



# EAHN

## 7th International Meeting

### Conference Proceedings

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HISTORY NETWORK  
MADRID 2022

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SCHOOL OF ARCHITECTURE OF THE  
UNIVERSIDAD POLITÉCNICA DE MADRID





**EAHN**

**7th International Meeting**

Conference Proceedings

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# Index

Message from the Conference Chair	11	Living in Central Peripheries	89
Message from the EAHN President	12	Casais Pérez, Nuria	
Editors preface	14	Grau Valldosera, Ferran	
Credits	17	Towards Non-Eurocentric Historiographies: Challenging Europe's Position in the Formation of Architectural Histories	103
<b>Conference Proceedings</b>		Charitonidou, Marianna	
The Performative Acts of Becoming an Architect	27	Robert Venturi's Camouflaged Academicism	113
Alves, Vítor		Costanzo, Denise	
Rediscovering Barcelona's "Coreas" through Latin American Experiences: Marginal Urbanization Studies at LUB/UPC	39	Photography as Criticism: Gabriele Basilico and the Project of a "Small Utopia"	123
Barcellos de Souza, Gisela		Deriu, Davide	
Communicating Culture: the Role of Women and Female Architects Inside Casabella Magazine. The Gaze of Giulia Veronesi (1906-1970) and Gae Aulenti (1927-2021)	49	Elements of Architectural Memetics	131
Boeri, Elisa		Djalali, Amir	
Marino, Fabio		Heritage and Periphery: Flashes of Everyday Life through Scenes of Madrid	141
Architectural Guides in a Hyperconnected World: Proper Dissemination Tools?	63	Escudero, David	
Camacho Pina, Ángel		Building Supranational Power: The European Central Bank	153
Design Through Analogies with Poetry. The Disciplinary Approach of John Hejduk	79	Fabbrini, Sebastiano	
Cardani, Luca		Between Local and Global, Civil Architecture in Palermo and the Surrounding Area at the Time of Charles V	163
		Garofalo, Emanuela	
		Ambiguous and Muddy: the Alternative Practice of Reiko Tomita and Her Group Atelier Zō during the Bubble Era	173
		Gómez Lobo, Noemí	
		Martín Sánchez, Diego	
		The Tropical and the African: Sert, ATEC, and the Planning of Havana	185
		Lejeune, Jean-François	

<b>The Urban Renewal of Sessa Aurunca promoted by Governor Lope de Herrera (1546-1560) for Duke Gonzalo II</b> Lenzo, Fulvio	193	<b>Retro-Transference: Le Corbusier in Asunción, Paraguay, 1929</b> Torrent, Horacio	281
<b>A Drawn Story of Architectural Phenomena. Re-reading Flemish Architecture of the 1960s and 1970s Through an Architectonic Lens: Redrawing the Design Process of Westrand (1967)</b> Lievevrouw, Laura Voet, Caroline	203	<b>“Dream-Like Spaces” as Spaces of Likes: Towards the New Research Sources</b> Tošić, Jovana	289
<b>Minimalism unto Structuralism in an Age before Deconstruction in Architecture</b> Martin, Tim	215	<b>The Public of Architecture: Participation and Disciplinary Autonomy</b> Tostões, Ana	301
<b>The Judo Takedown. French Tiles in the Rio de la Plata Basin (2nd Half of the 19th Century)</b> Martínez Nespral, Fernando Luis	223	<b>The Power of Shadow, from Magic to Illusionism</b> Trazic, Laura	311
<b>Hélio Oiticica in London: “The Whitechapel Experience” and the Protagonism of Architectonic Space</b> Martins, Patrícia Pereira	229	<b>One Critic, One Architect: The Birth of the Reader</b> Van Gerrewey, Christophe	323
<b>Comparative Histories of Architecture: History, Architecture, or Idealism?</b> Palazzo, Pedro P.	239	<b>Erskinean Isomorphisms. The Transformation of Byker Under the Microscope (1969-1982)</b> Varas, Julián	329
<b>French Diving into Brazilian Modern Architecture</b> Peixoto, Marta Silveira	249	<b>Marina Waisman’s Summarios (1976-1991): Heraldng the Last Quarter of 20th Century Architectural Debates</b> Verde Zein, Ruth	337
<b>Not a “Coal Mine Shaft”: Washington D.C.’s Metrorail Stations and Their Postwar Classical Character</b> Petroli, Marcos Amado	259	<b>A Magazine of One’s Own: Soheila Beski and Architecture Writing in Iran</b> Zarei Hajiabadi, Sina	345
<b>Double Peripheries. Homelessness on the Edge of the City of Barcelona: the Case of Poblenou</b> Serra-Permanyer, Marta Bitrian Varea, Carlos	271		

# Message from the Conference Chair

It was a pleasure to welcome all the participants of the 7th International Conference of the European Architectural History Network, EAHN 2022, one of the most important conferences in the field of architectural history. EAHN 2022 took place in Madrid (Spain) from June 15th to 19th and was organized by the ETSAM School of Architecture of the Universidad Politécnica de Madrid.

The ETSAM hosted the inauguration of the event in its century-old building dating back to the 1920s. From the second day of the conference, the Colegio Oficial de Arquitectos de Madrid (COAM), the other venue for EAHN 2022, provided the right context for welcoming the participants, thanks to its location in the center of Madrid, its ample spaces, gardens and auditorium. Although mostly in-person, EAHN 2022 had a hybrid format to allow participants who could not travel to participate in the conference.

EAHN meetings are held every two years from 2010 and are highly regarded by the international community, attracting experts from a wide range of backgrounds who come from all over the world and share a common interest in architectural history. The conference sessions have highlighted the broad spectrum that our discipline can cover today. Among other topics, this meeting opened debates on the repositioning of the concept of architectural criticism, different critical positions on the traditional history of architecture, and proposed a re-reading of postmodern and late 20th century architectural theory. Reflections on the city, infrastructures and building systems have also been carried out. Last but not least, we have opened avenues for reflection on the role of women in the history and historiography of architecture.

All in all, EAHN 2022 was an enriching meeting, both intellectually and personally. A very large team has worked to make this conference as pleasant as possible, and we hope that you truly enjoyed it.

Ana Esteban-Maluenda  
Chair of EAHN 2022

# Message from the EAHN President

Established in 2005, the European Architectural History Network supports scholarship and education by providing a public forum for the exchange and dissemination of knowledge about the history of architecture. Based in Europe, it is open to architectural historians and scholars in related fields from across the world, working in many different fields and disciplines.

Membership is free, and the network is proud to represent a broad and multidisciplinary constituency with a diverse approach to the built environment within the arts, humanities and social sciences. EAHN seeks to overcome the limitations imposed by national boundaries and institutional conventions by increasing the visibility of the discipline among scholars and the public, encouraging scholarly excellence and innovation, facilitating the open exchange of research, and promoting inclusive, transnational, and multicultural approaches to the history of architecture and the built world.

