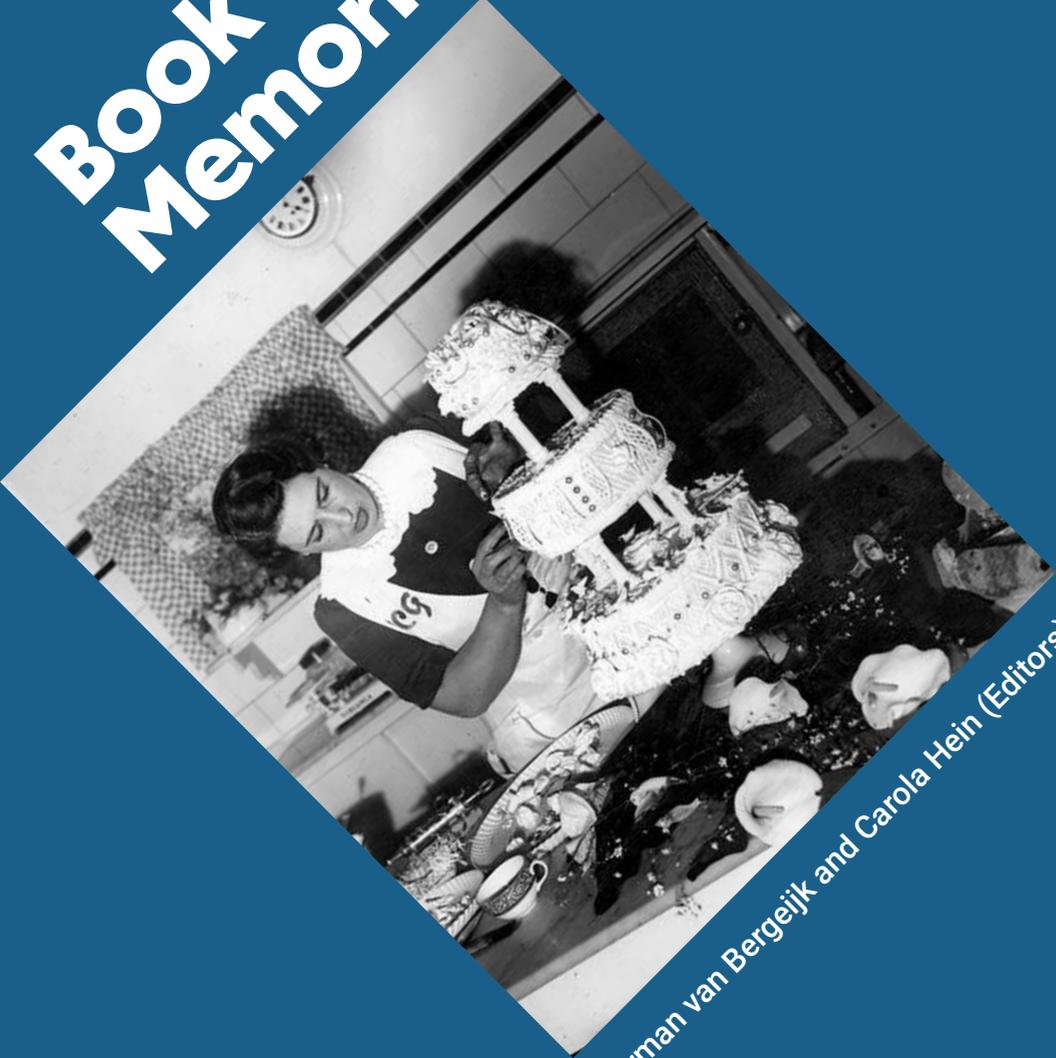
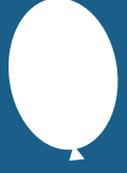


# HAUP 10TH ANNIVERSARY Book of Stories, Memories and Facts



Herman van Bergeijk and Carola Hein (Editors)



**HAUP**  
**10TH ANNIVERSARY**

**Book of Stories,  
Memories and Facts**

Edited by  
Herman van Bergeijk and Carola Hein

SPECIAL ISSUE

**HAUP 10th Anniversary  
Book of Stories, Memories and Facts**

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Cover image and title page: Photograph of Doña Petrona (Petrona Carrizo de Gandulfo) with a large  
cake, Buenos Aires, 1937 (Source: Unknown photographer, Archivo General de la Nación Argentina,  
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# Preface

To celebrate the first 10 years of Carola Hein as Chair History of Architecture and Urban Planning at the Delft University of Technology and to acknowledge the work of all members of the group, Herman van Bergeijk has led the development of this booklet. Intended as a small tribute and fun reminder, it offers some playful insights into the discipline.

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**One chair, many faces  
and kaleidoscopic  
pictures**

**A** few days after her arrival at Delft University of Technology (TU Delft) in August 2014, Carola Heinstood in the History floor overlooking the iconic orange staircase of the faculty building on one side and the Bouwpub on the other. The workspaces of the Chair History of Architecture and Urban Planning were completely empty. Wondering whether she had made the right decision to move the family across the ocean from the United States back to Europe, she pondered if and when colleagues would be settling in, what direction their shared research would take and how to organize the education in a school of architecture.

In over 15 years as a professor at a liberal arts college in Pennsylvania, she had developed research and education from an interdisciplinary perspective with a focus on bachelor's degree students. Highlights of that work were the 360° Program, a cluster of courses from across the curriculum that connected students and faculty to collectively explore contemporary challenges and opportunities for research and education on topics such as Perspectives on Sustainability, Disaster and Rebuilding in Japan and Space and Identity. Trained in architecture and urban planning with a love of history and heritage, she enjoyed the diversity of teaching in the Growth and Structure of Cities Program at

Bryn Mawr. Collaborating with faculty in many different disciplines, she acquired broad experience in administration, research and education.

But investigation and design of the built environment remained limited in the context of liberal arts education, and Hein was eager to come back to architecture and design and to teach at the master's and PhD level. Educated in architecture faculties, she saw herself as belonging to the architects as an architectural historian. That meant connecting the lessons of the past to the present and to the design of the future. She was interested in bringing the spatial component to the natural and technical sciences, the social sciences and the humanities. The position as Chair History of Architecture and Urban Planning at TU Delft offered a unique opportunity to return to her disciplinary field of origin. This was not a completely new start, however.

Most of the colleagues in the History Chair had worked at TU Delft for a long time and she had met many of them through her earlier research on European Architecture and Planning. Herman van Bergeijk and Cor Wagenaar shared her interest in European architectural and urban planning history. Research by other members of the Chair – Reinout Rutte on historic geospatial mapping, Everhard Korthals-Altes on the Dutch Golden Age and Charlotte van Wijk on the Chair collection – complemented her interests and offered

the potential for shared research on connecting past, present and future through the lens of the built environment.

Over the next ten years, the group evolved and colleagues arrived and departed. Rachel Lee brings an interest in decolonization, Vincent Baptist on mapping and health, Aart Oxenaar on Dutch architectural history, Yvonne van Mil on geospatial historical mapping, while John Hanna contributes as tutor and researcher to strengthen the link between history and design. Paolo De Martino serves as tutor to multiple courses. Many other researchers, postdocs and PhDs have evolved in collaboration with members of the Chair, developing new research and education lines.

In a technical university, history is not a key discipline, which means that there is not much attention given to the teaching of this subject. The Chair has expanded the field of history as it has encouraged collaboration across departments, faculties and universities. Notable collaborations have taken place with colleagues from the Leiden, Delft, Erasmus (LDE) universities on heritage and port cities. As part of this university consortium, the History Chair has connected with other universities and Hein has the honor of serving as a professor at Leiden University and Erasmus University and as UNESCO Chair Water, Ports and Historic Cities.

The desire to combine historical analysis with future planning is especially evident in the Chair's role in the PortCityFutures Center, which focuses on how relationships between port and city have changed over time, from the local to the regional scale. The goal is to understand the implications of these historic relations for future developments. The group also collaborates with other institutions to spearhead research on adaptive strategies for water heritage and most recently developed a new open access peer-reviewed publication, *Blue Papers*.

The output of the Chair includes academic and professional publications—books and journals—as well as exhibitions, debates and conferences, online open courses such as (Re)Imagining Port Cities and Water Works, and serious games such as Water Values. Members of the Chair develop and apply digital tools, including augmented reality platforms and apps for the automated recognition of architectural and urban forms. Through a focus on port city territories, water systems, mapping, and the relation between history, heritage, past, present and future, explorations of colonial and postcolonial conditions, of multiple scales from chairs to territory, we have managed to put the Chair History of Architecture and Urban Planning and all the members of the group at the forefront of historical investigation of the built environment.



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**FFF: Facts, Figures**  
**and Fictions**

**Did You Know**  
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for the steward, for the bailiff or farmer, and for the labourers, ought to be in a convenient place near to the gates, for the safeguard of all the other parts.

THE stables for the working animals, such as oxen and horses, must be at a distance from the master's habitation, that the dung may be at a distance from it, and be placed in very light and warm places.

THE places for breeding animals, as hogs, sheep, pigeons, fowls, and such like, are to be disposed according to their quality and nature: and in this the custom of different countries ought to be observed.

THE cellars ought to be under ground, included, and far from any noise, moisture, or ill smell, and ought to receive their light from the east, or from the north, because that having it from any other part, where the sun might heat them, the wine being thereby warmed would grow weak, and be spoiled. They must be made somewhat dipping in the middle, and have their floors of terrazzo, or paved in such a manner, that should the wine happen to run out, it may be taken up again. The tubs in which the wine is fermented must be placed under the coverings that are made near the said cellars, and so raised, that their outlets may be something higher than the bung-holes of the barrels, that the wine may be the more easily conveyed, either through leather pipes or wooden channels, from the said tubs into the barrels.

THE granaries ought to have their light towards the north, because the corn cannot so easily be heated, but rather cooled by the winds; and thereby it will be a long time preserved, and none of those little animals will breed there, which damage it very much. Their floor, or pavement, ought to be of terrazzo, if it can be had, or at least of boards, because the corn will be spoiled by touching of lime.

THE other store-rooms ought also, for the said reason, to look towards the same part of the heaven.

HAY-lofts ought to face the fourth or west, because the hay being dried by the heat of the sun, it will not be in danger of corrupting and taking fire. The instruments necessary to the husband-men, must be in convenient places under cover towards the fourth. The gauges, where the corn is threshed, ought to be exposed to the sun, simple, spacious, paved, and a little raised in the middle, with portico's round it, or at least on one side; thus in case of sudden rains, the corn may be immediately covered under cover, and must not be too near the master's house, by reason of the dust, nor so far off as to be out of sight.

THIS in general will suffice concerning the election of sites, and their compartment. It remains (as I have promised) that I infer the designs of some of the fabricks which I have designed in the country, according to several inventions.

#### C H A P. XIV.

Of the DESIGNS of the country-houses belonging to some noble Venetians.

PLATE 30. THE following fabrick is at *Bagnolo*, a place two miles distant from *Lovigo*, a castle in the *Vicentine*, and belongs to the magnificent Counts *VITTORE, MARCO, and DANIELE DE PISANI*, brothers. The stables, the cellars, the granaries, and such like other places, for the use of the villa, are on each side of the court. The columns of the portico's are of the Dorick order. The middle part of this fabrick is for the master's habitation. The pavement of the first room, are four feet high from the ground; under which are the kitchen and such like places for the family. The hall is vaulted, in height once and half its breadth. To this height also joins the vault of the loggia's. The rooms are with flat ceilings, and their heights equal to their breadths: the length of the greater is one square and two thirds, and of the others one square and an half. And it is to be observed, that great attention has not been given, in putting the lower stairs in a place where they might have a strong light, (as we have recommended in the first book) because they being to serve to places below, and to those above, which are for granaries and muzzas; wherefore, regard has been chiefly had to accommodate well the middle order, which is for the master's habitation, and for strangers. The stairs that lead to this order, are put in a very proper place, as may be seen by the design.

THIS

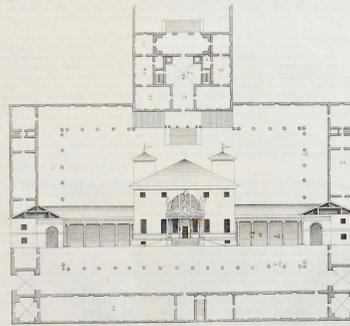


Fig. 2 Of the DESIGNS of the country-houses belonging to some noble Venetians - Plate 30 (Source: *The Four Books of Architecture* by Andrea Palladio, third English edition by Isaac Ware, 1738. Public domain, C82.net).

Andrea di Pietro della Gondola was an Italian architect born in Padua in 1508. He is best known under the name Andrea Palladio. In Venice he designed several churches and in Vicenza many palaces. For the rich nobles of that city he was responsible for the design of many villas, often according to a stringent scheme. He is the only architect that had such a great influence that an architectural style was named after him: Palladianism. In 1570 he published his treatise *Four Books on Architecture*, in which he mainly discussed his own work and explained the underlying principles. He died in 1580.

Which of these five villas are not by Palladio?

1. Villa Quadrato
2. Villa Meloni
3. Villa Rotonda
4. Villa Pisani
5. La Malcontenta

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**Students**



Fig. 3 Mercati Napoletani: The Rituals of an Ancient City as a Guide to a Post-Oil Society (Source: Marijn Heijnis, 2018).

# FFF HAUP 10TH ANNIVERSARY Did you know?

Do you know about Robinson and Robbins' 1968 Report? Probably not, right? Yet, this report comes from Stanford Research Institute for the American Petroleum Institute (a lobbying group made of all the major oil companies) and was written by the researchers Bob Robbins and Elmer Robinson. Why is this important?, you ask. Because it linked rising CO<sub>2</sub>, the risk of climate change and fossil fuels together, four years before the first Earth Summit, and was delivered, and thus became well-known, to oil industrial leaders and some government officials before that summit. Too dirty, too early, and quickly buried with the rest! Climate change had no urgency!

The White City of the Columbian exposition in Chicago in 1893 displayed the interesting work of Daniel Burnham, Louis Sullivan and others. Whereas Burnham is known for his Flatiron Building in New York, Sullivan coined the phrase

'form follows function', but in a less simplistic, empathic and sloganized way. He originally wrote in his text on the tall office building: 'It is the pervading law of all things organic and inorganic, of all things physical and metaphysical, of all things human and all things superhuman, of all true manifestations of the head, of the heart, of the soul, that the life is recognizable in its expression, that form ever follows function. This is the law'. Later the word function was substituted by authors in in fields as diverse as fantasy and finance.

