

Collective imagination has traditionally associated architecture with political and economic power. As a result, when quoting Edward Said: «Modern Western culture is, in large part, the work of exiles, *émigrés*, refugees», the last people we typically consider are exiled architects. But is the heritage left by exiled architects truly insignificant?

Can we find expressions of their spiritual quest, new life experiences, nostalgic feelings, and aesthetic shocks in their works? When does Modernism cease to be a universal language and instead becomes an existential language of the exile – and can they both coexist? The international conference *Architects in Exile. Stories of New Spatial Experiences* aims to address these questions.

Architects in Exile. Stories of New Spatial Experiences Edited by Sofía Celli and Federica Deo

# Architects in Exile

## Stories of New Spatial Experiences



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*It was Henry Corbin's gift to enable us to experience in this room thoughts that come from another language and culture, as if they were of our own hearts. He spoke from within his speech; he was his words. This rhetorical imaginative power is himma of which Corbin writes in his study of Ibn 'Arabi. This power of the heart is what is specifically designated by the word himma, a word whose content is perhaps best suggested by the Greek word enthymesis, which signifies the act of meditating, conceiving. Imagining, projecting, ardently desiring – in other words, of having (something) present in the thymos, which is vital force, soul, heart, intention, thought, desire.*

James Hillman, *The Captive Heart*

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# Architects in Exile

## Stories of New Spatial Experiences

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# Architects in Exile. Stories of New Spatial Experiences

Boris Chukhovich, Andrea Gritti

Exile Studies is a relatively new field in the humanities, seeking to analyze the global phenomenon of migration that emerged in the 20th and 21st centuries. Although this field is essentially related to anthropology and sociology, a number of scholars also focus on the specific artistic experiences of the exiled, produced outside the cultural and social context, in which they grew up and spent a significant part of their lives.

Not surprisingly, there are far fewer studies of exiled architects than of other artists: writers, poets, musicians. Architecture is the least literary and narrative art, even in comparison with music. Moreover, architecture has always been closely connected with power, and this factor often prevents architects-in-exile both from getting work, and from introducing specific exiled motifs and subjects into their work. This is precisely why the activities of architects in foreign cultural contexts have long been viewed through the prism of transculturalism, and more recently, through the concept of *cultural transfers*. There have, however, been exceptions.

The exodus of Bauhaus leaders from the Old World after the Nazis came to power seems to be an iconic story of architectural exile. However, many aspects of their activities in the USA show differences between their exile in America and that experienced by Thomas Mann or Bertolt Brecht. The latter were motivated by the idea of opposing Hitlerism with a kind of *other Germany*, and returned home after the end of the war. In contrast, Mies van der Rohe, Walter Gropius and others were the bearers of a universal project, ready to implement it anywhere in the world. Thus, while they were refugees in the political sense, they were not exiles as far as their work on a new architectural language was concerned. The same effort of universalizing modernization characterized practices of Western modernist architects in the colonial world. Contemporary scholars sometimes try to present the fate of Michel Écochard or Fernand Pouillon in the Maghreb as exile, which seems true as a fact of biography. But architects in exile do not always create *exile architecture*.

Limbo, slits and circles of Hell, gates and ledges of Purgatory, spheres of Paradise – this mental construct, comparable in popularity and number of subjects with the Gospels and ancient myths, emerged in the fantasy of a 14th century exile, forced to leave his hometown. His emblematic experience demonstrated that the exile is associated with a particular mobilization of imagination, revealing one's ability to reincarnate, to see another world beyond reality. The abandoned country does not dissolve

in the memory. It breaks away from the territory, transported across borders, beyond linear time, and is filled with tales and symbolic images. The migrant's dreams and his work are a field of hybrid otherness. The artist-exile's Paris resembles Vitebsk, Buenos Aires resembles the Old World. Joseph Brodsky compared the vantage point of exile to being on a pass from which one can view two slopes simultaneously; Edward Said reminded us that the exile is familiar with at least two cultures.

According to him, the view of «the whole world as if it were a foreign land» was a guarantee of originality, which, in fact, made the work of exiles, migrants, and refugees become the modern culture.

Is it possible to find, in the works of architects in exile, expressions of their spiritual quest, new life experiences, nostalgic feelings and aesthetic shocks? If so, is it possible to outline within the creative evolution of the architects in exile, certain typical stages that writers, artists, or filmmakers go through, such as pre-exile, exile as such, post-exile, and nomadism?<sup>1</sup> When does modernism cease to be a universal language of domination, and become an existential language of the exile – and can both coexist?

In posing these questions, we want to continue the reflection, begun four years ago by researchers who devoted a collection of articles to the exile of architects.<sup>2</sup> Their innovative research focused on the social fate of architects in exile, and on the possibilities for cultural transfers, and the circulation of ideas that this opened up. Our questioning is more concerned with those cases, where the aesthetics of exile directly affected architectural forms.

<sup>1</sup> These categories were studied in the collective work of the research group Poexil, which worked in the University of Montreal during 10 years, from 2002 until 2012 under direction of Alexis Nous.

<sup>2</sup> Marie Gaimard et Caroline Maniaque (dir.), *Exils et migrations des architectes, des urbanistes, des paysagistes à l'ère contemporaine*. Les Cahiers de la recherche architecturale urbaine et paysagère, n.2, 2018.

# The Architecture of Exile: A Journey through Spatial Narratives

Sofia Celli, Federica Deo

The international conference *Architects in Exile: Stories of New Spatial Experiences* (Milan, May 29-30, 2023) aims to explore a research field that has gained attention in recent years within cultural studies but remains unexplored from an architectural perspective: the exiles and migrations that have characterized the 20th century.

The valuable studies conducted so far on this topic have mainly focused on the biographical aspects of the individuals involved in these processes and their production, interpreted in a rather narrative sense. Architecture offers new keys for understanding and interpreting the complex phenomenon of 'exile', taking into account its heterogeneous nature.

Through the engagement of scholars whose research has focused on the examined themes from different disciplinary perspectives, the international conference *Architects in Exile. Stories of New Spatial Experiences* seeks to open new perspectives on the relationship between Exile and Architecture.

The conference gathered the contributions of 48 scholars who proposed declarations and interpretations of the phenomena of exiles and exoduses, both collective and individual, imposed and voluntary, defining a new historical atlas for this complex phenomenon. Such topics will be discussed in 10 thematic panels. The opening day of the conference, inaugurated by a lecture by Caroline Maniaque, includes the following sessions: *Architecture in Exile: Models and Typologies*; *Architecture in Exile: Before and in the Era of Nations*; *Architecture in Exile: the in-Between*; *Pre-Exile, Exile, Post-Exile, Nomadism*. The second day, opened by Alexis Nouss' talk, discusses the following topics: *Exilic Trajectories of the BBPR*; *Exilic Ramifications of the Bauhaus*; *Exile and Architectural Hybridations*; *Exile and Cultural Transfers*; *Exile and Homeland*; *Exile and Utopia*.



Abdula Akhmedov et al., Borisovsky Ponds Complex Project, 1996.  
Photo courtesy of Ruslan Muradov.

## Three Modes of Exile: The Destruction of GATCPAC and the Endurance of a Friendship

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The victory of fascism in the Spanish Civil War (1936-39) meant a brutal disruption of multiple progressive developments that had been gathering momentum in the years previous to the conflict. Very remarkable among these developments was GATCPAC (*Grup d'Arquitectes i Tècnics Catalans per a l'Arquitectura Contemporània*), one of the most forward-looking European associations of architects that fostered a thorough transformation of society through urban, architectural and object design.

Three founding members of GATCPAC kept their friendship after the disaster of losing the war and epitomize three modes of exile that, in Catalonia in particular but can probably be generalized elsewhere, anytime, constitute three modes of surviving through barbaric times. Three modes to face catastrophe that are still pungently topical nowadays, and that may serve as a point of reference in our troubled times. Josep Lluís Sert (Barcelona, 1902-1983) moved to United States and developed a well-known career there, augmenting the influence and the contacts he had initiated since working for Le Corbusier in 1929. Sixte Illescas (Barcelona 1903-1986) chose to remain in Barcelona and was prosecuted by francoist authorities and forbidden to work as architect, although he managed to produce some significant designs in this adverse situation. Germà Rodríguez-Arias (Barcelona, 1902-1987) after moving to Mexico and Chile chose the interior exile of Eivissa, a backwards island in the 1950s, where he could develop a contextual, austere architecture very much in line with the modern ideals preconized by GATCPAC.

It was in Eivissa, a territory they had mapped in their early attempts to match Mediterranean tradition and modernity, where they met again for the first time after the war. Cultivating their friendship, they ended up developing a small resort for their families and relatives, a sort of space where the hardships of dictatorship and its generalized social repression could at least be forgotten, if not avoided. A sort of renewed *Paradise Found* where three different modes of exile that are still meaningful to us, and which represented three different directions in life, converged and could keep the high aspiration for Civilization to return. They had hope for all of us.

Dedicated to Oleg Pachenkov and Lilia Voronkova, exiled from Russia.



Sixte Illescas, Casa Vilaró, Barcelona, 1929.  
One of the very first examples of modern architecture in the Iberian Peninsula, still stands today as a vessel ready for a trip.





Janeba House on cover of Australian Home Beautiful December, 1949. Warrandyte, Victoria, Australia, Fritz Janeba, 1948-1949.

## *Exilarchitektur* in the Antipodes: Replica, Regeneration, Translation and Counterpoint

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Deemed enemy aliens and facing institutional and professional hostility, central European *émigré* architects nevertheless reshaped the built form of post-World War II Australia. This paper investigates the ways in which these architects' experiences of exile imbued their architectural production with significance and purpose, and how this production illustrated and animated their new life experiences. Grounded in the work of Esra Akcan and Edward Said, this paper seeks to gain a deeper understanding of exile, meaning and aesthetics via an overview of the built work of the entire cohort of architects who fled Hitler's Europe and migrated to the state of Victoria, Australia in the period 1935-1940. Specifically, it utilises the records of the Architects Registration Board of Victoria and the Commonwealth of Australia's migration admission files to construct a database that details the careers and built work of all 48 Central European architects who migrated in this period. Each architect in this survey was a genuine exile seeking refuge: the study does not include the many economic migrants who arrived at this time seeking greater employment opportunities. This paper proposes four categories for understanding the ways in which experiences of exile are expressed architecturally: replica, regeneration, translation and counterpoint. The study documents architects intent on recreating the built form of their homeland, and those setting out to build community anew. It investigates architects focused on translating their past architectural experiences into their new environment, and those whose architectural imagination was forever caught between two worlds: Europe and the distant, and arguably unknown destination of the Antipodes. Each of these modes of architectural production sheds new light on the agency of *émigré* architects, the variety of their architectural responses to exile, and illustrates the early stages of the construction of 20th century multicultural Australia.

## Russian Architects in Italy: Exile beyond the Revolution. Boris Iofan and Andrej Beloborodoff

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Of the same generation, Boris Iofan and Andrej Beloborodoff arrived in Rome from Saint Petersburg beyond the Russian Revolution: the first one before and the other after. Both after their studies (Iofan at the Art Institute of Odessa and Beloborodoff at the Imperial Academy of Fine Arts) had a professional practice in the Russian Empire capital in the key of new-born neoclassicism.

Iofan came in Italy in the autumn of 1914, most probably to avoid the enrolment in the army with the beginning of the WWI against the German aggression. Strengthening his education at the Academy of Rome, he had successful career and built in different Italian cities as an architect of *roman school*, applying new construction technologies to neo-classical and neo-baroque trends. As he was actively involved in the socialist circles and became one of the founders of Italian Communist Party, his condition was deeply compromised after the fascist *March on Rome* of 1922. He emigrated in 1924 in, at this point, Soviet Moscow to become the winner of the Palace of Soviet competition with *roman school* eclectic project, which launched the turn from revolutionary modernism to the *heritage assimilation* course.

Instead, Beloborodoff's rapid and lucky career, launched during his studies at the Academy in Saint Petersburg, finished in 1917, when all his powerful commissioners became *people's enemies* and left Russia. His exile started in 1919, in 1930s he established in Rome. He has never adopted Modern Movement language, probably for rejection of bolshevism or for hometown nostalgia, and remained one of most convinced classicists of his time. He designed some villas and apartments in France, but in Italy worked mostly as a graphic. Despite some attempts to catch the sympathy of the fascist regime, the important commissions started to arrive to him only in the post-WWII period and mostly remained unrealized because of architect's death.

The paper, based on Iofan's and Beloborodoff's archives in Italy, investigates two *mirror* careers of architects, comparing the émigrés professionals' conditions and issues in Italy before and after Russian Revolution and different faces of exile.



Boris Mikhailovich Iofan, Pantheon, side view with portico, 1914-1915, Italian pencil on paper. Sergej Tchoban Collection.

## Galeazzo Alessi Exile to Genoa

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The great diaspora of artists after the sack of Rome in 1527 might be seen as an impulse to spread the Renaissance throughout Italy and Europe. Actually, the trip of many artists and architects toward other places began before 1527 and lasted long after the sack, and somehow Galeazzo Alessi, like Giulio Romano or Sansovino before him, was forced to find opportunities for his profession outside Rome.

Galeazzo Alessi self-exile to Genoa allowed him to develop an architecture that on the one hand was inclined to indulge the taste for the abundant and grotesque decorations favoured by the nobility of the time, and on the other hand, to start to conceive architecture essentially as a tool capable of generating a new economic value. The social and political situation of Genoese patronage helped him to focus on that task. For example, the new urbanization of *Strada Nuova* was conceived as a building speculation able to generate whose capital gain that was used to finish the construction of the city's main public work, the Cathedral of San Lorenzo. Even the Sauli family's private chapel, the huge Basilica of Carignano, is not only a scaled-down copy of Bramante's design for St. Peter in Rome, but also a tool to expand the city on the hill of Carignano and urbanize an agricultural land owned by the Sauli family themselves. In Genoa Alessi experimented with and refined this idea of architecture as a useful tool for economic purposes, then succeeded in exporting this model to Milan, Bologna, and Varallo, and finally to his hometown of Perugia.

Alessi was able to formulate an extremely modern architecture, attentive to volumes and urban relationships, but standardized in detail and delegated in execution. His projects often enacted interesting economic-financial strategies and succeeded in combining the needs of promotion and cultural affirmation of the rising Genoese bourgeois class with the use of architecture as an instrument for enhancing the family wealth and the development of the city.



Galeazzo Alessi, Santa Maria Assunta in Carignano, Genoa.



## Lithuanian Architects in Displaced Persons Camps in 1946-49 and Their Architectural Visions

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In July 1944 when the German front line was breached and the Soviet army returned to Lithuania, almost 60,000 Lithuanian citizens left with the retreating German army to escape from the threat of Soviet terror. Together with intellectuals and professionals, many prominent architects, teachers and students also left. Following the Germans surrender, the United Nations Relief and Rehabilitation Administration (UNRRA) was appointed to take care of the influx of mass refugees and accommodated them in displaced persons (DP) camps in Germany. Due to the fact that the architects were not able to engage in their professional work, they developed an incredibly intense cultural life in the DP camps. They established an Association of the Lithuanian Expatriate Engineers with 345 members in 1946, and started the Association's professional magazine *The Engineer's Way*. Optimistic that with the help of the United States the Baltic countries would soon regain their independence, they became actively involved in organizing the *Reconstruction of Lithuania* conference and conceptualised the future Lithuanian architecture. An architectural competition in search of the ideal future Lithuanian family house in 1947 attracted forty-five entries submitted by thirty applicants. These activities lasted until 1949 when DP camps were closed. This research on architectural activities of the exile architects will be presented in the conference discussing the questions of collective architectural thought, memory and ideas about future under the extreme circumstances.

## From Yerevan to Norilsk: Architects and Architectures in Exile

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Between biography and history of Soviet architecture, I wish to present my work dedicated to the history of architects Kévork Kotchar and Mikael Mazmanian, Soviet Armenian architects deported to Noril'lag in 1937. This work took the form of a small book published by Editions B2 (2018) entitled, *Norilsk : L'architecture au Goulag, Histoire Caucasienne de la Ville Polaire Soviétique (Norilsk: Architecture in the Gulag, Caucasian History of the Soviet Polar City)*. Who were the hundreds of thousands of zeks who built Norilsk, the coldest and northernmost city in the world, but also among the most polluted mining sites in Russia? How did the Norilsk Nickel Company (founded in 1935) rule over this urban construction in an extreme environment, and what contribution did the zeks-architects assigned to live in the Russian Arctic make? I propose to shed light on the astonishing and little-known careers of Kévork Kotchar and Mikael Mazmanian, both of whom came from the Soviet constructivist movement and were victims of Stalinist repression. As architects in exile, they were assigned a mission: within the Noril'lag concentration camp, they had to meet the challenges posed by the construction of a city cut off from the world, to which no road still leads today. To build a real city of sumptuous appearance in the Stalinist neoclassical style on a perpetually frozen ground is the challenge taken up by the team of architects at Noril'lag. The architecture of the city of Norilsk bears the clues and signs of exile: there is a strange resemblance between Norilsk and Yerevan. Beyond a common matrix of Russian urbanism (the Petersburg model), the experience of Armenian architects deported to Noril'ag is an extreme *spatial experience*, tracing a diagonal from the *solar city*, Yerevan, to the polar city, Norilsk. Today, the work of the two architects in Norilsk (at least what remains of it), echoing the neo-Armenian style of Yerevan, undoubtedly bears the marks of nostalgia and exile.