EAHN is administered by an Executive Committee of five elected officers and is governed by the EAHN Council. The Council meets once a year at the EAHN Annual Business Meeting, where every member has the right to attend and vote. Since the inaugural meeting in Paris, we have met in Berlin, Delft, Ankara, Bologna, London, Delft/Rotterdam, Bratislava, Haifa, Pamplona, Dortmund, Warsaw, Zaragoza, Aversa/Caserta, and Strasbourg.

Since 2010, the network has organized a major international conference every two years (Guimarães, Brussels, Turin, Dublin, Tallinn, Edinburgh and Madrid). These biennial conferences have proved extremely popular and they play a leading role in consolidating and promoting architectural history scholarship in Europe and beyond.

Additionally, EAHN works with institutions on thematic conferences to raise the international profile of the network through local collaborations and to promote inclusivity and interdisciplinarity. In 2023, we are organizing three thematic conferences: “Heritage in Danger” in Koya, Kurdistan Region, Iraq (February), “States in Between: Architecture and Empire in East Europe and

Northeast Eurasia”, Helsinki (June), and “The Third Ecology”, Reykjavik (October).

In 2012, EAHN launched *Architectural Histories*, an open-access, blind peer-reviewed journal. The purpose of the EAHN is to promote international exchange and collaboration. The network’s rapid growth and success is a clear indication of the need for, and interest in, an international forum for diverse histories of architecture across chronologies and geographies.

EAHN Madrid 2022 was unforgettable.

See you in Athens, June 2024!

Mari Lending  
EAHN President

# Editors preface

The 7th EAHN Biennial Meeting (Madrid, June 15-19, 2022) attracted a relevant collection of papers on various topics.

Like its predecessors, EAHN 2022 aimed to promote high quality research. As a diverse field, architectural history requires interaction and discussion among people with different interests and backgrounds. Beginning and experienced theorists and practitioners, people from different disciplines and different countries gathered both in person and virtually to learn from and contribute to each other's growth.

We were especially honored to welcome our invited speakers: Rafael Moneo (Rafael Moneo arquitectos), Claudia Hopkins (Durham University, UK) and Hilde Heynen (University of Leuven, Belgium). Rafael Moneo's presentation focused on the urgency of other histories today, while Claudia Hopkins reflected on the ideological issues that motivated the appropriation of Andalusí heritage in the 20th century. Finally, Hilde Heynen offered a summary of EAHN 2022 as a closing presentation.

The conference was organized in two calls. The first one to define the sessions and round tables, and the second one to select the participants.

In the first call there were a total of 85 session and roundtable proposals, evaluated in 5 peer-reviewed tracks. Of these, the following contributions were accepted:

- 20 sessions (peer-reviewed)
- 5 roundtables (peer-reviewed)

To participate in these, a total of 486 submissions, evaluated in 25 peer-reviewed tracks, were received. The following contributions were accepted:

- 100 Session Full Papers (peer-reviewed)
- 25 Roundtable lectures (peer-reviewed)

Lastly, one call to participate in the EAHN's interest groups meetings was evaluated in 9 peer-reviewed tracks. 128 submissions were received, and, of these, the following were accepted:

- 53 Interest Group Meeting participants (peer-reviewed)

The acceptance rate for contributions received in the peer-reviewed tracks was 29,41% for session and roundtable proposals, 25,72% for full papers and roundtable lectures, and 41,51% for interest group meeting participants.

Many of these contributions were accepted after further review to be included in the present proceedings. The final decision on acceptance or rejection of full papers was taken in an Editorial Committee meeting held in September 2022. The meeting discussed a consistent set of criteria to deal with inevitable differences among many reviewers, and the expert advice of the corresponding session chairs and reviewers was taken in consideration.

We would like to express our strong gratitude to all the people whose passionate and strenuous work ensured the quality of the EAHN 2022 program: the 9 Scientific Committee members, 44 session and roundtable chairs, and the 78 reviewers; the 3 Keynote & Invited Talks; the 25 Interest Group's coordinators; the 8 Workshops Chairs; and the 16 Student Volunteer.

We thank all the authors who chose EAHN 2022 as the forum to present and publish their research and who have generously shared their results with the EAHN community. Last but not least, we are grateful to the sponsors for their financial support.

Ana Esteban-Maluenda  
Nicolas Marine  
Laura Sánchez Carrasco  
Alberto Ruiz Colmenar



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#### **S02\_Architectural culture in Charles V's Empire (1519-1556). From global ambitions to scientific approaches.**

Chairs: Francesca Mattei, Roma Tre University; Carlos Plaza, Universidad de Sevilla.

#### **S03\_Bathroom Matters: Architectures and Infrastructures of the Twentieth Century.**

Chairs: Ignacio G. Galán, Barnard College; Iván L. Munuera, Princeton University.

#### **S04\_Building from Print: Reconsidering the agency of the building manual.**

Chairs: Gregorio Astengo, ETH Zurich / IE University; Emma Letizia Jones, Victoria and Albert Research Institute (VARI) / ETH Zurich.

#### **S05\_Counter-cultural Trends: Contemporary Readings on Late 20th Century Architectural Texts and Works.**

Chairs: Horacio Torrent, Pontificia Universidad Católica de Chile; Ruth Verde Zein, Universidade Presbiteriana Mackenzie.

#### **S06\_Diplomatic Architecture and Changing Power Relations from Imperialism to Post-Colonialism.**

Chairs: Fredie Floré, KU Leuven; Anne-Françoise Morel, KU Leuven.

#### **S07\_Embodied Energy Through Time: Architecture and its Histories of Resource Consumption.**

Chairs: Barnabas Calder, University of Liverpool; Alex Bremner, University of Edinburgh.

#### **S08\_Histories of Informal Architecture.**

Chairs: Florian Urban, Glasgow School of Art; Kathrin Golda-Pongratz, Universitat Politècnica de Catalunya / Universitat Internacional de Catalunya.

#### **S09\_Learning from Madrid, an open session on Contemporary Urban Peripheries.**

Chairs: Alona Martinez Perez, De Montfort University; Ana Miret Garcia, University of Edinburgh.

#### **S10\_Magical Architecture.**

Chairs: Thomas Mical, Jindal School of Art and Architecture.

#### **S11\_Mid-Century Modern Architecture and the Academic Tradition.**

Chairs: Carlos Eduardo Comas, Universidade Federal Rio Grande do Sul; Maria Cristina Cabral, Universidade Federal do Rio de Janeiro.

#### **S12\_Non-Aligned Narratives - South and Eastern European Architectural Criticism during the Cold War.**

Chairs: Rute Figueiredo, Universidade Autònoma de Lisboa, ESAP; Jasna Galjer, University of Zagreb.

#### **S13\_Poetry Designing Architecture: A Global Exploration of Structures Arising from Poetry.**

Chair: Adedoyin Teriba, Vassar College.

#### **S14\_The Architecture of Global Governance.**

Chairs: Sven Sterken, KU Leuven; Dennis Pohl, TU Delft / Karlsruhe Institute of Technology.

#### **S15\_The Combinatorial Imperative: Discourses and Practices of Architectural Modularity in the 20th Century.**

Chairs: Jennifer Mack, KTH Royal Institute of Technology; Pablo Miranda Carranza, MIT.