The abundant use of plaster in most of the temporary buildings of the exposition was one of the main reasons that it was named white. It was the breakthrough of the so-called Chicago School. However, the amusement park next to the official site was a constant attraction. The Ferris Wheel was a signal building that indicated entertainment would be everything in the future. People got a rush by going high up in the air. A different, horrifying account of the event was pictured in the book *The Devil in the White City* (2003) by Erik Larson, that is based on many historical facts.



Fig. 4 Looking west from the Peristyle toward the Court of Honor and the Grand Basin at the World's Columbian Exposition, Chicago (Source: C. D. Arnold, published in *Official Views of the World's Columbian Exposition, 1893*. Public domain, Wikimedia Commons).

**The Austrian architect Adolf Loos (1870-1933) visited the exhibition and was impressed, also by the auditorium that Sullivan and Adler had built on the waterfront. It can be regarded as a source of inspiration for the spatial Raumplan that Loos later devised.**

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Fig. 5 Photograph of the Giza Plateau, showing, in the foreground, the retreating body of water after a flood and two Egyptians monitoring the situation, 19th century (Source: Félix Bonfils, public domain, Archivio fotografico Museo Egizio, Turin - online catalogue).

**In many places, all over the world, pyramids have been erected. The Star Pyramid in Stirling, the pyramid of MVRDV in Tirana, the White Pyramids in China, the pyramid of Cestius in Rome, the grave pyramid of Antonio Canova, the pyramid of Austerlitz in the Netherlands, the Eventhotel Pyramide near Vienna, the Memphis Pyramid, the Louvre Pyramid, the Biowork Pyramid in Kolding, the Walter Pyramid, the flat pyramids of Teotihuacan and probably countless more testify testify to our eternal fascination with geometry. In China alone, there are more than 200.**

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## **Introduction**

**In the realm of Janus. Looking backward through the door of history in order to go forward.**

**A** people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself in history'.

John Berger

This booklet has multiple purposes. Primarily, it introduces the Chair History of Architecture and Urban Planning at TU Delft, but its ambitions go beyond a simple institutional presentation. Rather than offering a dry overview with distant images, it aims to persuade readers that the

study of architectural history is engaging, relevant and essential to understanding ourselves and the evolving world we inhabit. It wants to show that history can be fun and is even necessary for one's own consciousness and self-awareness in a changing and complex society. It wants to be 'durable' and not a mere disposable product without any value.

Architecture and architectural criticism can sometimes appear a pretentious practice, influenced by subjective perceptions and preconceived notions. In contrast, historical inquiry strives to maintain objectivity, especially

during the research phase, keeping an appropriate distance from its subjects. While facts themselves are not debatable, how we interpret and assemble these facts into coherent narratives requires precision and careful consideration. Chronology, particularly, demands exactness as it underpins our understanding of history.

The progression of time inevitably leaves its mark on the world, affecting both past legacies and future possibilities. We find ourselves at an intersection, responsible to those who come before and after. We must acknowledge what has been left behind, evaluate it and decide what to do with it, but we also have to work toward the future. We are constantly part of history-in-the-making.

There are many misconceptions about history, with many imagining it as a fixed entity. Instead, it is an interpretive reconstruction of the past, based on knowledge of the facts. Historical narratives result from selective processes, inevitably introducing subjective perspectives. While compelling storytelling can enhance engagement, historians need to be wary of distorting the truth and strive to deepen understanding by diligently uncovering and analyzing historical facts.

Without bothering others with historiographical problems, the historian must guard against

overly simplistic interpretations driven by contemporary biases. Presenting well-researched accurate information is essential for making informed judgments that transcend superficial assessments.

It is not the wishful choice between aesthetics or ethics when economics are more important and will put their stamp on the first while ignoring the second. All the diverse layers of architecture and the built environment are important to the study of history. It would be wrong to reduce history only to one view. The history of all the arts, including architecture, should be incorporated in the curriculum and allow consideration of the different relationships within time and space in a specific place.

The Chair History of Architecture and Urban Planning is one of the chairs within the Department of Architecture that have existed for a long time. At the Polytechnic School in Delft, history was initially taught by the architecture department. At a certain point, a chair of art history was established, indicating that architecture was considered an art form and it was thought that architecture students should study the history of visual and decorative arts. Only after World War II, with the appointment of professor E. H. Ter Kuile, was the history of architecture given an autonomous position within the curriculum. All Ter Kuile's successors were oriented towards

the past and, in many cases, the far past. That started to change after the student protest of the 1960s when industrialization led to societal demands for more attention to developments after 1850 and the social impact of architecture. An important shift occurred following the student movements of the 1960s and 1970s. In 1979, the Chair History of Urban Planning was installed next to the Chair of the History of Architecture. Several years later they were united again in the Chair of the History of Architecture and Urban Planning. Scholarly attention was, however, still on the past – not the distant past but not the immediate past either. The first half of the 20th century was a preferred field of investigation.

This changed radically with Carola Hein's appointment, triggering a significant transformation in the curriculum. Entirely new topics emerged, including themes related to oil production, ports and water management. Previously, architects in general often valued history merely as inspiration rather than as a scholarly discipline - symbolized by the muse Clio, the classical Greek figure representing history, whose image was somewhat diminished among architects. At this time, the Roman god Janus, traditionally depicted with two faces looking both forward and backward, became emblematic of the new approach. Under Carola Hein, the study of architectural

history began emphasizing the importance of understanding both past developments and future possibilities. Both future and past became important issues in the research of the Chair and in the education of the students. The field of enquiry expanded to include not only the artefacts of past and present but also governmental, industrial and other kinds of strategies and policies that have an influence on a global scale. It is undeniable that the growth of the population in many countries has led to new future problems. The new Chair focused not on representational architecture but on how to cope with exploding cities, urban health, traffic systems, housing issues and questions of identity.

Many fields of engineering argue that design is a future-oriented field, and that designers do not need knowledge of the technologies, tools, forms or practices of the past. TU Delft, a technical university focused on creating the future, has continually reduced the number of professorships in history and also of courses on history; the Chair History of Architecture and Urban Planning remains a strong entity, but one with few counterparts in the other faculties. Yet architecture and urbanism remain fields where structures and theories from the past, references to the past, and reflections on the past all continue to play an important role. Existing urban and built forms and established

actor networks are historical and cultural frameworks that shape new designs and influence technological developments. New construction needs to respond to the past in the form of existing landscapes, established design practices, and building laws. Designers themselves often 'practice history,' that is, they turn to history for their work in the present, but they do not always consider the past on its own merits or create links between the historical analysis, their findings on the past and the design for the future (Hein van Dooren, 2020).

Students need to learn about the past and the role of history in its multiple facets. Studying architectural history gives students an awareness of the ethical and social consequences of their work. Not only do they become familiar with concepts and definitions, but they become more aware of their own position in time. That awareness has been weakened over the decades by a shift of emphasis in the general and specific education of history. It is hard to find students who have knowledge of Palladio, Mansart or Ashbee and can name one of their works. They might be well-versed in applying philosophical notions to their profession, but students' knowledge of architectural and urban history has become increasingly like a Swiss cheese, in which even the holes are, from a theoretical point of view, valued. In the Chair History of Architecture and

Urban Planning, we try to confront students with the idea that past, present and future form a continuity as much as time determines if one is young, old or dead. On the one hand, students are, like anybody else, observers of the physical world of human constructions, and on the other, they want space for their own hypothetical internal world of envisioning. Projection meets reflection.

*'The past is not just one vast deposit of shining success and prefabricated precedent [...]. On the contrary, it is formed geologically in strata of truth and falsehood, accuracy and error, cold fact and disappointed fancy. Modern history is the instrument with which we can analyse and separate the two - bearing in mind, of course, the odd fact that the past, viewed in this light, is often quite as valuable for what it warns us against duplicating as for what it advises us to repeat.'*  
James Marston Fitch, *The Uses of History*

*'The past will retain all its secrets for the historian approaching it with the fearful respect of the timid lover. The past will only yield itself to the historian who is not afraid of clasping it within his embrace.'*  
Frank Ankersmit, *Historical Representation*

'Much remains to be done. It is the task of the second generation of modern architects, once having overcome the psychological break involved in the birth of the functionalist movement, to re-establish a cultural order. The moment of ostentatious novelty and avant-garde manifestos has passed and modern architecture must now take its place in architectural tradition, aiming above all at a critical revision of this very tradition'.

Bruno Zevi, *Architecture as Space*

'A satisfactory history of architecture has not yet been written, because we are still not accustomed to thinking in terms of space, and because historians of architecture have failed to apply a coherent method of studying buildings from a spatial point of view'.

Bruno Zevi, *Architecture as Space*

'It is important at the outset to state the aims of architectural history. These may be summarised under three headings - the practical, the historical, and the aesthetic - which ideally should cross-fertilise each other. The first, or practical, task is to establish what was built, and the names of the patron and designer. [...] The second task, the historical, is to discover why the building was built. [...] The final task, the aesthetic, is to describe and perhaps account for the visual or stylistic differences between one building and another; to explain how and why styles change and why one style is adopted rather than another'.

David Watkin, *The Rise of Architectural History*

'Architectural history is always shaped, to one extent or another, by a theory of history and historiography that determines the historical scope and content of architecture as a profession, discipline, art, craft, science or technique'. Andrew Leach, *What is Architectural History?*

'The historical awareness and utilization of geometrical form among architects has by no means resulted in a consistent or universal approach to architecture itself. In fact, the malaise from which architecture suffers today can be traced to the collusion between architecture and its use of geometry and number as it developed in the early modern period. [...] Nothing can be gained from historical perspective basing itself on simplistic formal or stylistic comparisons'.

Alberto Pérez-Goméz, *Architecture and the Crisis of Modern Science*

*'When you read history, don't be afraid to delve into original documents. Don't read a synopsis [...] Far too often, people read general history books and get general information. These books are written from information contained in other books, thus the information offered is simply a rehash of myths of the era in which the books was written. But, the closer you get to the original source documents, the more valuable the history is.'*

Steven Levi, *Use History like a Tool*

*'Why does a man teach architectural history and how "useful" can it be? What does the teacher hope to pass on to the student? Is history a new tool for fashioning better architects? Is history the distribution of capsules of information that will either act as a purgative to rid the student of preconceived notions, or as a vitamin to invest his designs with new vigour? Is there a direct relation between historical knowledge and architectural excellence?'*

Henry A. Millon, *History of Architecture: How Useful?*

*'The widely accepted contiguity between history and rhetoric has pushed aside the one between history and proof. The idea that historians should or can prove anything seems an antiquated idea to many, if not downright ridiculous. But even people who feel qualms over the dominant intellectual climate almost always consider it inevitable that rhetoric and proof should exclude one another.'*

Carlo Ginzburg, *History, Rhetoric and Proof*

*'The history of architecture done by architects is important ... It is because we as architects know how we proceed when we are on the drawing board, and how we make decisions, that we can understand certain decisions of past architects. I still remember talking with a colleague about a certain very distinguished art historian, and ... the colleague to whom I was speaking said, "You see, X is extremely learned and very ingenious, but the trouble with him is that he is like a very clever eunuch in a brothel: He knows who does it with whom, how many times, which way and in which room; but what he can't understand is why they want to do it in the first place.'*

Blog by Linda Bleijenberg on Joseph Rykwert, 6-1-2014

*'The critique of modernism in favor of the putatively truly modern functions as a pretext for judging the moderate—whose thinking fronts for the cross of a trivial intellectualism—as being better than the radical; actually it is the other way around. What lagged behind also fails to master the older means that it employs. History rules even those works that disavow it.'*

Theodor W. Adorno, *Aesthetic Theory*

*'Yesterday is history. And tomorrow  
will soon become history'.  
A Common Platitude*

*'The history of architecture, as distinct from its present-day practice and criticism, is faced with the unique and special problem of seeing a work as it was seen in the past, and of attempting to recover their experience of it. This task is full of difficulties – so many as to make it seem close to impossible'.  
Adrian Forty, Words and Buildings*

*'The historical imagination has never flown so far, even in a dream; for now the history of man is merely the continuation of that of animals and plants; the universal historian finds traces of himself even in the utter depths of the sea, in the living slime. He stands astounded in the face of the enormous way that man has run, and his gaze quivers before the mightier wonder, the modern man who can see all the way! He stands proudly on the pyramid of the world-process; and while he lays the final stone of his knowledge, he seems to cry aloud to listening Nature: "We are at the top, we are at the top; we are the completion of Nature!"'  
Friedrich Nietzsche, On the Advantage and Disadvantage of History*

*'A history of architecture is both less and more than a grand tour. It does not have the immediacy of walking through the streets and public places of towns as diverse as Isfahan and London, or stepping into covered spaces that range in mood from the dappled, swarming tunnels of Muslim suqs to the single-minded sublimity of the Pantheon in Rome. That is how architecture is meant to be known. As the material theater of human activity, its truth is in its use'.  
Spiro Kostof, A History of Architecture*

*'A Klee painting named "Angelus Novus" shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress'.  
Walter Benjamin, On the Concept of History*

*'The history of the living world can be summarised as the elaboration of ever more perfect eyes within a cosmos in which there is always something more to be seen. After all, do we not judge the perfection of an animal, or the supremacy of a thinking being, by the penetration and synthetic power of their gaze ? To try to see more and better is not a matter of whim or curiosity or self-indulgence. To see or to perish is the very condition laid upon everything that makes up the universe, by reason of the mysterious gift of existence. And this, in superior measure, is man's condition.'*

Pierre Teilhard de Chardin, *The Phenomenon of Man*

*'We have to understand that the past and history are not stitched into each other such that one and only one reading of any phenomenon is entailed, that the same object of enquiry is capable of being read differently by different discourses, whilst, integral to each, there are different readings over space and time.'*

*'History is bunk'*  
Henry Ford

Keith Jenkins, *Re-Thinking History*

*'So, the past is not only the 'idea' of history; history implies a given form, the idea of a project; and this project becomes the museum. Within the scope of this project, this formation, we are no longer able to see, to choose between the fragments. So too we transfer, immediately, the way in which we experience fragments-testimonies of time into files; we are creating a giant archive, shaped like the project of our museums, where the past is organized, ordered, and finds its form behind the mask of history. [...] We speak of history as an idea which brings together past ideas within a framework of time. This is, of course, an oversimplification of the problem; however, even on this level, this idea of history would seem to imply two points: first, we have to perceive history as a grid of interrelated but very different forces, events, and fragments; second, we have to perceive just how close history is to the universe of our experience, and how history speaks within the universe of our experience.'*

Francesco Dal Co, *Interview on History and Architecture*

*'It is not the historian's task to "recombine fragments". Nor is it legitimate for the historian to identify with the victors — a vice that complements the apologia for present-day conditions that is, lamentably, still quite active. On the contrary: it is possible for history to lend its voice to a dialectical process that does not take the outcome of the struggles it narrates for granted. Hence it must suspend its judgments if it is to proceed at all. Nothing is given as past. Historical time is, by its constitution, hybrid.'*

Manfredo Tafuri, *Interpreting the Renaissance*

Architecture students at TU Delft have understood the relevance of history for design as their comments in a survey show (<https://link.springer.com/article/10.1007/s10798-019-09533-5>)

(St. 62) 'I like to refer my design ideas to historic examples, create a link between modern, new and old. The existence of history is obvious and so should be present in design and architecture'.