General Plan of Norilsk, 1940.  
V. Nepokotchiskij, M. Mazmanian,  
F. Strachinskij, K. Kotchar, F. Ussov, L. Minenko.

## The Iranian Architects in Exile: Hossein Amanat

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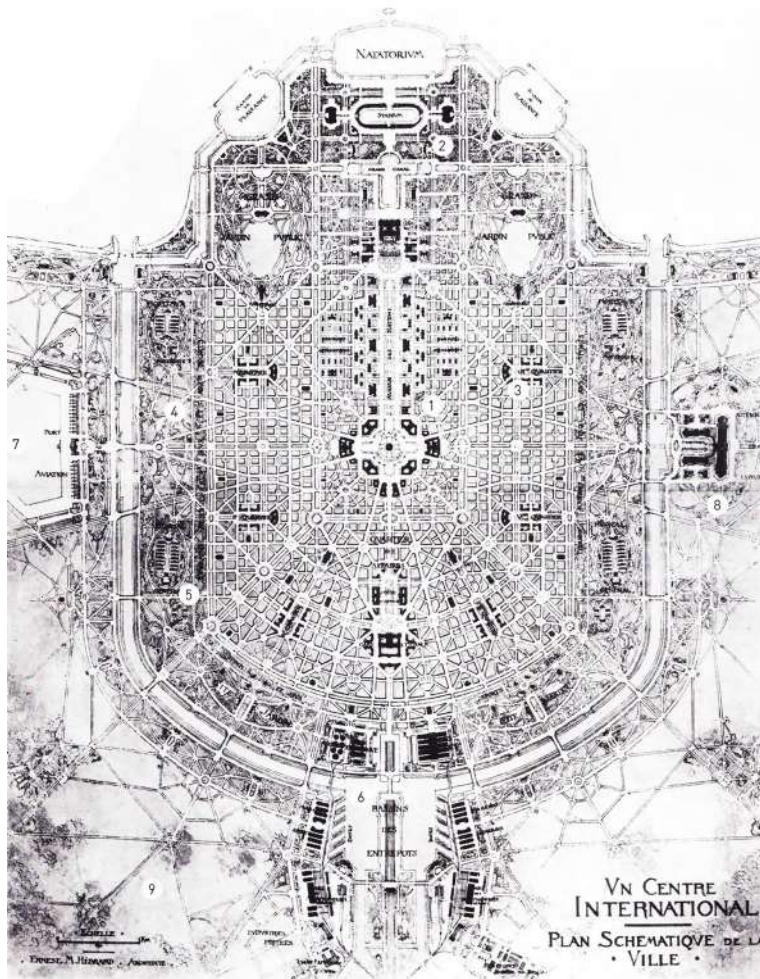
Hossein Amanat is an Iranian-Canadian architect considered one of the most influential architects in exile. Born in Tehran, Amanat's most famous work is the Azadi Tower in Tehran (Iran), which was completed in 1971 and has become a symbol of Iranian national identity. The tower is considered a landmark of Iranian architecture and has been widely celebrated for combining modern and traditional architectural elements. However, Amanat was forced to leave the country after the Iranian Revolution and continued his practice in Canada.

In addition to his work in Iran, Hossein Amanat has also been involved in several projects outside of the country, such as the Canadian Museum of Immigration at Pier 21 in Halifax (Canada), the Aga Khan Museum in Toronto (Canada), the Persian Heritage Museum in Beverly Hills (California), and the proposed Iran Heritage Foundation in London (England). These projects demonstrate Amanat's continued influence and impact as an Iranian architect in exile. Amanat's work reflects the complexities of negotiating cultural identities and maintaining a connection to one's heritage while adapting to new cultural surroundings. In this way, Hossein Amanat's work and legacy are potent examples of the experiences and narratives of Iranian architects in exile. His designs reflect the resilience and determination of architects in exile and their essential role in shaping the discourse on architecture and cultural identity.

Photograph by Blondinrikard Fröberg.  
Source: Sina Mostafavi, *Hybrid Intelligence in Architectural Robotic Materialization (HI-ARM): Computational, Fabrication and Material Intelligence for Multi-Mode Robotic Production of Multi-Scale and Multi-Material Systems*, A+BE, Architecture and the Built Environment, 2021, p. 90.

## The Nature of Exile and Its Evolution in Hanoi, Vietnam (1923-85). Histories of Architects and Cities

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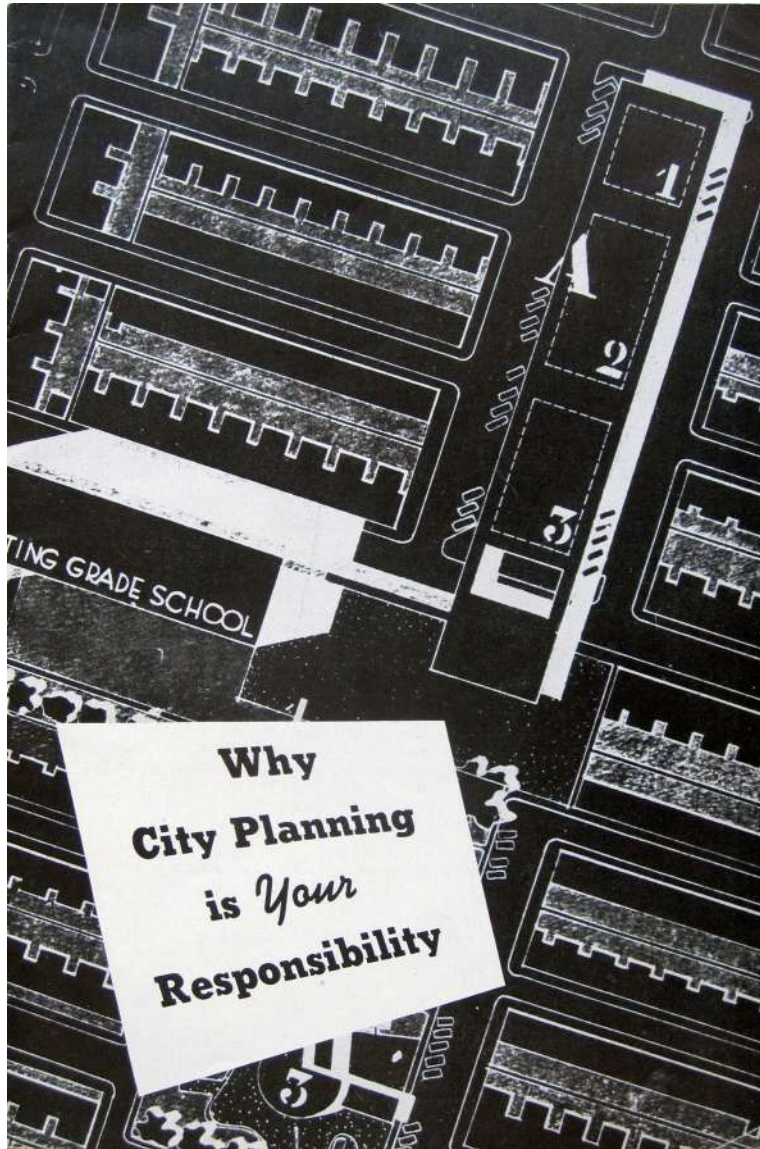
The Hebrard International City Project and the programmatic imagery behind the development of the city of Hanoi. 1. The axis of nations; 2. The leisure and health zone; 3. Residential area; 4. The green belt; 5. Manufacturing facilities; 6. Infrastructure node; 7. Airport; 8. Power station; 9. Garden city and production.

Ernest Hébrard, GranPrix de Rome 1908, emigrated from Paris to the colonies of South East Asia as a result of a severe depression due to the failure of the *World Communications Centre* project. The latter was commissioned by Paul Otlet and later reworked in a simplified version by Le Corbusier. Hébrard's first commission in Vietnam was the development of the tourist city of Da Lat and later developed the plan for the future capital of Indochina located in the ancient city of Than Long, commonly known as Hanoi. The plan was developed in a late 19th century style but the functions allocated within the urban fabric already belonged to the culture of the modern, in fact they largely coincided with the experience gained in the experiment of the *Centre International*. Hebrard designed public buildings and museums and he founded the Hanoi School of Architecture, the first in the country, and directed it until his return home in 1929 due to the economic crisis that aborted the development of his plan for the Greater Hanoi.

After 1975 the country was unified and Vietnam became fully affiliated to the Soviet Union. Many Russian specialists were sent for reconstruction, including internationally renowned socialist architects and town planners. I.S. Sokolov, director of the Leningrad School of Urban Planning, and G. G. Isakovich, architect and co-author of the prestigious Lenin Memorial in Ulyanovsk, settled in the city of Hanoi for almost a decade (1976-1985).

Both of these figures shaped the image of the capital: Sokolov developed the new urban development plan, in partial continuity with Hebrard's choices and introduced, for the new growing proletariat, the socialist typology of the *Microrayons*. Instead, Isakovich was in charge of the city's architecture, replacing the symbols of colonial public spaces, and above all, in collaboration with his colleague Nguyen Truc Luyen, he designed the most prestigious public building of the time: the Ho Chi Minh's mausoleum, located exactly in the diamond-shaped area designed fifty years earlier by the exile Hebrard.

These forgotten stories of architects in intentional or involuntary exile, between struggle and liberation, rewriting and legacy of the past, have substantially influenced the primordial essence of Hanoi city, which today consumes everything in its uncontrolled and hypertrophic development, capable of compromising a valuable historical and cultural heritage that defines the identity of this rapidly expanding metropolis.



Why City Planning is Your Responsibility,  
(New York: Revere Copper and Brass Inc., 1942).

## Problematizing the Exile: Oskar Stonorov and His Entangled Cultural and Professional Trajectories

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The Merriam-Webster dictionary defines the word *exile* as the state or the period of forced or voluntary absence from one's country. This definition lies on a binary interpretation of the experience of exile, based on either the presence in a *home country* or the act of living abroad. The biography of Oskar Stonorov (1905-1970) depicts a more complex trajectory: born in Germany into a family of Russian origin, educated in Italy, Switzerland and France, Stonorov embarked on a solid career as architect and planner once he crossed the Atlantic Ocean and settled in the United States in 1929.

The partnerships established with George Howe, Victor Gruen, and Louis Kahn, as well as the collaborations with prominent housing agencies and labour union organizations, seem to portrait the profile of a successful practitioner, a well-established *émigré* in the Promised Land. Yet, Stonorov's path is characterized by both the activities undertaken in his context of immigration and a constant reference to his European background.

This paper intends to look at the case of Stonorov as an example of how the experience of the exiled is, at once, one of integration and alienation. Stonorov put to good use his European pedigree, which included the preparatory work for Le Corbusier's *OEuvre complète* and an unrealized project in Kharkiv, to secure commissions and a place in the cultural discourse of his adoptive country; but he also remained somewhat suspended between two worlds and not always coinciding ways of conceiving architecture and urbanism. The paper will initially focus on his pre-war activity in the field of housing, considering then his role as intermediary between the United States and Europe during the years of the reconstruction and the Cold War. The goal is to highlight a continuous inhabiting of an undefined terrain, between immersion into a new reality and attachment to the past.



## Lucjan Korngold: An Architect in Permanent Exile

Anat Falbel  
EAHN Urban Representation Interest Group

The influence of displacements or migrations on the cultural processes and the development of forms in arts and architecture has been largely recognized since ancient times. Nevertheless, in the cultural conjecture of the 1960s and 1970s, modernity would incorporate other meanings, such as extraterritoriality or the strategy of permanent exile proposed by George Steiner. In Latin America, from the 1980s onwards, the post-modern formulations concerning the incredulity towards meta-narratives open the historiographical space to the recognition of the heterogeneous process of cultural exchange and the co-existence of other multicultural dimensions within the apparent homogeneity that described the idea of national culture. In the new cultural context, the deconstruction of the established historiographical discourse on modern architecture allowed the recognition of the role played by immigrant professionals in the forging of a modern cultural landscape in the country.

Through the vicissitudes of architect Lucjan Korngold (1897-1963), a Polish immigrant who arrived in Brazil in 1940, our presentation proposes two main and complementary theoretical approaches for a more comprehensive analysis of the production of the interwar European *émigrés* in their Latin American exile. The first is based on Lyotard's formulation of language spaces, searching to reveal the dynamics of interactions, meaning the associations and dialogs between foreigners and nationals in the urban space. The second approach, founded on Levinas's concept of alterity, understood the architect's language of forms and contents as the result of the problematic dialogue between the stranger and the national, which in Korngold's particular case could be identified since his Polish production.



CBI-Esplanada Building, architect Lucjan Korngold, photo: Fotolabor c. 1950.

## Chen Kuen Lee in German Exile

Eduard Kögel

Independent advisor and researcher

Originally from China, Chen Kuen Lee (1915–2003) came to study in Berlin in 1930, where he received his diploma in 1937. Since the Japanese had already invaded his homeland at that time, he stayed in Germany and was able to work with Hans Scharoun. Given that, like his friend Hugo Häring, Scharoun was almost unable to work during the war, they founded, together with Lee, an informal German-Chinese *Werkbund* and looked into transforming Chinese traditions, such as *Feng Shui*, for their idea of a new art of building.

Around 1954, Lee, who was then living in Germany as a stateless person, was able to open his own office with the help of Scharoun. His search for a translation of Chinese ideas into a contemporary architectural language continued. The idea of the sloping roof, which in his case became a folded roofscape, the linking of interior space and landscape (which he always planned in collaboration with landscape architects) as well as the translation of questions of content from the philosophical context into a radically new form, determined his architectural search.

His building work remained almost exclusively in private housing, mainly small single-family houses. One reason for this was that Lee was not only a stateless Chinese, but also gay, which was a punishable offence in West Germany up until 1969. This inclination was an open secret and many colleagues disapproved of his sexual orientation. Therefore, it can be assumed that Lee had no choice but to build for tolerant private clients. For if he had been given a public contract, there would always have been the danger that he would have been denounced to the authorities.

For Lee, the examination of the architecture of his native China was of essential importance. However, he quite consistently avoided adopting formal elements, instead attempting to develop his own formal language from the content, which addresses the need for a life in and with nature against the background of Chinese philosophy. In my contribution, I will discuss the context of Lee's work and the transformations, as well as his position within German post-war architecture.



Social housing, Märkisches Viertel Berlin,  
1965-1970 Architect: Chen Kuen Lee, photo:  
Eduard Kögel.

## Missionaries in Remission. Exiled Russian Architects in Soviet Belorussia

Oxana Gourinovitch

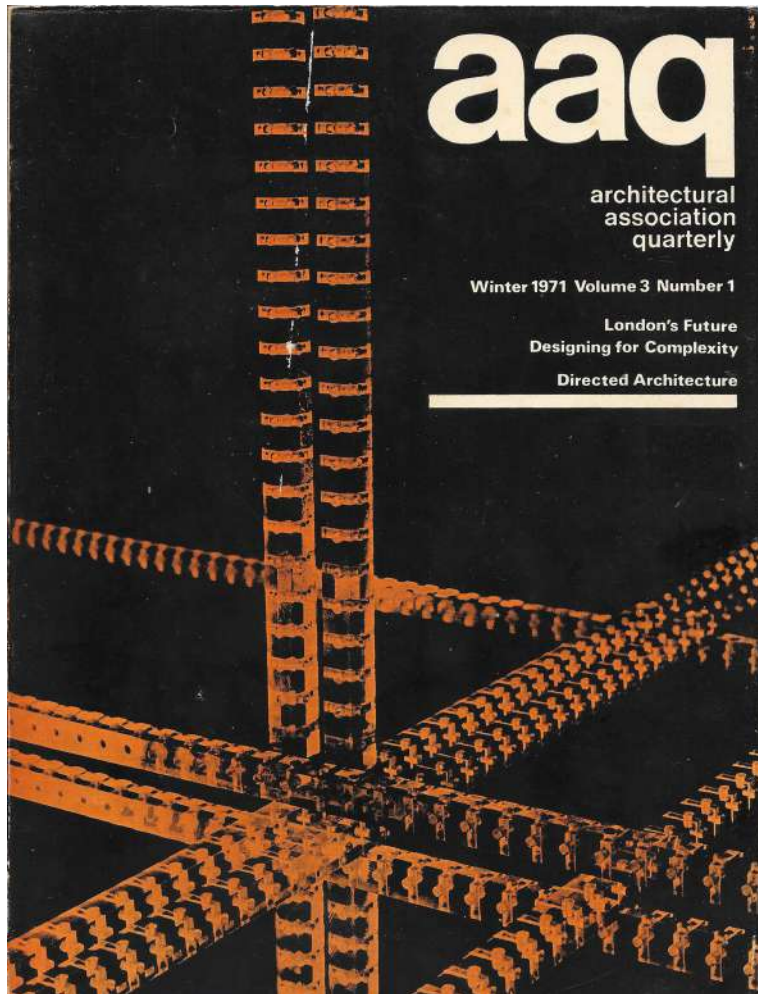
Architectural Department, Rheinisch-Westfälische Technische Hochschule Aachen

Khrushchev's reforms of the late 1950s, which prompted the emergence of Soviet modernism, also induced a devolution of decisive powers in architectural and urban planning to the administrations of Soviet national republics. In many cases, this devolution swiftly led to a certain ethnic homogenisation of the profession within republics, and forced Russian specialists, who arrived during the previous decade with a reconstruction and modernisation agenda (and the Stalinist eclectic dogma), to leave quietly. Meanwhile, other republics became receptors of the rejected Russian specialists. Soviet Belorussia offers a most profound example of such a case. The unprecedented level of destruction during WWII, and the most ambitious programmes of reconstruction, industrialisation and urbanisation ventured by the republican administration in the aftermath of the war, turned any specialist available within the Soviet borders into a welcomed addition to the local architectural profession. The extreme shortage of the architectural workforce opened promising career prospects to architects, unwanted elsewhere, nearly regardless of their prehistories (if not their gender).

