUNDATION**

chair: [Sebastiano Brandolini](#), Aldo & Hannie van Eyck Foundation.  
A special panel organised together with the Aldo and Hannie van Eyck Foundation, [Julyan Wickham](#) and [Tess van Eyck](#). Guests will share their knowledge, memories and insights into the work, buildings and archives of Aldo and Hannie van Eyck.

[Tim Pitman](#) will discuss an unbuilt museum competition design by Aldo and Hannie van Eyck in Nijmegen that he worked on.

[Abel Blom](#) will delve into his experience of working with Aldo and Hannie on their last realised work: the Hunebed Museum in Drenthe.

[Alejandro Campos Uribe](#) will share the observations of his PhD thesis on Aldo and Hannie van Eyck's home in Loenen aan de Vecht.

[Maria Müller-Schareck](#) of the Schmela Haus in Düsseldorf will discuss the special qualities of the exhibition spaces of the precious art gallery by Aldo van Eyck.

[Julyan Wickham](#) will report on the activities of the Foundation and the Aldo van Eyck Archive.

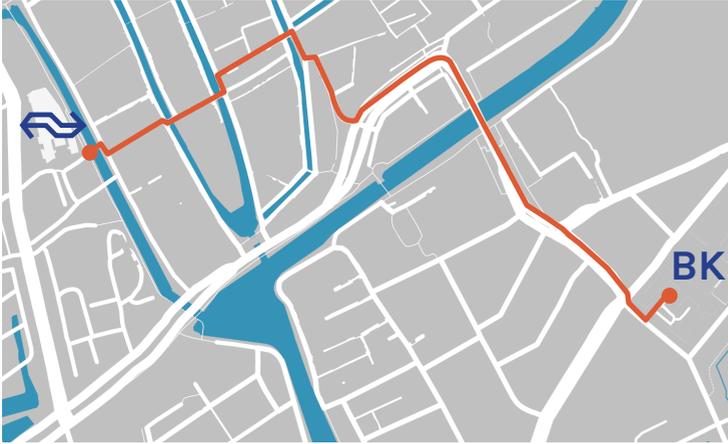
17.30 - 20.00 drinks & collective buffet

## 20.00 - 21.00 **PUBLIC LECTURE: CÉLINE CONDORELLI, SUPPORT STRUCTURES**

Céline Condorelli is a London and Lisbon-based artist and teacher. Her work is situated between visual art, education and curatorial practice. Some of her recent projects were inspired by Aldo van Eyck's playgrounds, her artworks are simultaneously sculptures and public spaces.

# Information

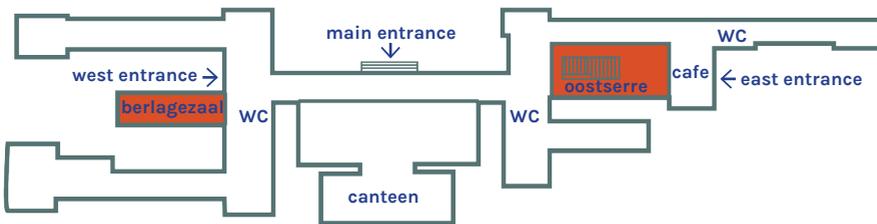
## Faculty of Architecture, TU Delft



BKcity  
Julianalaan 134  
2628 BL Delft  
+31 15 278 98 05

The Faculty of Architecture is a 15 minute, 1.3km walk from Delft Station. It can be reached from the station by bus 37, 40, 60, 64, 69, 174 (Julianalaan). Berlaagezaal is immediately to your right at the Western Entrance.

Lunch and refreshments can be purchased from the espressobar, and the ketelhuis canteen in BKcity.



### Organisation

Dirk van den Heuvel, head of the Jaap Bakema Study Centre, and convenor of the conference

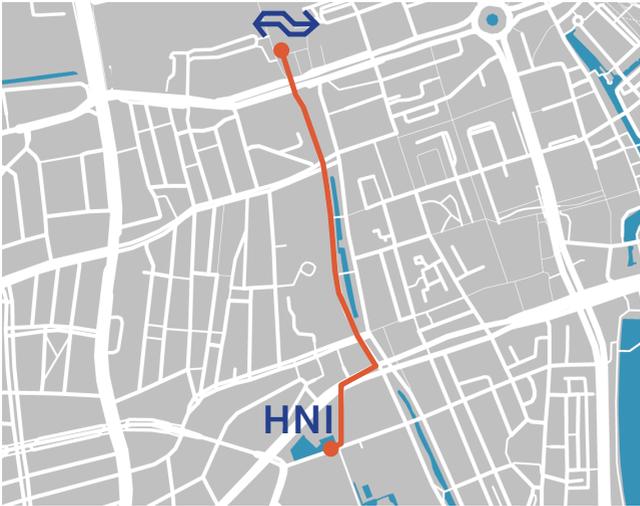
Janno Martens, coordinator Jaap Bakema Study Centre

Aska Welford, student assistant Jaap Bakema Study Centre

Secretariat Department of Architecture, TU Delft

Hospitality, HNI, Rotterdam

# Het Nieuwe Instituut



Museumplein 25  
3015 CB Rotterdam  
+31 10 44 012 00

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Het Nieuwe Instituut is a 15 minute, 1.3km walk from Rotterdam Centraal Station. It can be reached from Rotterdam Centraal station by metro (Eendrachtsplein), tram 7 (Museumplein), tram 4 (Eendrachtsplein) and bus 44 (Wyttemaweg).