(St. 68) 'I think we all have to look and learn from the past before moving forward. We can use precedent in architecture to improve our skills. We should learn from the greatness as well as from the mistakes to find the most suitable way to design and to give the best meaning to our own work'.

(St. 72) 'Architecture is culture and there is past of history. So you could state that architecture represents its own time period'.

(St. 73) 'History is the root of culture. History helps architects how to think about precedence and the future. I can also learn from history in order not to make the wrong choice'.

(St. 74) 'History gives an insight how why some functional solutions developed. It can give you an idea how architecture was used to expand someone's power, wealth. For me it's a tool to understand about [what] people needed in architecture throughout the years and it's source of my inspiration'.

(St. 78) 'I think every new design is partly based on previous work (history). You see stuff and you take it with you, consciously or unconsciously. We build on what is there in our own and new way'.

(St. 83) 'History is the base for new buildings. In an inspirational way, but also physical. Some old buildings function as new, so they're literally the base for new design. History in the other way, seems the source for new designs, for architects/designers history is like a catalogue where you can add something'.

(St. 89) 'I think the role of history in the design practice is extremely important, especially because knowledge of the history of our practice can help with discovering the implications that the built environment had on society'.

(St. 94) 'I see history as highly relevant, especially to use current design thinking where innovation and difference became more important than history and heritage in many cities, including Bangkok. I see history as a source of identity (personally and collectively) Without which design (arch or not) would not be sensitive/meaningful (becoming uniform and placeless)'.

(St. 116) 'Design in the XXI century has detached itself from history either by neglecting it or trying to be a response to what's ... modern and new. This point of view has to change because they are not learning the lessons that for example vernacular architecture can teach'.

(St. 97) 'I think this role is underestimated, we should learn much more from the past to avoid similar mistakes in the future and to reflect on current times'.

(St. 102) 'I think history is the start, the basis of all design. You never start over again, you should always learn from your past'.

(St. 104) 'History is essential. If you don't know your history you can't deal with the future. Every building has a connection with its surrounding and so with the past and this can't be ignored'.

(St. 116) 'History gives us the opportunity to learn from references, so our designs have a wider support on how to solve them. So in my point of view, history is the best tool for architecture design'.

(St. 170) 'Personally I like history so much and I think the role of it in design practice is lacking sometimes. We always focus on the design idea and urban context, pay less attention to the historic stuff. If I got the chance to receive a feedback that related to the history of the site. I would be glad to explore its past by myself'.

(St. 163) 'History is the foundation and resource for architect to design good buildings [If you] know nothing about history is impossible to do designing very well'.

(St. 162) 'History creates a framework for the future it is the most steady source to rely on for anything you want to achieve in the future'.

(St. 118) 'It's a pity that history is not emphasized enough in design practice. While I don't think it is compulsory for everyone to feature the history of the site or architectural type in their designs, I do feel that it is indispensable in understanding and creating a narrative for the design'.

(St. 104) 'History is essential. If you don't know your history you can't deal with the future. Every building has a connection with its surrounding and so with the past and this can't be ignored'.

(St. 142) 'It sounds pretty basic, but it reminded me once again that everything has several stories and that it is so easy to look at locations, at ideas and at designs with the knowledge of today. I hope to use the depth that is suggested by thoughts of history in my further design education'.

Students consider historical precedents as proven principles or patterns, tested sometimes over centuries. Some also request more breadth in history teaching. There is enormous potential for critical historical investigation as a foundation for design practice.

In design education, 'a designerly way of thinking' means that teachers make the relation between history and designing explicit. Students have to understand the development of patterns and ideas in their contexts, why these patterns and ideas are valued as they are in time; and they have to be able to decide if and how these patterns and ideas can be valuable in a design situation at hand. To a certain extent history is a timeless toolbox, with an endless number of patterns, principles and ideas. Students have to learn to experiment with these patterns, to use, combine, and transform patterns and ideas. At the same time, history is a context-bounded toolbox. Students have to learn to understand patterns and ideas in their context and their conditions. Historical ways of approaching problems may help them understand how to approach current conditions and challenges in designing (Hein, van Dooren 2020).



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Fig. 6 Reclaiming the Casablanca Seaside (Source: Robin Ringel, Max Bernaerts, Erkan Mestan, Nino Vogels and Gianluca Angeli, 2023).

# FFF HAUP 10TH ANNIVERSARY Did you know ?



One of the problems in the future will be how to feed the people in many countries. Famine is the result of war, despair and climate change. Maybe we should reflect on what the movie *Soylent Green* (1973) by the director Richard Fleischer proposed. Charlton Heston, not known for his progressive ideas, played the main character. Torn between the culture shed of Koolhaas, the Dutch Architecture Institute that has suffered more facelifts than Michael Jackson and where the smudgy non-gender toilets have become attractions, and the

noble museum of Ad van der Steur, the shiny Depot building can function as the transformation station where tourists - full of themselves and occupied with continuously taking selfies - enter and exit as culture biscuits. This is an empty and enigmatic icon of consumption that cannot be explained by the manual *Iconologia* of Cesare Ripa, published in 1593, but that is the result of a clever advertisement campaign. Does it represent a rupture or is it just a continuation of what man has been doing for a long time?



Fig. 7 Museum Boijmans Van Beuningen in Rotterdam, designed by MVRDV (Source: Harry\_nl, 2021. CC BY 2.0, Flickr).

# FFF HAUP 10TH ANNIVERSARY Did you know?



How long can someone uninterruptedly stare at a building and what will be noted? Andy Warhol notoriously challenged people's regular experience and perception of architecture by making *Empire* (1965), one of his demandingly slow films, showing a static shot of the top of the Empire State Building for about eight hours straight. The film, rarely screened in public and preserved by MoMA, is as much about the presence and absence of the built form as it is about the passing of time. Despite having the reputation of being 'unwatchable', one small event that occurs in the film presumably would make audiences get ecstatic during

the hours-long screenings in the past, namely:

- a. The passing of a plane behind the Empire State Building
- b. A split-second interruption showing Warhol's famous *Marilyn Monroe* painting
- c. The Empire State Building's lights suddenly turning on, illuminating the building
- d. A brief voice-over of Warhol himself, saying: 'It all looks quite solid, doesn't it?'



Fig. 8 Empire State Building at night, viewed from One Vanderbilt (Source: Burak Nergizoglu, 2022).

# FFF HAUP 10TH ANNIVERSARY Did you know?



It is a little known historical fact that one of the oldest pieces in the collection of the Maritime Museum in Rotterdam was brought there thanks to Charlotte van Wijk's great-grandfather. In this photograph (Fig. 9) dated 1920 you see him (Jan Romein) in the company of his farmhand, standing over the excavated wooden canoe. Carbon dating has since shown that the vessel was carved out of a solid oak trunk around 700 BC.

The canoe was found at around 1.7 meters below the surface, during peat extraction on a plot of land just outside Rotterdam that farmer Romein had recently purchased. Read all about the lengthy process of getting it to the museum in

the *Rotterdams jaarboekje* 2016: <https://rjb.x-cago.com/page>.

As a bonus, another photograph in this publication (fig. 9) shows Charlotte van Wijk's grandmother at age 11, together with her siblings.



Fig. 9 Germanic vessel from approximately the 7th century AD, in the peat at Oud Terbregge near Rotterdam (Source: MaSS, <https://mass.cultureelerfgoed.nl/oud-terbregge>).

# FFF HAUP 10TH ANNIVERSARY Did you know?

Climate change brings infrastructural projects to the fore. Many problems related to the flows of migration will come more to the foreground. How will traffic take place in the future? Will speed be all? In the times of raging speed, information is made up more and more and proven fake. History is not exempt from these developments and an analysis of the past might give us insights. Green building has become popular and not only in the exaggerated manner of the Italian architect

Stefano Boeri. Nevertheless, problems of sustainability, of food production and water management will dominate the future and many projects that are announced as green turn out to be of a different color. This calls for a careful fact checking. History, the writing of history, has to go back to the primary sources, and not fabricate too many historical stories that prove to be just fabrications. The ecological transition seems to miss every target that it has set itself.



Fig. 10 Illustration of 'Historia' (History) (Source: work by Jan Christoffel Jegher from *Iconologia* by Cesare Ripa (1644) p. 200, public domain, Wikimedia Commons).

**History according to Cesare Ripa:  
An angel writing on the back of  
Time. It reminds us of the famous  
angel of history as described  
by the German literature critic  
Walter Benjamin.**

# FFF HAUP 10TH ANNIVERSARY Did you know?

It can be interesting to know who designed the exuberant palace of Vladimir Putin near Gelendzhik (the Italian architect Lanfranco Cirillo) but it is clear that this structure is not only a crucial contribution to an understanding of the discipline but also of societal conditions, including corruption and generation of wealth.



Fig. 11 Putin's Palace near Gelendzhik (Source: OpenStreetMaps, 2012. CC BY-SA 2.0, Wikimedia Commons).

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Fig. 12 *Portraits of Giuliano and Francesco Giamberti da Sangallo* (Source: painter Piero di Cosimo, Florence. Bruikleen van het Koninklijk Kabinet van Schilderijen Mauritshuis. On long-term loan to Rijksmuseum Amsterdam from Mauritshuis 1404-1482. Public domain, <https://www.rijksmuseum.nl/nl/collectie/object/Portretten-van-Giuliano-en-Francesco-Giamberti-da-Sangallo-ecf669da18531a3f30b41aa715a64428>).

In the portrait of the architect Giuliano da Sangallo and the musician Francesco Giamberti da Sangallo, by Piero di Cosimo (fig. 12), the architect is dressed in black, a tradition that still exists.

What is the relationship between architects and musicians? The Dutch architect Willem Marinus Dudok drew inspiration from music and often made sketches in the

musical score books that he owned. Whereas in some works the influence of music is clear and apparent, in others it is completely lacking and one would wish that architects paid more attention to melody and harmony. Yet it is undeniable that there has always been an affinity between the two disciplines.

# FFF HAUP 10TH ANNIVERSARY Did you know ?



The relationship between architecture and music have sometimes been intense. The Dutch architect Jan Hoogstad has made architecture that was influenced by musical notions. Le Corbusier worked together with the Greek composer and architect Iannis Xenakis and made the Philips Pavilion in Brussels for the Expo in 1958. Who else? Maybe we should name the musicians who wrote and recorded “The Wall”? Three of the original members of Pink Floyd – Roger Waters, Nick Mason and Richard Wright – met at architecture school in London in the late ‘60s. Although they never completed architecture

school, by the time *The Wall* hit the concert stage, it featured construction (and then demolition) of a wall on stage, and was designed by the architect Mark Fisher.

O’Shea Jackson, aka Ice Cube, got a degree in architectural drafting from the Phoenix Institute of Technology before joining N.W.A. in the late ‘80s. He was, however, never a practicing architect.



Fig. 13 Photograph of Le Corbusier receiving the Sikkens Prize at the Stedelijk Museum, Amsterdam (Source: Joop van Bilsen, 1964. Public domain, Nationaal Archief).

**Other musicians who took the architecture school highway to rock 'n roll fame include Art Garfunkel, and this might be the reason that Simon & Garfunkel sung "So Long, Frank Lloyd Wright". Weird Al Yakovic, admirer of Elton John's 'Goodbye Yellow Brick Road', had a bachelor's degree in architecture from the California Polytechnic State University in San Luis Obispo. Henry Olusegun Adeola Samuel, also known as Seal, worked at several firms in London before bursting onto the music scene in 1990. John Denver, a popular singer, studied at Texas Tech. With his love of the outdoors, and dislike of cities, it's easy to imagine him designing sustainable cabins in the mountains.**

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And Kraftwerk member Ralf Hutter, one of the founders of the band, was trained as an architect. And the father of the other main founder, Florian Schneider, was an architect from Düsseldorf named Paul Schneider-Esleben. He was known for the Cologne Bonn Airport. Ironic that

airplane travel is one mode of transportation that Kraftwerk did not write or sing about. Their jingle for Expo 2000 in Hanover is famous. The Belgian Jozef Guillaume Dymphna Vanuytsel (1945–2015) was a cabaret singer, guitarist and architect who studied at the St. Lucas Institute in Brussels.



Fig. 14 Kraftwerk concert in Zürich (Source: Ueli Frey, 1976. CC BY-SA 3.0, <http://www.drjazz.ch>).