In the context of examining the condition of Soviet coloniality, the paper traces the professional immigration to Soviet Belorussia and examines its sustaining impact on architectural profession of the republic. It follows some architects of Russian origins, who arrived in the Belorussian capital during the revolutionary reshuffle, in order to transform themselves from accomplished Stalinist classicists into the leading figures of Belorussian modernism.



Building of the former architectural department of the Belorussian State Polytechnic Academy, 1972-1983. Architects Igor Yesman, Viktor Anikin. Photo: Dumitru Rusu, 2018 (c) BACU photo department.



AAQ, Architectural Association Quarterly, vol. 3, n. 1, winter 1971. The cover is a particular of the electronic project presented by Mosso and Castagno in the review.

## Leading Toward a Self-Imposed Exile: Leonardo Mosso's Design Theory Course in Turin, 1961-85

Patrizia Bonifazio  
Independent Scholar

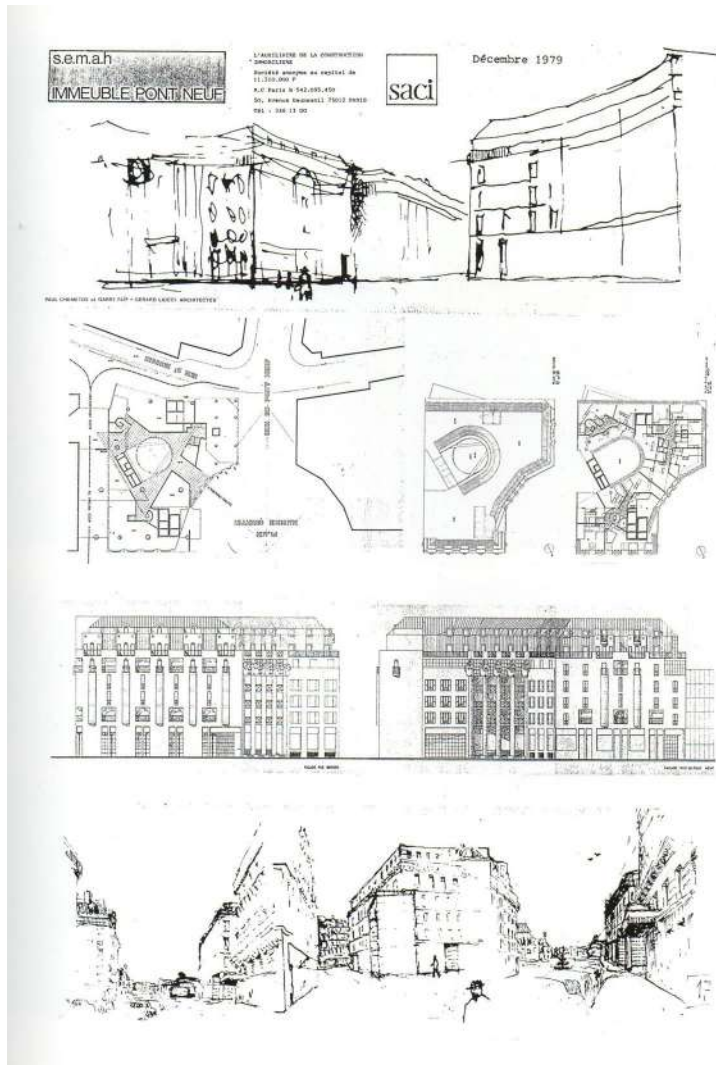
Leonardo Mosso voluntarily leaves the Polytechnic of Turin in November 1984. His decision is motivated by the awareness that his research in the structural field can no longer continue in the Turin university. It is a decision that will mark the biography of Mosso, who after leaving Turin will begin a long career outside Italy, still unknown today. With a significant change of field of work: the teaching will be in art academies, the practice will be increasingly artistic.

This paper follows the solicitations of Alexis Nouss. It proposes a study of the period preceding Mosso's resignation, as the basis for understanding his migration and the dimension of the voluntary distance from the Turin cultural context. Mosso will however always remain linked to that context, as a lover and scholar of architectural and artistic memories of the 20th century, collecting together with Laura Castagno many collections of Turin artists and architects and conserving the atelier of Nicola Mosso. He also looked to Turin as the place in which to seek recognition for one's work, a *due compensation*.

The paper proposes two fields of investigation I consider fundamental (my study is in progress). The first one is Mosso's teaching activity, an experimental activity, a laboratory of spatial forms to create a language for a new architecture, the centre of an extensive research work which placed Mosso on the international scene since the 1960s.

In the reorganization of courses involving Mosso's careers since the 1960s, the Faculty of Architecture in Turin will be increasingly oriented towards the definition of a transmittable polytechnic culture. Mosso's last teaching in *Composizione Architettonica A* (1981-82) entitled *Metodologia della progettazione strutturale semiotica nel confronto tra progetto materiale e progetto idealistico* definitively marks the autonomy of his research from the Turin academic context.

Mosso's experimental activity would not be understood in its originality and then in its isolation if one does not consider the Turin cultural context, the second line of my research. From the 1961 International exhibition in Italy, the city will be open to the artistic new *avant-gardes* (local and international), connecting different generations of artists and architects and urban elites. In the '70s, due to its ideological centrality into the new problems of industrial society, Turin will experience cultural and political turning points, in which Mosso's experimentation will no longer receive recognition.



Garry Faif, projects of new buildings near the Pont-Neuf, Paris, 1980.

## From Interior to True Exile: Trajectory of Some Soviet Architects

Fabien Bellat

Department of Architecture, École Nationale d'Architecture Paris Val de Seine

How to escape the Soviet Union so-called proletarian paradise? Many architects faced this harsh dilemma after having been put aside of the architectural community. This for ideological reasons or for not willing to build according to official stylistic preferences. During the Stalin Era, this led some former constructivists in a chosen or undergone interior exile. A few found a survival strategy, by specializing in specific programs. However, even this was sometimes not enough to avoid pernicious attacks.

For instance, in the mid-1930s Viktor Kalmikov had to forget his visionary urbanistic proposals for Central Asia, building then almost only cinema theatres.

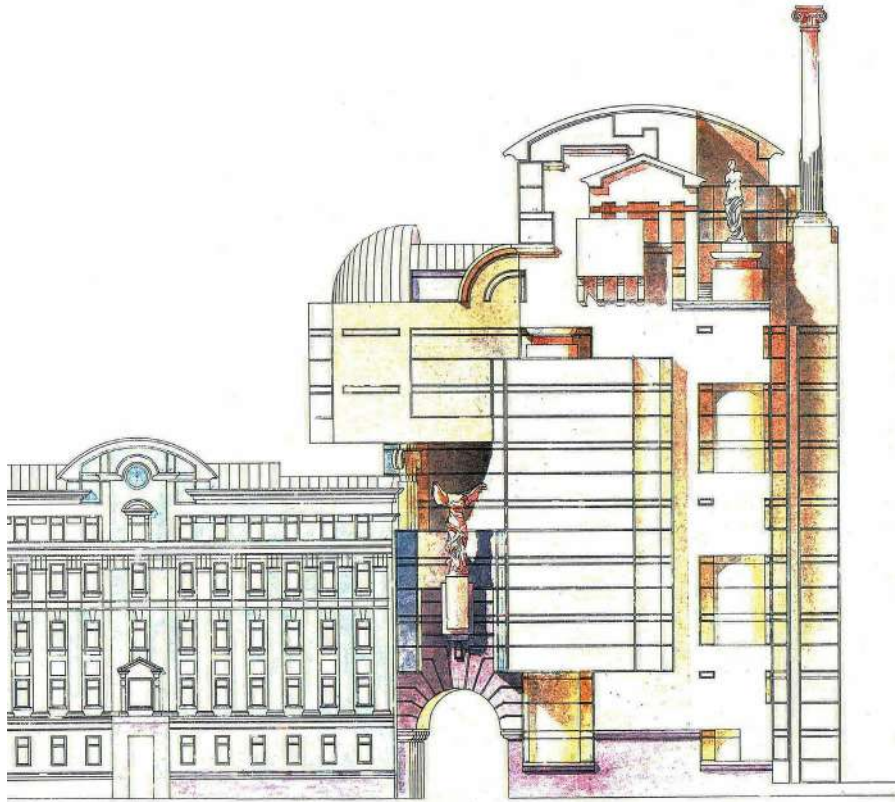
After the war, Volodimir Zabolotni's project for rebuilding Kiev was labelled as "ukrainian bourgeois nationalism", and accused of being a hidden enemy – so he carefully withdraw from the competition. Soon, campaign against cosmopolitanism forced several Jewish architects to unemployment, like Iosif Karakis also in Kiev, despite having many projects planned. Later, the Brezhnev Era persistent antisemitism provoked several (un)successful attempts from Jewish builders to leave the USSR. Some managed to begin a new career in capitalist countries, like Gary Faif in France and Gary Bercovich in the USA. Strangely enough, Faif entered the French Communist Party and worked mostly on social housing for communist mayors. Bercovich joined first SOM, before opening his own firm. Still concerned by the works of Jewish architects in Tsarist or Soviet Russia, he recently published a four-volume synthesis on the topic. The "paper architects" of the 1980s chose interior exile as a sign of contestation against the heavy prefabricated architecture, before sending projects to international competitions. Some left Russia after the fall of the USSR, like Mikhaïl Belov or Iskander Galimov, sometimes returning.

How these different kind of exiles troubled the Soviet architectural scene? How architects incurred this situation? To the contrary, how it changed their career? Therefore, these exiles can be seen both as a plague and a chance.

## Abdula Akhmedov as an Iconic Figure of Post-Exile

Boris Chukhovich

Department of Architecture and Urban Studies, Politecnico di Milano



Abdulla Akhmedov, who held the position of chief architect of the capital of Turkmenistan Ashgabat for more than a quarter of century (1961-1987), was one of the most famous Soviet modernists. Not only did he strive for ultimate austerity in his own projects (the most known of which remains the National Library named after Karl Marx), but, by virtue of his institutional position, he influenced works of his colleagues and shaped Ashgabat as a radically modernist city. According to various sources, Akhmedov especially strongly rejected attempts to create new orientalist architecture decorated with elements of the historical heritage of Central Asia. However, in 1987, after a conflict with the future dictator of Turkmenistan Saparmurat Niyazov (Turkmenboshi) who just came to power, Akhmedov was forced to leave Ashgabat forever. The place of his exile was Moscow. The Moscow period of Akhmedov's creativity always puzzled his admirers. In new cultural and political context, the architect began to cultivate some approaches that he avoided and blocked in the activities of his subordinates in Ashgabat. Modernism gave way to a paradoxical play with historical quotations. Moreover, this transition to post-modern playing with elements of historical styles, characteristic of many former modernists during the collapse of the USSR, was carried out in Akhmedov's works in paradoxical and grotesque forms. Many consider as inexplicable that the architect, who knew to resist to the Communist party leaders in their orientalist quest for *national architecture*, easily succumbed to the tastes of the new bourgeoisie that emerged in post-Soviet Russia. I would suggest considering these works in the optics of the category of *post-exile*, developed in the activities of the Montreal-based research group Poexil. The essence of this concept is that at a certain stage exile begins to contribute to the blending of several chronotopes and memorial realms in the artist's imagination, sharpening his fantasy and reorienting him to the crossing of reminiscences with reality.

Abdula Akhmedov (in collaboration with A. Chernjavsky). Design for an office building in Nikitsky Lane (Moscow), 1995. Photo: (c) Ruslan Muradov's private archive.

## Exiles (in the Plural): Berthold Lubetkin

Tim Benton

Art History Department, Open University

Exile is often discussed as a laceration between love of homeland and enforced transference to an alien culture. But there are those for whom displacement, and the skills required to profit from it, become second nature. Each new country visited permits an accretion of new enthusiasms balanced by criticisms of the local culture and people and expression of nostalgia for the homeland. To be a professional exile is to position oneself as a knowing outsider.

Homeland for Berthold Lubetkin (1901-1990) was a well preserved secret. Although he possessed a birth certificate stating that he was born in Warsaw in 1903, it is now thought that he was the son of a Jewish engineer in Tbilisi, Georgia. He told me that he was born *in the back of beyond* and did not hesitate to leave home to study in Moscow and Leningrad where he participated in the Revolution of 1917. Sent to Berlin in 1922, Lubetkin decided to stay in Germany and then move to Paris and then, in 1931, England where he became the most brilliant of the modern architects practicing in the 1930s.

In Paris, he presented himself as a Russian Constructivist while absorbing the formal language of Le Corbusier. In England, he promoted Corbusian modernism while evoking the kinetic abstraction of his fellow Russian exile Naum Gabo. Despite his reputation as a leftist *enfant terrible* he had the ability to interest a wide range of clients, including the trustees of the Zoological Society responsible for the Regents Park Zoo in London where his first well known buildings were constructed. He positioned himself critically towards English modern architects both in political and formal terms, refusing the dogmas of functionalism but advocating fundamental social reform. His work for the Borough of Finsbury was the most consistent and coherent example of how to use modern architecture for social ends. At the same time, his buildings for London, Whippsnade and Dudley zoos are among the most joyful expressions of formal modernism in England. He employed humour and brilliant pedagogic techniques to explain his work to the public, thus becoming in many ways the public face of modern architecture in Britain.

In this paper I propose to focus on Lubetkin's work in the 1930s, analysing the mechanisms of absorption and contrast which are the typical tools of the exiled artist.



Berthold Lubetkin and Tecton, Tea-room,  
Highpoint 1, Highgate London, 1935.

## Displacements, Estrangements, Interactions: Cino Calcaprina and the Democratic Planning

Horacio Torrent<sup>1</sup>, Anna Braghini<sup>2</sup>

<sup>1</sup> Department of Architecture, Pontificia Universidad Católica de Chile

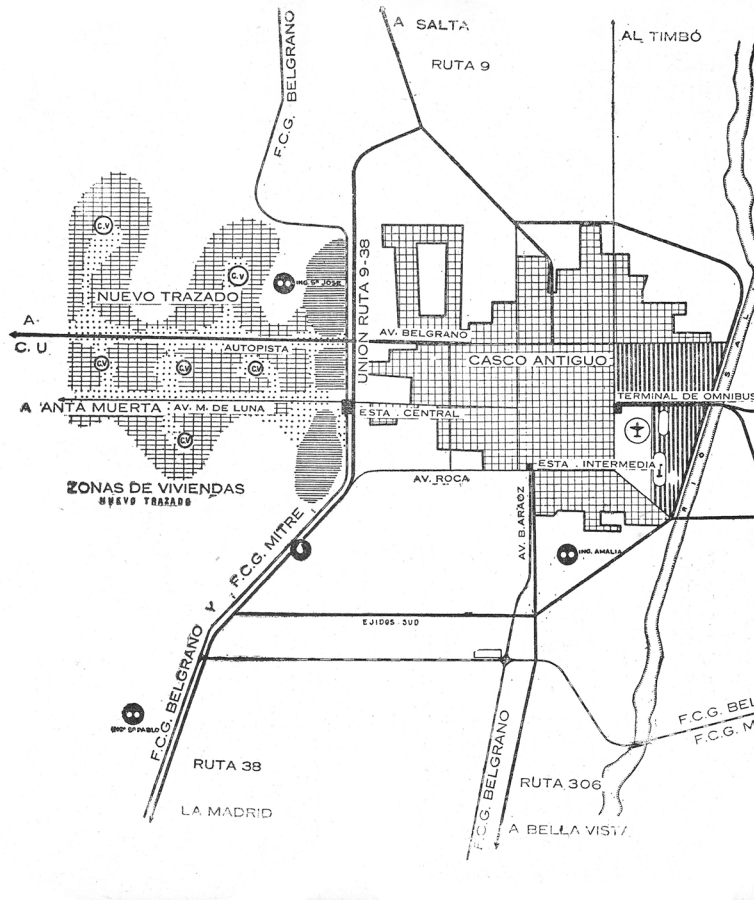
<sup>2</sup> Department of Architecture, Pontificia Universidad Católica de Valparaíso

Cino Calcaprina (Genoa, 1911-Tucumán, 1977) was not an exile persecuted for his ideas. He was displaced and coercible to leave his home because he was disillusioned with the paths that post-war reconstruction took in Italy.