## Conference Committee

Jaap Bakema Study Centre Academic Advisory Board:  
Tom Avermaete (ETH Zürich), Hetty Berens (HNI), Maristella Casciato (Getty Research Institute), Carola Hein (TU Delft), and Laurent Stalder (ETH Zürich)

Guus Beumer, director HNI  
Dick van Gameren, chair Department of Architecture, TU Delft,  
Dirk van den Heuvel, head of the Jaap Bakema Study Centre,  
and convener of the conference

# Abstracts

## HISTORIOGRAPHY

Alejandro Campos Uribe, *On the Van Eyck home in Loenen aan den Vecht*

In 1964 Aldo and Hannie van Eyck moved from Amsterdam to Loenen, where they acquired a 17th-century construction along the River Vecht. The rehabilitation of the house, where they lived until 1999 and 2018, conserved the fundamental elements of the historic building, transforming its interior. In this house, made from within, lay their collection of vernacular art, models, books and everyday objects. It is one of the few projects by Van Eyck that has remained hidden and unpublished, a place where we could find most of his architectural concepts applied.

This research, developed in the framework of a PhD, proposes an analysis of the house from six hypotheses, six concepts illustrated by six new graphic documents made for the occasion.

1. The house as last of a set of four places inhabited by the Van Eycks throughout their life, Zurich (1944), Binnenkant (1948), Baambrugge (1958) and Loenen aan de Vecht (1964). The project is approached not as a particular building but as an accumulation of experiences, taking into account Van Eyck's gathering body of experience, an idea used in his writings. By analyzing all their houses we could discover their similarities, find exactly the core of his domestic architecture.

2. The house as a collage of elements designed one by one. A fireplace, a staircase, two kitchen benches, a showcase, etc. Like in the Playgrounds, Van Eyck's design process starts from a series of particular objects composed with symmetries and axes, in order to arrange them in the empty space of the house, creating reciprocal relations. Or, more plainly, building a true polycentric space.

3. The house as rehabilitation, re-use. The small changes introduced, such as the new skylights, the extension of some windows or the inversion of the colors of the carpentry, show an enormous respect for the historical construction. However, they fundamentally transform the way in which the space is inhabited, superimposing in one place two ways of understanding space, assuming change and growth.

4. The house as a whole world. On the small scale of the domestic, of the house in Loenen, a vast world opens up. Through the sculptures, paintings, books or architectural elements, it is possible to talk about the whole history of art. The interior horizon of the house builds a new universe in the interior of the mind, because it is a place full of open meanings waiting to be interpreted, interiorized.

5. The house as an accumulation of in-between spaces, a heterogeneous space broken into corners, very different from the homogenous and empty space of the orthodoxy of Modern Movement. The space full of obstacles that divide it into different and specific places, elements of identification that help to build a narrative experience.

6. The house as a labyrinth, a place where different agents meet, confronting different ways of living. The inhabitants themselves participate through a series of interviews, showing how the house could work as a device for political transformation.

After all, this house is only an interior, but it is precisely in the interiors of Van Eyck where we could find its most inspiring peculiarities, the true core of his architectural and vital proposal.

Alejandro Campos Uribe (1989), architect (2013) and PhD (2018) from the Universidad Politécnic de Valencia, Spain. His research has focused in postwar architecture, more concretely in Aldo van Eyck's work and particularly his own house in Loenen aan de Vecht, an unpublished project. He is currently translating the book *The Child, the City and the Artist* to Spanish, thanks to an agreement with Arquia Foundation.

Anat Falbel, *In the path of the 'in-between': Brazilian repercussions of Aldo van Eyck's relational concept*

In their research on the Team 10 Max Rissalada and Dirk van Heuvel suggest that most of the history of Team 10 consists of personal events and encounters of which no direct trace remains, and which survive only in stories. This presentation reclaim the history of an intellectual encounter. The account of how besides affinities and a cultural atmosphere extending itself over oceans, Aldo van Eyck's production mediated the translation of the concept of "in-between" in Brazil. It begins scrutinizing the context in which the "in-between" was introduced within the CIAM's discussions in the beginning of the 1950s, and follows identifying its presence in Brazil considering as case-studies two public spaces that embody the idea of encounter and dialogue. The first one is the building of the Faculty of Architecture and Urbanism of the University of São Paulo, FAUUSP, designed by architects João B. Vilanova Artigas and his partner Carlos Cascaldi, built between 1961 and 1969. The second edifice is the SESC Pompéia, designed by Lina Bo Bardi and her young team formed by Marcelo Ferraz and Andre Wainer between 1977 and 1986. The analysis intends to unfold the path of the 'in-between' within Brazilian architecture culture, advocating van Eyck's mediation, and pointing to its relevance as a theoretical tool in the design and critical analysis of contemporaneous spaces.

Anat Falbel is a lecturer at the PROURB/ FAU/ Universidade Federal do Rio de Janeiro. Her main field of studies is the transference of modern architecture and visual culture between Europe and America.

Marianna Charitonidou, Aldo van Eyck's critique against Postmodernism: between the 'configurative discipline' and 'the irritant principle of renewal'

This paper focuses on three cases: firstly, Aldo van Eyck's position in the debate that took place in 1976 in conjunction with the exhibition *Europa-America. Architettura urbana, alternative suburbane* in the framework of the Venice Biennale; secondly, van Eyck's message to Oswald Mathias Ungers in *Spazio e Società* under the title *A Message to Ungers from a Different World* (1979); thirdly, van Eyck's Annual Discourse to the Royal Institute of British Architects entitled *Rats, posts and other pests* in 1981. In his message to Ungers, van Eyck was set against Aldo Rossi, Manfredo Tafuri, Denise Scott Brown and Robert Venturi, Leon and Rob Krier, Peter Eisenman, Charles Jencks, James Stirling and OMA and blamed Ungers for being attracted to the stances of the above-mentioned architects. The debate that accompanied the exhibition *Europa-America: Architettura urbana alternative suburbane* was symptomatic of "the growing discontent with the idea of modernism", which had been apparent since the 50s. The interest of this instance lies on the fact that it exemplifies the conflicts between two generations.

