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LAUNCHING THE ARCHITECTURAL MAGAZINE: THE FORMATION OF A GENRE

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It has now been a few years since one of the UK's leading weekly architectural magazines, *Building Design*, ceased its print production and moved all its contents online. Yet, at the point of its potential disappearance, we know little about the beginnings of the printed architectural magazine. Surfacing as a genre during a widespread publishing frenzy in the late eighteenth and early nineteenth centuries, nearly simultaneously in many countries, imitated and reinterpreted elsewhere later on, and re-launched as and when technological changes appeared, the architectural magazine is one of the most important material manifestations of architectural cultures besides the building itself. Its status as an often heavily illustrated serial with weekly, monthly, or quarterly publication, means it is placed as no other medium to capture the Zeitgeist of building and to map architecture's stakeholders, whether professional, institutional, scholarly, or lay.

While scholars have in the last few decades increasingly turned to investigate 1960s and 1970s architectural journalism, the nineteenth century has received surprisingly little attention. Aiming to close this gap, this session presents contributions that explore the genre of the architectural

magazine by examining its editorial formation across the long nineteenth century, including the first decades of the twentieth century. This moment of formation took place at different times in different places, and shifts in the genre led to the reformulation of its characteristics. It is these moments of defining what it meant to conceive, write, illustrate, edit, print, distribute, or read a magazine on architecture that this session targets.

Papers in this session explore themes around the producers, audiences, distribution, economics, technologies, appearance, or geographies (both micro and macro) of the architectural magazine. Meandering across Europe, speakers discuss the first magazines launched in Finland and Germany in the first half of the nineteenth century, as well as in Portugal around 1900. A non-western perspective is provided of the genre's development in China during its transition from the nineteenth-century imperial dynasty to the twentieth-century republic. The session ends with an outlook towards Italy and the genre-defining early years of *Casa Bella* and *Domus* against the background of the rise of fascism in Italy. Questions discussed include:

- What constitutes architectural news, in text and image?
- How did the architectural magazine differ from, or overlap with, other forms of serial publication, both special and general interest?
- What role did debate and exchange play, and what was the ensuing relationship between professionals and the public, between professionals and critics, or between architecture and politics?

These and other issues will help to explore and define the crucial part that architecture, and its discourse, played in the public realm of the long nineteenth century.

Printing a New Style: The First Swedish Architectural Magazine and the Creation of Modern Scandinavian Architecture in the 1850s

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Abstract

This paper examines the first Swedish architectural magazine *The Journal for Practical Architecture and Mechanics*, etc. (in Swedish: *Tidskrift för praktisk byggnadskonst och mekanik m.m.*), founded in Stockholm by a small circle of progressive architects and civil engineers in 1850. Published monthly until 1853 and briefly in 1855, the *Tidskrift* was launched to form a virtual community for Nordic architects, engineers, industrialists, landowners, and artisans, and to spread knowledge of the latest developments in the arts and sciences. Based on a close reading of texts and images published in this short-lived magazine, as well as the correspondence of its editors, this paper explores the periodical's objectives. It argues that the *Tidskrift*, a showcase of the most fashionable Scandinavian architecture and technical innovations, as well as an important pan-Scandinavian forum for topical architectural discussions and criticism, had highly ambitious aesthetic, patriotic, and societal aims. Even if the magazine aimed to enhance freedom in arts, its contents reveal that it promoted a coherent aesthetic ideal.

My paper seeks to show that the magazine was used as a laboratory in creating a new Swedish or Nordic architectural style. The editors conceived this new style as a malleable archive of forms and practices, forged from elements stemming from diverse national and international sources. The paper concludes that the ultimate aim of the magazine was to market this new style to be used all over the western world through the transnationally distributed architectural press.

‘An intimate cooperation of the intellectual forces of German technology’¹ – Professional Organisations and Their Journals in the German Countries

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Abstract

During the long nineteenth century an independent technical education system was installed in the German-speaking countries, following the example of the French École Polytechnique. Technical development in the context of industrialisation caused therein an increasing specialisation of disciplines. Simultaneously the institutions became diversified in levels: technical schools developed into technical universities and schools of applied sciences for the building and construction industry were established.