His activism in the APAO and the Metron group proposed a vision associated with the idea of organic as the key to social organization and its urban and architectural responses. Faced with the impossibility of carrying out his ideas in democratic planning, he accepted the opportunity of a new future in another place where his agenda would assume another significance. His arrival in Argentina in 1947, as part of the group hired by the University of Tucumán proposed the transfer of his knowledge and ideas to training. The estrangement with respect to the Argentine situation proposed the implementation of the continuity of the professional identity formed in Italy.

But, even so, an *oblique glance* typical of foreigners showed the relationship of the transported knowledge with the local situation. The need to technically organize the migration of Italians to Argentina after the emigration crisis of the years 47-50 proposed to face local conditions from the point of view already formed and developed a planning proposal at the national level. Since 1955, the interactions will already have another meaning, presenting a more in-depth reading of the local reality. The accomplishment of the urban plan for Tucumán, and the establishment of his professional studio and a small construction company marked the definitive moment of interaction with the place of residence.

The paper proposes to establish the three times following the ideas proposed by Said, Chambers, and de Certeau, regarding their initial formation, cultural and symbolic capital that accompanies their displacement, estrangement, and uncertainty regarding the situation he faces in the place of residence, and his later interaction with the daily dimension that allowed him to find what he could not have in his place of origin.



Planning of the primary structure of the future road system during the expansion stages of the city. From: Calcaprina Cino, *Estudio del Plan Regulador del Municipio de San Miguel de Tucumán*. 1956-1986. Municipalidad de San Miguel de Tucumán, 1958; plate XXII.



## Looking at Los Angeles from Rome

Vladimir Paperny

Department of Slavic, East European & Eurasian Languages & Cultures, UCLA



Vatican, St. Peter's Square.  
Photo: Vladimir Paperny, 1981.

In 1981 my family and I emigrated from the USSR to the USA. In the previous six years I was working on my PhD thesis entitled *Soviet architecture 1932-1954. Cultural interpretation*. One of the reasons for emigration was the verdict of my professor: «I like your thesis very much», he said, «but nobody will ever let you defend or publish it». Four years later it was published in the US, in Russian, by ARDIS (Ann Arbor) as *Culture Two*, then in English by Cambridge University Press, and later in other languages.

While the Jewish Family Service (JFS) was working on getting us American visas, we had to stay in Rome and wait. The next three months were spent walking the streets of Rome. It was bliss. The low-quality B&W slides from my and my wife's art history classes were coming alive in full colour as we explored our favourite masterpieces of Rome.

Moving to Southern California was shocking. The plane landed in Los Angeles at night. Volunteers from JFS met us at the airport and drove us to the apartment they had already arranged for us. I looked out from the car window – nothing but freeways and traffic signs.

«How far is the city?» I asked.

They laughed.

«You are right in the middle of it. But your apartment is forty miles south, in Anaheim, Orange County, across the street from the Disneyland».

Walking the streets of Anaheim was impossible because these streets were built for driving, not walking. If we asked, for example, «how far is the post office?». The answer was «only five minutes». It meant «five minutes of driving». For us it meant forty minutes of walking. And exploring architectural masterpieces was impossible for the lack thereof.

How did it happen that we ended up loving Los Angeles? That's what the story is about.

## The Meaning of the *Swiss* Years in Milanese Architecture

Maria Vittoria Capitanucci

Department of Architecture and Urban Studies, Politecnico di Milano

The theme of architects in *exile* can be defined over time in the most diverse meanings, in the Italian case certainly the experience of the exiles for political and racial persecution went to Switzerland, in the years just before and during World War II, represents a case of particular interest, not only for the individual figures of designers involved, among the main protagonists of the Milanese reconstruction, but also for the cultural climate and the technical-structural and linguistic experimentation that came to be defined within the Champ Universitarie Italien in Lausanne, the internment camp, directed by the anti-fascist engineer Gustavo Colonnetti from Turin when in 1945, he was appointed president of the newly founded CNR. From that experience in which architecture and engineering were tightened in a profound and ideological interdisciplinarity aimed at a *design progress* destined for an Italy to be saved and rebuilt, (many converged not coincidentally in 1948 in the MSA), in overcoming a first-generation rationalism, a highly recognizable strand of architectural research arose, centered on attention to structural conception and, in particular, to prefabrication. Dating from that period is the presence of Ernesto N. Rogers, who had left in '43 because of the racial laws, among the teachers at Champ along with Aldo Favini and Franco Levi, first, and then at the Haute école d'architecture in Geneva and among those in charge of the Centre d'étude pour le batiment in Lausanne and Winterthur in 1945. Here among the young students were Antonio Chessa, Luigi Fratino, Angelo Mangiarotti, Alberto Rosselli, Vico Magistretti, Vito Latis and others. To them, professors and students, to their direct testimony in writings of memoirs and theorists, in the documents kept in personal and institutional archives, is addressed this in-depth proposal, not exempt from the analysis of the architectural works and experiments by conducted these educated and polytechnic professionals, in which it is possible to trace a recognizable fil rouge in the common interest in building industrialization, and not only, anticipatory also of languages and perhaps traceable to those *Swiss* years.



Group photo for the Dorisol project,  
Zurich June 1945.  
Courtesy Archivio Vito e Gustavo Latis.

## Exile and Deportation in BBPR Studio Experiences

Giulia Menziatti

School of Architecture and Design Eduardo Vittoria, University of Camerino



Exile is a term encompassing various meanings and connotations. Reflecting on the theme of the exile within the field of architecture, diverse scenarios emerge. A possible analysis regards exile as a personal experience defining a distinct before and after in the life of the architects. Another possible consideration recognizes exile

As a key to interpreting the meaning that one's place, environment and society assume in the production of architecture. The experience of alienation from one's context is particularly significant in the field of design, where the relationship with one's surroundings serve as its primary nourishment.

Particularly significant as a field of investigation in this scenario is the case of BBPR studio. Made up of four elements, three were forced to exile. Ernesto Nathan Rogers, a Jew by birth, went into exile in Switzerland in 1943; in 1944 Lodovico Barbiano di Belgiojoso and Gian Luigi Banfi, active in the fascist resistance, were first deported to Fossoli, then to Bolzano, and finally to Gusen where Banfi died, while Belgiojoso managed to save himself.

After the liberation in 1945, the studio resumed design activity, opening a new phase of its production. In this moment a particular attention to the theme of commemoration emerges. Likely intensified by personal experiences, these aspects will then materialize into a rich production of monuments.

This contribution aims to investigate whether and how some of the themes crucial in Rogers' research and in the studio's works have been influenced by the individual experiences of exile and deportation. Specifically, the analysis refers to the concept of memory, this time understood as a civil duty to not forget, and simultaneously as a strategy to resist the intellectual alienation of the concentration camps. Other crucial themes, such as attention to the context and the relationship with the environment, are also investigated in light of having experienced, albeit temporarily, the violent detachment from one's habitat, to then return to it.

## Enrico Peressutti American: Teacher and Designer

Serena Maffioletti

Dipartimento di Culture del Progetto, Università Iuav di Venezia

It is with the resumption of civilian life after the years of the regime that the BBPR give shape, not only to a new idea of the city but also to the renewal of design education. The crucible of this reform is the post-war CIAM, of which Enrico Peressutti oversees the 7th edition (Bergamo, 1949). Since then, the teachings of the BBPR have had an impact on Italian schools, combining professional training with intellectual engagement.

Belgiojoso and Rogers revolve around the faculties of Venice and Milan, main poles of reflection on the Modern, while Peressutti, having obtained his habilitation to teach, does not establish an academic position in Italy but becomes a visiting professor in the United States, opting for a more direct and free teaching approach. After a semester at the Architectural Association in London (1950-51), in 1952 he is at MIT in Boston, in 1955 and 1962 at Yale University, but it is with Princeton's School of Architecture that he consolidates a constant relationship from 1952 to 1960. He is the first Italian architect to teach regularly in the USA.

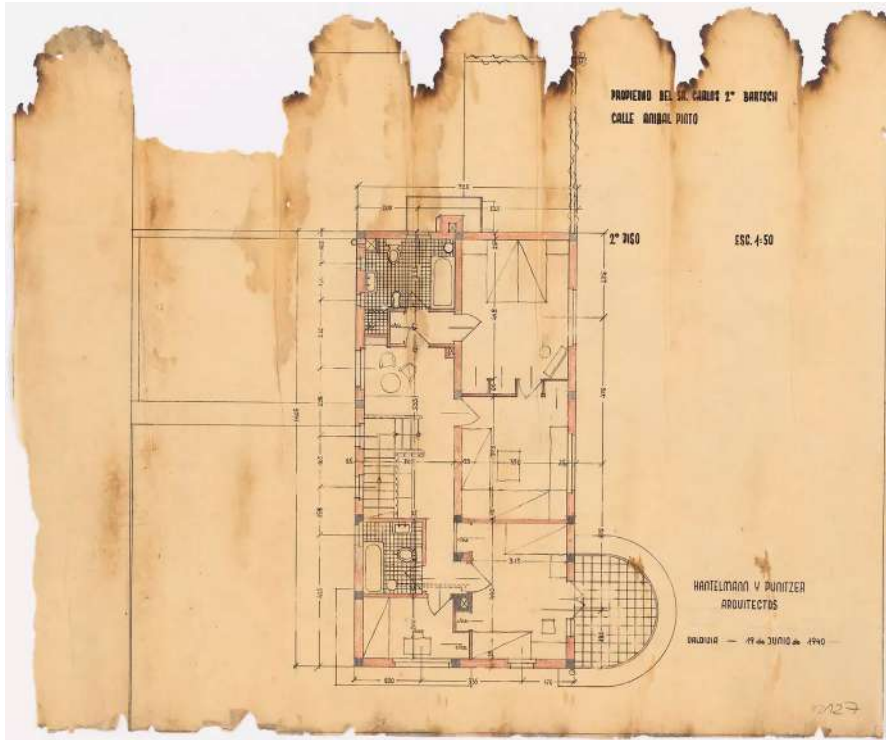
In a dialogue between American and European culture, while maintaining important relationships with American artists and architects and working in the field of museums (Thonet Exhibition, MoMA 1953), Peressutti combines the renewed pedagogy of design with a cultural approach in reflecting on history as a dynamic factor. In this way, he contributes to the direction set by Jean Labatut for a school far from the modernist mainstream: here he invites Louis Khan to a jury and has Charles Moore as his assistant; here he outlines a pedagogy based on imagination, visual culture, critical thinking, and dialectical conditions among students to generate *stronger convictions* in them. As a traveler and photographer, he takes students to Mexico to learn about the history of the place where they will design a museum, considering a deep connection with our time essential through training stays: «It would be very important for opening the eyes to history, human life, on why some forms 'some architectural forms' are as they are» (EP).



Enrico Peressutti visiting the archaeological site of Huxmal in Mexico with Princeton students in 1953. © Fondo Enrico Peressutti, Project Archive, Iuav University of Venice

## Modern Migrants: Center-European Architects and Their Chilean Exiles

Renato D'Alençon Castrillón, Carmen Gómez Maestro, Daniel Korwan,  
Camila Salinas Moraga  
Department of Architecture, Universidad Católica de Chile



House Property of Mr Carlos Zo Bartsch,  
Valdivia Hantelmann and Punitzer Architects  
1940. Archive TU-Berlin.

During the first half of the 20th century, a number of German, Austrian and other Center-European architects traveled to Chile, bringing modernist ideas in their intellectual baggage, leaving interesting traces of their work that can still be found in the country. Some of them were driven to migrate by political repression and exile. However, not all of them under the same circumstances: Josef Albers was one of the first BAUHAUS architects to leave Germany as Nazism came to power in 1933, settled in the USA with wife Anni, and did from there several trips to Chile between 1934 and 1967, with a big local impact. Ernst Bodenhöfer married in 1941 Leni Alexander, a Jewish musician who was exiled in 1939 and was in turn forced to live in exile himself. Martin Punitzer, after a successful career in Berlin before 1933, was persecuted and exiled, moved to Chile, where his career picked up only partially. Oskar Prager was unable to return to the USA after WWI, and thus further emigrated to Chile, where he developed a reputed work as landscape architect. Tibor Weiner, a BAUHAUS architect born in Hungary, first left to the U.S.S.R. with Hannes Meyer, where they fell out of favor with the Stalinist authorities, thus leading Weiner to Chile, where he became a professor at the University of Chile (1946-8), was then persecuted as a communist in Chile on the basis of the *Ley de Defensa Permanente de la Democracia* (1948) and would return to Hungary.

In this work, we parallel the diverse trajectories with the architectural work of these architects in order to better understand their production and the way exile played (or not) a role in it. To do so, we study their buildings, projects, writings and other documents from direct and secondary sources in Chile and in Germany, in search of specific traits that may help understand the impact exile had in their lives and careers.

## Harry Seidler's International Vision of Sidney. An Interview with Penelope Seidler

Samuel Joseph Drago  
Samuel Drago Architects International Team

Harry Siedler is considered one of the main architects that brought modern architecture to Australia. His exile led him to settle in Australia bringing alongside his worldwide cultural experience of the evolution related to the principles laid by masters of the Bauhaus like Walter Gropius and Marcel Breuer. Many projects were handed to Harry Seidler, his modernism experience led to a strong presence of his view onto the Sydney skyline. Seidler always tried to find the best worldwide solutions for each project no matter where the artist came from. But in Australia, at first, this behaviour was miss understood, Seidler was seen more as un-Australian for this approach. Harry's Wife, Penelope, a local Australian but also an architect, played an important role in dealing with the constant local mentality and the difficulties they went through confronting themselves with citizens strongly attached to their land. She has helped me understand the way some projects, for example the project for the Australian square Building, developed and realized together with Italian Pier Luigi Nervi, became a discussion for comprehending global experience versus local drive towards progress, Alexander Calder's and many other artists art perception and how it relates to aboriginal art. How primordial shapes and archetypes became channels of communication and understanding. I therefore analyse the relationship between technical decisions and symbolic meanings, also exploring the organization between place and urban context and how his strong international vision led to design choices that still today are seen as a lesson.



View of the Australian Square Building,  
Harry Siedler, Sydney 1967.

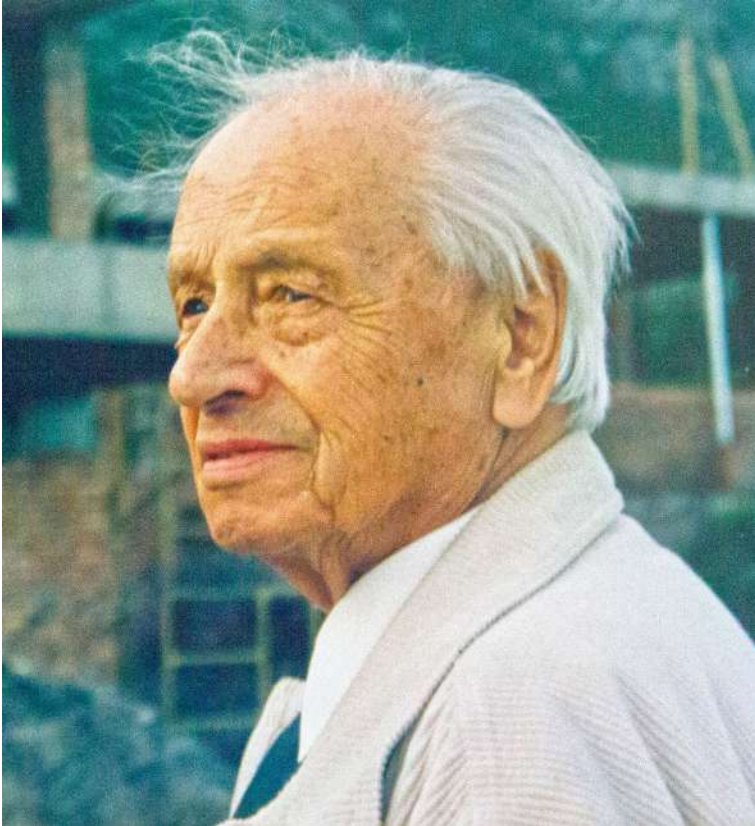


Hannes Meyer, by Adolf Hofmeister, 1930.  
Source: hannes meyer mluví. Tvorba. Praha,  
roč. IV. 40. 8 říjen 1931.