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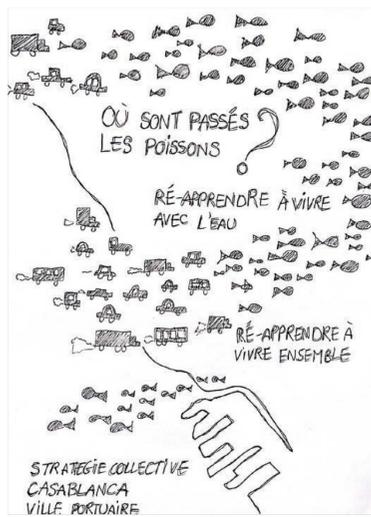
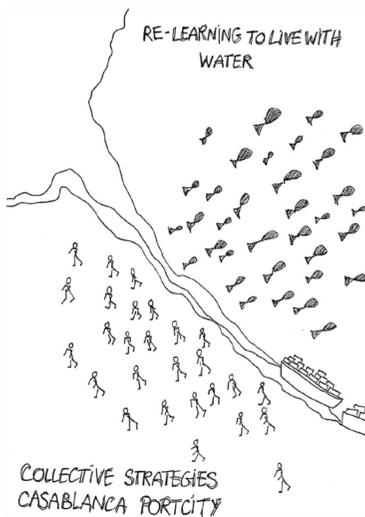
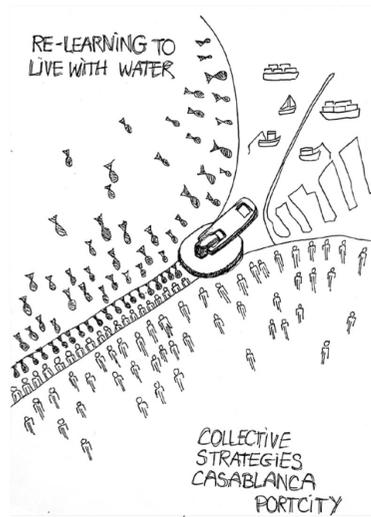
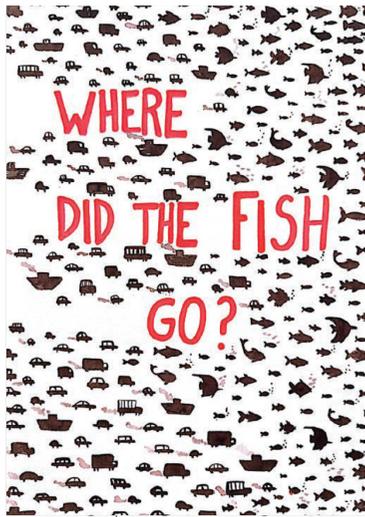


Fig. 15 Collective strategies of re-learning to live with water in the port city of Casablanca (Source: Marie Benninghoven, Augusta Fiseryte, Aimilia Nteka, Eirini Sideri, Estelle Veron and Berenice Demiddeleer, 2023).

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Fig. 16 Future vision of Venice (Source: Kjestyn Yee, Kim Schoenmakers and Heime 't Hart, 2023).

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# Similarities and differences within the Chair

In 2014, Carola Hein was appointed Chair Holder of the Chair History of Architecture and Urban Planning. Over the past 10 years, terms have changed, and systems have transformed. The Chair Holder now leads a group and is part of the section History, Form and Aesthetics with the group of Form Studies. Shared interests in long-term development, modeling, hand drawing and architectural form have led us to bond as a group notably in shared education.

## **Carola Hein**

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is Chair of the History of Architecture and Urban Planning and has been incredibly active since her appointment in 2014. Everywhere, from the mountains to the sea, she is seen as a valuable panel member and as an esteemed keynote speaker. She can easily compete with Kenneth Frampton or Jean-Louis Cohen in the number of trips she has made to various continents to give lectures or participate in committees and debates. Probably only the star architect Rem Koolhaas has spent more time in hotels. Despite spending much time away from the faculty, she has

authored many books and articles. She has initiated several series and journals. With the publication of the *Routledge Handbook of Planning History*, for which she organized a conference in Delft shortly after her arrival, she laid the foundation for her considerable influence, but her publication list shows many other contributions to her discipline that she has also continually broadened over the course of time. History, heritage, humanities, water and oil are focus points of her research. Many publications are the result. In the field of valorization, she has been awarded many scholarships and grants. It is not a miracle that so many PhD students and post docs have chosen her as their mentor or, as the Germans say, *Doktormutter*. In general, Hein is of the opinion that only by objectively establishing historical facts can history serve as a basis for design practice. She encourages however the instrumental use of history. Well-known is her enormous drive, procuring her the nickname 'Professor Duracell'.

## **Herman van Bergeijk**

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For many years Herman van Bergeijk was the true epicentre of the Chair History of Architecture and Urban Planning. When present, he always made himself noticeable with a booming voice as he critiqued or gave advice on the work of students, PhDs and postdocs. But even when

he was not there his existence could be felt. Never shy of giving comments on the work of others his own work has focused mainly on the history of Dutch architecture in the 20th century. His aversion to globalist views has led him to favor micro historical and mentality history approaches. He is convinced that it is not superficial notions, but a thorough knowledge of language, people and place that is necessary to understand the purpose of architecture. His books on Dudok, Duiker, Wils and Kropholler have put their weight on the bookshelves of many scholars. When he lectured on architecture, his voice could be heard from a great distance. As an admirer of the aphorisms in *The Gay Science* of Friedrich Nietzsche, he was for a long time the beating pacemaker of the Chair believing that the topic of history did not get the necessary attention within the school. He introduced students to many topics from European and American architecture in the 19th and 20th centuries. Since 2020 he has been happily retired, a fact that was celebrated with a thick publication of friends and colleagues on *Dutch Connections*. Despite his official retreat he is still present as an organizer of many events and advisor to PhDs.

## Reinout Rutte

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Thanks to his countless bike rides through the Dutch countryside, observing cities, villages, and landscapes, Reinout is beyond any doubt the most informed on the changing appearance of Dutch cities and landscapes. There is not a province where he did not have to mend his tires. Cities and landscapes are also topics that he has been studying for a long time, focusing on the medieval and early modern period when the Low Countries had not yet reached its international fame. His contributions to the field of urban history in the Netherlands have been appraised by many. His interests are, however, not limited to the European continent but have also included many others. India and African countries have uplifted him and provided him with many moments of comparison. As an engaged teacher he has made many students more aware of the history of architecture and he has tried to enflame their enthusiasm for the discipline, providing them, and not only them, with various atlases. His *Atlas of Dutch Urban Landscape* (written with Jaap Evert Abrahamse) and *New Historical Atlas of Amsterdam: A metropolis in sixty maps 1200-2025* are widely respected as milestones. The minors that he teaches, together with Everhard Korthals Altes, are favorites of many students who want to look further than the surface and go into the depths of architecture and urban planning.

## Everhard Korthals Altes

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Once art history was one of the most important pillars of the education of a young architect. That is no longer the case. Art history has been marginalized and relationships between the various art forms are no longer studied. Architecture is seen as an independent art, with its own rules. Despite the diminished attention within the students' curriculum, there is still some interest in the visual arts. Korthals Altes defends the last fortress in a very capable manner. He is specialized in 17th and 18th century Dutch art and art markets, but lets his eye also roam over other subjects. His monumental book *Nederland op zijn mooist* (The Netherlands at its most beautiful) is a particularly rich book on the Dutch Republic in which many maps, city views and other visual material are used to present a kaleidoscopic view of Dutch society.

## Charlotte van Wijk

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Having been crowned 'Queen of the Chairs' by Otakar Macel on his departure, being the curator of the chair collection is a role that Charlotte van Wijk has especially taken to heart. An early result of her work was the book *Chairs. Catalogue of the Delft Faculty of Architecture Collection* (together with O. Mácel and Sander Woertman). Over the years this inclination has extended to involvement in other heritage

collections, and currently Van Wijk is bravely attempting to take stock of and plan a bright future for ALL of the collections in the faculty. She is also involved in many teaching activities.

## **Cor Wagenaar**

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Wagenaar has a one-day-a-week appointment in Delft, where he teaches primarily urban history. The rest of the week he spends in Groningen, where he is professor of architectural history, and in all kinds of means of transportation. Occasionally he walks into the school building giving his thoughts and knowledge to the regular students and his PhD students. He specializes in issues regarding architecture, town planning and health. He has authored many articles and books, among which his seminal work *Town Planning in the Netherlands since 1800* stands out.

## **Yvonne van Mil**

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Trained as an architect and thus used to spatial and visual thinking, Yvonne represents a new – and in the spatial humanities an ever-growing – method of research within the chair, which largely comprises theoretically trained art, architecture and urban historians. In the spatial humanities, drawings, including cartography, are valuable as research tools and research

outputs. Research findings can be recorded both visually and in text. At the same time, drawing itself is a way of analyzing source material and making connections that can lead to new insights. For many students in the department, mapping does not imply much reading and is a (more) attractive way of doing research. At the same time, the students keep Yvonne up to date with constantly innovative digital skills. An ideal exchange. Passionate about (historical) spatial planning and development, especially in (port) regions, Yvonne (co-)works on an impressive bookshelf of atlases and cartographic studies without ever losing track.

## **Aart Oxenaar**

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Educated as an architectural historian, with a PhD on Gothic rationalism in Dutch architecture, Aart joined the History Chair and adds his unique knowledge of Dutch – and specifically Amsterdam – architectural history and theory to all the debates on international and national architectural history. His tireless archival research has resulted in a timeline of the Architecture faculty, featured on the walls of the faculty, to be challenged by current and future generations of architecture students. His experiences as chairman of the Amsterdam Welstands en Monumenten Commissie and as director of Monuments and

Archeology for the city add to his views on history in practice.

## **John Hanna**

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Originally from Egypt, John Hanna started as a PhD student in the Chair History of Architecture and Urban Planning. With an enduring fascination for Beirut – the subject of his first research and the first course he ever designed at Delft – he delves into issues of identity, disaster and rebuilding as well as decolonization. Hanna has since taken on a role as tutor and researcher. Through his teaching he combines historical analysis and design, notably in courses such as Building Green, Adaptive Strategies and Urban Archipelago. Beyond teaching, John spends long hours in archives, both official and personal, and can't resist photographing every intriguing piece of archival material he encounters. He's secured grants for projects on Arthur Staal's Mediterranean travels and Nzulezo water heritage in Ghana, collaborating with colleagues like Phoebus, Herman, Gabriel, Maria and Carlien.

## **Paolo De Martino**

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Paolo is a passionate researcher and lecturer, on a mission to unravel the mysteries of port cities. His PhD research involved a dual-country

adventure between TU Delft and the University of Naples Federico II, culminating in a dissertation entitled 'Land in Limbo,' in which he examined port cities through the lenses of space and people and analyzed how various actors influence spatial development. Spoiler alert: it's more complex than a game of chess! Since 2017, Paolo has been sharing his love of architecture and urbanism with students at TU Delft, where he tutors in some of the coolest design studios around. Ever thought about a world beyond oil? Or how to design adaptive strategies and public spaces with a maritime mindset? Paolo's got you covered. He's also a proud member of the PortCityFutures research group, where the future of port cities is constantly being reimagined. Paolo's adventures don't stop in Delft. Since 2022, he's been a research fellow at IUAV University of Venice, collaborating with Professor Francesco Musco, researching maritime spatial planning for the Italian coast.

## **Rachel Lee**

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Rachel wrote her doctoral dissertation on Otto Koenigsberger: 'Negotiating Modernities: Otto Koenigsberger's Works and Networks in Exile (1933–1951)'. This German architect worked primarily in the field of urban development planning in Africa,

Asia and Latin America. Lee has investigated how constructed space intersects with migration and exile, transnational practice, heritage, mobility and gender. Focusing mainly on South Asia and East Africa, she is committed to collaborative, interdisciplinary research that is often supported by digital methods and tools.

**Former members of the Chair History of Architecture and Urban Planning include:**

**Tino Mager**  
**Amy Thomas**  
**Sandra Fatoric**  
**Nancy Couling**  
**Matteo D'Agostino**  
**Mina Akhavan**  
**Francesca Savoldi**  
**Mo Sedighi**  
**Hilde Sennema**  
**Carlien Donkor**  
**Lea Kayrouz**  
**Zuzanna Sliwinska**

**Colleagues who joined the Chair History of Architecture and Urban Planning for some time include:**

**Jeff Cohen**, Bryn Mawr College  
**Nancy Kwak**, UC San Diego  
**Alan Lessoff**, Illinois State University  
**Stephen Ramos**, University of Georgia  
**Izumi Kuroishi**, Aoyama Gakuin University

**Rosemary Wakeman**, Fordham University  
**Yoshifumi Demura**, Gifu University

**Selected Former PhD Students of the Chair and Dissertations:**

**Jean-Francois Lejeune**, 'Built Utopias in the Countryside: The Rural and the Modern in Franco's Spain' (TU Delft 16.5.2019)

**Deborah Hauptmann**, 'Architecture and the Time of Space: The Double Progression of Body and Brain' (TU Delft 22.6.2020)

**Phoebus Panigyrakis**, 'Architectural Record: 1942–1967, Chapters from the History of an Architectural Magazine' (TU Delft 24.8.2020)

**Gabriel Schwake**, 'The Privatisation of a National Project: The Settlements along the Trans-Israel Highway since 1977' (TU Delft 8.9.2020)

**Paolo De Martino**, 'Land in Limbo' (TU Delft 17.5.2021)

**Stephan Hauser**, 'The Oil is Dying, Long Live its 'Heritage' (TU Delft 24.1.2022)

**Elmira Jafari**, 'The Making of the Modern Iranian Capital: On the Role of Iranian Planners in Tehran Master Planning at a Time of Urban Growth and Transnational Exchange (1930–2010)' (TU Delft 7.6.2022)

**Li Lu**, 'Towards A Poetic Dwelling: Exploring Nearness within the Chinese Literati Garden' (TU Delft 23.12.2022)

**Gül Aktürk**, 'Climate Change and the Resilience of Collective

Memories' (TU Delft, 11.1.2023)

**Kaiyi Zhu**, 'In the Name of Conservation,' (TU Delft 16.1.2023)

**Harry den Hartog**, 'Tensions and Opportunities at Shanghai's Waterfronts: Laboratories for Institutional Strategies toward Sustainable Urban Planning and Delta Design Transitions' (TU Delft 20.9.2023)

**Rezvan Sarkhosh**, 'Navigating a Petroleumscape: Shaping Transnational Oil Modernity at the Crossroads of Global Flows and Local Territories' (TU Delft 11.3.2024)

**Huang Huang** 'Research on Urban Heritage Values based on the UNESCO Historic Urban Landscape (HUL) Approach: The Case Study of Suzhou' (TU Delft 4.2.2024)

**Penglin Zhu**, 'A Historical Analysis of Daqing's Planning Policies, 1960s–1980s' (TU Delft 5.12.2024)

and many more...



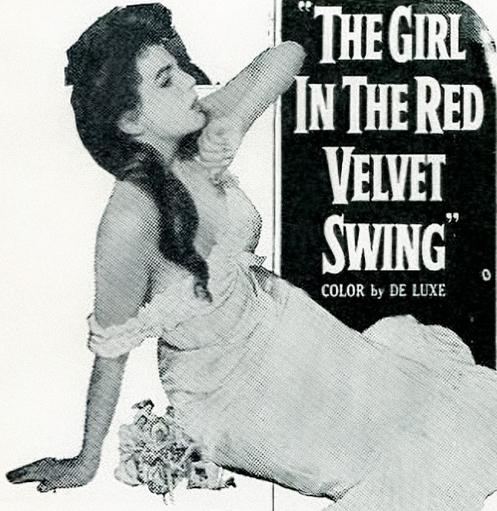
# FFF HAUP 10TH ANNIVERSARY Did you know?