#### **S16\_The compact city inside out. Compact cities throughout the ages.**

Chairs: Petra Brouwer, University of Amsterdam; Tim Verlaan, University of Amsterdam.

#### **S17\_Untimely Teachers: Recovering Postmodernism's Anachronic Pedagogies.**

Chairs: Wouter Van Acker, Université Libre de Bruxelles; Steven Lauritano, Leiden University.

#### **S18\_Urban Design and the Rediscovery of the Historic City.**

Chairs: Janina Gosseye, TU Delft; Isabelle Doucet, Chalmers University of Technology.

#### **S19\_Women and Radical Bureaucracy.**

Chairs: Helena Mattsson, KTH, Royal Institute of Technology.

#### **S20\_Women in Architectural Periodicals: Gender Stereotypes, Feminist Discourse and the Female Gaze.**

Chairs: Lucía C. Pérez-Moreno, Universidad de Zaragoza; Stephen Parnell, Newcastle University.

### Round tables and chairs

#### **RT1\_But today we collect likes: digital mass media, history and new research methodologies.**

Chair: Daniel Díez Martínez, Universidad Politécnica de Madrid.

#### **RT2\_From the South.**

Chair: Ana María León, University of Michigan.

#### **RT3\_Historiography, get it right!**

Chairs: Macarena de la Vega, University of Melbourne; Gevork Hartoonian, University of Canberra.

#### **RT4\_The conditioned ground.**

Chair: André Bideau, Accademia di architettura Mendrisio / ETH Zurich.

#### **RT5\_Toxics / Architectural Histories.**

Chairs: Meredith TenHoor, Pratt Institute; Jessica Varner, MIT.

## Interest group meetings and chairs

### *IGM1\_Housing History as a Methodological Observatory.*

Chairs: Gaia Caramellino, Politecnico di Milano; Filippo De Pieri, Politecnico di Torino.

### *IGM2\_Architecture and Environment.*

Chairs: Dalal Alsayer, Kuwait University; Megan Eardley, Princeton University.

### *IGM3\_Mediatising the domestic.*

Chairs: Rebecca Carrai, KU Leuven; Gregorio Astengo, ETH Zurich.

### *IGM4\_Design Pedagogies in Spatial Histories in Conflict.*

Chairs: Petros Phokaides, University of Thessaly; Fatina Abreek-Zubiedat, Tel Aviv University.

### *IGM5\_Europe/Latin America Exchanges.*

Chairs: Horacio Torrent, Pontificia Universidad Católica de Chile; Ruth Verde Zein, Universidade Presbiteriana Mackenzie, Sao Paulo; Ana Esteban-Maluenda, Universidad Politécnica de Madrid.

### *IGM6\_Postmodern Influences: Modes of Exchange Between Europe and United States.*

Chairs: Andrea Canclini, Politecnico di Milano.

### *IGM7\_Representing Density: People, Buildings, and Media.*

Chairs: Miriam Paeslack, University in Buffalo; Anat Falbel, Independent Scholar, Brazil; Jeffrey Cohen, Bryn Mawr College; Freek Schmidt, Vrije Universiteit Amsterdam; Nancy Stieber, University of Massachusetts; Ines Tolic, Università di Bologna.

### *IGM8\_Women's Display: Female Architects and Designers Planning Exhibitions.*

Chairs: Katia Frey, Zurich University of Applied Sciences Winterthur; Eliana Perotti, Zurich University of Applied Sciences Winterthur.

### *IGM9\_Architecture and Migration.*

Chairs: Min Kyung Lee, Bryn Mawr College; Ines Tolic, Università di Bologna; Catalina Mejía Moreno, The University of Sheffield; Jason Nguyen, University of Toronto.

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# **EAHN**

## **7th International Meeting**

Conference Proceedings

## Communicating Culture: the Role of Women and Female Architects Inside *Casabella* Magazine. The Gaze of Giulia Veronesi (1906-1970) and Gae Aulenti (1927-2021)

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### Abstract

If it is true that the presence of women within the editorial staff of *Casabella* magazine has been a constant since its foundation in 1928, it is equally true that their role and their contributions remain to be studied today. Both Giulia Veronesi and Gae Aulenti have not been forgotten in the history of the famous magazine, but their role is often overshadowed because they lived during distinct golden ages under two of the most predominant directorships: Veronesi during Giuseppe Pagano's direction (1933-43), which ended with the dramatic closing by the Fascist censorship, and Aulenti under Ernesto Nathan Rogers (1955-65).

The exercise of criticism was an active form of cultural militancy and an instrumental stance in the ongoing debate about architecture. In different times and circumstances, these two women demonstrated the pursuit of precise cultural battles through their critical works. Could their female gaze express more personal and independent views on the role of modern architecture in this scenario? This paper aims to investigate their theoretical contributions within the magazine with a view to detect those topics which later reappear in articles or projects.

Veronesi was fundamental in preserving the legacy of the main figures of Italian Rationalism, while Aulenti can be considered one of the most active architects in the tangible and cultural reconstruction of Italy. The experience at *Casabella* was a common starting point, defining a path for future development for both women. The intent of this paper is therefore to highlight the critical thinking of Veronesi and Aulenti, which has been little investigated by contemporary historians in favour of the "roosters in the chicken coop", as the latter called her male colleagues in the editorial office.<sup>1</sup>

### Keywords

Casabella, Giulia Veronesi, Gae Aulenti, Architectural Critics.

## Introduction

Since its foundation in 1928, *Casabella* has established itself as one of the most dynamic, influential and longest-running architecture magazines in the world. Over the course of its long history, as it approaches its centenary, it has played a central role in both the Italian and international architectural scenes. A unique seismograph that over time has been able to detect the magnitude of the architectural debate, recording the transformations that have characterized the professional world, as well as the fluctuations of taste, and above all the political concerns that have marked the history of contemporary Italy.<sup>2</sup>

*Casabella*, like other publishing realities, is an editorial product that is the result of a collective endeavour, in which, it is often possible to identify traces of different *souls*, beyond the style given by each direction. It should also not be forgotten that the evolution of the critical and analytical tools adopted to read and present projects and buildings changes and adapts accordingly and in parallel to the radical and constant transformation of printing and paging tools and techniques.

In this set of voices, the contributions of both Giulia Veronesi and Gae Aulenti are clearly delineated. Two figures that never fail to be mentioned by anyone who has reconstructed the history of *Casabella*, recalling their redactional work and pragmatic contribution to the development of the magazine. Both joined the editorial staff on the threshold of their thirtieth birthday. They belong to two different generations. Veronesi was born in 1906, and Aulenti in 1927. The first is a Milanese by birth, the second by adoption. Their path within the magazine never crosses, certainly because the oldest, at the end of 1946, leaves Italy to move to Paris, where she remains until the end of the 1950s, returning to Milan in 1958. A plausible meeting may have occurred within the postwar editions of Triennale di Milano, which recorded the participation of both of them.<sup>3</sup>

It is possible to establish analogies between the two experiences. Their stories unfold in two different but equally mythical moments. Giulia Veronesi joined the editorial staff starting from the second half of the 1930s, under the direction of Giuseppe Pagano, who succeeded, year after year until the temporary suppression occurred in 1943, to transform *Casabella* from a magazine for “the amateurs of the beautiful house” to magazine for a specialist public of architects. In contrast, Gae Aulenti arrived in the early 1950s under the direction of Ernesto Nathan Rogers, creator of the revival of the magazine under the title *Casabella-Continuità*. Anyone who reconstructs the history of any magazine hardly fails to highlight the figure and the action of the editor-in-chief. While the role of editors or contributors, and the importance of collaborations, are often the subject of marginal interests and insights.