## Hannes Meyer with His Preserved Private and Published Materials During the Emerging and Forming Stalinist Architectural and Urbanistic Discourse

Maria Gvozdeva, Aliaksandr Shuba  
Bauhaus - Universität Weimar

Hannes Meyer's Marxist and Socialist views with sympathies toward Communism after working as director of the interwar Bauhaus played a role in his and his few Bauhaus students' migration to the USSR. During the first decade of Stalinism, when the artistic and architectural orientations were changing in Moscow and beyond, architectural practices and cooperation with their Soviet colleagues took place that resulted in numerous contacts and planned projects. Those were before the tragic events during the Stalinist repressions. His time in the USSR was his first exile due to his political views, where the economic crisis emerged in numerous capitalist countries, and his second exile was in Mexico during the Second World War. The critical analysis enlightens a few preserved materials from H. Meyer that act as evidence of his familiarity with the early Soviet architectural discourse of the Stalinist epoch, and its promotion and interpretation abroad. This research focuses on H. Meyer's *Russian* private archive and library, the relationships with his books, and a few following published reflections on Stalinist architectural practices. With the architectural contextualisation and biographical references, critical and discourse analysis reflects on the collected books and other private materials from H. Meyer and their connections toward his publications after his work with Soviet colleagues that appeared after his creative evolution due to the artistic and architectural changes of the early 1930s. In relation to the architectural practices, his private books in Russian are critically analysed, which his family preserved from the USSR, and his wife transferred to one of the university archives in Weimar. His professional profile with the relevant archival and published materials brings the idea of how the creative evolution of his Soviet colleagues had happened and in what it resulted after his departure from the USSR. His valuable private materials were present and obtained when the emerging Soviet architectural discourse of the 1930s directly affected H. Meyer's perception and interpretation of his Soviet colleagues practices in Czechoslovakia, Mexico, and the USA, while he was living abroad.



Pius Pahl (1909-2003), a 1930-33 (student no 468 and Diploma No. 88) Bauhaus graduate.

## Bauhaus Meets Our House<sup>1</sup>. The *Aesthetics* of Transmigration: Pius Edmund Pahl

Arthur Barker  
Department of Architecture, University of Pretoria

If the first Modern Movement and its Bauhaus influences can be described as orthodoxy, then its successive waves can be described as transmigrations as, often, a vernacularisation of its tenets occurred so as to suit place, culture and available technologies. The Modern Movement was disseminated not only through publications and education but also through architects that consciously moved to other places in the world<sup>2</sup>. Amongst these, a lesser-known but important north-south transmigration occurred through the development of the domestic architecture of Pius Pahl, a 1930-33 Bauhaus graduate<sup>3</sup> who emigrated from Germany to South Africa in 1952.

In 1994, Pahl began the design of his last building before his death in 2003. The holiday house, named Waterplaats, is in the coastal town of Betty's Bay, near Cape Town, South Africa. It is here, nearly half a century after Pahl arrived in South Africa, that the purity of Bauhaus beliefs was still consciously distilled through a re-interpretation of Cape-Dutch vernacular architecture, available materials and technologies and a deep appreciation of the values of physical context.

This paper will highlight Pahl's physical transmigration and the antecedents<sup>4</sup> which facilitated a new and unique Cape architectural aesthetic. Then Pahl's attenuative<sup>5</sup> approach to design will be explained through selected examples of his domestic architecture built over a 50 year period. It will be shown, as one of the main authors of Modern Movement orthodoxy Le Corbusier once described, that «the rusticity of materials is in no way a hindrance to the expression of a clear plan and a modern aesthetic»<sup>6</sup>.

1 With apologies to Tom Wolfe (1981).

2 The term exile has its origins in the Latin word *exilium* meaning banishment which conjures up a negative association. A more appropriate term could be transmigration implying a choice in movement by architects. 3 Student no 468 and Diploma No. 88.

3 In particular, the teachings of Ludwig Hilbersheimer (1885-1967) at the Bauhaus (1929-1933).

4 In particular, the teachings of Ludwig Hilbersheimer (1885-1967) at the Bauhaus (1929-1933).

5 A reconciliation of Bauhaus principles and the vernacular of the Cape.

6 Frampton, K. 2001. *Le Corbusier*. London: Thames and Hudson.



## Lina Bo's Hybridism: An Aesthetic of Exile Between Italy and Brazil

Ana Tostoes

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Lina Bo Bardi, SESC Pompeia, São Paulo, 1977-1986.

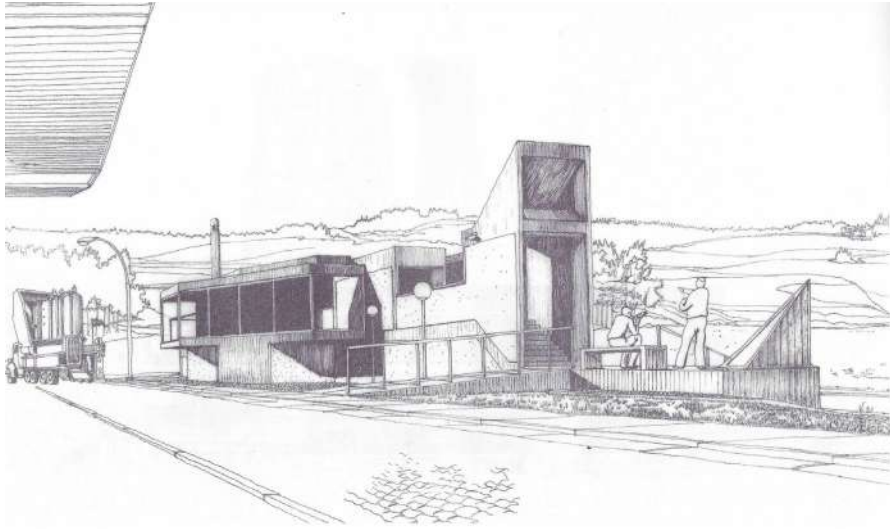
Lina Bo Bardi (1914-1992) thought of Brazil as a place where she could realise her utopias. With Pietro Maria Bardi, in 1946 she set out on a journey of no return: a voluntary exile that was both necessary and desired. From Rome to Milan, from Rio de Janeiro to São Paulo, from one exile to the next, Bahia, the last place of exile, was to be the place where she developed revolutionary ideas about art and culture, combining architecture and design, education and communication. Summoning up a playful dream world with Felliniesque, even surrealistic, overtones, her drawings are proof of her magical lyricism to the representation of concepts and designs while transferring cultures.

In that way, she was able to express a hybrid culture: that was very much her own mixing which she had acquired in her youth with the experience of illustration and publishing, associating the word with the image, when in Italy she had participated in various magazines in the years before the war, working with Gio Ponti (1891-1979), Bruno Zevi (1918-2000) and Carlo Pagani (1913-1999); while reading the Brazilian cultural climate, Lina's radical modern beliefs were reinforced by her paying special attention to the natural context. A student of Giovanoni (1873-1947), a reader of Gramsci (1891-1937), Lina brought Benedetto Croce (1866-1952) into Brazilian historic centres, defending popular art and a kind of neo-realism coupled with the magic of primitive creation. With her all-inclusive anthropological reading, she tackled the questions of the past and of history in the present in a pioneering manner, looking at the built heritage without any hierarchies. For her, monumental or erudite heritage and popular or industrial heritage were of equal value.

It was within this framework that the miscegenation of black, Indian and white cultures was recognised, focusing on the population shift resulting from the slave trade and what this meant for the creation. The argument is that the cultural transfer is revealed in Lina's works (MASP, Secil Pompeia; Solar do Unhão) as an aesthetic which has its seeds in the exile experience. By giving privilege to the creative process, informality, versatility, miscegenation and inclusion, Lina was able to address new spatial experiences.

## From Beginning to End. Mario Soto

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 University of A Coruña



Mario Soto, Control Building for Autopista do Atlántico, Rande, Spain (1976).

The Architect Mario Soto left Argentina at the end of 1974, a few months after his wife, Myriam Goluboff, also an Architect, and his young son had left the country.

Soto's political militancy and the signs that anticipated the military coup of March 1976 helped them make the decision to emigrate to Galicia, Spain, where Soto had family roots.

The arrival of the Soto-Goluboff couple occurs just as one dictatorship is born and another is dying. In Galicia, the small group of architects working in their cities, all trained in Madrid or Barcelona, promoted the creation of the professional organization and the School of Architecture, just in the year in which the dictator died. Mario and Myriam find in Galicia a favourable climate that welcomes them. Mario Soto and Myriam Goluboff were trained as architects in a cultural environment that was well connected internationally and presided over by the enormous influence of the master Le Corbusier. The diffusion of the modern ideology by Amancio Williams (1914-1989) or the heterodox work of Clorindo Testa (1923-2013) accompanied the career of Mario Soto (1928-1982), in a context of large architectural programs for an expanding territory. Upon his arrival in Galicia, in the brief years of activity until his death, Soto's work is marked by the effort to understand and adapt a way of understanding architecture to an intensely humanized territory, with a dense history and isolated during the four decades of dictatorship. At that time, Galician architecture was looking towards identity features and towards a Europe that was exploring the possibilities of overcoming modernity. Soto employs new compositional strategies in the projects he develops in Galicia. This process of adaptation and hybridization is what we propose to investigate in a paper for *Architecture in Exile*. The untimely death of Mario Soto interrupted that search, which Myriam Goluboff continued from her creative personality.

## The Continuity of Change: Angiolo Mazzoni's Exile in Colombia (1948-63)

Giorgio Danesi, Sara Di Resta

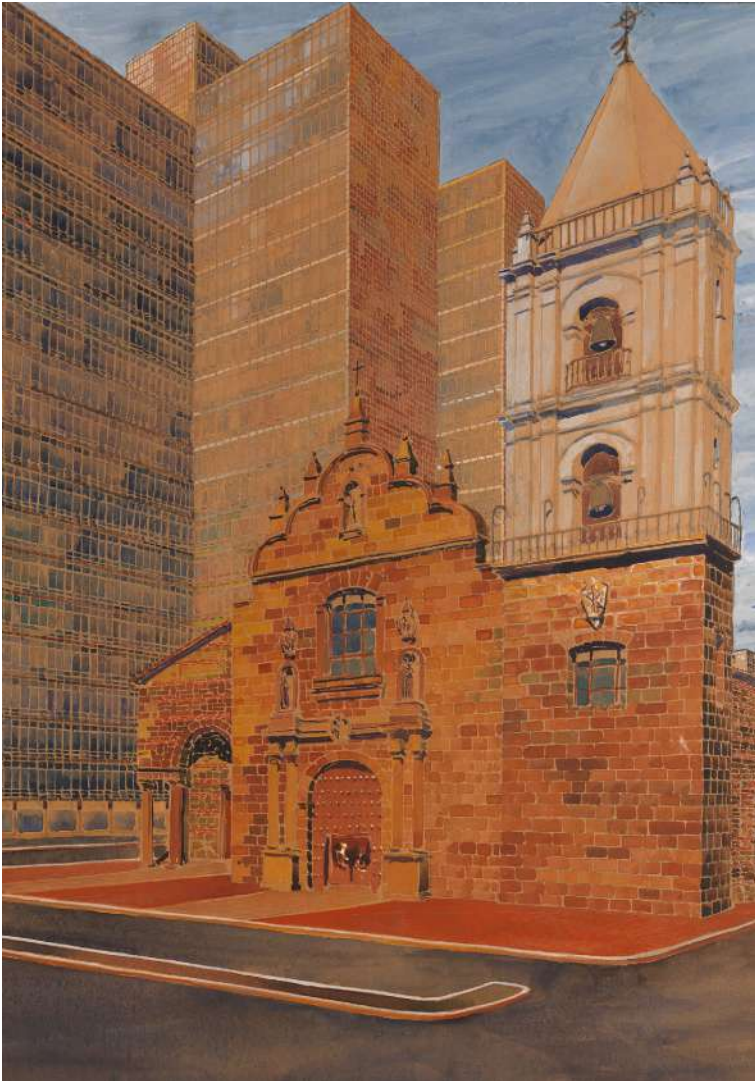
Department of Architecture and Arts, Università Iuav di Venezia

One of the main architects and engineers of the fascist regime for over 20 years, Angiolo Mazzoni (1895-1979) left for a voluntary exile in Colombia in 1948, after the end of the WWII, where he started a new season of personal and professional life that lasted for about 15 years, until his return to Italy in 1963.

Well-known for the realisation of several public buildings in Italy (among them, the Post and Telegraph buildings in Trento, Ferrara, Latina, Sabaudia, Agrigento, and the Railway stations in Trento, Bolzano, Siena, Montecatini, Reggio Calabria), starting from the 1920s, Mazzoni's work is characterized by a strong aptitude for experimentation with architectural languages and building materials. Pupil of Marcello Piacentini (from whom he inherited Monumentalism influences) and close to Giorgio De Chirico and Filippo Marinetti (with whom he shared his adherence to Futurism), his Italian activity was focused on modernist and functionalist visions, always linked to the political context.

The paper aims to analyse the years of Mazzoni's exile in South America as architect, scholar and consultant for the Ministerio de Obras, trying to understand how his past activity influenced the more recent design experiences. Meeting and progressively learning the local culture, his work seems to gradually show a partial adherence to the Colonial style, without losing the Modernist attitude that characterised the first part of his career.

What were the main elements of contaminations with the local culture and how did these change his work? How did the polychromy and multi-materiality that characterised his eclectic activity evolve during his stay in Colombia? Starting from the documentation kept in the MART Archive, the paper deepens the theme of the architect's exile by analysing the main project designed during the years away from Italy, focusing the investigation on the relationship between the architect's work and his new cultural horizons.

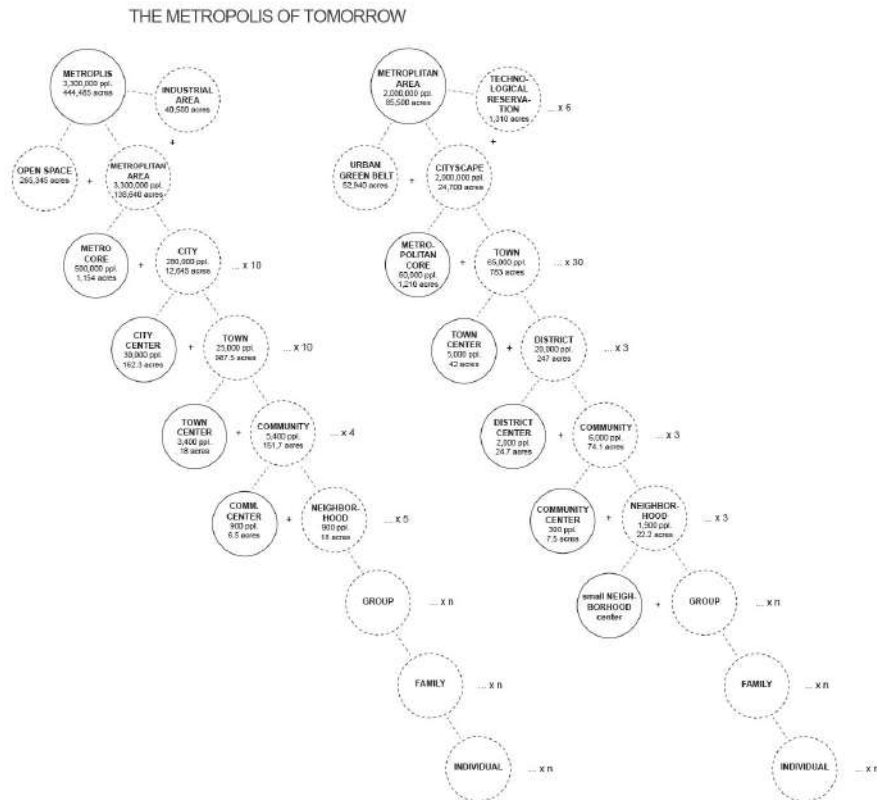


Isolation Project for Three Colonial Churches in Bogotá by Angiolo Mazzoni, 1953 (MART, Archivio del '900, Fondo Angiolo Mazzoni).

## Vienna and the Mall Market in Exile

Leonardo Zuccaro Marchi

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The tree structure of Gruen's Cellular Metropolis of Tomorrow. Diagram by Leonardo Zuccaro Marchi.