For the 12 years from 1948 until 1960, the Romanian/Greek composer and civil engineer Iannis Xenakis worked with Le Corbusier in his Paris studio. Their best known joint work was the commission for the Philips Pavilion at the Brussels World Fair in 1958, where Philips products would be presented in a multi-media show with the latest technology in sound and lighting effects. The building has been described as an 'electronic poem'. Inspired by his musical composition *Metastaseis* (1954), Xenakis' idea was to create curved surfaces through straight lines – the stunning

asymmetric composition was made up of 9 hyperbolic paraboloids, supported by tension cables. He also designed two 'mathematical objects' (one suspended inside and a second placed at the entrance) and composed a two minute interlude for the show-Concret PH. The pavilion was a remarkable structure and an outstanding success, but after disputes about authorship of the pavilion's form, Xenakis left Le Corbusier's studio one year later and devoted most of his time to music and teaching, becoming recognized as one of the most important European composers of his time.

In 1955 the movie the Girl in the Red Velvet Swing came out.

20th Century-Fox



“THE GIRL IN THE RED VELVET SWING”  
COLOR by DE LUXE

TYTTÖ PUNAISESSA KEINUSSA

Tositapahtumiin perustuva dramaattinen skandaalijuttu, joka järkytti koko maailmaa 1900-luvun alussa.

Kaunis nainen, aviomies ja rakastaja.

Elokuva paljastaa meille intiimejä salaisuuksia. -

**CINEMASCOPE** In the wonder of STEREOGRAPHIC SOUND

starring **RAY MILLAND · JOAN COLLINS · FARLEY GRANGER**

with LUTHER ADLER · CORNELIA OTIS SKINNER · GLENDA FARRELL · FRANCES FULLER · PHILIP REED · GALE ROBBINS  
Produced by CHARLES BRACKETT · Directed by RICHARD FLEISCHER · Written by WALTER REISH and CHARLES BRACKETT

Fig. 17 Tyttö punaisessa keinussa [*The Girl in the Red Velvet Swing*] (Source: Unknown photographer, 1955. CC BY 4.0, Wikimedia Commons).

The film relates the fictionalized story of Evelyn Nesbit (Joan Collins). Nesbit was a model and actress who became embroiled in the scandal surrounding the June 1906 murder of her paramour, architect Stanford White (Ray Milland), by her husband, rail and coal tycoon Harry Kendall Thaw (Farley Granger). Stanford White was a partner

in the firm McKim, Mead and White, which designed many buildings. The handsome White was a notorious womanizer and flamboyant personality. He was famous for buying much high quality art in Italy, that he subsequently brought to the United States. He was shot in 1906 while watching a show at Madison Square Garden in New York.

# FFF HAUP 10TH ANNIVERSARY Did you know?

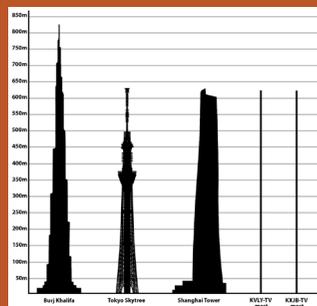


Fig. 18 Tallest structures in the world, 2015 (Source: Ali Zifan, 2015. CC-BY-SA 3.0, Wikimedia Commons).

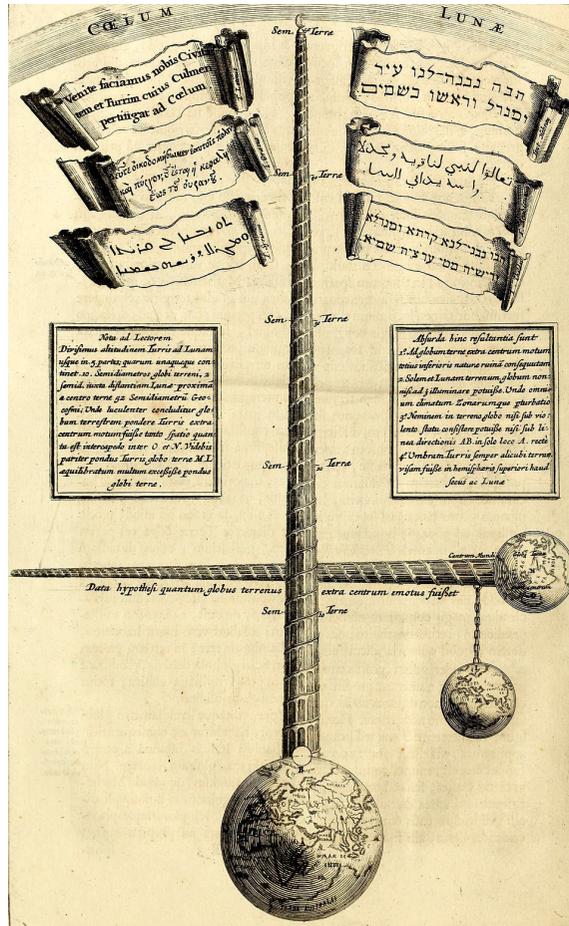


Fig. 19 Why the Tower Could Not Reach the Moon, from *Turrus Babel* (Source: Engraving published by Athanasius Kircher, Amsterdam, 1679. Artist unknown. Public domain, Wikimedia Commons).

Reaching for the sky. Although everywhere in the world high-rise buildings are erected that have to compete with each other as being the tallest, nobody can beat the proposal by Athanasius Kircher, made in 1679.

# FFF HAUP 10TH ANNIVERSARY Did you know ?



And the smallest example. Besides the tiny houses that are so fashionable today, McDonald's has some franchises that are really small. The McDonald family moved from Manchester, New Hampshire, to Hollywood, California, in the late 1930s, where brothers Richard and Maurice McDonald ("Dick" and "Mac") began working as set movers and handymen at motion-picture studios. In 1937, their father Patrick McDonald opened The *Airdrome*, a food

stand, on Huntington Drive (Route 66) near the Monrovia Airport in the Los Angeles County city of Monrovia. The McDonald brothers opened their first McDonald's restaurant on May 15, 1940 in San Bernardino, California. Originally, a carhop drive-in system was used to serve customers. The initial menu items centered on barbecue and the original name of the business was 'McDonald's Famous Barbecue'.



Fig. 20 A McDonald's convenience store located in Shanghai (Source: Shizhao, 2005. CC BY-SA 3.0, Wikimedia Commons).

# FFF HAUP 10TH ANNIVERSARY Did you know ?



Fig. 21 Left to right: architect Prof. H. Schader, architect Huig A. Maaskant, and city architect Chris Nielsen at the jury for the 1968 Amsterdam City Hall design competition (Source: Ron Kroon, 1968. CC BY-SA 3.0, Wikimedia Commons).



When we are talking about the biggest architect, we should not forget the Dutch architect Hugh Maaskant (1907-1977), known for his Groothandelsgebouw, the wholesale building next to the main train station in Rotterdam.



Fig. 22 CIAM I, Château de La Sarraz, Switzerland, June 1928 First Congress of the International Congresses of Modern Architecture (CIAM) (Source: Perpetualtoday, 1928. CC BY-SA 4.0, Wikimedia Commons).

**And the smallest?**

**Maybe Fernando Garcia Mercadal (sitting in the front left, alongside with his CIAM buddies).**

# FFF HAUP 10TH ANNIVERSARY Did you know ?



Fig. 23 Point City master class at Het Berlage Instituut. From left to right: Winy Maas, Rem Koolhaas, Herman Hertzberger, Andrew MacNair, Victor Mani (Source: Image from The Berlage Center for Advanced Studies in Architecture and Urban Design, 1994). Remmert Koolhaas, well known for his compendiums of his own architecture, the size of architecture and the main elements, explaining the value of architecture. Herman Hertzberger, behind him, is interested. Winy Maas, towards the left, is more sceptical and reflective.

Also the old Wallace Harrison is educated by the young Koolhaas in the art of architecture.



Fig. 24 Wallace Harrison and Rem Koolhaas (Source: Dorothy Alexander, 1977. CC BY-SA 3.0, [architectuul.com/architect/wallace-kirkman-harrison](http://architectuul.com/architect/wallace-kirkman-harrison)).

# HAUP 10TH ANNIVERSARY

## Education, Grants, Publications, History group

**T**he history research group explores architecture, urbanism and spatial practices from long-term perspectives. Combining diverse methods of historical and historiographical analysis, we investigate how the past has informed the present and how we can leverage that knowledge to design better futures. Our research is catalyzed by the challenges that are impacting our societies and environments now, as well as those that are predicted to affect us in the immediate and more distant future. We focus on themes including heritage, digitization, climate change, migration, health, diversity, and decolonization. Our

research spans diverse cultural contexts around the world: from the Netherlands to the Middle East, Asia and Africa.

The research group **History of Architecture and Urban Planning** explores two different but related approaches.

### **Flows, nodes and networks**

In the past, architecture and urban form have often been studied as fixities. We argue that today the transformation of places and built form needs to acknowledge global frameworks, the need for a balanced

understanding of both high, low and vernacular architecture. The LDE PortCityFutures program led by Carola Hein brings together some 30 scholars from the LDE and around the world. Other themes in this research line include the history of urbanism and landscapes, the global petroleumscape, international planning history (IPHS) and global urban history (GUHP). Questions of migration, the exchange of planning ideas and urban forms are a key theme in this research (as in the work of Rachel Lee). Among the many methods that we use is GIS-based geospatial mapping, which has resulted in multiple publications including historic atlases and contemporary investigations, which is also the foundation for the work currently underway as part of the Bauhaus of the Seas Sails research. Our methodological toolbox includes working with oral histories and network mapping, as well as more traditional ways of studying the history of architecture and urban planning, including working in archives and studying objects.

### **People, places and buildings**

Objects, buildings and cities are key elements in long-term societal change. We explore their role beyond so-called 'high', popular and vernacular architecture, and beyond prioritized (Western) architectural and urban movements. Research related to the Chair Collection led

by Charlotte van Wijk has also led to university-wide collaboration with the TU Library Heritage, Teaching Lab and Open Spaces teams notably on the topic of university heritage and Object Based Learning, and to repeated and ongoing cooperation, resulting in exhibitions. Exploring diverse architectural representations notably from popular culture, including postcards, maps or toys that are not part of traditional sources, we expand the traditional approaches in architectural, urban and planning history. Among the research topics studied, are the representation of buildings and cities in art history (Everhard Korthals-Altes) questions of professional architectural journals. Through one of our staff members, Cor Wagenaar, our interests extend to the field of health-related issues and also address the second main focus of this section: classical architectural history in relation to contemporary heritage issues. Issues of gender, inclusion and diversity are part of this research direction. We critically reflect on our methods through seminars, discussions and writing. Mapping Colonialities (Rachel Lee, Sarita Sundar) places the colonial planter's chair at the center of an architectural historical inquiry. The Longue Durée of WEF in post-extraction landscapes (Fransje Hooimeijer and Hannah le Roux, Carola Hein, Rachel Lee, Serah Calitz) focuses on mine closure and responsible mining in South Africa. In 2023/24, we ran 'Sourcery: Archives

in the Spotlight,' a public program featuring international scholars who explored various primary sources and alternative archives to generate new knowledge and amplify underrepresented voices.

Our output includes academic and professional publications—books and journals—as well as exhibitions, debates and conferences, online open courses such as (Re)Imagining Port Cities and Water Works, and serious games such as Water Values. Digital tools, including augmented reality platforms and apps for the automated recognition of architectural and urban forms are developed and applied. We seek to understand the possible implications of these historic relations for future developments and collaborate with diverse institutions including UNESCO to spearhead research on adaptive strategies for water heritage notably through an open-access publication: *Blue Papers*.



# Grants Highlights

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- 2024–2025** Research Chair IEA Paris: Water and Heritage
- 2024–2025** NWO KIEM grant: Creating Changemakers
- 2024–2028** COST PACT <https://www.cost.eu/actions/CA23138/>
- 2024–2029** LDE PortCityFutures
- 2024** Resilient Delta Initiative – Living with Water – Exploring the role of small ports of the Dutch Delta
- 2023–2026** Groiefonds: Amsterdam Multifunctional Quaywalls
- 2023–2026** Connected River: Connecting and Reflecting Group
- 2023–2026** LUF grant Sea-Ing Africa, Leiden University
- 2023** LDE Global grant Sea-ing Africa
- 2022–2025** Bauhaus of the Seas Sails (European Lighthouse grant)
- 2022** Longue Durée of WEF in Post-Extraction Landscapes
- 2021–2025** UNESCO Chair Water, Ports, and Historic Cities 2021-25
- 2021** Delft Deltas, Infrastructure and Mobility Initiative (DIMI)
- funding for Design Pedagogies in Times of Crisis
- 2021** NWO KIEM grant: Time Travel/Amsterdam Quaywalls and Bridges
- 2021** NWO grant Open Science Open Access Books 2020-2021 for Oil Spaces (36.201.013)
- 2020–2024** LDE PortCityFutures Research Program
- 2020–2022** Volkswagen Foundation Time Travel: Crossing socio-cultural datasets and the Covid-19 pandemic in space over time to improve long-term urban planning in response to pandemics
- 2020** NWO KIEM grant: Water Values/WaterWaarden Serious Game
- 2019–2020** Sarton Medal of the Faculty of Engineering and Architecture for the academic year 2019-2020
- 2019** Participant in Time Machine Europe. One of the six teams competing in the final round to become a FET flagship
- 2019** NWO KIEM grant: Understanding Complexities
- 2018** NWO KIEM grant: Centralized

to Decentralized: Understanding the Complexity of the Energy Transition in the Rotterdam/The Hague Area

**2018** KNAW grant for conference on Energy and Decentralization

**2016** Volkswagen Foundation grant: ArchiMediaL Main Applicant, Participants: TU Delft (BK/EWI), VU Amsterdam, HCU Hamburg, Duisburg)

**2016–2017** Co-recipient: 4TU Lighthouse grant “RePrinting Architectural Heritage”

**2016** Participant in the Creative Industries KIEM grant award: Re-Printing Architectural Heritage: Questions of original and representation in 3D print innovation

**2016** Creative Industries KIEM grant award: Petroleumscapes along the Maas: Visualizing oil’s impact and promoting citizen science at Museum Rotterdam

**2016** Grant by the van Eesteren-Fluck & van Lohuizen (EFL) Foundation for research on planning manuals

**2015** Grant for Open Access Session (NWO) for Planning History Workshop TU Delft

**2015** Co-recipient: 3TU Lighthouse grant “Understanding the Past

to Design the Future through Augmented Reality—Learning from the Oil Revolution”

**2014** Creative Industries KIEM grant award: “Understanding Cultural Landscapes”

**2014** Grant by the van Eesteren-Fluck & van Lohuizen (EFL) Foundation for a Planning History workshop

**2014** Grant by the KNAW for a conference on “Theories, Methodologies and Historical Case Studies of Global Urban Planning”

# Book and Publication Highlights

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## **Van Lohuizen & Van Eesteren: Partners in Planning and Education at TU Delft**

Herman van Bergeijk, 2015, Delft: Delft University of Technology, Faculteit Bouwkunde. 95 p. (Inaugural Speeches and Other Studies in the Built Environment; no. 1)

## **Town Planning in the Netherlands Since 1800: Responses to Enlightenment Ideas and Geopolitical Realities**

Wagenaar, C., 2015, Rotterdam: nai010. 640 p.