Reconstructing these editorial dynamics in an accurate and precise manner is no easy task. In fact, in the absence of an actual archive of *Casabella*, which perhaps never existed, the reconstructions of historical events start from the biographies of the characters, which are also not always easily available, and from the contents published in the magazine. The useful anthologies<sup>4</sup> of the articles published so far have certainly contributed to outlining the profiles of the cultural *battles* conducted through the pages of the magazine.

It is certainly possible to detect the presence of women in *Casabella*, or in other magazines belonging to the Editoriale Domus Publisher, such as *Domus* and *Fili*. After the acquisition at the beginning of 1933, the new director Giuseppe Pagano, supported by the managing editor Edoardo Persico, succeed to involve a group of young people not exclusively practitioners, but mainly intellectual figures. Therefore, an intense cultural confrontation around architecture was distinguished by the variety of external collaborations, including women, whose contribution began not to be associated just with columns related to home economics or similar gender topics. A female presence that over the years, as shown by Giulia Veronesi and Gae Aulenti, contributed to enriching the scenario of the forces in the field, thus remaining faithful to Persico's wish to keep the architects in a certain cultural climate.

## Giulia Veronesi and the *Casabella* of the 1930s

Giulia Veronesi is counted among the first women to deal with the history and criticism of architecture in Italy. The few accurate biographical portraits<sup>5</sup> agree in recognizing her as a singular and brilliant intellectual, and a cultural journalist with multiple interests. Although she worked until the 1960s, writing prolifically, the lack of direct heirs and her will to destroy her own papers make the work of tracing biographic information difficult.

It is necessary to return to *Casabella*, to find not only the beginning of her career. Through this experience it is possible to look into her early works avoiding certain judgments that still occur today analyzing her more studied texts from the postwar period.

Giulia Veronesi has always been inexorably associated with the figure of the art critic and intellectual Edoardo Persico, whose complete collection of writings she edited in 1964.<sup>6</sup> It is still difficult to establish to what extent the preservation of the memory of such an emblematic figure has been valued. Even if Gio Ponti praised in *Domus* the “immense commitment of this work”, or Arnol Domenico Pica recognized, in the same article, “the certainly arduous but meritorious effort”<sup>7</sup> made by her friend Veronesi, this was not far enough to escape from a recurrent critic. It has been never failed to emphasize how the hagiographic tones used by Veronesi were too personal and not the best to clearly convey the thought and the legacy of that important intellectual.

Persico had been editor of *Casabella* since 1930, building each page of the magazine, helped by Anna Maria Mazzucchelli, the former Giuseppe Pagano's office secretary and *Casabella* editorial secretary, and for few months also by Giulia Veronesi who joined the editorial team in 1935. Persico played a crucial role in the editing of the magazine, leading the contributors and their articles. Dying at the age of only 35 in January 1936 he certainly left an irreplaceable void, especially for Mazzucchelli and Veronesi, both formed under his guidance.

Wanting to dwell on the role of collaborators within the editorial staff in the 1930s, a lot of valuable information come down to us from Mazzucchelli's archival materials. Thanks to her papers, particularly the letters exchanged with Veronesi, it is possible to reconstruct a behind-the-scenes glimpse at the *Casabella* editorial office in the 1930's and their respective

roles. Although subjective, their memory reveals practical difficulties, caused by both political and economic problems, and few personal issues within the editorial team. Anna Maria Mazzucchelli, same age as Giulia Veronesi, leaves *Casabella* and moves to Rome in 1938, due to her marriage to the renowned art historian Giulio Carlo Argan. This event marks the end of the collaboration and the beginning of other life courses, very different in comparison to Giulia Veronesi who never got married.

*Difficoltà Politiche dell'architettura in Italia 1920-1940*, edited in 1951, was Veronesi's first important critical work. It delivers an idea of Italian Rationalist architecture as a moral battle fought by a few tragic heroes, among which architects as Giuseppe Terragni and Giuseppe Pagano, or intellectual as Raffaello Giolli and Edoardo Persico, who all stand out, against the rhetoric of a regime accepted amidst excruciating difficulties. The title of the book can be traced back to the words of Raffaello Giolli, who affirmed "how it is dangerous to believe that issues may exist only within the discipline of architecture, whatever they might be, rather than matters that involve the architect as well".<sup>8</sup> Veronesi wants to investigate the moral as well as political difficulties of Italian architects, showing that there are not boundaries between any professional effort and personal commitment. Also in retracing Veronesi's life, it is detectable the affirmation of a suffered civil morality, according to which everyone is responsible to create their own civilization.

Introducing her book, she adds that "this may seem only a sentimental, anecdotal appendix, which will not be superfluous if it can contribute to including the architecture of Italian Rationalism, that foreigners assign to the assets of the fascist regime, into a unitary and positive fact of culture".<sup>9</sup>

It should be recalled that in tracing Veronesi's profile, scholars did not neglect to emphasize above all the emotional traits and some sentimental extracts from her work. A mix of clichés, which depict her as a brilliant and emotional woman,<sup>10</sup> obstinate, determined and lonely,<sup>11</sup> who barely capable conceal her infatuation for Persico,<sup>12</sup> about whom she tried to perpetrate the ideal of a European intellectual over time.

Actually in the postwar pages she collects the testimony, and preserves and reworks the legacy, aiming to complete, according to her own words, "a first organic attempt to arrange the still dispersed, still fluid and often unavailable chronicle of Italian architecture, to shape it as history".<sup>13</sup>

In contrast, the previous writings, including a few published in *Casabella*, are mainly chronicles of contemporary events, focused on the concepts and ideas without any sense of the impending tragic battle, and giving a structure to her historical project in which the critical aesthetic orientation of the first writing exercises is largely influenced by Raffaello Giolli.

Led by Giolli, together with other young beginners, including Raffaele Carrieri and Agnaldomenico Pica, Giulia Veronesi has been initiated into the ethical tension of critical writing. Veronesi immediately distinguished herself in addressing the question of modernity not only in relation to the history of art, but also by opening up criticism of the so-called minor arts.

In fact, Giulia Veronesi did not enroll at the Brera Academy of Fine Arts or the Polytechnic of Milan. Instead, she attended the Free Female Academy of Culture and Art, founded in 1923 where, not surprisingly,

Giolli taught history of art, an education that was not at all academic, but poised between traditional and modern artistic disciplines such as architecture, photography and cinema.

Precisely her knowledge of the facts of modern architecture, and of the related bibliography, became increasingly detailed from the mid-thirties, resulting in one of the most important editorial collaborations. Giulia Veronesi joined the *Casabella* editorial team shortly before the death of Persico, and remained there until its suppression in 1943, leaving only for a short period in 1939 due to some disagreements with the director Pagano.