This paper will focus on the critical figure of Victor Gruen (Vienna, 1903-1980), the pioneer of the shopping centre, who was absorbed and forced to be part of a tragic architectural *diaspora*, as it was called by Sibyl Moholy-Nagy, when Nazism forced him and his wife to emigrate from his beloved Vienna to the US in 1938, before the outbreak of World War II.

In the US, the *mall maker* Gruen explored a dialectic profession between the architectural and the urban scale, between private commercial spaces and public spaces; he highlighted and developed a crucial interaction between the design interest and the theoretical one, care for the environment and *high-culture* modernist references.

His city of origin, Vienna, Europe's *centre of intellectual and cultural life*, represented Gruen's professional and personal link with the European historical city and modern European architecture, in particular with the works of Loos. The mix of European architectural schooling and traditionalist urban origins of Gruen, the *thoughtful American*, remained as the primary reference to be translated, reinterpreted and grounded in the American context where he prepared the rise of a brand new architectural-urban archetype: the shopping centre.

The paper particularly focuses on the influence of his city of origin, Vienna, Europe's *centre of intellectual and cultural life*, on Gruen's theoretical and design activity transplanted in the USA.

From Gruen's Charter of Vienna to his defensive rings in Fort Worth to his continuous modernist resonances, the paper will consider how Vienna became, for Gruen, an urban symbol for safeguarding society through the defence of the Environment in the USA and the rest of the world, through the commercial design principles of the shopping centre.

## The Swedish Way: Drawings and Landscape of Arne Jacobsen

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From 1943 to 1945, Arne Jacobsen and his wife Jonna lived in exile in Sweden to escape the Nazi occupation of Denmark. Although he was a highly prolific architect and designer, there are relatively few traces of his exile period, among them some landscape watercolors, graphics and textile prints produced for the Nordic Company in Stockholm and exposed in Sweden in 1944. These drawings suggest a creative activity that, far from being isolated and detached from Jacobsen research, powerfully indicate relevant features of his subsequent landscape works. When looking at the gardens and landscape projects realized after the end of World War II, and the return from the exile, indeed one can easily observe how he began to more consciously interweave architectural projects with the natural world and the design of the external spaces.

On the one hand, his most famous prints and wallpapers, with their reiteration of shapes, essential patterns and vegetal elements floating on a neutral background, may be linked to a modernist lexicon, and recall, for example, the vertical green walls in the St. Catherine's campus in Oxford (1962), or the spatial organization of bulbs inside the winter garden and the Orchid Bar in the Royal SAS Hotel in Copenhagen (1956-60). On the other hand, his less known exile drawings embody a different, multifaceted understanding of botanical and landscape issues, focusing on fragments of Swedish shady forests (1943), wild heaths, or unruly vegetation jumbling alongside the road (1944).

In this perspective, the proposed contribution reflects on Jacobsen inventive landscape solutions after his exile and on how the Swedish watercolors and textile patterns can be linked, in particular, to the experimental design (and the unceasing handmade modifications) of his own garden in the Søholm complex (1946-71), opening-up to a more organic, material-based and naturalistic approach.



Skovbund' Wallpaper, drawing of the Swedish forest, Arne Jacobsen 1944. Image courtesy of the Arne Jacobsen Design. The original drawing can be found at The Royal Danish Library - Art Library, Copenhagen.

## Their Time in Stockholm. The Training of Danish Masters in Exile

Marco Russo

Department of Architecture and Industrial Design, University of Campania

Between 1942 and 1945, many Danish architects were forced to leave the country and take refuge in nearby Sweden following the Nazi threat. Tobias Faber, Ole Helweg, Finn Monies, Eva and Niels Koppel, Jørn Utzon, and Erik Christian Sørensen are some of the architects who found work in the Swedish capital.

During the period in Stockholm, they had the opportunity to study an *architecture that claimed light and space, let in the sun and delighted in expressing the function of things*. We can interpret this phenomenon as a direct consequence of the concepts from the Stockholm Exhibition of 1930 and some iconic works, such as the Göteborg Law Court by Gunnar Asplund.

The paper focuses on Jørn Utzon and Erik Christian Sørensen, both deeply influenced by the experiences lived in those years. In particular, Jørn Utzon works with Asplund and Aalto, while Erik Christian Sørensen with Sven Markelius and Sune Lindström. The first one finds in Asplund a reference for prefabricated techniques and spaces flooded with natural light. At the same time, working with Aalto, he understands a paratactic way to join volumes. Sørensen, on the other hand, started a work focused on rhythm, proportion, and structure, from the principles of Swedish Grace. Thanks to Asplund, visiting professor at the Royal Danish Academy of Fine Arts during the Kay Fisker courses, he approaches frame structures that can be considered as *an incredible conjunction between function, construction and form*. Following the studies on the same topic by Loos and Mies in 1910 and 1923, Sørensen started his research on bulhus, a specific timber-frame structures from the traditional wooden houses from Denmark.



Erik Gunnar Asplund, Skandia Cinema,  
Stockholm, 1923.  
Source: DigitaltMuseum,  
photo: C. G. Rosenberg.

## The Liminality of a Voluntary Exile. Max Fabiani on the Deserts of the Carso/Kras

Valentina Rodani

Department of Engineering and Architecture, University of Trieste

The experience of exile often embodies the loss of the homeland, a voluntary or forced displacement through migration or expulsion, thus a moving-away-from more than a going towards. The case of Max Fabiani may seem paradoxical in this sense.

From being the architect at the centre of the Austro-Hungarian Empire, who contributed to Otto Wagner's Modern Architecture, Fabiani chose voluntarily to give up his position to return to his native soil, in the framework of the not-yet-finished WWI and the rise of border fascism. The place was marked by a multilingual culture and a fluid society which will no longer last. His decision will reverse emblematically in the experience of becoming a foreigner in his homeland, isolated on exilic grounds, dealing with shifting power structures, interfacing with one social group in conflict with another, at the margins of a provincial and polarised society.

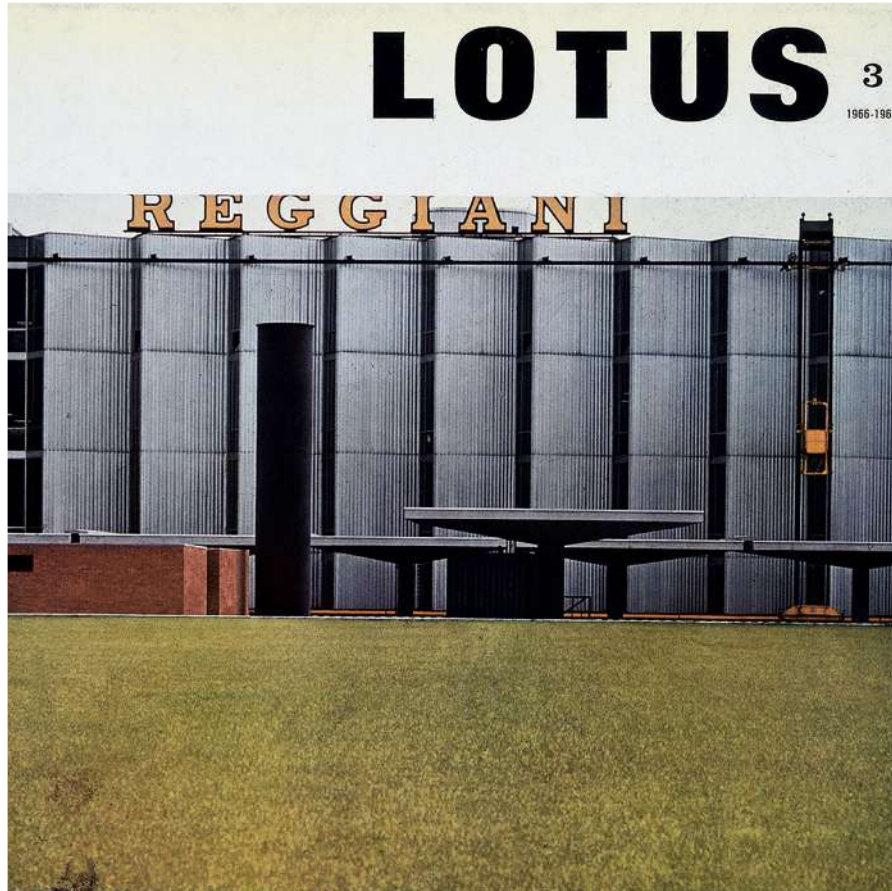
By questioning this voluntary exile as a state of transition and suspension in time and space, it is possible to observe how the project for the Ferrari villa and garden (Štanjel/San Daniele del Carso, from 1920), on the backdrop of the Plan for the reconstruction of the towns, villages and hamlets of the Isonzo–Soča river basin (Isontino–Posočje, 1917-22) reveals tensions and contradictions between a banned past and an uncertain future, while new figures and set of relations may arise.

The project thus discloses camouflages, counterpoints, negotiations, mediations and co-existences between vernacular and modern, not a nostalgic nor epic conception but the prospective search for the grounded otherness of the place, that acts as a form of projective resistance to all those disruptions enacting the architect's hell.

Exile unfolds here a wandering through the deserts of the Carso/Kras not to reach a promised land but to enduringly question its survival by design.



Loggia of Villa Ferrari, Štanjel/San Daniele del Carso, image by the author, 2022.



Cover of the journal Lotus n. 3, 1966.  
Photograph of the Reggiani plants designed  
by Alziro Bergonzo.

## A Brief Exile at Homeland. The Effects of the Purge from the Italian Professional Order on Alziro Bergonzo architecture after the Second World War

Federica Deo, Andrea Gritti

Department of Architecture and Urban Studies, Politecnico di Milano

During the 20th century, exiles, exoduses and other complementary phenomena have altered the geography and history of humanity, taking on a particular intensity and drama with the rise of totalitarian systems, Nazism in particular.

At the end of the WWII, the Purge from the Italian professional registers of people compromised with Fascism forced many architects to undertake complex journeys, sometimes without return, because they were *exiled* from their professional sphere. The biography of Alziro Bergonzo (1906-1997) offer an opportunity to observe and reflect on the parallel between Purge and exile in architecture. Graduated from the Polytechnic of Milan with Piero Portaluppi (1933), Bergonzo was, until 1944, a militant architect who contributed to building the image of Fascism through a large number of works he designed and built, often in collaboration with relevant sculptors and artists. Expelled from the professional register, Bergonzo was reinstated in 1946 when he won a competition for the Lido of Venice.

In the short period of his Purge, Bergonzo developed a new belief, which led him to abandon the architectural language that had distinguished him as a prominent exponent of the historicist tendency of regime. After opening a new studio in Milan, involved in projects in Egypt, Saudi Arabia and Malta, Bergonzo moved back to Bergamo in 1954 to design and build the new headquarters of the Reggiani plants, appearing on the cover of the third number of «Lotus».

Through a comparative analysis of Bergonzo's work before and after the Purge, this contribution aims to answer three questions. The first one reflects retrospectively on the intellectual biography of the architect by wondering to what extent the period of Purge contributed to the transformation of the architectural language of an author who seemed to have fully shared the ethical and esthetic goals of the fascist regime. The second question concerns how most purged architects were quickly reinstated. Finally, the third one regards why critics have prolonged Bergonzo's exile from the pages of the great history of architecture, despite the assignment of important commissions.





Students emigrating from Hungary via Germany to Denmark in 1944/1945. Source: BME OMIKK Archives-Legacy of Korompay György, HU BMEL 411/80.

## The Socialist Homeland as Architects' Second Exile: On the Life and Work of Three Hungarian Emigrés and the Case of *Situated Modernism* in the Historic Built Environment of the Buda Castle District (1957-1981)

Franz Bittenbinder  
Department of Architecture and Urban Studies, Politecnico di Milano

The proposed contribution deals with a group of Hungarian architects born in the 1920s and their architectural production during the post-war decades. The argument is that their remarkable yet relatively unknown *œuvre* reflects various forms of exile. Special attention is hereby given to the phenomenon of new architecture in historical environments in Budapest after 1956 which has been associated with the international experiences of architect emigrés. The investigation concerns Farkasdy Zoltán (1923-1989), Jánossy György (1923-1998), and Dragonits Tamás (1924-), who among many others experienced forced emigration to Germany in 1944 when the Hungarian far-right leadership had ordered the *rescue* of several university students to supply key professions for the anticipated post-war reconstruction. With the end of WWII, they had to escape to Scandinavia where they found work at architectural firms. After their return to Hungary in 1946, this first, physical exile was soon followed by a second, *professional* one. It implied the relative isolation from contemporary discourses due to the growing constraints in the Soviet sphere of influence.

Against this background, the proposal seeks to explore how diverging exile experiences shaped the work of the three architects. In this, it looks at the case of projects which were built in the Buda Castle District between 1957 and 1981 and which have been attributed to *situated modernism*. The given approach combines contemporary surveys on-site conducted in 2022 and bibliographic research on pertinent journal articles in *Hungarian Architecture* (Magyar Építőművészet). The aim is to shed light on the role of international knowledge transfer in the architecture of Central-Eastern Europe, and by that, to counter-balance predominant contributions on Western architects in 20th century historiographies.

## Utopia mas grande. The Voluntary Exile of Roberto Gottardi in Havana

Sofia Celli<sup>1</sup>, Davide Del Curto<sup>1</sup>, Ruben Gallo<sup>2</sup>

<sup>1</sup> Department of Architecture and Urban Studies, Politecnico di Milano

<sup>2</sup> Department of Spanish & Portuguese, University of Princeton

This paper aims to contribute to the discussion on exile architecture by addressing the topic of voluntary exile. We also compare two auto-imposed life choices: the voluntary exile and the self-isolation, which often characterize the life of an architect when they obsessively revolve for years around an only project which never sees the light of day. The experience of Roberto Gottardi at Cuba's National Art Schools is the case study chosen by the authors to address this topic.

Roberto Gottardi (1927-2017) was an Italian architect who, soon after graduation, left his country to seize opportunity abroad, landing in Venezuela first and then in Cuba, where he ultimately spent the rest of his life. After the 1959 revolution, together with two colleagues (Ricardo Porro and Vittorio Garatti), he was called to construct a new utopic society, which possibly found its fullest expression in the National Schools of Art. Within this framework, Gottardi was asked to design the School of Dramatic Arts, where he attempted to combine his experience of Venice with modern architecture and the revolutionary spirit of that season.

The National Schools of Art testified to a feverish moment of complete freedom and faith toward the future. However, as any utopia, it just could not come true: the ambitious project was set aside before completion in 1965 when Cuba tightened the relationship with the USSR. From that moment on, the schools were strongly criticized and labeled as anti-revolutionary, and they slowly sank into oblivion. The three architects were persecuted: Porro and Garatti eventually fled the country, exiled to Europe, where they both continued their careers as architects in France and Italy. Gottardi chose to stay and spent the rest of his life in Havana, in a voluntary and conscious auto-exile from the rest of the world, sharing the same choice Cuba made as a nation in the second half of the 20th century. While working as a state architect, he stubbornly continued to develop his project for the School of Dramatic Arts for forty years, drafting a lot of drawings and preparing many versions, although construction works never started.

By examining the unpublished documentation of his work now stored at Princeton University, we will describe the evolution of Roberto Gottardi's architectural language. We will trace the development of that project on which he continued to work, thus self-exiling himself also from a professional point of view in the obsession to complete an unfinished architectural dream.



Color sketch depicting one of the designs for the completion of the School of Dramatic Arts by Roberto Gottardi (Archivo de Roberto Gottardi, Firestone Library, Princeton University).

## *Ciudad Abierta de Amereida*: Exile as the Genesis of Architectural Utopia

Stefania Rasile  
Independent researcher

The city *Ciudad Abierta de Amereida* is the product of an architectural and urban experiment, born from a process of (self)exile of its founders.

During the 1960s the Faculty of Architecture of the Pontificia Universidad Católica de Valparaíso in Chile was a place of avant-garde and architectural experimentation. In this academic context, a group of thinkers was born, who would later be the founder of the *Ciudad Abierta de Amereida*. A heterogeneous set of South American architects, poets and artists led by professor architect Alberto Cruz and the Argentine poet of Italian origin Godofredo Iommi. They shared the need to find a new architecture, based on the poetic conception of its land: América. For this reason, moved by the postcolonial desire to give a new meaning to the origin and culture of their continent, they embarked on a journey. A continental crossing starting from the Tierra del Fuego in Chilean Patagonia, in the direction of Santa Cruz in Bolivia, through what they called “the American inland sea”.

A sort of self-exile aimed at the re-discovery of América by its own inhabitants. Upon returning from the crossing, the set of writings and collective drawings that the crew produced to communicate a new way of inhabiting the continent was published in 1967. *Amereida* was the title of the publication: a word that combines the meanings of the discovery of América and the epic poem *Aeneid* of Virgil. But if Aeneas is an exile who leaves his native land to embark on a journey full of adventures in search of a place to find his new homeland, the founders of *Ciudad Abierta* abandon their land and then return, building a city imbued with the new meanings they assimilated during their exile.

