

**Pierre Maas** is a partner in the architectural practice Rothuizen Van Doorn 't Hooft. He gained his doctorate in 1994 at the University of Technology in Eindhoven on typologies in traditional African architecture. His field of expertise is social architecture, urban planning and national and international conservation projects. Maas is also currently a guest lecturer in the architecture faculty of the Delft Technical University. He supervises final-year students of RMIT, the faculty's research group into monuments and the modern city.

**Ivan Nevzgodin** is an assistant professor at RMIT/Faculty of Architecture at TU Delft. He received his doctorate in 2002 in Novosibirsk with a thesis on Dutch-Russian relations in architecture and town-planning at the beginning of the twentieth century. In 2004 he obtained his Dutch doctorate at TU Delft. He is (co-)author of several publications on architecture and urbanism in the Netherlands and Russia.

**Koen Ottenheim** is professor of the history of architecture at Utrecht University. His research and teaching focuses on architecture in the Low Countries in the period 1500-1800, with special attention for the tradition of Classicism in Dutch architecture within the international context.

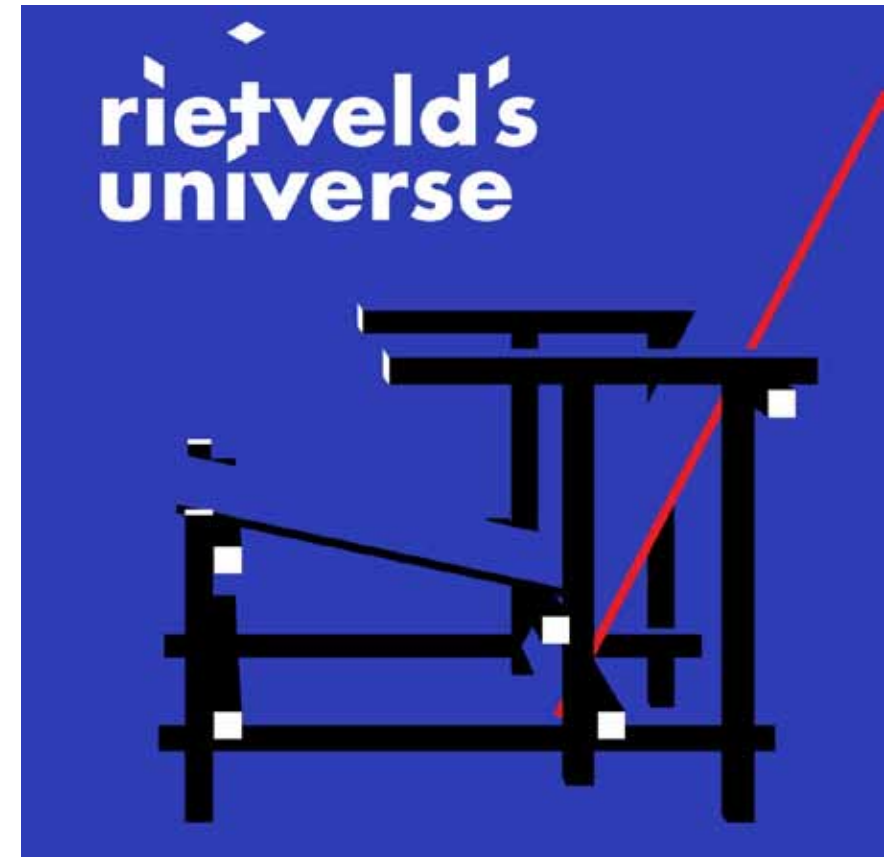
**Axel Sowa** is professor of theory of architecture at the Department of Architecture Theory, Faculty of Architecture at RWTH Aachen University. He is co-editor of *Candide. Journal for Architectural Knowledge*. From 2000-2007 he was editor-in-chief of the magazine *L'Architecture d'aujourd'hui* in Paris, responsible for more than fifty thematic issues dedicated to fundamental questions of architecture theory. Building on his work as a 'chercheur invité' at the Canadian Centre of Architecture in Montréal, his current research is focused on changes in the notion of mimesis; the question of imitation in modern contexts; and on the beginning of the industrial mass production of building components in the early 1800s.