Her *Casabella* debut occurred with a short text that appeared in October 1936<sup>14</sup> in which the Children's Garden, a playground designed by Giulio Minoletti and Giuseppe Mazzoleni for the VI Triennale di Milano, is illustrated with drawings and images. The descriptive and analytical tone of the initial part, perhaps taken from a technical report provided by the architects, turns suddenly in the final part towards more meditative tones. For the author, the value of this intelligent, thoughtful and precise project is no doubt pedagogical. The reader, according to a predominant androcentric gaze that associate children education to women, might expect to read some references to the maternal role. Instead, in a few lines, she does not spare herself from appealing several times to the concept of freedom, not even once mentioning the word *mother*. She mentions the respect for the freedom to which every child has the right, intended as freedom of movement "within an order that is a guarantee of children's freedom". Words that were relevant as opposed to the contemporary militaristic parades, which were organized inside Italian schools and involved the children's participation.

The second autographed article appears six months later.<sup>15</sup> It is more structured and articulated than the first, and is about the Crystal Palace designed by Joseph Paxton. The intent was to read the compositional and constructive process of the building, referring to the theories of Lionello Venturi and to the lessons of Persico and his *Prophecy of architecture*. Veronesi defines the Crystal Palace as a modern work, "that is alive forever, an architecture adherent to the impressionistic concept, that is, modern".<sup>16</sup>

The magazine changed its name to *Casabella-Costruzioni* in 1938, thus definitively sanctioning its own technical and in some ways manual specificity. In the new structure, interventions from the various fields of art and culture previously entrusted to Persico were assigned to external collaborators, including the poet Alfonso Gatto<sup>17</sup> and art historian Giolli. The remaining space was therefore limited. Once Veronesi rejoined the editorial staff in 1941, after a temporary voluntary absence, it is reasonable to think that her contribution can also be detected within editorial pieces.<sup>18</sup>

In her texts Veronesi returns to references and reflections that brings her arguments back to the present time, to an experience that is current. Almost an affirmation of her will to be inside things, to remove the risk of a detached critical operation to the advantage of a position that is always directly involved.<sup>19</sup> Similarly, modernity is understood as a current and alive approach to any artistic manifestation.

It is interesting that all the three remaining autographed articles deal with the theme of the exhibitions,<sup>20</sup> in a curious interweaving with Pagano's editorials equally focused on the same subject. The presentation of



exhibitions, whether contemporary or from recent past, with illustrations of completed or rejected projects, allows us to think about the best *occasion* for the diffusion of the new architecture. It might seem suggestive to talk about a trilogy, also due to her predilection for the cinema. Veronesi is not a designer. She cannot speak of any architecture she created herself, but she proved willing to be updated, prepared and equipped to read and analyze the *new* architecture.

The trilogy begins by questioning the possibility of survival for the Universal Expositions (Fig.1). Veronesi argues by often quoting Siegfried Giedion<sup>21</sup> and underlines the socio-economic significance of the exhibitions in a liberal and anti-customs key, enhancing the “freedom of trade” among nations necessary for the presentation of industrial products to the whole world. Once again Veronesi speaks of freedom, in a national context that lives on a daily basis the controversial and not easy self-sufficient economic policy of the regime. After this article appeared in the autumn of 1939, Veronesi left the editorial office, only to take back the role of editorial secretary in 1941 at the explicit request of Pagano, who at that time was on the war front in Albania. She was entrusted with the organization of the double number 159-160 entirely dedicated to exhibitions and which



Fig. 1 Cover and index of *Costruzioni-Casabella* no. 158 (February 1941) with the text by Pagano and Veronesi “Occasioni perse”.

Fig. 2 Cover of *Costruzioni-Casabella* no. 159-160 (March-April 1941) and the article “Dopo l’Ottocento” written by Giulia Veronesi.



contain her last contribution and a substantial review of illustrated cases. An exceptional test in which she demonstrates an ability to historicize the best results achieved in the twenty years between 1920 and 1940. Since she has not omitted to mention works by Jewish or *degenerate* artists, according to the meaning given by the Nazi regime, the magazine receives a first sequestration order, which is avoided thanks to the intervention of Pagano and Giulio Carlo Argan.

The review of international exhibitions and exposition is preceded in the immediately previous issue by an in-depth analysis on a national front, quite hot, linked to the events surrounding the preparation of the Universal Exposition in Rome (E42) scheduled for 1942. Pagano writes about “missed occasions”, referring to the rejected or not winning projects in the competitions for E42, which are promptly illustrated in the following pages by the editor-in-chief (Fig.2).

Giulia Veronesi ended her collaboration with *Casabella* with a question that reflects the difficulties of her time, addressing at the same time to an abstract future, asking: “Thanks to the new civilization in gestation, will a new type of Exhibition rise, capable to lead peacefully the contribution of each human being towards a reason for celebration and joy beyond any spectacle?”<sup>22</sup>

We end up reaffirming the moral meaning that the concept of “freedom” has assumed in the life and work of Giulia Veronesi, starting from the “battle” fought to affirm the “vital principle and historical requirement of new architecture.”<sup>23</sup> But defining the peers in the battle, there is often the risk of falling again into stereotypes, or worse, romantic images.

### Gae Aulenti “Architect and Woman” in Rogers’ *Casabella-Continuità* (1954-64)

“I am an architect and a woman. They are two different things.”<sup>24</sup> This sentence opens an interview with Gae Aulenti for the political daily *Il Riformista*, published in May 2009.

And this clear and sharp distinction is also the focus of Aulenti’s professional life, an architect among architects, an architect on building sites, disseminated all over the world since the 1970s.<sup>25</sup>

It is precisely these kinds of statements that have led critics to systematically remove the figure of Aulenti from the feminist cultural landscape of the 20th century, which she defines in a typewritten text as the “cultural epidemic of feminism”<sup>26</sup>

Of course, we might wonder what her standing would be today, in a world where gender studies and the affirmation of women’s roles are transforming common opinion and even individual thinking. However, in a purely male-dominated profession and in the crucial years for raising the collective consciousness, Aulenti identified a turning point in the International Congress of Women Architects in Rasmar, Iran, which took place in 1976<sup>27</sup> and brought together “25 architects, only women, from all over the world”<sup>28</sup> (Fig.3).

In recalling the event, Gae Aulenti referred to two key words, “thought” and “knowledge” which throw some light on her stance: “There was no search at that conference”, she wrote, “for exotic fascination, for another



Fig. 3 Gae Aulenti takes part at the fourth UIFA congress in Ramsar (Iran) in 1976 (Milan, private archive).  
Fig. 4 The new graphic layout of the *Casabella-Continuità* cover, with details of the logotype perhaps designed with the contribution of Gae Aulenti.

possible way of thinking, for another creative mode, for a possible feminine imagination; on the other hand, there was an awareness that knowledge is made up by the processes that determine it and that architecture is a critical potential that provides the tools to define the specificity of the discipline”<sup>29</sup>

Based on these premises, reconstructing the role played by the young Aulenti, the only female architect in *Casabella* magazine, which she joined unofficially in 1954 and officially from 1955,<sup>30</sup> appears to be as difficult as it is challenging, and certainly in the making.<sup>31</sup>

Gaetana Emilia Aulenti was born in 1927 in Palazzolo dello Stella (Friuli-Venezia Giulia), but it is important to understand Aulenti’s presence in her adopted city of post-war Milan where “the destruction of the war, the ruins, a sense of rebellion” acted as a sounding board and encouraged her to engage with architecture.