In 1969 began the work of participatory design among professors and students of the Faculty of Architecture of Valparaíso for the construction of *Ciudad Abierta*. It is still an inhabited city, composed of an archipelago of about 40 buildings including houses, an amphitheater, a garden and a cemetery.

The place chosen for the foundation of this city is located in front of the Pacific Ocean among the dunes of Punta de Piedra, in a vast land north of Valparaíso of landscape beauty. Architectures built with recycled materials integrate perfectly into the Chilean landscape and became an example of *autochthonous architecture*.

*Ciudad Abierta de Amereida* was an architectural, urban, poetic, artistic and political experiment where exile is a project tool for the construction of a utopia.



Ciudad Abierta de Amereida, Torres del Agua, 1998 from Archivo Histórico José Vial Armstrong, Escuela de Arquitectura y Diseño, Pontificia Universidad Católica de Valparaíso.

## Ernst May and the Built Utopia of the Satellite Cities in East Africa

Manlio Michieletto

Department of Architecture & Urban Design, German University of Cairo

After his experience in the Weimar Republic and the USSR, Ernst May bought 1934 a farm in Tanzania. Still, he soon found himself sitting at the drawing table in Nairobi, eager to restart his work as an urban planner. The research aims to investigate the projects that the German architect designed and realised in the East Africa region targeting the process of contextualising a model already experimented with in Europe: *The Trabantestadt*. Ernst May reshaped the development of the cities according to the satellite growing process involving himself not only on the scale of the site plan but also on the definition of the single unit. Two case studies are analysed through a comparative method highlighting the analogies with the past and the continuity with the local context: *The Kampala Extension Scheme* and the *Port Tudor Settlement*. Once he regained freedom, in 1947, after being imprisoned by the Allies, he carried out a project to redevelop some districts of the Ugandan capital city. The overall plan is notable for its progressive idea of including large settlements for low- and middle-income indigenous people, resulting in one of the first large residential projects designed for East African locals. Then, May worked in the port city of Mombasa, Kenya, which saw its economy and population proliferating, given its strategic location on the coast of the Indian Ocean. In 1952, the German architect designed the first social housing project for Africans in Port Tudor, understanding the importance of tackling the housing issue of different social income classes by providing affordable and flexible typologies. Moreover, Ernst May's legacy is studied, which has been stretched to nowadays, with the new Master Plan of Kigali based on a polycentric urban development strategy. The capital city of Rwanda represents a definitive case study in the East African Region and the whole continent tackling the issue of urban growth through the project.



Kigali Vision Satellite,  
photo by Manlio Michieletto.

# Why leave? Being welcomed Returning from exile

## Research Perspectives on Architects in Exile and Migration

Caroline Maniaque  
French Ecoles d'architecture, École nationale supérieure d'architecture de Normandie

This work on the theme of architects in exile began, with Marie Gaimard, in 2018<sup>1</sup>. For the colloquium at Polimi, I want to focus on three moments in the trajectory of exile: 1. Why leave? 2. Being welcomed; 3. Returning from exile. I will track these moments in some case studies that were included in the *Cahiers: Journal for the Study of Architecture, Urbanism and Landscape* special issue.

Why leave? Professionals working in the design of buildings and landscapes or in town planning, had various reasons for emigrating. Sometimes they were obliged to leave, but sometimes it was a personal choice. Political crises or emergency situations can be determinant, but so can the economic or intellectual conditions of a country. The lack of real possibilities for education and training or the absence of professional expertise can also contribute to the *brain drain*.

Being welcomed. Another important element to consider is how these architects, town planners and landscape designers were welcomed in the new country, on a variety of different levels – be it by friends, by the profession or from an administrative or legal perspective. We can acquire an overview of the professional situation of the welcoming country by considering the administrative and legal systems intended to support or, on the contrary, to exclude architects coming from abroad. Under what circumstances is the immigration of architects, town planners or landscaper designers perceived as an asset, or, conversely, as a source of imbalance?

Returning from exile.

Being in exile can be a temporary situation. How can the return to the native country be considered? Can it be seen as a kind of *reconquest*? The decision may either be greeted with approbation or may encounter resistance from compatriots. What lessons did architects learn during their period of exile? In what form and how do they pass this on to their colleagues, their students, their disciples?

Most studies of architects in exile have focused on the experience of individuals, but a different approach has been proposed by the METROMOD research group in Germany whose work is now available in publications and online. How might we apply their topographical approach to architects in exile?

<sup>1</sup> Marie Gaimard, Caroline Maniaque, *Partir et revenir de l'exil: perspectives scientifiques*, in «*Les Cahiers de la recherche architecturale urbaine et paysagère*» [on line], n°2, 2018: <http://journals.openedition.org/craup/921>

## Exilic Architecture or Inhabiting (the) Nowhere

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Faculty of Arts, Letters, Languages and Humanities,  
Aix-Marseille Université (France)

Home is somewhere, somewhere is home. It is true following a certain kind of spatial and political logics. However, such an order could be disturbed by history or experience. Here comes the category of exilic nowhere which is not the opposite of somewhere (no/where) but another way of defining identity and belonging (now/here), allowing to inhabit (the) nowhere.



Caspar David Friedrich,  
*Wanderer above the Sea of Fog*, 1818.

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**Matteo Aimini** is currently an assistant professor of landscape architecture at University of Trento, in the past he has carried out teaching and research activities at Polimi, Iuav, Upc, Faup, Hau, VnuHCMC. PhD in landscape architecture, over the years his research has focused on reading and interpreting the relationships between architecture, urban forms and the natural landscape in both national and international contexts, especially in Vietnam, a country under observation since 2006. The latest research in progress, funded by the Italian Ministry of Foreign Affairs, concerns the relationship between the built environment and the hydraulic dimension in Ho Chi Minh city.

**Arthur Barker** is an associate professor in the Department of Architecture at the University of Pretoria, South Africa. For 13 years he coordinated the Professional Master's program and since 2021 has taught in the history of architecture stream. He currently teaches in the undergraduate design program while coordinating design teaching and legacy, Identity and Memory research field which positions architectural design in an historical continuum of international (and local) theory, practice and traditions. He is South African National Research Foundation C2-rated researcher with a main research interest is the architecture of post 2nd WW architects. Allied foci are architectural regionalism and the relationship between theory and design. He is the chair of the Pretoria Institute of Architects's Education Committee, a South African Council for the Architectural Profession Validation panelist and a panel member for the Americal National Architectural Accrediting Board.

**Fabien Bellat** is a Doctor in Art history of the Paris X University. He has taught in France, in Canada, and Russia. He is now Associate professor and EVCAU researcher at the Paris Val de Seine National School of Architecture. Among his published books: *Americas-USSR Architectures of challenge*; *A new town in the USSR, Togliatti*; *French Embassies of the XX° Century*; *Minsk, architectures 1917-1956*; *Dushanbe, urban palimpsests in Tajikistan*. He participated (to evoke the Stalinist parks) to the scientific team of the Le Nôtre exhibition at the Versailles castle. As a curator, he did an exhibition on Togliatti, shown at the Moscow Museum of architecture, and one on Warsaw reconstruction at the Polish Academy of Science. He joined symposiums in France

(Sorbonne), Russia (Moscow State University), United States (Princeton University), China (Hangzhou University), England (RIBA)

**Tim Benton** is a Professor Emeritus of Art History at the Open University. He has been visiting Professor at Columbia University and the Bard Graduate Centre (NYC), Williams College, EPFL (Lausanne) and the Architectural Association (London). His book *The Villas of Le Corbusier and Pierre Jeanneret* has gone through several editions in five languages. He was responsible with Charlotte Benton for the architectural component of the exhibition *Thirties: art and design before the war, London, 1980*. Recent books include *The Rhetoric of Modernism: Le Corbusier as lecturer* (2007), which was awarded the prestigious Grand Prix du Livre sur l'Architecture by the Academie de l'Architecture, Paris, and *Lc Foto: Le Corbusier: Secret Photographer* (2013). Research on Eileen Gray and the Cap Moderne site has led to his book *Le Corbusier peintre à Cap Martin* (Paris 2015), which was awarded the Prix du Livre de la Méditerranée. He also wrote *the official guide to the Cap Moderne site*, (2020) and contributed a chapter to the book *Cohen, J. L., et al. E1027 Renaissance d'une maison en bord de mer* (2021). His article “E1027 and the Drole de guerre” (AA Files 2017) was a significant reassessment of the relations between Le Corbusier, Eileen Gray and Jean Badovici.

**Franz Bittenbinder** is a German-Hungarian architect and PhD candidate at the DASTU Department at Politecnico di Milano currently enrolled in the programme of Preservation of the Architectural Heritage. His research interest lies in the history of architecture and preservation of built legacies in Central-East-

ern Europe. In his dissertation, he deals with architectural heritage under state socialism in the case of Hungary. Prior, he received his architectural education at the Karlsruhe Institute of Technology graduating in 2017 with a master's from the Politecnico di Milano. In terms of professional experience, he worked at the international design firms Herzog & De Meuron in Basel and HENN in Munich.

**Patrizia Bonifazio** is an architect. Her works is devoted to the urban history and the history of architecture. Her field of interest is the 20th century town with a particular attention to the cultural exchange between the cultures of projecting and to the formation and the role of architects. She has promoted and taken part in a very important research projects starting from the seminal international seminar “*Tra Guerra e Pace. Società, cultura e architettura nel secondo dopoguerra*” (Politecnico di Torino, 1997). She has organized and promoted projects at the Dipartimento di Architettura e Studi Urbani in Milano, as adjunct professor, research fellow, lecturer and tutor for projects of Alta Scuola Politecnica (Polytechnic High School). She has devoted a particular energy to the analysis of Ivrea, seen as a place where some of the fundamental steps of 20th and 21st Italian and international architecture can be studied from an original point of view. At present she is carrying – among other – a research on Leonardo Mosso and Laura Castagno for their intellectual profiles in the international cultural scene of the '70 and she is involved in the actions to safe their cultural heritage.

**Anna Braghini** is an architect from IUAV, Istituto Universitario di Architettura di Venezia in 2009. Master in Architecture from the Pontificia Universidad Católica de Chile in Santiago de Chile (2017).

Currently Associate Professor at the School of Architecture and Design of the Pontificia Universidad Católica de Valparaíso and PhD candidate in the Doctorate in Architecture and Urban Studies at the Pontificia Universidad Católica de Chile, with a grant from Conicyt. She has worked as an architect at the architectural firm CZA (Cino Zucchi Architetti) in Milan from 2009 to 2015. At the same time, he taught at the Workshops of the Istituto di Architettura di Venezia IUAV (2012-2016). He has taught courses at the School of Architecture UC, Pontificia Universidad Católica de Chile, Universidad Mayor and Universidad San Sebastián in Santiago de Chile. His field of study focuses on the History and Criticism of Modern Architecture.

**Maria Vittoria Capitanucci** is architectural historian, graduated of Milan Polytechnic, PhD in History and Criticism of Architecture at the University Federico II of Naples. Since 2001 to 2023 she has been a lecturer in History of Contemporary Architecture at the Milan Polytechnic at School Design and AUIC, where she constantly participates in research projects. She was co-curator of exhibitions and cultural activities at the Milan Triennale, MAXXI Museum in Rome and Venice Biennale. She collaborates with specialized magazines and she is author of essays for international conference catalogs on P. Nervi, L. Moretti, E. N. Rogers, as well of volumes including *Agoldomenico Pica 1907-1990*, Hevelius 2002; *Vito and Gustavo Latis*, Skira 2007; *Dominique Perrault recent works*, Skira 2009; *Milan Contemporary*, Skira 2012; *Learned professionalism after the war*, Abitare RCS 2013; *Chronicle of the project, in M. De Michelis, The growing city. New Bocconi Campus*, Ed Domus 2021; *Cordusio 2.0*, Silvana edit, 2022.

**Gaia Caramellino** is an Associate Professor of architectural history at the Politecnico di Milano. After having received a PhD degree from the Politecnico di Torino, she has been Visiting Scholar at the CCA in Montreal, the Kyoto University, and the Israel Institute of Advanced Studies, where she co-chaired the research project *The Terms of Habitation* in 2019. Among her publications are *Europe meets America: William Lescaze, Architect of Modern Housing, The Housing Project* (co-edited), *Postwar Middle-Class Housing* (co-edited) and *Storie di Case. Abitare l'Italia del boom* (co-edited). She has been awarded individual grants from the Graham Foundation, the Rockefeller Foundation, Radcliffe Institute for Advanced Studies, and she was the national coordinator of the research project *Architectures for the middle class in Italy, 1950s-1970s* (funded by the Italian MIUR), the co-chair of both the European Cost Action *Middle class Mass Housing in Europe* and the *Housing Histories* research network supported by the EAHN.

**Sofia Celli** after graduating from Politecnico di Milano with a master degree in Architecture, Sofia Celli received her Ph.D at Università di Parma. Her doctoral thesis focused on the wooden chain encircling the dome of Santa Maria del Fiore in Florence, offering an in depth analysis of this yet unknown feature of Brunelleschi's masterpiece. During her doctoral studies, she also took part in the Getty Foundation's Keeping It Modern initiative, contributing to the development of a conservation and management plan for the Havana's National Schools of Art (grant 2018). She is currently working at Politecnico di Milano as a research fellow, with a specific focus on the conservation and management of 20th-century architecture.

In particular, she is taking part to an ongoing international research which aims to safeguard and enhance the modernist architectural heritage of Tashkent (Uzbekistan).

**Boris Chukhovich** is a visiting scholar in Polimi, associated scholar in the University of Montreal, president of the International Observatory Alerte Héritage. Born in Tashkent (Uzbekistan), Boris Chukhovich was graduated as architect in the Polytechnic Institute of Tashkent in 1984. After working five years in the Tashkent institute of Urban studies and planning, he defended his PhD thesis in Theory and History of Art (1992). In 1998, he immigrated to Canada, where he collaborated with different museum and research institutions, such as Canadian Council for the Arts, University of Quebec in Montreal, University of Montreal, Laval University, York University.

**Renato D'Alençon Castrillon** is an Architect, graduated by Universidad Católica de Chile, Master of Architecture M.Arch. by Cornell University and Dr. Ing. by Technische Universität Berlin. Fulbright and DAAD Grantee. Professor and Researcher, Universidad Católica de Chile, in the areas of architectural design and building technology.

**Giorgio Danesi** is a Post-doctoral research fellow at Università Iuav di Venezia. Graduated with honours in Architecture for Conservation (Master's degree, 2013), he is Ph.D. in History and Conservation of Architecture (2018) with a thesis focusing on the 20th century restoration works of St. Mark's Basilica in Venice. His most recent researches concern the work of the architect Andrea Bruno (2023), the 20th century artificial stones in North-East of Italy (2022), and the conservation strategies for Gio Ponti's Villa

Planchart in Caracas (2020).

**Federica Deo** is a Post-doctoral fellow at Politecnico di Milano. She received her PhD in History of Architecture from the Università di Napoli Federico II (2019) where she taught as adjunct professor (2019-2020). Her main field of investigation is Soviet Architecture; she has also been involved in several research projects concerning the history of Italian contemporary architecture. Among them: *Radici. La Scuola di Architettura di Napoli: maestri e opere*, *METRICS. Metodologie e tecnologie per la gestione e la riqualificazione dei centri storici e degli edifici di pregio*. She has also collaborated in the organization of several exhibitions, including: *Santiago Calatrava. Nella luce di Napoli* (2019, Museo di Capodimonte), *Terragni e Golosov: Novocomum a Como Club Zuev a Mosca. Avanguardie a confronto* (2019/2020, Archivio Terragni/MuAr, Museo di Architettura di Stato A.V. Shchusev) and *Salerno Moderna. Le opere e i progetti di Michele De Angelis* (2020, Archivio di Stato di Salerno).

**Davide Del Curto** is an Associate Professor of architectural preservation at Politecnico di Milano, Dept. of Architecture and Urban Studies. His research deals with building diagnostics, and preventive conservation of the architectural heritage, focusing on the 20th-century. He participated in national and international research programs and restoration campaigns for heritage buildings from the 13th to 20th centuries. He was awarded a gold medal in the Domus International Prize in 2016 for designing the museum of former sanatoriums in Sondalo. Within the Getty Foundation's *Keeping it Modern* program, he was responsible for the task sustainability within the conservation management plan for Giancarlo De Carlo's *Collegi* in Urbino (2015-2018), and he

coordinated the plan for the National Art Schools of Cuba (2018-2020). He is the author of more than 100 publications.