**Wolf Tegethoff** studied art history, town planning and economic and social history at Bonn University (PhD in 1981) and at Columbia University in New York. He became director of the Zentralinstitut für Kunstgeschichte in Munich in 1991. As a visiting professor he lectured at the universities of Haifa, Bonn and Venice (CA), and, since 2000, has held a honorary professorship at the Ludwig-Maximilians-Universität in Munich. He is the author of *Mies van der Rohe. The Villas and Country House Projects* (1984) as well as of numerous publications on the history of architecture and design in the nineteenth and twentieth centuries.

**Marie-Thérèse van Thoor** is associate professor at RMIT/Faculty of Architecture at TU Delft. She received her doctorate in 1998 with a thesis *Het gebouw van Nederland. Nederlandse paviljoens op de wereldtentoonstellingen 1910-1958* (The Netherlands building. Dutch pavilions at World's Fairs 1910-1958). She is editor-in-chief of the *Bulletin KNOB* and writes regularly about heritage and twentieth-century architecture. She is co-editor of the publication *Rietveld's Universe*, and of the publication on the restoration of the Zonnestraal sanatorium in Hilversum (2010).

**Ida van Zijl** is a specialist on art, design and architecture. Since 1978 she has been curator of applied arts at the Centraal Museum in Utrecht, which houses the world's largest Rietveld collection and the Rietveld Schröder Archive. In this capacity she is responsible for the preservation and administration of the Schröder House. She has organized numerous exhibitions on applied arts and has published many articles and books in the field. From 1983 to 2009 she was deputy director of the Centraal Museum. She curated the exhibition *Rietveld's Universe* and was co-editor of the publication *Rietveld's Universe*. Her most recent publication is a monograph about Gerrit Rietveld (2010).

**Hielkje Zijlstra** is an architect. She worked at several architecture firms from 1987 to 2001. In 2006 she obtained her doctorate from TU Delft with her study *Bouwen in Nederland 1940-1970* (Building in the Netherlands 1940-1970). She developed her doctoral research methods into the ABCD-research method (Analysing Buildings from Context to Detail in time). In 2006 she became an associate professor at RMIT/Faculty of Architecture at TU Delft.



## Symposium programme

### Rietveld's Universe Today

The relevance of Rietveld's oeuvre and legacy

Saturday 29 January 2011, Utrecht



Gerrit Rietveld, 1947

The Utrecht-born architect and designer Gerrit Rietveld is well known for the Red Blue Chair and the Schröder House but the rest of his work is no less interesting. In 2006 the research project *Rietveld's Universe* was initiated with the aim of achieving a greater understanding of his work and ideas and a better idea of his place in history. This research project culminated in the exhibition *Rietveld's Universe* at the Centraal Museum in Utrecht, curated together with the Netherlands Architecture Institute. The exhibition is accompanied by an eponymous publication with articles by Dutch and international writers. The research project *Rietveld's Universe* is brought to a festive conclusion on 29 January 2011 with a symposium about Rietveld, his place in history, his working method and the relevance of his ideas today.

## Theme 1 Housing as attitude to life

In the twentieth century there were enormous developments in (social) housing in the Netherlands and other Western European countries and America. It was not only aesthetics that played a role in this. Housing was seen as an attitude to life, which had an influence on the design of domestic architecture as is clear from Rietveld's own texts. The houses of the modernists such as Le Corbusier, Gropius, Mies van der Rohe, Oud, Neutra and Rietveld therefore demonstrate similarities but also great differences. Rietveld's designs were imitated stylistically in Eastern Europe even if the ideological approaches were vastly different to those of Rietveld.

*'How do we make living into a daily celebration, a celebration of sun and rain and beautiful skies? A celebration of privacy at certain times and a celebration of communing with nature at others. (...) I know that neither society nor the people are ready for this, but we must build for a happy and dignified future (...)'.* (From: Gerrit Rietveld, *Woningbouw* (Housing), undated text. RSA GR 117.)