The presentation unfolds the reasons for which van Eyck's notion of "configurative discipline", which was at the centre of his educational and architectural vision, is not compatible with certain postmodernist views. Van Eyck, despite his interest in the polyphony of reality, believed that the coherence of a whole can only be achieved through "configurative discipline". In *Steps Towards a Configurative Discipline* (1962), he maintained that "[a]ll systems should be familiarized one with the other in such

a way that their combined impact and interaction can be appreciated as a single complex system - polyphonal, multirhythmic, kaleidoscopic and yet perpetually and everywhere comprehensible.” His attraction to coherence is the key to understand his opposition to postmodernist architecture. Van Eyck always intended to enhance the way architecture is inhabited and enriches human relationships. He believed that the postmodernist architects’ visual and narrative “tricks” threatened architecture’s humanist aspirations.

Marianna Charitonidou is an architect engineer and a historian and theorist of architecture. In her PhD dissertation, entitled *The Relationship between Interpretation and Elaboration of Architectural Form: Investigating the Mutations of Architecture’s Scope*, she examined the mutations of the modes of representation in contemporary architecture in relation to the transformation of the status of the addressee of architecture.

Andreas Kalpakci, *Imaging the Human House*

This paper examines the impact of anthropology on architectural thinking by studying the ways in which anonymous buildings have been incorporated in scientific discourse throughout the twentieth century, in particular through the role played by photography as a technique for the production of objectivity.

Despite the rhetoric that painted the question of “habitat” as an unprecedented preoccupation of the post-war years, the interest for anonymous architecture had already emerged in the first half of the twentieth century. This had been the subject of surveys by modernist architects affiliated with the Congrès Internationaux d'Architecture Moderne (CIAM). At the same time, photographs of shelters became a central piece in the investigations of geographers, anthropologists, ethnographers, and folklorists too, from French geographer Maximilien Sorre and US anthropologists Margaret Mead and Gregory Bateson, to the Congrès International de Folklore.

Paradoxically discourses that pivot on anonymous buildings have often been associated in architecture with their initiators, as part of their polemics. In this setting, domestic anonymous architecture of non-urban areas in Western and non-Western worlds represented a fundamental condition, a referent against which one could compare and evaluate then-contemporary architectural production. As a result, appeals to learn from anonymous architecture resulted in a twofold decontextualization, whereby buildings were often separated from their immediate cultural context, and discourses presented themselves as something new, despite all precedents.

Rather than entering the debate in favour or against the essentialization of anonymous architecture, this paper aims to understand two broader turns in the social sciences that Van Eyck's post-war photographic travelogues incorporate: the turn from drawing to the use of photography as scientific evidence, and a growing interest for domestic environments in non-urban territories. This paper will trace these two developments and their influence on architecture through an exploration of the weak ties that CIAM congresses and delegates had with individual social scientists and their organizations.

Dr. Andreas Kalpakci is an architectural historian at the Chair for the Theory of Architecture of Prof. Dr. Laurent Stalder at ETH Zurich, working at the intersection between architecture and internationalism. For his dissertation *Making CIAM: The Organizational Techniques of the Moderns, 1928-1959*, Dr. Kalpakci conducted an organizational analysis of the CIAM association through extensive archival research, which led to new findings and a new perspective on the history of modernism. Dr. Kalpakci completed his dissertation in 2017 with distinction (ETH Medal), and is currently editing it into a forthcoming book.

## EDUCATION

Nelson Mota, *Architecture and social ecology: the role of visual ethnography in design education*

In the 1950s and 1960s Aldo van Eyck famously brought Ruth Benedict's *Patterns of Culture* to the fore of the architectural avant-garde debate. Eventually, Van Eyck contributed heavily for an "anthropologization" of architectural discourses in the 1960s, as Georges Teyssot put it. The rise of the ethnographic paradigm in the 1960s would thrive for a couple of decades until it vanished from the mainstream architectural debate and practice. However, the recent surge of interest in the cross-pollination between architecture and ethnography testifies to the importance of a critical account of Van Eyck's contribution for the development of a new social ecology, a reconciliation of man with the built environment. In this day and age, in a time of unprecedented rapid urbanization in the Global South, discussing methods and strategies in which this reconciliation can be pursued is vital. It is particularly necessary, once again, to discuss in which ways design education can contribute to address the conditions threatening the creative nucleus of many civilizations, as Paul Ricoeur put it. Developing new teaching methods focused on the design and production of affordable housing to accommodate the astonishing number of new urbanites that will populate the cities of the Global South in the next two decades constitutes a major pedagogical challenge.

Since the academic year 2014-15, the course *Graduation Studio Global Housing* has been developing an educational program focused on searching alternative solutions for the current housing strategies undergoing in Ethiopia's capital city, Addis Ababa, and in India's biggest metropolis, Mumbai. The course's cohort includes students from Europe, Asia, North and South America. Cross-cultural approaches have been a central aspect in the course's methodology, stimulating the students' acknowledgement of the site's patterns of culture. In particular, the course

encourages a live-project approach, where the site survey in the project's location occupies a key position. Drawing on the results of the course *Global Housing Graduation Studio*, this paper will discuss the impact of anthropology and ethnography on architectural education and examine the extent to which design approaches based on a critical integration of vernacular social and spatial practices are instrumental to cater for, or resist the re-emergence of, a new universalism.