“I enrolled at the Politecnico in 1946-47 and Milan was still being destroyed by bombs”<sup>32</sup> she repeated on several occasions. This is the same Milan that “at the beginning of the 1950s was a marvel” and “all of us were overcome by a great energy with the awareness that reconstruction was for everyone, not just for the town but for the whole community”<sup>33</sup>

The Milan that hosted the rebirth of national architecture magazines such as *Casabella*, which after a forced wartime interruption resumed publication with a new identity, including its name.

From issue 199 of December 1953-January 1954, under the direction of Ernesto Nathan Rogers, the word “Continuity” was added to the title of the magazine (Fig.4), followed by a memorable editorial in which the magazine’s editors assumed the weight of this word, its legacy and historical and collective responsibility. Giancarlo De Carlo, Vittorio Gregotti, Marco Zanuso and Julia Banfi,<sup>34</sup> the only woman in charge of the magazine’s editorial office, are the first to appear at the magazine’s worktable. This small group will soon be joined by Gae Aulenti. At the centre is the master Rogers, with the dialectical and dialogical approach of his teaching method, which acknowledges an active role in the cultural exchange between the Faculty of Architecture of the Politecnico di Milano and *Casabella* magazine.

Gae Aulenti herself followed Rogers as a teaching assistant on his Elementi di composizione class,<sup>35</sup> and moreover, she will never neglect to remember Rogers as a “total” master: “My education dates back to the early 1960s, to Ernesto Nathan Rogers’ *Casabella* magazine”<sup>36</sup> She recalled in 2009 that, “from him we received the fundamental lesson of being intellectuals first and architects afterwards, and the motivation to always get to know new countries and new realities. This is because intellectual activity is based on curiosity, which is always a good way to do one’s job”<sup>37</sup>

The topics covered in the early years of the editorial staff’s work are symptomatic of the editor’s strong desire to open up to a European dimension, which was struggling to make room for itself on the Italian cultural scene. From these teachings Aulenti borrows an aptitude for the “critical work of historical refounding necessary to overcome the International Style”<sup>38</sup>

A long work of interpretation of the past, which the whole Italian culture of those years was carrying out “from the cinema of Visconti, Rossellini, Pasolini, to the music of Maderna, Nono and Berio; from the books of Gadda and Pasolini once again, to the figurative arts and theatre. The Modern Movement then [...] opened the doors to the modern world, meaning to the various disciplines, with the explicit intention of bringing back to a unity all the fragments of the various fields of knowledge collected in the methodology of the architectural project”<sup>39</sup>

It is extremely difficult to clearly delineate the boundaries of Gae Aulenti’s work at *Casabella* in the 1950s: while her male colleagues were entrusted with fairly well-defined themes and editorial tasks,<sup>40</sup> Aulenti always seems to shy away from leaving her signature on the written page.

In ten years of collaboration, while hosting some of her built architectures in several issues,<sup>41</sup> Gae Aulenti did not sign a single article during her years at *Casabella*.<sup>42</sup>

It is interesting to note that, in parallel with her entrance into the editorial staff of *Casabella*, in Aulenti’s private archives it is possible to notice a gradual decrease of her written production. This can certainly be due to the increased work commitments on construction sites, but we cannot help considering the hypothesis that the role assigned to her at *Casabella* affected this very personal change.

This resistance, either intentional or imposed,<sup>43</sup> however, does not deny that Aulenti actively contributed to the magazine’s development, whose graphical layout reflects the quality of post-war Italian architectural journalism. In the decade 1954-1964 *Casabella* was renewed in format and content.

First of all, the cover —completely white and neutral— on which the *Casabella* title is affixed, which takes on a textured yet jagged appearance: a carved fabric that almost recalls the art of Italian craftsmanship, with the exquisite quality and attention to detail of the new graphic identity.

As far as the structure of the magazine is concerned, especially the first issues repeated a very similar skeleton: the issue opened with the presentation of the work of a foreign architect, which was followed by the works of the great masters of the Modern Movement and flanked by the works of one or more Italian architects.

The works are complemented by historical and theoretical essays, with an explicit interest in current issues. From the old graphic design of the magazine, the area in which Aulenti made the greatest contribution, only the almost square format designed by Persico was retained. However, this is counterbalanced by a breakdown of the graphic cage, which is systematically denied in favor of the architectural project (Fig.5).

To understand Aulenti's actual role —and the conditions under which she and the other few women found themselves working at the Milanese magazine— it is useful to analyze and observe the double issue of *Casabella* no. 440-441, published in October-December 1978.

The editor at the time, Tomás Maldonado, dedicates the double issue to the first fifty years of the magazine (1928-78) by tracing its histories, changes, and topics covered by the many essays and interviews. The floor is left to the editors, contributors, architects and historians of art and architecture who were still alive and who had played a part in the building of the *Casabella* myth.

The monographic issue is divided between long essays, reserved for prominent personalities, and so-called *testimonials*, short texts set in a four-column page, written in a smaller font than the main essays.

The few female voices hosted inside issue no. 440-441 are located inside the short testimonies. We are talking about Anna Castelli Ferrieri, Julia Banfi, and Gae Aulenti. An even worse treatment belongs to the women of *Casabella* in the 1930s, Giulia Veronesi and Maria Mazzucchelli, only mentioned in order to better delineate the personalities of the directors within Cesare de' Setà's text dedicated to Edoardo Persico and Giuseppe Pagano.<sup>44</sup>

The one chosen to talk about the *Casabella-Continuità* headed by Rogers is Francesco Tentori, who completes his analysis with a curious explanatory note that states: "I preferred to refresh my memory on what I already knew than to attempt a hypothetical equal objectivity. So, I must warn and apologize to the reader for the many and perhaps important omissions: which do not claim to be worth as much as a negative judgment, or a malicious censure."<sup>45</sup> Indeed, among the various lacks in Tentori's text, the absence of the female members of the editorial staff stands out.

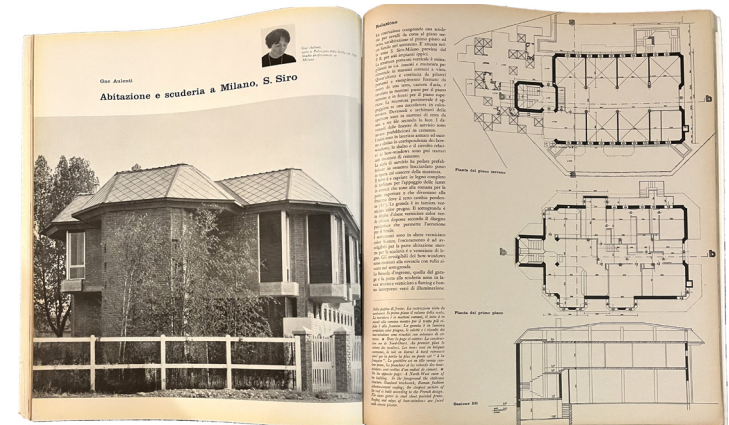
The three female voices of the editorial staff find their place, as already pointed out, in the *Testimonianze* section and could not be more different from each other.