**Pippo Ciorra** is senior curator of architecture at the Museo Nazionale delle arti del XXI Secolo (MAXXI), Rome. He is an architect, critic and lecturer at the Ascoli Piceno Faculty of Architecture of the University of Camerino in Italy. Ciorra also contributes to architectural magazines, daily newspapers and national radio stations. He is part of the editorial board of *Casabella* and the author of critical monographs and essays. His recent works include the Biology Laboratories at Camerino and the extension currently underway of the National Archaeological Museum of Ascoli Piceno. He has curated and presented exhibitions at the Venice Biennale, the Casa dell'Architettura and MAXXI in Rome and the Palazzo degli Anziani in Ancona. Among his publications are *Ludovico Quaroni, 1911-1987* (1989); *Richard Meier, architetture* (1993); *New Italian Architecture: Italian Landscapes between Architecture and Photography* (2000); *Museums. Next Generation* (2006).

**Jurjen Creman** is a furniture restorer who specializes in the restoration, conservation and study of the twentieth-century furniture. He was involved in the retrospective of Rietveld's work at the Centraal Museum in 1922-1993. Since then he has worked for a great many museums, auction houses, collectors and dealers of Rietveld furniture. In his own studio he researches and restores Rietveld furniture with special attention to their material and structural properties.

**Rob Dettingmeijer** taught theory and history of architecture and urban planning for the last thirty years at Utrecht University. His doctoral thesis is titled *Open City, planning development, town planning, housing and architecture in Rotterdam between the wars* (1988). He is one of the founders of the European Architectural History Network and editor of the *Bulletin KNOB* (Royal Dutch Antiquarian Society). He was guest-curator of the exhibition *Rietveld's Universe* and co-editor of the publication *Rietveld's Universe*.

**Dick van Gameren** is the founder of Dick van Gameren architecten. He has won several prizes for his designs for housing, urban planning, offices and exhibitions. He has served on the editorial staff of *Forum*, was chairman of the programming committee of Arcam (Architectuur Centrum Amsterdam) and was a member of the Architectural Advisory Committee for The Hague. Since 2006 he has been professor of Architectural Design/Housing Design at TU Delft and since 2008 he has been chairman of the Department of Architecture.

**Hubert Jan Henket** is an architect and founder of Bierman Henket architecten. From 1984 to 1998 he was professor of Building Technology at the University of Technology in Eindhoven and from 1998 to 2005 he was professor of architecture at TU Delft. Henket is chairman of the Rietveld Schröder House Foundation, the Rietveld Schröder Archive and the Van Doesburg House Foundation in Meudon, France. He is the founder and honorary president of DOCOMOMO, an international organisation for the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement.

**Roman Koot** is an art historian and the head of public services and chief curator at the RKD, the Netherlands Institute for Art History. He researches and publishes on modern visual art. His main area of interest is the configuration and significance of local arts scenes. He has published work on modernist trends in Rotterdam during the interwar period on art in Utrecht. His most recent publication is a monograph on the Utrecht-based graphic design group De Luis (1960-1980).

**Marieke Kuipers** is professor of cultural heritage at RMIT/Faculty of Architecture at TU Delft and senior specialist in twentieth-century architectural heritage at the Netherlands Agency for Cultural Heritage. She received her PhD in 1987 for her dissertation on experimental housing in concrete before 1940 and has published widely, in particular on the architectural heritage of the Modern Movement. She has also been involved in the statutory protection of various buildings by Rietveld. Besides, she is vice-chair of the International Specialist Committee on Registers of the international organization DOCOMOMO.