Nelson Mota is Assistant Professor at Delft University of Technology where he coordinates the Global Housing graduation studio. He holds a professional degree in Architecture (1998) and an advanced master on Architecture, Territory and Memory (2006) from the Department of Architecture at University of Coimbra (Portugal) and a PhD (2014) from Delft University of Technology. His doctoral dissertation, *An Archaeology of the Ordinary. Rethinking the Architecture of Dwelling from CIAM to Siza*, focuses on the relationship between vernacular social and spatial practices and the architecture of dwelling.

Lidwine Spoormans, *Towards continuous renewal.*  
*Re-use design of 1970s architecture and design education*

The Van Eycks' built legacy has become heritage. Once the agent of a new era, the representation of pioneering seems to be expired and it is this stock by the Van Eycks now, that is in need of renewal. Recently, the renovation of the Amsterdam Orphanage has been completed, the elementary schools in Nagele are extended or repurposed and over the years many playgrounds have been replaced. This trend also applies to other buildings of their generation that either have been transformed, like De Flint (Greiner), Bastille (Blom) and Ter Aar townhall (Van Stigt), or await a new future, like Centraal Beheer and Ministry of Social Affairs (Hertzberger). Although several buildings have been renovated, standard recipes are not available. Understanding the limitations of the existing buildings and the argumentation for redesign can help to prepare intervention strategies for upcoming projects. What building characteristics prove to be successful? Are they specific for one building, the oeuvre of one architect or widespread among this generation of buildings? Do renovation concepts reuse or contradict initial design themes? How can necessary renovations do justice to the cultural and architectural values of these icons?

In 2017-2018, the chair of Heritage & Design of Delft Technical University organised several Master courses focussing on the adaptive reuse of built examples of Structuralism. Students analysed a range of buildings and designed interventions. Research results include differences between architects and buildings in their interpretation and development of corresponding design themes. The use of repetitive units, exposed concrete or the concept 'city as a house', for example, are applied in different ways, having their effect on possibilities for reuse. We found that the architectural handwritings show divergent positions in their potential for change: determined aesthetic design by Van Eyck, a uniform system of polyvalent space by Hertzberger or a strict

universal grid by Van Stigt. The ability to adapt seems to coincide with the level of appreciation; the unchangeable specific is loved, the rational flexibility is not recognised. This paper presents the possibilities and challenges for renewal of the built legacy of Van Eyck and his Dutch contemporaries, based on research by design conducted by researchers and students of the chair Heritage & Design in 2017- 2018.

Lidwine Spoormans (1977) is an architect, teacher and researcher. She was trained at Delft Technical University as an architect and architectural engineer and studied at Arkitekt hogskolen in Oslo. After working in architecture offices on the design of new construction and renovation of mainly largescale housing projects, she founded Studio LS, a practice for design and research in architectural transformation. Since 2010, she works as lecturer and researcher for the chair Heritage & Design at Delft Technical University. She organised a series of graduation studios on the topic of housing heritage and neighbourhood renovation.

Dirk Somers & Daniel Rosbottom,

*Playgrounds as pedagogic tools for architecture students*

From May to July 2018 students of the master Interiors, Buildings and Cities at TU Delft designed and built a temporary playground based on the work of Aldo Van Eyck. The studio is part of the 'thinking through making' program: assignments that knit together design and self-building. Daniel Rosbottom introduced the idea of a Van Eyck studio to celebrate the 100th birthday of the architect.

Architectural education has a difficult relation to the core of the profession. The heart of architecture as an undertaking is composition. Too often, our education circles around this core. Many aspects of our profession are easier to discuss and teach. We can talk about use, urbanity, style or structure with a lot more comfort. If we have to talk about form and composition, a certain inhibition surfaces. This disquiet should be given some consideration. Throughout the 20th century the ordered framework of compositional knowledge slowly disintegrated. With Durand and the subsequent tradition of Beaux-Arts, composition was the core of architectural teaching. In the course of the twentieth century that tradition was besieged from several sides and eventually became totally disregarded.

During his education in Zürich, Van Eyck had been strongly influenced by Alphonse Laverrière. His strong focus on architectural composition had a clear Beaux-Arts pedigree, but interpreted composition as a matter independent of styles or systems of proportion. This is interesting because in the work of Van Eyck traditional compositional attitudes are translated into a refreshing postwar usefulness.

The setup of our design studio allowed us to learn to look at the playgrounds of Van Eyck with great precision. Analysis and understanding developed through design. Students developed schemes and layouts that were analogous to the hundreds of playgrounds Van Eyck designed. Slowly students experienced how sensitive and complicated these designs were, however simple their appearance. Three common traits were identified: (1) axuality and visual connection, (2) proximity, scale and territory, and (3) similarity and difference. The playgrounds have turned out to be a great way of learning to deal with aspects of 'modern' composition (less symmetrical, more gravitational, less affirmative, more 'open-ended'...). As a contribution we also like to emphasize how 'classical' notions of composition served as a solid ground for the work of Van Eyck.

Dirk Somers studied architecture in Antwerp and Milan, and Urban and Environmental Planning at KULeuven. In 2001 he set up Huiswerk Architecten together with Erik Wieërs, and in 2011 he founded Bovenbouw Architectuur. Dirk Somers teaches Architectural Design at Delft University of Technology.