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2015

## **Atlas of the Dutch Urban Landscape: A Millennium of Spatial Development**

Rutte, R.J. & Abrahamse, J.E., 2016, Bussum: Uitgeverij THOTH. 304 p.

## **Atlas van het Westland. 10.000 Jaar Ruimtelijke Ontwikkeling**

van Mil, Y. & IJsselstijn, M., Nov 2016, Bussum: THOTH. 223 p.

## **"Gij Zult Niet Feestbundelen": 34 Bijdragen voor Peter Hecht**

Bikker, J. (ed.), Hinterding, E. (ed.), Korthals Altes, E. (ed.) & Schavemaker, E. (ed.), 2016, Amsterdam: Waanders & De Kunst. 277 p.

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2016

## **Gunawan Tjahjono & Josef Prijotomo: Postcolonial Tradionality**

Abidin Kusno, 2017, Delft: Delft University of Technology, Faculteit Bouwkunde. 94 p. (Inaugural Speeches and Other Studies in the Built Environment; no. 2)

## **OverHolland 18/19: Universiteit en Stad**

Translated title of the contribution: OverHolland 18/19: University And City

Engel, H. (ed.), Gramsbergen, E. (ed.), Hoeks, H. (ed.), Rutte, R. (ed.), Diesfeldt, O. (ed.) & Pane, I. (ed.), 2017, Vantilt. 224 p.

2017

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# 2018

## **The Free Bird and its Cages: Dutch Architectural Journals in the First Decade after the Second World War**

van Bergeijk, H., 2018, Modernism and the Professional Architecture Journal: Reporting, Editing and Reconstructing in Postwar Europe. Schmiedeknecht, T. & Peckham, A. (eds.). Routledge - Taylor & Francis Group, p. 56-75

## **Van den Broek & Bakema: Vigorous Protagonists of a Functionalist Architecture at the TH Delft**

Evelien van Es, 2018, Delft: Delft University of Technology, Faculteit Bouwkunde. 92 p. (Inaugural Speeches and Other Studies in the Built Environment; no. 3)

## **Driven by Steel: From Hoogovens to Tata Steel 1918-2018**

Rutte, R., van Mil, Y. & Bouwens, B., et al. 2018, Bussum: THOTH. 256 p.

## **Door Staal Gedreven: Van Hoogovens tot Tata Steel 1918-2018**

Rutte, R., van Mil, Y. & Bouwens, B., et al. 2018, Bussum: THOTH. 256 p.

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# 2019

## **Re-printing Architectural Heritage: Exploring Current 3D Printing and Scanning Technologies**

Bekkering, J., Kuit, B., Hein, C., Turrin, M., Dik, J., Hanna, J., Alkadri, M., Aşut, S., Knaack, U., Koorstra, P. & More Authors, 2019, In: Spool. 6, 2, p. 33-36 4 p.

## **A Lot of Noise on a Rather Empty Drum: The German Bauhaus and Dutch Architects**

van Bergeijk, H. D., 2019, Netherlands - Bauhaus: Pioneers of a New World. Thomas, M. S. & Brentjens, Y. (eds.). Rotterdam: Museum Boijmans van Beuningen, p. 73-82

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2020

**Charles Prosper Wolff Schoemaker & Vincent Van Romondt: Modernism and National Characteristics**, Abidin Kusno, 2020, Delft: Delft University of Technology, Faculteit Bouwkunde. 102 p. (Inaugural Speeches and Other Studies in the Built Environment; no. 5)

**Who shot Le Corbusier? The Architect of the Century and his Photographers**, Daniel Naegele, 2020, Delft: Delft University of Technology, Faculteit Bouwkunde. 148 p. (Inaugural Speeches and Other Studies in the Built Environment; no. 4)

**Gemeentehuizen in Nederland**

Translated title of the contribution: Town Halls in the Netherlands

van Wijk, C. A. & Vredenberg, J., 2020, Utrecht: Uitgeverij Matrijs. 271 p.

**Dutch Connections: Essays on International Relationships in Architectural History in Honour of Herman van Bergeijk**

van Faassen, S. (ed.), Hein, C. M. (ed.) & Panigyrakis, P. I. (ed.), 2020, Delft University of Technology. 480 p. (Inaugural speeches and other studies in the Built Environment; vol. special issue)

**Delft, City of Art: Herman Rosse's Restoration Plan for the Seven-centuries-old Prinsenstad**

van Wijk, C. A., 2020, Dutch connections: Essays on international relationships in architectural history in honour of Herman van Bergeijk. van Faassen, S., Hein, C. & Panigyrakis, P. (eds.). Delft University of Technology, p. 463-470 8 p.

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2021

**LDE Heritage Conference on Heritage and the Sustainable Development Goals: Proceedings**

Pottgiesser, U. (ed.), Fatorić, S. (ed.), Hein, C. M. (ed.), de Maaker, E. (ed.) & Pereira Roders, A. (ed.), 2021, TU Delft OPEN Publishing. 552 p.

**OilSpaces: Exploring the Global Petroleumscape**

Hein, C. M. (ed.), 2021, New York: Routledge - Taylor & Francis Group. 300 p.

**Urbanization Patterns Around the North Sea: Long-Term Population Dynamics, 1300–2015**

van Mil, Y. B. C. & Rutte, R. J., 2021, In: Urban Planning. 6, 3, p. 10-26 17 p.

**“The Hoist of the Yellow Flag”: Vulnerable Port Cities and Public Health**

Schubert, D., Wagenaar, C. & Hein, C. M., 2021, In: Journal of Planning History. 21, 1, p. 56-78 23 p.

**Taart noch Trui: De Sectie Vrouwenstudies van de Faculteit Bouwkunde**

Translated title of the contribution: Neither Knitwear nor Cake: The Women’s Studies Section of the Faculty of Architecture  
van Wijk, C. A., 2021, In: Delf. 23, 3, p. 20-22 3 p.

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**INDESEM | The International Design Seminar: Emergence, Development, and Interplay with the Education in Delft**

Zech, V., Oxenaar, A. J. (ed.), Vrachliotis, G. (ed.) & van Dorst, M. J. (ed.), 2022, TU Delft OPEN Publishing. 147 p

**Fritz Schumacher & Heinrich Tessenow: Architecture, an Art or a Craft?**

Frank, H. (ed.), van Bergeijk, H. (ed.) & Hein, C. (ed.), 2022, Delft University of Technology. 134 p. (Inaugural Lectures and Other Studies in the Built Environment; no. 6)

**Nederland op Zijn Mooist: De Achttiende-eeuwse Republiek in Kaart en Beeld**

Korthals Altes, E. & Vannieuwenhuyze, B., 2022, Bussum: THOTH. 576 p.

**“Gij Zult Niet Feestbundelen”: 34 Bijdragen voor Peter Hecht**

Bikker, J. (ed.), Hinterding, E. (ed.), Korthals Altes, E. (ed.) & Schavemaker, E. (ed.), 2016, Amsterdam: Waanders & De Kunst. 277 p.

**What Does Building Green Mean in Port Cities?**

De Martino, P., Hanna, J. M. K. & Hein, C. M., 2022, In: PORTUSplus. 2022, 14, p. 1-13 13 p.

2022

### **The 2015 Paris Terrorist Attacks: A Threat to Urban Life and Territorial Integrity**

Hanna, J. M. K.. In N. Bobic, & F. Haghghi (Eds.), <https://doi.org/10.47982/wgt14d21cture>, Urban Space and Politics: Violence, Spectacle and Data (Vol. 1). Routledge - Taylor & Francis Group.

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### **Creating Spaces, Interpreting Places: The Core of Herman Hertzberger's Thinking**

van Bergeijk, H. D., Ciucci, M. E. & Leutgeb, A. Z., 2023, *archithese: Herman Hertzberger*. Verein pro Archithese, p. 14-17 4 p. (*archithese*; vol. 2023-3).

### **Port City Atlas: Mapping European Port City Territories: From Understanding to Design**

Hein, C. M., van Mil, Y. & Ažman Momirski, L., 2023, Rotterdam: nai010 publishers. 323 p.

### **Mixing Methods: Practical Insights from the Humanities in the Digital Age**

Schneider, B. (ed.), Löffler, B. (ed.), Mager, T. (ed.) & Hein, C. M. (ed.), 2023, Bielefeld University Press. 272 p. (*Digital Humanities Research*; vol. 7)

### **The Centre Cannot Hold**

van Bergeijk, H. D., 2023, *Modernites pittoresques*. Rennes: Presses Universitaires de Rennes, p. 193-211 19 p. (*Art & Société*).

### **Design Pedagogies in Times of Crisis: Six Universities - Six Studios on Post-Blast Beirut Reconstruction**

Hein, C., & Hanna, J. (Eds.) (2023). (CPCL Series). SOAP | Stichting OpenAccess Platforms.

**'Collecting Netherlandish Versus Italian Painting: A Letter from 1756 by the Art Dealer Gerard Hoet'**, in: G. Bertram et al. (eds.), *The Big Picture: Collecting Dutch and Flemish Art in Germany 1600–1850*, Gerson Digital, The Hague 2023

2023

## **Willem Steigenga & Samuel van Embden: Two Different Approaches Towards Spatial Planning: Design and Research**

van Mil, Y. & van der Valk, A., 2024, Delft: Delft University of Technology, Faculteit Bouwkunde. 92 p. (Inaugural Speeches and Other Studies in the Built Environment; no. 7)

## **Adaptive Strategies in Naples and Beirut: Methodology, Scenario Thinking and Design Fiction**

De Martino, P., Hanna, J. M. K. & Hein, C. M., 2024, In: European Journal of Creative Practices in Cities and Landscapes (CPCL). 6 (2023), 1, p. 114-140 27 p.

## **Adaptive Strategies for Dunkirk: A Delft's Perspective**

De Martino, P., Hein, C. M. & Hanna, J. M. K., 2024, In: PORTUSplus. 17, 25 p.

## **Naples: A City Away from Water: The Role of Path Dependence in the History of Naples**

De Martino, P., 2024, In: Planning Perspectives. 39, 1, p. 179-194 16 p.

**'The Eighteenth-Century Art Market and the Northern and Southern Netherlandish Schools of Painting: Together or Apart?'**, in: I.R. Vermeulen (ed.), Art and Its Geographies. Configuring Schools of Art in Europe (1550–1815), Amsterdam 2024, pp. 329-347.

# Exhibition highlights

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**2017**

**Oil Spaces Exploring the Global Petroleum Scape**

BK-Expo, Faculty of Architecture and the Built Environment (Building 8) Julianalaan 134, 2628 BL Delft

Exhibition Curators

Oliedam: Carola Hein, Seyed

Mohamad Ali Sedighi

The Global Petroleumscape: Carola Hein, Elmira Jafari, Paolo De Martino, Erfan Farahmand

Exhibition Coordinators:

Paolo De Martino, Elmira Jafari

**Cities of the North Sea: Antwerp, Amsterdam, London (Everhard)**

16 June – 16 September

TU Delft Library

Everhard Korthals Altes

**2018**

**From Architectural Ethnography to Planning**

16 March – 5 April

Oostserre, BK City

Izumi Kuroishi

**Drawn for the Record by Alan Dunn**

8 December 2018 – 7 January 2019

Corridor, TU Delft, Faculty of Architecture and the Built Environment

Phoebus I. Panigyrakis and Herman van Bergeijk

**2019**

**Staal Around the Mediterranean**

7 May

TU Delft, Faculty of Architecture and the Built Environment

Phoebus I. Panigyrakis, Gabriel Schwake, John Hanna, Herman van Bergeijk

**2020**

**Home Life Diaries**

2 March – 13 March

The Oostserre, BK CITY

Kiwamu Yanagisawa

**2022**

**BK Reads History**

1 March – 30 March

Corridor of Building 01.Oost, TU Delft

Phoebus I. Panigyrakis, John Hanna, Maria Novas

**2023**

**BK Writes History**

1 May – 30 May

Corridor Exhibition, TU Delft

Phoebus I. Panigyrakis, John Hanna, Lea Kayrouz



Fig. 25 Reinterpreting the well-known milkmaid of the Dutch artist Vermeer into an oil mad, Jenna Arts tried to capture the Dutchness of the representational petroleumscape (Source: Jenna Arts).

**Home Life Diaries**  
Dwelling experience & Dwelling understanding

1980 1982 1988 1991

JAPAN THE NETHERLANDS SLOVENIA

2004

**Exhibition**  
02-13 March, 2020  
@The Oosterre, BK CITY  
Monday to Thursday: 07:00 – 22:00  
Friday: 07:00 – 19:00

2016

The exhibition builds on the research methodology of the Japan Society for Libology. It shows personal dwelling experiences from Japan, Slovenia, Ethiopia and China. Participants were asked:

- What kind of houses have you experienced?
- How many houses have you lived in?
- How do you use and change those houses?
- Which house is most memorable for you?

Everyone has a different dwelling experience. How does your life-story of housing influence your future dwelling choice? Let's discuss!