## Symposium programme

09.30-11.00 opportunity to (re)visit the exhibition *Rietveld's Universe* at the Centraal Museum, Nicolaaskerkhof 10, Utrecht

10.30-11.00 reception with tea and coffee, Utrecht University, Drift 21, Utrecht

11.00-11.15 *opening* by **Koen Ottenheym** (professor at Utrecht University) and **Hubert-Jan Henket** (architect and chairman of the Rietveld Schröder House and the Rietveld Schröder Archive)

11.15-11.30 *spoken review* by **Axel Sowa** (professor of theory of architecture at the Department of Architecture Theory, Faculty of Architecture at RWTH Aachen University)

11.30-12.30 *round-table discussion*  
Theme 1 **Housing as attitude to life**

**Dolf Broekhuizen** (architecture historian), **Maristella Casciato** (professor of the history of architecture at University of Bologna), **Roman Koot** (art historian and chief curator at the RKD/Netherlands Institute for Art History) and **Wolf Tegethoff** (director of the Zentralinstitut für Kunstgeschichte in Munich) discuss with **Tim Benton** (professor of the history of art at Open University UK)

12.30-13.30 lunch

13.30-13.45 *spoken review* by **Pippo Ciorra** (professor of Design and Theory at the School of Architecture at Ascoli Piceno, University of Camerino and chief curator of architecture at MAXXI, Museo Nazionale delle arti del XXI secolo, Rome)

13.45-14.45 *round-table discussion*  
Theme 2 **Rietveld, the twentieth century avant-garde and contemporary design practice**

**Ole Bouman** (director of the Netherlands Architecture Institute), **Rob Dettingmeijer** (architecture historian), **Ivan Nevzgodin** (assistant professor RMIT at TU Delft) and **Ida van Zijl** (curator of applied arts at Centraal Museum) discuss with **Dick van Gameren** (architect and professor at TU Delft)

14.45-15.15 tea and coffee

15.15-16.15 *round-table discussion*

Theme 3 **Heritage and restoration**

**Jurjen Creman** (furniture restorer), **Marieke Kuipers** (professor RMIT at TU Delft), **Marie-Thérèse van Thoor** (associate professor RMIT at TU Delft) and **Hielkje Zijlstra** (associate professor RMIT at TU Delft) discuss with **Pierre Maas** (architect)

16.15-16.30 *spoken review* by **Barry Bergdoll** (professor of architectural history in the Department of Art History and Archaeology at Columbia University and the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art (MoMA), New York City)

16.30-16.45 *closing ceremony* by **Hubert-Jan Henket**

16.45-18.00 drinks

*The symposium Rietveld's Universe Today has been made possible thanks to the generous support of*



**Tim Benton** is professor of Art History at the Open University (Emeritus), England. Publications include *The Villas of Le Corbusier and Pierre Jeanneret: 1920–1930* (reprinted Birkhauser, 2007) and *Le Corbusier conférencier* (Le Moniteur, 2007) as well as chapters in books and articles on Modernism in architecture, Le Corbusier and Italian architecture of the 1920s and 1930s. Exhibitions and exhibition catalogues include *Le Corbusier: Architect of the Century* (1987, co-curator); *Art and Power: Europe Under the Dictators 1930–1945* (1995, co-curator); *Art Deco* (2003, co-curator and co-editor of the catalogue), *Modernism Designing a New World* (2006) and *Luigi Moretti: razionalismo e trasgressività tra barocco ed informale* (2010). Benton was visiting professor in the Department of Art History, Columbia University (Fall 2007) and was the Clark Professor at Williams College (Spring 2009). He was also visiting professor at the EPFL, Lausanne, (Spring 2010 and Spring 2011).

**Barry Bergdoll** is professor of architectural history in the Department of Art History and Archaeology at Columbia University and the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art (MoMA) in New York City. Professor Bergdoll's broad interests center on modern architectural history, with a particular emphasis on France and Germany between 1750 and 1900. He has studied questions of the politics of cultural representation in architecture, the larger ideological content of nineteenth-century architectural theory, and the changing role of both architecture as a profession and architecture as a cultural product in nineteenth-century European society. He has published many articles and books in the field. He has curated a number of architectural exhibitions concerned with the history and problematics of exhibiting architecture, and the history of museological practices in relationship to architecture. At this moment he gives Slade Lectures at the University of Cambridge.