Daniel Rosbottom is professor of Architecture of the Interior at TU Delft. He has been the head of the School of Architecture and Landscape at Kingston University in London since 2008, and director of the internationally-oriented firm, DRDH Architects, since 2000.

## ANTHROPOLOGY & ETHNOGRAPHY

Karin Jaschke, *Whatever happened in Mali: re-telling the story of the Dogon journey*

Aldo van Eyck's travel to Niger and Mali in February and March of 1960, together with his wife Hannie van Eyck and his friend and fellow architect Herman Haan, and the associated articles on the architecture and culture of the Dogon people represent a significant mile stone in van Eyck's oeuvre.

Aldo van Eyck's immediate aim in visiting the region was the documentation of Dogon architecture. But, as the journey unfolded, it took on greater significance, beyond the touristic and immediately architectural, just as his and Hannie's prior Saharan journey had, albeit in different ways. More so than the previous travels, the Dogon trip brought to the fore issues around the relationship between Western and non-Western cultures which van Eyck had discussed at CIAM meetings and engaged with through his readings and recent editorship of the Forum journal. The journey therefore did not only represent a logical geographical extension of the earlier trips, as suggested by van Eyck himself, but also the extension of a discourse about traditional, non-Western cultures, architecture, and Western politics. In many ways, the encounter with the Dogon people put to the test the framework of ideas about culture, society, and architecture that van Eyck had assembled in the abstract during the 1950s.

In this paper and based on my PhD dissertation on the topic, I aim to re-tell the story of this trip. While it and its subsequent evaluation by van Eyck and the ethnopschoanalysts Paul Parin and Fritz Morgenthaler are regularly referenced in architectural discourse, there

is substantial scope for closer readings of the import of 'the Dogon journey' with particular attention to the factual details of the trip as well as the differential between its unfolding on the ground, its interpretation and cultural significance at the time, and representations and misrepresentations of its status then and in the intervening period.

Dr Karin Jaschke is a Senior Lecturer at the University of Brighton and subject leader in postgraduate Architectural Humanities. She holds degrees from Technical University Berlin, UCL and Princeton University and has taught architectural history, theory and design studio at Bauhaus University, UCL and the University of Westminster, amongst others. Previous research interests have included modern architecture's links to ethnography, architectural travel and ludic environments as well as ecological and materialist histories of architecture. Her current research deals with the nexus of architectures, infrastructures and mobilities.

Beatriz Rocha, *Spirals of time: between Aldo van Eyck and Lina Bo Bardi*

On the way to a waterfall in Bahia, Hannie and Aldo van Eyck are collecting enthusiastically a number of leaves, of varying sizes and colors. With this memory, Sofia de Oliveira directly thinks of Lina Bo Bardi and her custom of celebrating the inauguration of her buildings by spreading leaves of Brazilian cherry on the ground, a practice quite common in popular and religious festivals in northeastern Brazil. Oliveira imagines that an inaugural party organized by Lina, on the carpet of leaves collected by Aldo, would be the day when “the pointers of all the clocks of the earth would fall.”

The notion of a time spiraled — as action, movement, with no beginning or end, as an occasion — and of memory not understood as a reliquary, but as a place of imaginary and recreation are some of the key points of convergence between the theoretical thinking of Van Eyck and Bo Bardi. Bo Bardi’s architecture uses a variety of devices to achieve a constant nullification of distances and apparent oppositions, in line with the concerns of the twin phenomena. In the same vein, Bo Bardi’s stairways, footbridges, spouts, voids, and all the places of transition can be understood as intervals — inbetween spaces — where time gets dilated in favor of the creation of occasions. It’s not surprising that buildings like the MASP and the Solar da União were the most striking for van Eyck while visiting the work of Lina, which he classified as “supreme architecture”.

The influence of religious and traditional aspects on the formulation of this notion of time, especially those of African origin, play an important role in Bo Bardi’s architecture, and are inseparable from Van Eyck’s references to his travels to Africa and Mexico. Based on the understanding that both for Bo Bardi and Van Eyck, there was the recognition of the subversive efficiency of

tradition as a powerful tool for the construction of space meaning, this paper investigates the anthropological gaze of their work in their inseparable notion of time. Studying the relations between these architects, the intention is to launch new possibilities to understand how anthropological thinking, dissociated from this temporal matter, was theoretically explored and translated into spatial devices in the work of van Eycks and its relation with Bo Bardi's - and which ones retained their strength or could be reinforced as tools that still reverberate values for the construction of space contemporarily.

Beatriz Rocha is an Architect and Urbanist from Sao Paulo, Brazil. Currently works with office Aleph Zero Architecture, winner of the RIBA (Royal Institute of British Architects) International List 2018 and finalist at the Mies Crown Hall Americas Prize - IIT (Illinois Institute of Technology College of Architecture) for Emerging Architecture. Researcher in the group 'Urban Issues: Design, Architecture, Planning and Landscape', which researches and assists in the elaboration of neighborhood plans with participatory methodology.

Elisa Dainese, *The impact of Aldo van Eyck on North American university curricula*

After World War II, geopolitical insecurity and human unsettlement mobilized architectural and urban design. Architects-teachers, among them Aldo and Hannie van Eyck, fought the postwar emergency promoting an intense time of research outside the traditional boundaries of the architectural discipline. They adopted new epistemologies and original methodologies, and they demonstrated a renewed interest in the indigenous and contextual paradigm. Part of this phenomenon of knowledge mobility, the interest in sub-Saharan and African architecture deepened prompting profound changes even in the research on architectural pedagogies.