2006 2010

**Symposium**  
11 March 13:00-17:30  
@Berlage Rooms, BK CITY

Program:

- 13:00 Opening: Japan-Slovenia (13) Dario
- National Institute of Technology, Meiji College
- 13:05 Introduction of Jeddah House (13) Dario
- 13:10 Research in Ethiopia: Development (13) Dario
- 13:15 Ethiopia in Research (13) Dario
- 13:20 Opening presentation (13) Dario
- 13:30 Symposium (13) Dario
- 13:40 Symposium 1: Living & Home Research (13) Dario
- University of Ljubljana
- 13:45 Symposium (13) Dario
- 13:50 Symposium 2: Home Research (13) Dario
- National Institute of Technology, Meiji College

Fig. 26 Exhibition and symposium announcement poster (Source: Tomaž Berčič, 2020).

# HAUP 10TH ANNIVERSARY



**Fig. 27 Herman van Bergeijk in discussion with Jean-Louis Cohen. Between September 2020 and January 2021, Cohen joined TU Delft's Faculty of Architecture and the Built Environment as a Visiting Professor, following his earlier role as chair of the Berlage program committee (Source: Mick Morssink, 2020).**

# HAUP

## 10TH ANNIVERSARY



**Fig. 28 Hartmut Frank and Jean-Francois Lejeune at the opening of the exhibition on the Prix de Rome trip of Arthur Staal, held at the Faculty of Architecture organized by Herman van Bergeijk, John Hanna, Phoebus Panigyrakis and Gabriel Schwake. (Source: John M. K. K. Hanna, 2019).**

**HAUP**  
**10TH ANNIVERSARY**  
**Students**



Fig. 29 PortCityFutures design fiction (Beyond Oil Studio, History of Architecture and Urban Planning, TU Delft (Source: Benjamin Evans, Samuel Hartman, Adam Hill and Anne de Jong, Sophie van Riel, 2019).

# FFF HAUP 10TH ANNIVERSARY Did you know ?



Fig. 30 Steven Holl and Kenneth Frampton discuss a model in the Stagecraft: Models and Photos exhibition at the Arthur Ross Architecture Gallery at Columbia GSAPP (Source: GSAPPstudent, 2017. CC BY-SA 4.0, Wikimedia Commons).

Kenneth Frampton is one of the most famous architecture critics. His acclaimed survey *Modern Architecture: A Critical History* has been translated in many languages and has had many editions. Despite the fact that it has been used in many schools Frampton says that he has not earned much from the book. Critic Colin Rowe once wrote that a rare book on architecture is a book for which Frampton has not written a preface or introduction.



# FFF HAUP 10TH ANNIVERSARY Did you know?

The German architect Gottfried Semper (1803–1879) was one of the founding fathers of modern architecture, defining a distinction between dress and body, Kunstform and Kernform. His opus magnum was the book *Style in the Technical and Tectonic Arts; or, Practical Aesthetics*. In principle it was a materialistic, historical treatise. Through the metabolism of materials new styles would appear. Two volumes were published in 1861 and 1863 but the third one on architecture never. In his archive there are no traces that he was actually working on it.

After being exiled from Germany, Semper went to London, which is where he was when the World Exposition opened in 1851. The impact of this event was enormous. Especially the main building, the Crystal Palace, drew much attention. The garden architect Joseph Paxton had made his first sketches for this huge structure in June 1850 and in September construction began. In January the building opened. The length was 1851 feet, in order to correspond with the year of the event of the World Expo. George Cruikshank made an interesting engraving. The Netherlands had its own Crystal Palace, the Palace of Popular Industry, built in 1864 in Amsterdam by Cornelis Outshoorn. It burned down in 1929. Outshoorn was an architect and developer who in Amsterdam also designed the Amstel Hotel.

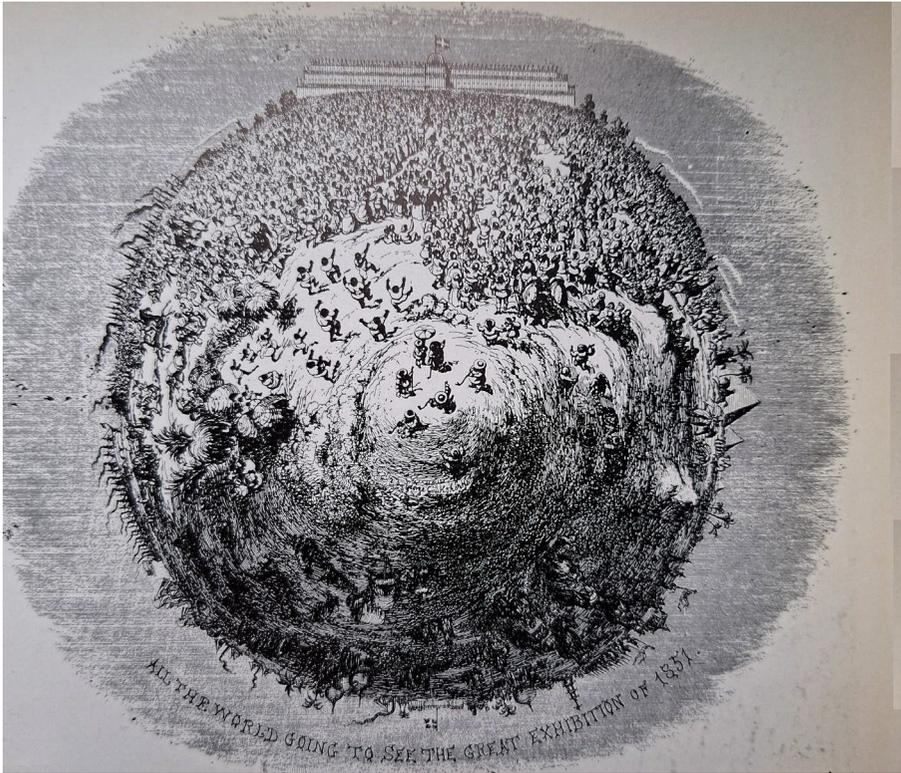


Fig. 32 All the world going to see the Great Exhibition of 1851 (Source: George Cruickshank, 1851. Public domain, <https://digitalcollections.nypl.org/items/d9e97210-d919-013a-9a59-0242ac110003?canvasIndex=0>).



Fig. 33 Palace of the people in Amsterdam (Source: Jacob Olie, 1892. Public domain, Wikimedia Commons).

# FFF HAUP 10TH ANNIVERSARY Did you know ?

One of the many buildings that Gottfried Semper designed was the Eidgenössische Technische Hochschule in Zürich, the ETH Zürich Hauptgebäude. Within that university he founded the Bauschule, the architecture department. He was a friend of the German composer Richard Wagner and designed several theatres and opera houses, but today he is better known for his theoretical works.

Let's talk about superlatives. Until only a couple of years ago the Pentagon in Arlington was the largest office building in the world. It was designed in 1941 by the American architect George Bergstrom as the headquarters of the

Department of Defense. The first site chosen had an irregular pentagon shape but was later dismissed because it would have obstructed the view of the city from Arlington National Cemetery. It nevertheless maintained its citadel form. Steel was to be used as little as possible in the construction due to the war effort. With its 600,000-square-meter floor space, the monumental building is especially recognizable from the sky by its remarkable form. In contrast to the Crystal Palace, the massive building is of less historical significance, but there opinions might differ. Maybe we can consider the beautiful villa Caparola

designed by the Italian architect Giacomo Barozzi il Vignola (1507-1573) for the Farnese family as a distant precedent. Vignola was the architect of the Jesuit church in Rome that was subsequently copied all over the world as church for this religious order.



Fig. 34 Portrait of Gottfried Semper (Source: Johannes Ganz, 1870. Public domain, ETH Library Zurich, Image Archive / Portr\_10869).

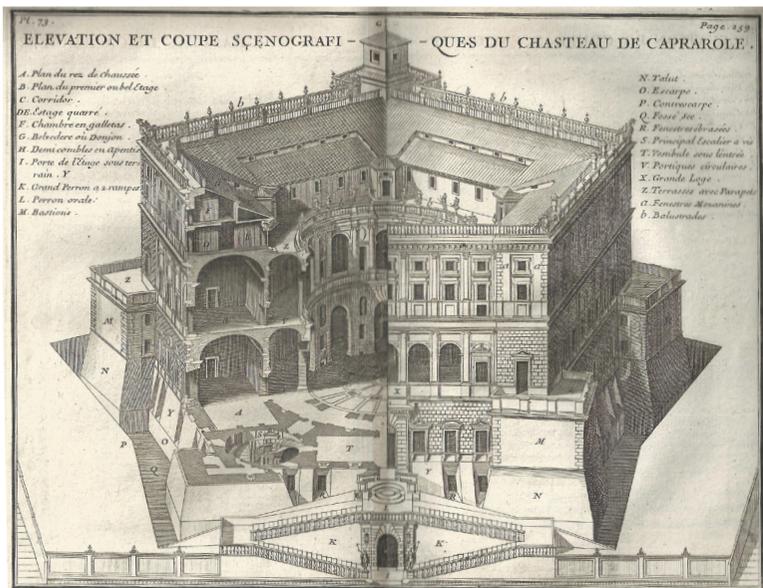


Fig. 35 Coupe de la Villa Farnese à Caprarole (Italie), 1720 par Daviler [Cross-section of the Villa Farnese in Caprarole (Italy), 1720 from Daviler]. (Source: Augustein-Charles d'Aviler, 1720. Public domain, Wikimedia Commons).

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**Did you know ?**



In many surveys of architectural history certain countries and areas are slighted. A global view tries to give an alternative. Sir Bannister Fletcher came up with the image of the tree of architecture. Which areas do you think are undervalued and neglected and why?

1. The 14 countries of Oceania
2. The Midwest of the United States
3. Australia
4. Southern India
5. China
6. ?

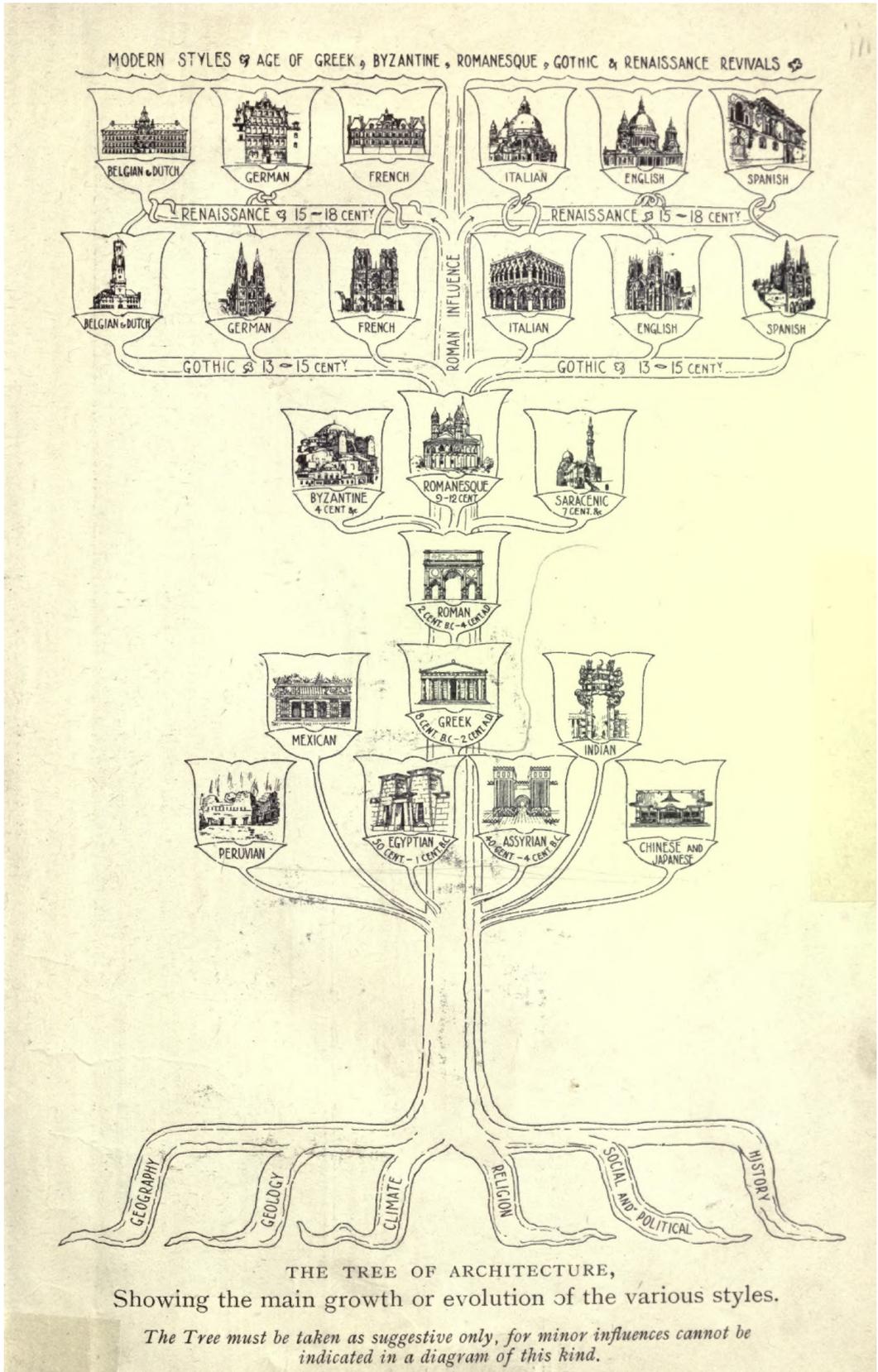


Fig. 36 The Tree of Architecture in *A History of Architecture on the Comparative Method* (Source: Sir Banister Fletcher, 1896).

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The American cultural theorist, architect and designer Charles Alexander Jencks (1939-2019) can be regarded as the godfather of the postmodern. He was a prolific writer. His books *Modern Movements in Architecture* (1973) and *The Language of Post-Modern Architecture* (1977)

were extremely popular. His criticism of Le Corbusier was articulated in *Le Corbusier and the Tragic View of Architecture* (1974). His diagram of architecture movements still has an appeal but is factually incomprehensible.



Fig. 37 Portrait of Charles Jencks inside a 'Jencksiana' motif (Source: Unknown photographer, Courtesy of the Jencks Foundation at The Cosmic House, <https://www.thecosmichouse.org/explore/image/the-jencksiana-symbol>).