**Ole Bouman** is director of the Netherlands Architecture Institute in Rotterdam. He was editor-in-chief of the periodical *Volume*. Bouman has published widely in periodicals such as *Domus*, *Harvard Design Review* and *El Croquis* and he is (co-) author of several books. Most recently he published *Architecture of Consequence* (2009). Bouman has curated exhibitions for the Milan Triennale, Manifesta 3 and Boijmans Van Beuningen Museum. He regularly lectures at internationally acclaimed universities and cultural institutions.

**Dolf Broekhuizen** is a freelance architecture historian. He received his doctorate in 2000 with a thesis on the post-war work of architect J.J.P. Oud and his involvement in writing the history of De Stijl. He was co-author of the comprehensive overview of the work of J.J.P. Oud and was one of the organizers of the exhibition on Oud held at the Netherlands Architecture Institute in Rotterdam (2001). In 2010 he was co-author and editor of *Robert van 't Hoff. Architect of a New Society*.

**Maristella Casciato** is professor of history of architecture at the University of Bologna – School of Architecture “Aldo Rossi” in Cesena. From 2000 to 2009 she has served as Chair of DOCOMOMO International in Paris under the auspices of the French Ministry of Culture and Communication. She has been awarded a Fulbright Fellowship (1992), a Visiting Professorship at the Institut national d'histoire d'art in Paris (2004), and a Mellon Senior Fellowship (2010) at the Canadian Centre for Architecture in Montréal. She has been Visiting Professor at the Graduate School of Design at Harvard University (1990-1995), in the History and Theory Program at the Department of Architecture at MIT (1988-1990), and at Cornell University-Rome Program. Her scholarly studies focus on the history of twentieth century European architecture with an emphasis on the Dutch contribution, on the Italian domestic culture and on the architectural culture of reconstruction in Italy, on the conservation of the architecture of modern heritage. Since 2002 she is engaged in a research project on the architect Pierre Jeanneret and his involvement in the construction of Chandigarh. Among her most recent publications: 'A New Town Planned Literally from A to Z', in S. von Moos (ed.), *Chandigarh 1956. Le Corbusier, Pierre Jeanneret, Jane B. Drew, E. Maxwell Fry*, with photographs by Ernst Scheidegger (2010).

## Theme 2 Rietveld, the twentieth-century avant-garde and contemporary design practice

This theme discusses the relationship between Rietveld and avant-garde movements of his age, including De Stijl and the CIAM. Some publications focus on the connection with social developments and mutual influences. To what extent is the concept of the avant-garde important for historical research? Does the term avant-garde still have any significance for contemporary design practice? And is Rietveld still a source of inspiration for contemporary architects? Is he an historical figure from a closed period or can his views about the richness of simplicity play an even greater role in the future than they have done in the past?

*'It was simply the view of life that gave form to my work before and during my collaboration with the other members of De Stijl. You should not forget that even though De Stijl was a purely artistic movement, its architect members were well aware that, as a result of the rapid development of science and techniques, it was essential to bring about a renewal of architecture by machines'.* (From: Gerrit Rietveld, 'Architecture' Lecture in 1958. Published in *De Nieuwe Stem*, 1959)

## Theme 3 Heritage and restoration

Rietveld constantly experimented with materials, natural and artificial light and new technologies in the industrial production of his housing and furniture. To what extent did these new technologies dictate the direction of his innovative architecture? This experimental nature is of great importance in approaching his heritage and the restoration of his buildings and furniture. The value of his furniture is strongly dictated by their material authenticity. What values are attributed to authenticity in the maintenance of his architectural heritage?

*'I can imagine that it will eventually be possible to insulate an empty space thermally, acoustically and hydraulically merely with physical forces. This would change architecture drastically. With such a vision we need not perfect and fix our current plans too much, but leave them open to what will come, if necessary by giving a preliminary visual suggestion of the new spatial possibilities with the means at hand: a joyful herald for future architecture'.* (From a short speech given by Gerrit Rietveld on 11 January 1964 in Delft)