With a focus on Aldo van Eyck's teaching activity in the 1960s, this essay investigates the impact of Van Eyck's research about Africa on North American University curricula. Opening with Aldo van Eyck's visit to the University of Pennsylvania, in Philadelphia, and the investigation of African material included in his writing *The Child, the City and the Artist*, the paper discusses the effects of a fascination with sub-Saharan Africa on Aldo van Eyck's pedagogies. Using unpublished archival material that focuses on architectural programs and university curricula, the essay illuminates postwar pedagogical transformations after the contact with Africa in the teaching activity of other late and post-modernists who collaborated with the Dutch architect, including Ian McHarg, Denise Scott Brown, and Fumihiko Maki. Finally, the paper highlights unknown examples of African westernization promoted at the University of Pennsylvania and Washington University, where Aldo van Eyck worked encouraging the study of African models as a critical practice to escape the problem of the 1960s urban and political crises.

Dr. Elisa Dainese is an architect and historian and she is currently Assistant Professor of Architecture at Dalhousie University. She works on issues of globalization, postcolonial history and theory with a focus on the transoceanic exchanges across Africa, Europe and the Americas.

## OTHER HISTORIES

### Linda Vlassenrood, *Jakoba Mulder and the Amsterdam playgrounds*

Aldo van Eyck worked for the urban planning department of the city of Amsterdam from 1946 to 1951. After that, he continued to take on many city assignments as an independent architect. He mainly designed playgrounds under the supervision of Dutch female architect and urban planner Jakoba Mulder (1900-1988). Amsterdam's playground policy was Mulder's showpiece. She pushed this agenda, designed a few playgrounds herself, and found inspiration in the playing ponds and playgrounds designed in Copenhagen and Stockholm in the 1950s. She wrote many articles on children at play, youth and space in urban planning or playgrounds in general. An analysis of these articles has not taken place yet and will be one of the first steps in the research on Mulder's legacy.

In 1926, Mulder was one of the first female architects who graduated from Delft University of Technology. In 1930, she was the first female architect with urban planning expertise to join the newly founded urban planning department of the city of Amsterdam. Here she strengthened the team of urban planners L.S.P. Scheffer (1887-1974), Th.K. van Lohuizen (1890-1956) and architect Cornelis van Eesteren (1897-1988) to work on the Amsterdam General Expansion Plan (AUP). Mulder succeeded Van Eesteren as first female head of the department in 1958.

We have a general understanding of Mulder's most important projects like the Amsterdam Forest, but extensive research on her contribution to Dutch urban planning has never taken place. Mulder – being overshadowed by Van Eesteren – played a much more important role in the implementation of the AUP than generally has been considered. Van Eesteren was indeed responsible for the general vision, but she was in charge of designing and detailing the plans on different scales. It is time to understand her design strength, knowledge, beliefs and constraints more in detail.

Linda Vlassenrood is an architecture historian and an independent curator, program manager, writer and consultant on architecture, urban planning and design. She recently started a research on the Dutch female architect and urban planner Jakoba Mulder (1900-1988).

Daphne Bakker, Van Eyck, Risselada and Lafour - the 'other' architects

Last spring, a designer who claimed to work for the Aldo van Eyck archive, insisted that van Eyck's mother was Portuguese. She was adamant and unwilling to believe that van Eyck's mother was in fact Surinamese - a Sephardi Jew whose ancestors had settled in the Caribbean in the first half of the 17th century. The designer's insistence, despite all the evidence refuting her claim, revealed a cognitive bias. Van Eyck's West-Indian roots complicate our notions of who is a Dutch, European or Western designer. Through the lens of van Eyck's ethnic and cultural heritage, he is no longer simply a white man, but someone who reminds us how closely related we are to "the other". If we wish to tackle the complexity of post-colonialism and universalism within design and beyond, we must examine how we define indigeneity and belonging. Van Eyck's heritage and its impact on the way he perceived and approached foreign design concepts could prove to be a unique case study.

Though it is naive to draw a straight line connecting van Eyck's West-Indian roots to his fascination for non-Western cultures, it is odd that his rather unique heritage has been left largely unexamined. I wish to correct this omission. Both van Eyck and his links to Suriname are lost in time, buried in archives and earth. In order to piece together a portrait of a person shaped by colonialism, yet seemingly unencumbered by its destructive legacy, I wish to speak to his contemporaries with equally deep roots in Dutch colonial territories. Van Eyck has had a lasting impact on the careers of two such architects - Max Risselada and Lucien Lafour. Hailing from Indonesia and Suriname, they both managed to carve a career

within architecture while colonialism was on its last legs. Through in-depth interviews, I wish to compare and contrast Risselada's and Lafour's perception on heritage and design through their individual collaboration with van Eyck. I hope this exercise will reveal the malleability of culture and identity - specifically those which were defined by Dutch colonialism - and how this informed the design process.

Daphne Bakker was born and raised in Paramaribo, Suriname. She studied architecture in Suriname and at TU Delft. While in Delft, she was an editor at *Bnieuws*, the periodical of the Faculty of Architecture and the Built environment. In 2017 she put her Landscape Architecture studies in Delft on hold in order to pursue a fellowship at Het Nieuwe Instituut. The fellowship focused on the research project 'The Unquiet Land', which examined the impact of slavery on the Surinamese landscape. Currently she is an editor at Failed Architecture, a research platform that aims to open up new perspectives on urban failure - from what it's perceived to be, what's actually happening and how it's represented to the public.