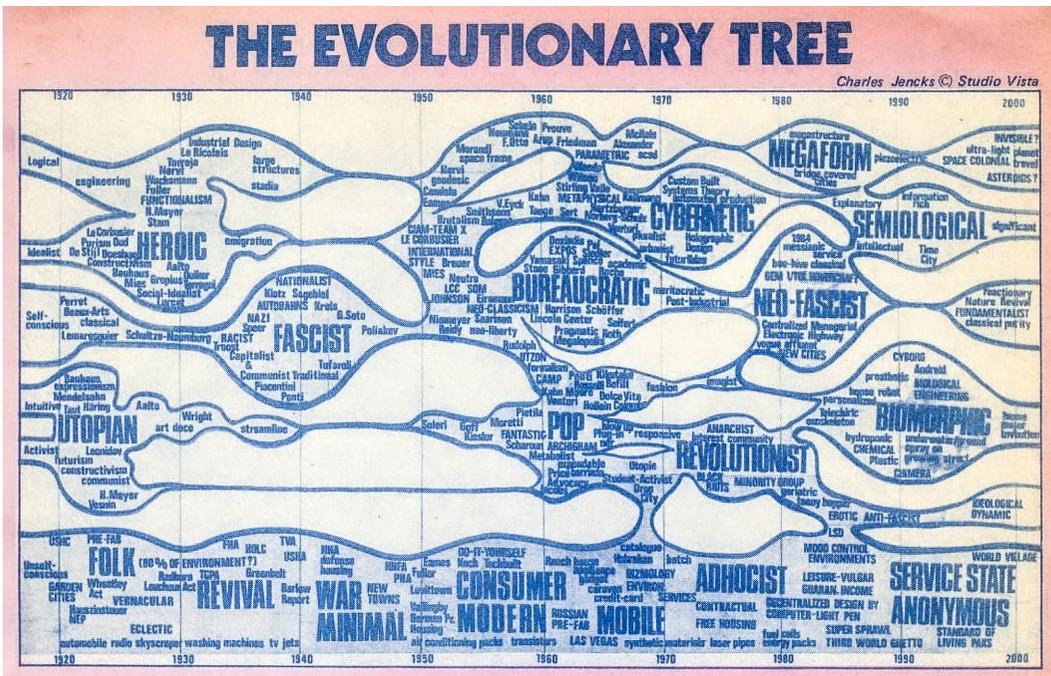


Fig. 38 Evolutionary Tree of Architecture (Source: Charles Jencks and Studio Vista, 1970. Courtesy of The Cosmic House, <https://www.thecosmichouse.org/explore/image/the-evolutionary-tree>).

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**Story or History?**

Architectural history should be based on hard and undeniable facts. The more precise these facts are, the less they lead to fiction. Connecting the facts leads to valuation and interpretation. Perspective, although always distorted, is more important than narrativity. The one brings insights,

the other a nice and maybe spectacular fiction. The material has to be brought to talking, revealing its own complexity and multiplicity. The German philosopher Walter Benjamin once wrote 'Method is detour'. We still wonder what he meant and if there is some truth in it.



Fig. 39 Book cover of *Einbahnstraße* by Walter Benjamin, published by Ernst Rowohlt Verlag (Source: Deutsches Historisches Museum, 1928. Inv.-Nr. R 92/5476; public domain).

# FFF HAUP 10TH ANNIVERSARY Did you know ?



Typology has always been important in architecture. Churches were built with liturgical functions in mind. Yet only with the French architect Jean Nicolas Louis Durand (1760-1834) did type became a central issue. His diagrams of types had an

enormous impact. Aesthetic considerations became less important. Architecture became a bureaucratic thing and the servant of the state. His reduction was an undermining of the traditional forms but gave many architects a secure underlay.

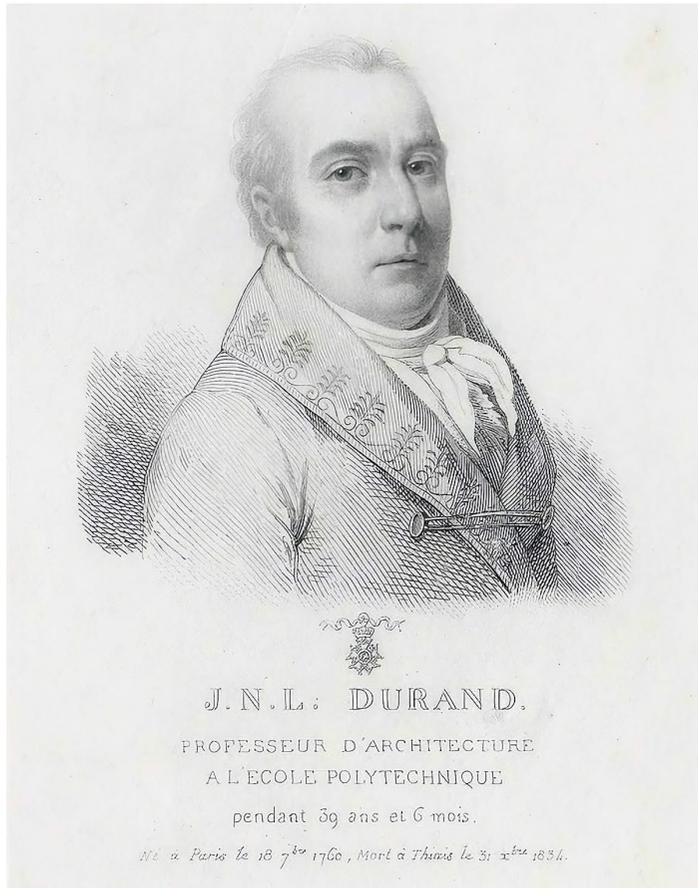


Fig. 40 Jean Nicolas Louis Durand (1760-1834), French architect and educator (Source: Unknown author, 1800. Public domain, Wikimedia Commons).

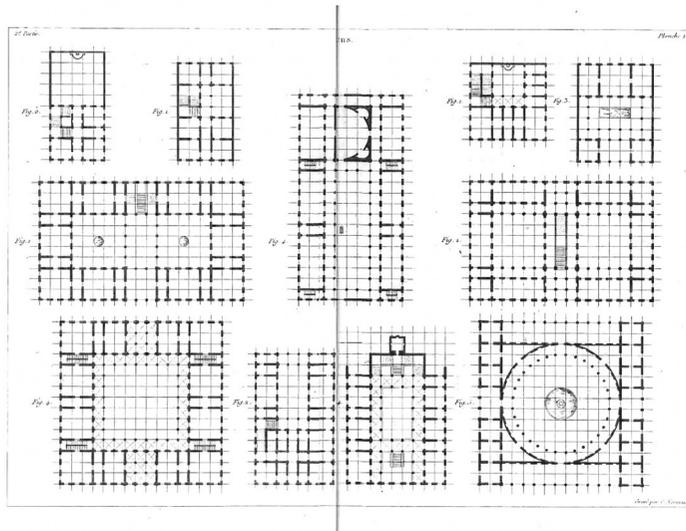


Fig. 41 Jean-Nicolas-Louis Durand: Recueil et parallèle des édifices de tout genre, deuxième Partie. Composition of courtyards (Source: Jean-Nicolas-Louis Durand, 1802. Public domain, Précis des leçons d'architecture données à l'École polytechnique, vol. 1, 2 vols., Paris, plate 15).

# FFF HAUP 10TH ANNIVERSARY Did you know ?



In 1957 American architect Frank Lloyd Wright described his one-mile-high skyscraper in his book *A Testament*. Wright believed that it was a feasible and realistic proposal. He had already made a reputation with sensational projects. His friend and rival, the Dutch architect H.Th. Wijdeveld, had proposed in 1944 a project for an international geological research center that would go 15 miles into the earth. The competition between the two was a continual factor. Maybe the proposal of the American architect was a late reply. We will probably never know, because both architects were able manipulators of the truth. Proposing such extremes was

considered a way to envision a possible future.

In 1903 the Austrian architect Adolf Loos, one of the sharpest and most influential architects of his time, started a journal. It was a magazine against the hypocrisy and superficial aestheticization of life in his country and 'for the introduction of Western art'. Loos wrote all of the articles. The title of the journal, of which only two issues appeared, was:

1. Adolf Loos
2. Architecture
3. *Das Andere*
4. Everything
5. Österreich



Fig. 42 3D model of The Illinois, done with Blender 2.79 (Source: Milkomède, 2018. CC BY 4.0, Wikimedia Commons).

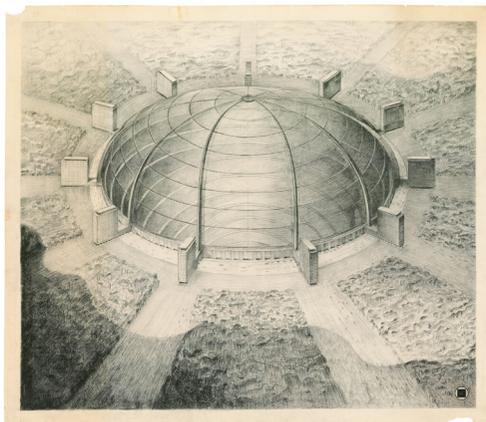


Fig. 43 15 miles into the Earth (Source: H.Th. Wijdeveld, 1944. Public domain, Het Nieuwe Instituut - Architecture Collection).

# FFF HAUP 10TH ANNIVERSARY Did you know ?



Many movies make use of well-known cities and locations. Places in Rome, Venice and London, for instance, are preferred sets. Trough montage these locations can be put in a disorienting and surrealistic sequence. Their role is to enhance the effect of the movie and not to add to the knowledge of the place. Often they are no more than modern Potemkin cities, the phony portable settlements that Grigori Potemkin had erected in order to impress the Russian Empress. In Alfred Hitchcock's 1935 movie *The 39 Steps* he uses the cantilevered bridge of Forth as a backdrop and

presents it as 'a monument of Scottish engineering'. 24 years later it was also in the remake of the same movie even if in the original book the bridge of more than 2000 meters long does not appear. It was designed by the English engineers John Fowler and Benjamin Baker in 1890 and is considered a masterpiece of structural engineering.

Modern and contemporary architecture has always been a favourite setting especially for cult films and movies that want to portrait a futuristic world. The alienation effect is enhanced. Architecture

becomes a backdrop, a mere décor. In *Mission Impossible: Ghost Protocol* (2011) the Burj Khalifa designed by Adrian Smith of SOM plays a substantial part. In *Men in Black* (1997) the Guggenheim Museum in New York is featured. The same building of Frank Lloyd Wright figures in at least 25 movies. In the *Hunger Games: Mockingjay Part 2* (2015) the work of the Spanish architect Ricardo Bofill in Noisy-le-Grand has a role. Even more modern architecture can be found in *Aeon Flux* (2005),

where we can see many modern buildings in the foreground and background, like the Haus der Kulturen der Welt (House of World Cultures) and the Bauhaus-Archiv designed by Gropius in Berlin. This city and the nearby Potsdam have provided many coulisses, like the Biosphäre (Biosphere) in Potsdam, Trudelturm (Spin Tower) in Adlershof, and the Museum im Wasserwerk (Waterworks Museum) in Berlin. Probably you can name more (see: <https://movie-locations.com/movies/a/Aeon-Flux.php>).



Fig. 44 Berlin Congress Hall (today known as the House of World Cultures), seen from the banks of the River Spree (Source: Historisches Bildarchiv der Bundeswasserstraßen, HB00902. CC BY 4.0, [interveningarts.com/articles/tracing-berliner-kongresshalle-1957](https://www.interveningarts.com/articles/tracing-berliner-kongresshalle-1957)).

# FFF HAUP 10TH ANNIVERSARY Did you know?

In the past, great architects sometimes went through life under another name. Jacopo Barozzi was known as Vignola. Giulio Pippi became Giulio Romano. Andrea di Pietro della Gondola was Palladio. Ludwig Mies changed his name to Ludwig Mies van der Rohe. Charles Édouard Jeanneret became Le Corbusier. Often immigrants to the United States changed their names in order to fit in better. Architects are no exception. Louis Kahn, brother of the architect Albert Kahn and born in 1901 in Osels in Estland as Itze-Leib Schmuilowsky, and Frank Gehry, born in Toronto in 1929 as Frank Owen Goldberg, are famous examples. The

question remains why an alias or change in name is necessary. The master of them all was the Dutch painter Theo van Doesburg, born as Christian Emil Marie Küpper, known as poet under the pseudonym I.K. Bonset, as futurist as Aldo Camini and as artist as Van Doesburg.

Everybody and everything is craving for attention by the media. Illusion and mimicry have taken over. The city has been protagonist in many movies. Especially in Italy it was a frequent topic as has been described in the book *Progetti di città sullo schermo* by Leonardo Ciacci.

Shortly before the outbreak of the second World War the American critic Lewis Mumford made his charming film on the city in which he tried to show how the American city had changed and why. The documentary consists of 5 episodes and can be easily watched on the internet. Also in

Germany and the Soviet Union there are many moviemakers who have dedicated attention to the city. And what to think of Wim Wenders, *Himmel über Berlin* (Wings of Desire, 1987), Wenders wrote several essays on his fascination with architecture. A world to explore!



Fig. 45 Film still from *Wings of Desire* (Source: Wim Wenders Foundation, 1987).

# FFF HAUP 10TH ANNIVERSARY Did you know ?

It is only in the last century that the intimate relationship between architecture and cinema has been created, but the one between architecture and the arts has existed much longer. Also, during the 20th century, Dutch artists like Carel Willink and Maurits Escher initially wanted to be architects. And many architects wanted to be visual artists: we only have to think of Le Corbusier, Louis Kahn and many others. Also in artists like Per Kirkeby and Donald Judd a link with architecture is obviously present.

The Castel dell'Ovo is not only one of the oldest standing

fortifications in Naples but is also steeped in myth. According to legend, the poet Virgil placed a magical egg in the foundations of the castle, which was said to protect the city. The story goes that as long as the egg remains intact, Naples will thrive. If it were to break, it would spell disaster for the city. This legend adds a whimsical charm to the castle, making it a symbol of Naples' resilience and connection to the sea, as it has long served as a lookout for ships entering the busy port. So, whenever you visit, remember that the fate of Naples is said to rest on that fragile egg hidden within the castle's walls!



Fig. 46 Naples (Source: Ra Boe, 2010. CC BY-SA 3.0, Wikimedia Commons [https://commons.wikimedia.org/wiki/File:Napoli\\_2010\\_-\\_Castel\\_dell%27Ovo\\_-\\_by-RaBoe.jpg](https://commons.wikimedia.org/wiki/File:Napoli_2010_-_Castel_dell%27Ovo_-_by-RaBoe.jpg)).

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