Anna Castelli Ferrieri, Franco Albini's collaborator for the brief *Casabella-Costruzioni* experience in 1946, confirms the programmatic intent of the Albinian direction: technical, concise, rigorous and operative, she leaves no room for ideology.<sup>46</sup>

Completely different is Julia Banfi's contribution in remembering the Rogers editorship.

The relationship of affection and friendship that bound them totally permeates the text,<sup>47</sup> which becomes a long and emotional tribute to the Master, not without statements that today sound overly unfair in the relationship between Rogers and Banfi: "I remember his many yellings (for my distraction, forgetfulness, for so many of my other deficiencies) as loving and respectful gestures [...] because he would have wanted me to be better than I am."<sup>48</sup>

Fig. 5 "Abitazione e scuderia a Milano, S. Siro" by Gae Aulenti, in *Casabella*, no. 219, (May 1958, 20-21).



In contrast, Gae Aulenti's testimony focuses entirely on the operational and graphic work she conducted together with the director and colleagues. In 1978, when questioned about her work at *Casabella*, Aulenti was explicit that the very pages of the Milanese magazine, the fundamental importance of the work on the layout, which went beyond the purely mechanical task of pagination to interfere with the meaning of the magazine itself: "For ten years I worked on the layout of the magazine, but it wasn't about graphics," writes Gae Aulenti "it was an exploration into texts, drawings, photographs [...], a continuous struggle to find their meaning, and then to organise it in the pages of a magazine that would communicate the need for it."<sup>49</sup> A true creative process. Through graphics Aulenti tried to "restore the original meaning of architecture". The "cage", the founding base of a magazine, "was then used in order to be denied: breaking out of the cage was to make a magazine."<sup>50</sup>

His words confirm what is evident by looking at the evolution of *Casabella's* graphic layout between 1955 and 1965. The work of simplifying the table of contents, the revealed intention to put the image at the core and to treat each issue of the magazine as a self-standing project, are evident starting with no. 214 (February-March 1957), the first ones with Gae Aulenti heading *Casabella's* graphics.

Even when *Casabella* changed from a semi-annual to a monthly magazine (from no. 223, January 1959) and editorial work intensified, Aulenti's work emphasized the ability to "design differences", conceiving the layout as a language. Or rather, a translation of all representational clusters of the creative process.

Even the images Aulenti chooses to go with her text are a symptom of an awareness that is now complete: a double-page layout of Persico and Pagano's *Casabella* (1935) is flanked by one of her paginations (no. 221, September-October 1958), which is followed by a portrait of herself and the cover of *Casabella-Continuità* no. 290 (August 1964), with her design exhibition for the Triennale di Milano.

Aulenti thus seems to change the subject of the narrative, putting herself at the center: from a young editor to an established designer who gains the cover of one of Europe's most famous architecture magazines.

## Conclusion

In this brief excursus on the role played by Veronesi and Aulenti within *Casabella* magazine, two extremely different figures emerge. Nevertheless, both are subject to the same dynamics. Veronesi is an intellectual, Aulenti an architect who builds and writes almost nothing.

Placed within a purely male editorial team, both are not acknowledged as having a clear and definitive role, which still seems to be unclear. If we were to consider their role in relation to the number of articles signed by Veronesi and Aulenti, we could say that their written contribution was not huge. If the texts, on a quick reading, may not be so incisive to some, the same cannot be said with respect to the impact of this collaboration in the personal and professional destinies of the two.

In times of historical revision of Italian architecture during 1920s and 1930s, which many inextricably linked to the most negative aspects of the fascist regime, Veronesi's work still proves to have a chance not to be forgotten, or to be less and less incisive, precisely because of the diversity of her testimony and understanding of the period.

From the point of view of the visual contribution to *Casabella-Continuità*, however, Aulenti's role becomes revolutionary. Although her role was never acknowledged, Aulenti makes a crucial and operative contribution to *Casabella's* worldwide appreciation for its visual elegance, clear layout, and modernity of its graphic cage.

Over time, it seems possible to evaluate the impact of this common experience, fundamental in the definition of their personality. An experience to be looked at not with nostalgia, but as the substantial starting point for a cultural attitude based on continuities.

A critic and intellectual, and an architect, united by having taken part and frequented the environment of a magazine that manages to bring together other intellectuals and architects, not exclusively men. A magazine that has collected some of the generational contradictions and themes that will heavily mark the development and destinies of architecture in the following decades. The last years of *Casabella-Continuità* represented the training ground of the foundation of the theoretical and design reflections of many architects who have profoundly conditioned the development of a dominant and influential part of Italian architectural and academic culture.<sup>51</sup> And today we can say that Gae Aulenti was not only part of this change but was a driving force.