Rixt Hoekstra,

*The role of the ETH in the formation of Dutch female architects in the 1930s*

This paper concentrates upon the circumstances under which a small privileged group of Dutch women in the 1930s managed to study architecture in Switzerland. In fact, Hannie van Eyck-van Rooijen (1918-2018) first met with Aldo van Eyck at the ETH in Zürich where they were both students. However, for women in the 1930s and 40s it was not at all self-evident to study architecture, let alone at a foreign university. In this paper, I want to research the motivations and circumstances of two women who did manage to study architecture abroad: first, Han Schröder (1918-1992) and second, Hannie van Rooijen.

In fact, both Schröder and van Rooijen were born in the same year and their careers show certain similarities: they both studied at the ETH and they both built their career around a man they highly admired. In the case of Hannie van Rooijen this man was Aldo van Eyck, in the case of Han Schröder it was Gerrit Rietveld. With this paper, I want to contribute to a further exploration of the role played by female architects in Dutch architectural history. Therefore, I will also briefly comment on the Dutch academic tradition of writing about women and design.

Rixt Hoekstra is a Dutch architectural historian. She wrote her PhD thesis on Manfredo Tafuri and the School of Venice (2006). Hoekstra received the Milka Bliznakov Price for her research on Han Schröder. She currently works as a tutor in interior design for ArtEZ University in Zwolle.

## BETWEEN ART & ARCHITECTURE

Janno Martens, *Two birds: Aldo van Eyck and Carel Visser*

Aldo and Hannie van Eyck's ample personal contact with leading figures of the 20th-century artistic avant-garde is well-documented, as is Aldo's praise for their work. His persistent call to regard this "whole great gang" as representatives of a new consciousness that should equally inhibit forward-thinking architects is often hailed as a central key for understanding his work. However, the relation between the Van Eycks and Dutch sculptor Carel Visser is often underemphasised if not overlooked altogether. There undoubtedly was a connection between Aldo van Eyck and Carel Visser: no less than five exhibitions designed by the former were devoted to or contained work by the latter. Furthermore, Van Eyck's dealings with the Visser family reached beyond just Carel: he received commissions to extend a Rietveld-designed villa from Carel's brother Martin, and designed a house for yet another Visser brother in Retie, Belgium. In 1961-62, Van Eyck and Visser simultaneously taught courses as visiting professors at Washington University, St. Louis. Although both were relatively well-known during their careers, Visser's name is not as widely remembered in artistic circles as Van Eyck's is in architectural ones. In any case, their lifelong connection warrants questions about mutual relationships of personal as well as professional and artistic nature: how did they influence each other's work? What can be said about the relation between sculpture and architecture in this specific context? And what repercussions has their friendship had on their respective historiographies? I will argue that though their

work seems disparate at best (and arguably altogether incompatible, especially during the later stages of their careers), a comparison between the two does seem to yield a particular agreement. Crucially, however, is that it reveals first and foremost a similar artistic logic, rather than a formalistic or theoretical kinship — which is in fact the very opposite of what the scarce literature on their relation seems to suggest.

Janno Martens (1990) studied Philosophy and Architecture History at the University of Amsterdam, specialising in postwar Dutch architecture and French philosophy from the same era. Janno works as research assistant for Erik Rietveld (RAAAF) and is coordinator at the Jaap Bakema Study Centre, Rotterdam. He has published articles in *Simulacrum*, *De Witte Raaf*, *Failed Architecture* and, most recently, contributed an article about the relationship between Aldo van Eyck and Carel Visser to *Orphanage Amsterdam: Building and Playgrounds* by Aldo van Eyck (Amsterdam: Architectura & Natura, 2018).

Ellen Smit, *The story of another way of drawing*

Architects and students in the circles of Van Eyck like Gert Boon, Jan Verhoeven, Joop van Stigt and Piet Blom introduced another way of architectural drawing. Instead of the usual perspectives, floor plans, facades and cross-sections with a strong focus on a mimetic character (related to a visible reality), they introduced 'spreektekeningen' (drawings with speech bubbles), expressive collages that are reminiscent of Provo, hybrid drawings, isometric projections, abstract models and grids in which colour fulfils both a structuring and visual function. Most striking features are the absence in the drawing of a real building and the suggestion these geometric systems can be extended endlessly (in theory at least). Although much has been written on the buildings of these architects, who aimed for the renewal of post-war modern architecture by placing human relationships at the centre of their work, the role and significance of these new forms of representation have not previously been studied.

This presentation will relate these drawings and models to the education of architectural knowledge at the Amsterdam Academy of Architecture, where structural relationships between art and science were studied and related to architectural design. More in particular and as a case study, this presentation will focus on Piet Blom's design for The Speelhuis Theatre surrounded by dwellings (cube houses) in Helmond (1972–1978). In the design file for this mixed cultural and residential project, speech-bubble drawings, hybrid drawings and abstract colourful grids appear in various forms and functions and during different phases of the design process. More particularly, in these drawings of The Speelhuis scheme, one can argue that Piet Blom combined two characteristics of architectural creativity and production: a mathematically

designed order based on the triangle with equal sides and a subjective and artistic approach which were both part of the design method. The mathematical drawings based on a geometric system with symbolic colours were for Blom a means of getting a grip on the complex spatial designs he envisaged. And he regarded them as a suited visual language to communicate his design. Furthermore he supplemented his abstract patterns and grids with speech-bubble drawings and collages to include the collective needs of the local community. Today one can ask, is the integration of art and science in architectural design tools still productive? And is the coincidence of ambition, the design method and the way of representation a convincing way of architectural representation?