**Sara Di Resta** is Associate Professor of Architectural Conservation at Università Iuav di Venezia. Ph.D. in Conservation of Architectural Heritage, her research activities are focused on the preservation of 20th-century heritage and on the architectural language in conservation design. She is responsible for Education and Internationalization of SSIBAP – the Specialisation School on Architectural and Environmental Heritage in Venice. She is member of the boards of directors of Docomomo Italia and SIRA – the Italian Society of Architectural Conservation

**Samuel Joseph Drago** born in Sydney, Australia, degree in architecture (Aachen-Palermo 2005), scientific research activity (RWTH Aachen, Germany 2010), PhD in architectural design (UPC Barcelona, Spain 2015, tutor: Carlos Martí Arís), he has been teaching in international universities in the past years developing activities in the MBAC Master's degree in advanced studies in architecture (UPC Barcelona, Spain 2017), Durban University in South Africa, Perm University in Russia and the RWTH University in Aachen, Germany, focusing on research based on architecture archetypes. His professional architectural activity is carried out in Barcelona, München, Sydney, Perm (Russia) and Milan.

**Marija Drémaitė** has a PhD in architecture (2006) and is a professor at the Faculty of History, Vilnius University. She is interested in architecture of the 20th century from historical, sociological and anthropological perspective. Drémaitė authored a book *Baltic Modernism: Architecture and Housing in Soviet Lithuania*

(Berlin, 2017) and edited *Architecture of Optimism: The Kaunas Phenomenon 1918-1940* (Vilnius, 2018). Currently she is interested in research of architects as a collective group, migration processes and exile – this interest produced paper *Migrant Modernists: The making of national architects in Lithuania in the 1930s and their survival strategies in the 1950s* (2020), archival publication on *post-war correspondence of the Lithuanian architect (bauhäusler) Vladas Svipas and Walter Gropius* (2019), and a monograph *ARNO FUNKtionalism – the life and work of architect Arno Funkas (1898-1957)* (Kaunas, 2022).

**Anat Falbel** received her Ph.D in Architecture and Urbanism from the University of São Paulo, with the thesis *Lucjan Korngold: the trajectory of an immigrant architect* (2003) dealing with the subject of émigrés architects between the 40s and 60s in the city of São Paulo. A Canadian Center of Architecture Visiting scholar (2013). Presently she is one of the organizers of the EAHN Urban Representation Interest Group, and a member of the editorial committee Cahiers de la Recherche Architecturale Urbaine et Paysagère. In 2011 she curated the exhibitions *Exile and Modernity: The space of the foreigner in the city of Sao Paulo* and in 2013 *Vagabond Stars: Memories of the Jewish Theater in Brazil*. Between many articles, she also organized the volumes *Bruno Zevi Architettura e hebraismo: Mendelsohn*. And *Joseph Rykwert's The house of Adam in Paradise, The Idea of the City and The Dancing Column*.

**Ruben Gallo** is the Walter S Carpenter Jr. Professor in Latin American Literature at Princeton University, where he has taught since 2002. He is the author of many books on Twentieth Century culture, including *Mexican Modernity: the Avant-Garde and*

*the Cultural Revolution* (MIT Press, 2006, winner of the MLA's Katherine Singer Kovacs Prize), *Freud's Mexico: Into the Wilds of Psychoanalysis* (MIT, 2010, winner of the Grady Prize), *Proust's Latin Americans* (Hopkins, 2014). He is also a novelist and was published two books on *Cuba: Teoría y práctica de la Habana* (2017) and *Muerte en La Habana* (2021). His work has been translated into French, Spanish, Italian, Japanese and Chinese. He is a member of the American Academy of Arts and Sciences and serves on the board of the Freud Museum, Vienna.

**Carmen Gomez Maestro** M.A. Architect, graduated by Universidad Politécnica de Valencia. Director of Program for Restoration of Heritage Assets, Fundación Instituto Profesional Duoc UC Valparaíso, Chile. Associate architect at REDDO Architecture. Director of the Diploma on Earth Construction, Universidad Católica de Chile.

**Oxana Gourinovitch** is architectural historian, architect and curator; currently a senior researcher at the RWTH Aachen University, lecturer at the TU Berlin, and member of the International Heritage Centre at the Bauhaus-University Weimar. Her recent and current research concerns socialist architectural production and heritage management. Her prize-winning dissertation *National Theatre. Architecture of Soviet Modernism and Nation Building* will be published in 2024 by Spector Books.

**Andrea Gritti** is Associate Professor in Architectural and Urban Design at the Politecnico di Milano. He studies the role of reusing and recycling in the theory and practice of architectural design. Among its publications are: *Modulazioni. La concezione scalare in architettura* (2018), *Autostrada*

*Novissima* (2018) and *Architecture at work. Towns and Landscape of Industrial Heritage* (2020). Between 2006 and 2010, he renovated buildings and open spaces conceived and realized by Alziro Bergonzo in Nembro (Bg).

**Maria Gvozdeva** has completed Bachelor's and Master's study programmes at the Institute of Architecture and Arts of the Southern Federal University (Russia). She is currently a PhD student at the Bauhaus University of Weimar (Germany) under the supervision of Jörg Paulus and Jasper Cepl. Her research project titled *In the archival footprints of Hannes Meyer* focuses on discovering and analysing of archival materials linked with the life and work of the second director of the Bauhaus, Hannes Meyer. She has completed a few fellowships under the Oxford Russia Fund and Thuringian Graduate Fund. In addition to working on her thesis, she participated in the international research conferences *Bauhaus and avant-garde art schools* (Moscow) and *Bauhaus in the context of world architecture. XXX Alpatov readings* (Moscow). In parallel to her scientific research she is a practicing junior architect in Berlin.

**Eduard Kögel** studied at the faculty of Architecture, Urban and Landscape Planning at the University of Kassel in Germany. From 1999 to 2004 he taught as Assistant Professor at the Technical University in Darmstadt in the department of Non-European Architecture and Urban Development. 2007 he received his doctoral degree from the Bauhaus-University in Weimar. Eduard Kögel works on the history of architecture and urban planning in Asia. He currently lectures at Bauhaus-University Weimar. Eduard Kögel works as Research Advisor and Programme Cura-



tor for Aedes Network Campus Berlin and as project manager for [www.chinese-architects.com](http://www.chinese-architects.com). He is currently working on Mid-Century Modernism in South East Asia.

**Daniel Korwan** Dipl. Ing. Architect, graduated by Technische Universität Berlin, and Dr. Ing. by Technische Universität Berlin. Independent researcher and Adjunct Professor, Universidad Católica de Chile.

**Serena Maffioletti** è architetto e professore ordinario di Composizione architettonica e urbana presso l'Università Iuav di Venezia, dove insegna dal 1992 e dal 2012 è Coordinatrice scientifica dell'Archivio Progetti, centro di ricerca sull'architettura contemporanea, nell'ambito del quale ha svolto il proprio recente percorso di curatrice di mostre, pubblicazioni e convegni.

La ricerca teorico-critica è rivolta all'architettura italiana e internazionale del XX secolo, alla quale ha dedicato numerose mostre e pubblicazioni, di cui si menzionano: *BBPR* (1994); *Ernesto N. Rogers. Architettura misura e grandezza dell'uomo* (2010); *The Harmony of Human Proportions: BBPR's Architectural Dialogues* (2019). Ha sviluppato ampi percorsi di ricerca sul tema del progetto infrastrutturale e della valorizzazione dei paesaggi culturali. Come docente l'attenzione è focalizzata sulla complessità della città europea contemporanea; come architetto ha partecipato a numerosi concorsi nazionali e internazionali.

**Caroline Maniaque** is architect and historian, HDR, professor at the French Ecoles d'architecture in the field of Architectural Histories and Cultures, École nationale supérieure d'architecture de Normandie; member of the research laboratory Architecture, Territory, Environment; associate

researcher at the IPRAUS laboratory, UMR AUsser CNRS 3329. Her work focuses on cultural exchange and the circulation of ideas between the United States and Europe, and on the training of architects. She has notably published *French Encounters with the American Counterculture*, Ashgate, 2011; *Go West! Des architectes au pays de la contre-culture*, Parenthèses, 2014; *Whole Earth Field Guide*, MIT Press, 2016 (with M. Gaglio); and was responsible for the collection of texts *Les années 68 et la formation des architectes*, Point de vues, 2018 and co-edited *Architecture 68. Panorama international des renouveaux pédagogiques*, Métis-Presses, 2020. Recently she published *L'aventure du Whole Earth Catalog*, Paris, Les productions du EFFA, 2021.

**Enric Massip-Bosch** Founder & Principal at EMBA\_ESTUDI MASSIP-BOSCH ARCHITECTS. Doctor Architect and Professor at UPC-BarcelonaTECH. He has been Member of the Advisory Committee on Urban Affairs to the City of Barcelona (2011-15) and of the Agenzia Nazionale di Valutazione del Sistema Universitario e della Ricerca (Italian Government, 2012-14).

In 1990 founded EMBA with which he has won many international competitions and awards, among which the *Leaf Awards 2011 Best World Office Building for Diagonal ZeroZero Telefonica Tower skyscraper* in Barcelona and the *Abitare il Mediterraneo 2009 Award* for Place République remodelation in Leucate (France). TC Cuadernos published the first volume of his collected works (*EMBA-ENRIC MASSIP-BOSCH: ARQUITECTURA 2005-2015*) in its prestigious collection of monographs.

His theoretical work has been widely published in magazines and books, among which: *Experimental Dwellings, 1971-1994*

(Barcelona: Edicions UPC, 1996), *Concealed Complexities* (Tokyo: TOTO, 1999), *Diagonal ZeroZero* (Barcelona: Lunewerg, 2011). He was co-founder and member of the editorial board of *WAM-Web Architecture Magazine* (1996-2001).

**Asma Mehan** is a researcher, educator, and architect working at the intersection of architectural humanities and critical urban studies. She is currently an Assistant Professor at Texas Tech University College of Architecture. She is the author of the books *Tehran: from Sacred to Radical* (London: Routledge, 2022) and *Kuala Lumpur: Community, Infrastructure, and Urban Inclusivity* (London: Routledge, 2020). Dr Mehan is recently appointed as the Coordination Team (CT) leader of the Young Academics network of the Association of European Schools of Planning (AESOP YA).

Her scholarly and creative works are focused on architectural humanities and critical urban studies. She was previously awarded four highly selective individual fellowships and grants, including the Scientific Employment Stimulus Individual Fellowship funded by the Portuguese Foundation for Science and Technology (FCT) and the Urban Citizenship Fellowship supported by the Municipality of Amsterdam and the Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS-KNAW) among others.

She achieved her Ph.D. in the *Architecture, History, and Project* program, in October 2017, from the Politecnico di Torino (Italy). After finishing her Ph.D., she worked as a senior researcher at various European universities such as the University of Porto, Leiden University, TU Delft, Politecnico di Torino and Berlin ZK/U Center for Art and Urbanistics. She has taught at TU Delft

and Politecnico di Torino. She has been invited as a guest lecturer at various institutions, including TU Munich, ZK/U Berlin Center for Art and Urbanistics, University of Porto, and Deakin University, Melbourne (Australia). She completed visiting research stays in Australia (Deakin University, Melbourne, 2016-2017) and at EPFL University, Lausanne, Switzerland (2017). She was a researcher in a resident at the ZK/U Zentrum für Kunst und Urbanistik, Berlin, in 2019.

**Giulia Menziotti** is an architect, she teaches at the *School of Architecture and Design Eduardo Vittoria*, Ascoli Piceno, University of Camerino. Ph.D within the international program Villard D'Honnecourt, IUAV Venice, she participated in national and international research projects and several conferences, with peer review selection. She is the author of *Amabili resti. Frammenti e rovine della tarda modernità italiana*, Quodlibet 2017. Her contributions appeared in several publications and architecture magazines.

**Manlio Michieletto** is an Associate Professor in the Department of Architecture & Urban Design. He holds a Master of Architecture and a Ph.D. in Architectural Composition from the IUAV University of Venice. He held several teaching and research positions in different institutions both in Europe and Africa. After being an Associate Professor in DR Congo, he held the position of Dean of the School of Architecture and Built Environment at the University of Rwanda. In 2011 he launched his own practice designing and realizing projects in Italy, Burkina Faso, DR Congo, and Rwanda. His research focuses on satellite city development, architectural heritage, and tropical architecture. Dr. Michieletto is currently supervising doctoral

theses that focus on modern and adaptive architecture. He keeps on investigating the city development process, adaptive architecture, and architectural heritage in the Egyptian context.

**Alexis Nuselovici (Nouss)** is Professor of General and Comparative Literature at Aix-Marseille Université (France) after having been Professor at Cardiff University (UK) and at the University of Montreal (Canada). He has been a visiting professor in Brazil, Turkey, and Spain. He is currently Vice-Dean in charge of Research, the Faculty of Arts, Letters, Languages and Humanities at Aix-Marseille Université.

He has held the chair *Exile and Migrations* at the Collège d'études mondiales (Fondation Maison des Sciences de l'Homme, Paris). His fields of research include translation studies, exile studies, European culture, the literature of testimony, issues in mixed cultures, and the aesthetics of modernity. Among his works: *Plaidoyer pour un monde métis* (2005); *Paul Celan. Les lieux d'un déplacement* (2010); *Pour une politique hors-sol* (ed. with A. Giovannoni), 2017; *La condition de l'exilé* (2018 [2015]); *Droit d'exil précédé de Co-videxil, 2021; Le déportement. Petit traité du seuil et du traduire*, 2021; *Jacques Derrida. La dissémination à l'œuvre*, 2021 (ed. with Sarah Guindani).

**Vladimir Paperny** adjunct Professor at the Department of Slavic, East European and Eurasian Languages and Cultures at UCLA. After graduating from the Moscow State Stroganov Academy of Design and Applied Arts, he became a doctoral fellow at the VNIITE (the All-Union Research Institute of Technical Aesthetic) and the TsNIITIA (Central Research Institute of Theory and History of Architecture, also known as NIITIA, VNIITAG a.o.), where he wrote, until 1979, his most known

monograph *Culture-2*, which was published in 1985 as *Architecture in the Age of Stalin: Culture Two* by Cambridge University Press. After immigrating to the United States in 1981, he worked as an art director and head of advertising for various American corporations. Since 1987 he has been the head of VPA design studio. Since 2013 he has been an adjunct professor at the University of California, Los Angeles. He is the author of *Schulz Archive* (2021), *Mos-Angeles* (2009), *Fuck Context?* (2011), *Culture Three. How to Stop the Pendulum?* (2012), *Cinema, Culture, and the Spirit of the Times* (2022), and others.

**Vittorio Pizzigoni** is an architect and associate professor at University of Genoa, where he teaches architectural and urban design. In 2004 he founded the architecture office baukuh. Pizzigoni has been visiting professor at IIT in Chicago, and has lectured in many places, including Columbia University in New York, Scuola Normale in Pisa, Architectural Association in London, Cooper Union in New York.

**Chiara Pradel** graduated as an architect from IUAV Venice, obtained a postgraduate research Master degree from AAM in Mendrisio and a PhD from Politecnico di Milano. Her professional experience has developed around landscape architecture as she has worked for over ten years as a landscape designer in Switzerland with Paolo L. Bürgi. Her current research explores ground movements in landscapes, focusing on complex infrastructural construction sites.

**Stefania Rasile** achieved her Master's degree with honours in Interiors Architecture and Built Environment at the Politecnico di Milano in 2020, after completing a Double Degree Programme with the Pontificia Universidad

Católica de Chile where she obtains a Master's in Architecture and a professional title in 2019. She currently lives and works in Madrid. She is Architect and Project Manager at the architecture studio Hanghar. She collaborates with various cultural and academic entities, Chilean and Spanish, organising conferences, workshops and courses on the domestic and urban dwelling. In 2022 she was a professor of the Master of Interiors at the Istituto Europeo di Design in Madrid and in 2020 a professor assistant in a studio of the bachelor Architectural Design at the Politecnico di Milano.

**Valentina Rodani** architect and PhD in Architectural and urban composition, engages in design-driven methodologies to explore inter- and transdisciplinary research frameworks. Focusing on a European moving border, her PhD research conceptualised liminality as a theoretical and operative device able to unfold the relationship between architectural discourse and practice in cross-border conditions, highlighting the subversive and enduring potential of an(other) architecture. Her work was presented at international (CA2RE Lisbon, 2019; Trondheim, 2020; Hamburg, Ljubljana, 2021) and national (Proarch, 2020) conferences; exhibited (*Banned*, 2015; *Vivere negli aeroporti*, 2020; *Apocalipsis cum figuris*, 2021); and published (*Mimesis*, Letteraventidue, EUT). She has been a visiting scholar at the University of Ljubljana; currently, she is a research fellow at the University of Trieste.

**Marco Russo** graduated in architecture with a thesis on the Baiae's Stagnum Neronis that was awarded the first prize at the Archiprix 2013 competition. In 2015, during his Ph.D. in Architecture, he conducted research

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