## Notes

1. In this text, which is the result of a cooperation between the two authors, Elisa Boeri has explored the figure of Gae Aulenti and Fabio Marino that of Giulia Veronesi.
2. Chiara Baglione, *Casabella 1928-2008* (Milano: Electa, 2008).
3. Giulia Veronesi curated the commemorative exhibition in 1951 at the IX Triennale, which led to the publication of the book *Difficoltà Politiche dell'architettura in Italia 1920-1940*, a tribute to the figures of Persico, Pagano, Giolli e Terragni.
4. Mario Universo, *Casabella: per l'evoluzione dell'architettura dall'arte alla scienza (1928-1943)* (Treviso: Edizioni Canova, 1978). Also, specifically for Giuseppe Pagano's articles published in *Casabella*, Cesare De Seta, *Giuseppe Pagano. Architettura e città durante il fascismo* (Milano: Jaka Book, 2008).
5. Miriam Panzeri, "Giulia Veronesi: una vita 'nella cultura e per la cultura'", in *Difficoltà politiche dell'architettura in Italia, 1920-1940*, ed. Giulia Veronesi, (Milano: Christian Marinotti Edizioni, 2008), 160-184; Rita D'Attorre, "Giulia Veronesi. Alle radici di un progetto storico 1930-1939", *Annali di Critica d'Arte VIII* (2012): 117-138.
6. Giulia Veronesi, *Edoardo Persico. Tutte le opere 1923-1935* (Milano: Edizioni Comunità, 1964).
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17. Astarita, *Casabella Anni Trenta*, 40.
18. Veronesi, *Difficoltà*, 62.
19. D'Attorre, "Giulia Veronesi", 124.
20. Giulia Veronesi, "Le esposizioni possono sopravvivere," *Casabella* 141 (September 1939): 20-21; Giulia Veronesi, "Occasioni perdute", *Costruzioni-Casabella* 158 (February 1941): 7-23; Giulia Veronesi, "Dopo l'Ottocento," *Costruzioni-Casabella* 159-160 (March-April 1941): 30-33.
21. In the article "Le esposizioni possono sopravvivere" she quotes a survey on the subject that appeared in the American magazine *Plus*; Veronesi, *Esposizioni*, 20.
22. Veronesi, *Esposizioni*, 21.
23. Panzeri, "Giulia Veronesi", 183.
24. Typescript, in Gae Aulenti Private Archive (Milan): Notebooks/ Working tools/ Agendas and notebooks, folder 5/12.
25. Margherita Petranzan, *Gae Aulenti* (Milan, Rizzoli, 1996); Margherita Petranzan, *Gae Aulenti* (Milan, Rizzoli-Skira, 2002); Vanni Pasca, *Gae Aulenti: gli oggetti, gli spazi* (Mantova, Corraini Editore, 2013); Nina Artioli, *Gae Aulenti* (Mantova: Corraini edizioni, 2016).
26. Typescript, in Gae Aulenti Private Archive, folder 5/12.
27. Typescript of an interview dated 2 July 2009, p. 4, in Gae Aulenti Private Archive, folder 5/12.
28. Drew, Jane, Anne Tyng, Denise Scott Brown, Alison Smithson, Anna Boffil, Gae Aulenti, Monica Pidgeon, Eulie Chowdhury, Marie Christine Gagneux, Solange d'Herbez de la Tour, et al., *The Crisis of Identity in Architecture: Report of the Proceedings of the International Congress of Women Architects* (Ramsar: Hadami Foundation, 1976).
29. Typescript, 2 July 2009, Gae Aulenti Archive, p. 4.
30. Aulenti appears in the magazine's colophon with the title "collaboration on page layout" starting from no. 206 (July-August 1955). Following the appointment of Vittorio Gregotti as editor-in-chief, Gae Aulenti was nominated "responsible for page layout" from no. 214 (February-March 1957).
31. The Politecnico di Milano has launched a collaboration and research project in 2021 with the Gae Aulenti Archive in Milan, coordinated by Elisa Boeri and involving a group of architectural historians from the ABC Department and Mantova UNESCO Chair. We would like to thank

the family, and in particular the architect Nina Artoli, for their trust and availability.

32. G. Aulenti, “Fare Architettura”, typescript of the lecture given in Tokyo on the occasion of the awarding of the Praemium Imperiale to Gae Aulenti, 1991, p.1. Now in *Gae Aulenti: Vedere molto, immaginare molto* (Roma/Ivrea: Edizioni di Comunità, 2021).

33. See also the typescript for a conference in Ferrara on April 18, 2009, in Gae Aulenti Archive, 7.1.ua5.

34. A full-time employee, Julia Banfi held the same position in Ponti’s *Domus*, from 1936, and then under Rogers’ direction. See Chiara Baglione, *Casabella 1928-2008* (Milano: Electa, 2008), note 7, 225.

35. See the letter formalising the appointment dated 9 July 1965 sent to Aulenti and, for information, to Rogers by the Rector of the Politecnico. In Gae Aulenti Private Archive, “Personal documentation 1945-2012”, 7.5 ua02 - S7.

36. G. Aulenti, “Fare Architettura”, typescript (Tokio, 1991).

37. Aulenti, “Fare Architettura”.

38. Aulenti, “Fare Architettura”.

39. Aulenti, “Fare Architettura”.

40. Baglione, *Casabella 1928-2008*, 212-224.

41. The iconic no. 219 (May 1958) featured Aldo Rossi’s article “Il passato e il presente della nuova architettura” with Aulenti’s design for an “Abitazione e scuderia a Milano, San Siro [:] Gae Aulenti’s house, favoured by an exceptional theme, reveals an almost extraordinary formal balance [...]. But the new probably, and the continuity, is precisely in this perseverance on the form, on the colour, on the measure; in the end the quotation, in a different context, that assumes another meaning. With the inherent risk of an experience of this kind, of being ultimately unrepeatable”.

42. In addition to Aldo Rossi’s text, Aulenti’s projects are published in the following issues of *Casabella*: nos. 276 (June 1963); 290 (August 1964); 482 (July-August 1982); 515 (July-August 1985).

43. Emilio Battisti, “Architettura è donna”, in *Gae Aulenti* (Milano: Electa, 1979), 7.

44. Cesare de’ Seta, “Edoardo Persico e Giuseppe Pagano a Casabella”, *Casabella* no. 440-441 (October-November 1978): 15-20.

45. Francesco Tentori, “Casabella-continuità e le riviste italiane di architettura”,

*Casabella* no. 440-441 (October-November 1978): 63.

46. Anna Castelli Ferrieri, “L’avvio della ricostruzione”, *Casabella* no. 440-441 (October-November 1978): 84.

47. Julia Banfi was the young wife of Gian Luigi Banfi, a member of the BBPR firm which died in 1945 in the Gusen concentration camp. From this point on, Ernesto Nathan Rogers will provide friendship and support to Gianguio Banfi’s family, and Julia will follow him first to *Domus Magazine* and then to *Casabella*.

48. Julia Banfi, “Con Rogers a ‘Domus’ e a ‘Casabella’”, *Casabella* no. 440-441 (October-November 1978): 86.

49. Gae Aulenti, “Architettura e forma grafica”, *Casabella* no. 440-441 (October-November 1978): 86.

50. Aulenti, “Architettura e forma grafica”, 87.

51. Luca Molinari, *Continuità e Crisi. Ernesto Nathan Rogers e la cultura architettonica italiana del secondo dopoguerra* (Firenze: Alinea Editrice, 2010), XII-XIII.

## Architectural Guides in a Hyperconnected World: Proper Dissemination Tools?

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### Abstract

In a few years, social networks have led to the paradigm shift that had been announced since the generalization of the Internet. Architectural guides—a very specific type of publication, halfway between architectural criticism and the pure compilation of data and practical information—have been, after decades of comfortable continuity, headed towards a double change: one, necessary, of format; another, more debatable, of content.

New technologies have quickly rendered obsolete an editorial format tremendously conditioned by its practicality and ease of use. The intrinsic contradiction of a publication that must be compact and easy to handle, but at the same time offer as much information as possible, disappears when the architectural guide is transferred to the digital format of a mobile application.

However, the most delicate change they face affects their content. Architectural guides have traditionally been publications aimed at a very specific market niche. The leap to a digital and hyperconnected environment and the generalization of its use also propitiate different criteria for generating content: prioritizing the pure novelty or passing trends can multiply downloads or positive reviews, while direct contributions from users, in the same way of social networks, allow exponential growth with minimal economic cost. In both cases, offering a selection of architecture works far from academic consensus.

Do digital architectural guides take advantage of their new potential without losing sight of rigor and quality? Do they act as proper tools for the dissemination of architectural culture? Collecting popular trends is necessary, but they should be channeled through a critical and analytic approach that fosters well-founded criteria and opinions in the user. This communication takes some current digital architectural guides and analyzes their format, structure, and content, trying to answer these questions to point the way to a new type of digital publication.

### Keywords

Architectural Guides, Mobile Applications, Apps, ArchiTourism, Architectural Tourism.

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