Ellen Smit (MA) is a historian of architecture and studied Art history and Archaeology at Vrije Universiteit Amsterdam. She has worked as a curator of architectural collections in the Heritage Department of Het Nieuwe Instituut (Rotterdam) since 2001. She is specialized in architecture and town and country planning of the twentieth century. She has published several articles and books on Dutch architecture and city planning, was co-curator of several exhibitions, contributed to educational projects, initiated digital presentations of the collection and played an active role in the acquisition of new archives. In 2016 she had a grant of the Netherlands Organisation of Scientific Research for a study of the drawing in Dutch Structuralism.

Oliver Sack, *In-between, twin phenomena and the Court of Audit*

This paper deals with one of the last architectural works of Aldo and Hannie van Eyck: the extension of the Court of Audit in The Hague, completed in 1997. This building will be discussed in relation to two fundamental aspects of Aldo van Eyck's theoretical approach to architectural design: The concept of In-between and its artistic implementation, on the one hand, and the notion of the Twin phenomena part-whole and that of diversity-unity, and their artistic implementation, on the other. The twofold aim of the paper is to throw light on a particular quality of the Court of Audit in relation to these two constituents of van Eyck's architectural thinking, as well as to critically reflect on the potential conflict between the notion of Twin phenomena and the concept of In-between.

Focusing on the building itself, it is first argued (and illustrated with analytical drawings) that the spatial design of the Court of Audit - characterized by a particular kind of relating the building's inside to the outside - allows for the integration of the present implementation of the part-whole and diversity-unity principle into the building's spatial design, thus into the given implementation of the concept of In-between. Comparing the building's design with two other projects of Aldo and Hannie van Eyck, it is furthermore suggested that in this quality the Court of Audit differs from the preceding designs for the ESTEC Complex in Noordwijk (office towers) and the Tripolis building in Amsterdam. Despite their similarity with the Court of Audit in terms of spatial layout and form design, both designs are rather characterized by a subordination of the spatial design under the artistic implementation of the Twin phenomena part-whole and diversity-unity.

On the basis of this comparative analysis, the paper concludes with a consideration concerning the fundamental relation between the notion of Twin phenomena and the concept of In-between. Here it is argued that the first implies a formalization of architectural design, which conflicts with the artistic implementation of the concept of In-between and which rather turns the latter from a socio-spatial into a formalistic concept.

Oliver Sack is an architect, who currently lives and works in Siegen, Germany. There, he is - as a lecturer - associated to the architectural department of the University of Siegen. At the TU Delft he is presently finalizing his dissertation, which particularly deals with the architectural thinking and work of Walter Gropius and Aldo van Eyck.

Jorn Konijn, *The ball I threw: the exhibitions of Aldo and Hannie Van Eyck*

Aldo and Hannie van Eyck's works have been extensively researched, in particular Aldo's design for the Amsterdam playgrounds, his design for the Amsterdam Orphanage and their later joint works. The exhibitions that the Van Eycks designed and/or curated however have been given less attention and have not been researched extensively, with perhaps the exception of Van Eyck's exhibition *Mourning the Butterflies*, which he designed and realized for the Milan Triennale of 1968. This exhibition was realized but never opened to the public due to student protests. In total, the Van Eycks realized a total of 18 exhibitions in their almost 50 year career span (1949 to 1998), their last one in 1998 at the NAI, named "The ball I threw - Hommage aan Aldo en Hannie van Eyck" after a line from a Dylan Thomas poem, often used by Aldo van Eyck.

What role did the Van Eycks play in the realization of these exhibitions? Were they merely the spatial designers or did they position themselves as curators? Or a combination of these? In some exhibitions, like for instance the furniture exhibition 'Ons Huis-Ons Thuis' for De Bijenkorf, their role seems merely that of designers. In others, like *Mourning the Butterflies*, they clearly take on the role as both curator and spatial designer. Overall, it seems almost impossible to imagine the Van Eycks as merely executing the design of an exhibition, but clear information has never been brought up to prove this.

This paper investigates the exhibitions of Aldo and Hannie van Eyck, their role in the creation and realization of them and tries to analyse the relationship between the design and the content.

Jorn Konijn (Hoorn, 1977) is an architecture & design curator and writer based in Amsterdam, The Netherlands. He curated several exhibitions, such as Unsolicited Architecture for the International Architecture Biennale of Sao Paulo 2011 and the award winning Housing with a Mission exhibition for the Urbanism & Architecture Bi-City Biennale of Hong Kong and Shenzhen 2011. In 2013 he was curator for the overall Urbanism & Architecture Bi-City Biennale of Hong Kong and Shenzhen 2013. In 2015, he was appointed as curator of the 5th Brazilian Design Biennial, which took place in Florianopolis, Brazil. He remained working in Brazil as curator for the official Dutch cultural program during the Olympic Games Rio de Janeiro 2016, a month long multi- disciplinary exchange project entitled Hobra.

Fifth Annual Conference of the  
Jaap Bakema Study Centre

Aldo and Hannie van Eyck were one of the most remarkable and influential architect couples of the second half of the 20th century. In their quest for a renewal of modern architecture, they placed the human being at the centre of their work and thinking. They found profound inspiration in 'the child, the city and the artist', as the famous title of Aldo van Eyck's manifesto goes. Seminal works include the Municipal Orphanage in Amsterdam, the Arnhem Sonsbeek Sculpture Pavilion, and more than 700 children's playgrounds in Amsterdam. The latter were based on the so-called 'irritant principle of renewal': a playground in a city was like a grain of sand in an oyster, triggering a transformation and regeneration of the social fabric.



Pastoor van Ars Church, The Hague, 1969. ©TU Delft