In this context the foundation and development of professional organisations took place. In 1856 engineers founded the Verein Deutscher Ingenieure (VDI, Association of German Engineers) and the architects assembled the Architektenvereine (Associations of Architects). The Berliner Architektenverein, established in 1824, was the first of many of these associations incorporated during the nineteenth century in the cities of German-speaking countries. In Germany, the federalism and the political independence of the different *Länder* (states) was hindering the exchange of technical knowledge, which was easier to accomplish in centralised countries like France or Great Britain. Thus the professional associations established journals to promote the communication between the German-speaking technicians. One of the first publications was the *Notizblatt des Architekten-Vereins zu Berlin*, issued since 1833 two times a year, to inform the members and to exchange technical experiences. The journal, since 1851 edited periodically by the Berliner Architektenverein in cooperation with the Königlich-Technische Baudeputation (the Prussian state planning authorities) as *Zeitschrift für Bauwesen* addressed the academically educated civil servants. Soon specialised journals for the non-academic building and construction trade were established.

The paper analyses the different professional organisations and their specific professional journals before and after the foundation of the German Empire in 1871. Their specific topics and their means of knowledge transfer, with the aim to unite a politically separated technical audience, will be presented.

Keywords

Professional organisations, German countries, Berlin, Strasbourg, nineteenth century.

Industrial Promotion by Professional Associations

In the first half of the nineteenth century, federalism meant that the German states lagged significantly behind England, but also France. The lack of superior trade or industrial development additionally proved to be an obstacle – in contrast to those in centralised nation states. Each German state tried to improve its position in the competition, mainly through the establishment of polytechnic schools, which later became technical universities. After the French Revolutionary Wars, the new kingdoms, founded under Napoleon, such as Bavaria or Württemberg, faced the challenge of reorganising their political system. In doing so, the bourgeoisie assumed a new and important role. Their new political self-confidence manifested itself, among other things, in the establishment of bourgeois associations of different kinds.² With the aim of economic development, so-called professional associations were created almost simultaneously with the polytechnic schools. Referring to economic-technical goals, the Polytechnischer Verein 1815 in Bavaria was to be named first. The ambitious Prussia also built a modern administrative system referred to as Stein-Hardenberg’s reforms. This development was decisively influenced by the jurist Christian Peter Wilhelm Beuth, who was ‘among the closest circle of reformer around Hardenberg’.³ Beuth, who was also enrolled during his studies at the Bauakademie, endeavored to ‘adopt Prussia technologically and industrially to the leading developments in Great Britain’.⁴ For this he relied on knowledge transfer by installing technical schools such as the later Gewerbeinstitut, organised trade exhibitions and reformed the patent system. In this context, an association was founded to promote economic-technical goals, the Verein zur Förderung des Gewerbefleißes in Preußen⁵ in 1821. This association comprised a department for chemistry and physics, one for mathematics and mechanics, one for manufactories and commerce and a separate department for architecture and fine arts, which was directed by Karl Friedrich Schinkel.⁶ Study trips were also part of the program of the Prussian industrial development: to be mentioned above all, Beuth’s second trip to England in 1826, on which Schinkel accompanied him.⁷ Beuth’s business school was founded in the same year of 1821. Renamed Gewerbeinstitut, this school had as an explicit goal to prepare students for ‘economic independence, and to replace the old state protectionism by training entrepreneurial qualities and so guarantee economic success’.⁸ Berlin therefore had a further technical educational institution next to the Bauakademie, which educated civil engineers for civil service since 1799. In 1824, both schools were subordinated to Christian Peter Wilhelm Beuth.

The Technical Professional Associations of Architects and Engineers

The leading role of Prussia is shown by the fact that the first technical professional association was created in this German country. In 1824, Berlin architects founded the Berliner Architektenverein with the aim of 'promoting the scientific education' and 'work together to further their profession'.⁹ For the first time, only technical professionals came together in a regional association.¹⁰ The club activities were aimed – similar to comparable organisations e.g. the Landwirtschaftlichen Verein¹¹ – especially at the exchange of technical expertise: to organise lectures, undertake field trips, set up their own library and discuss technical-scientific and architectural issues as well as members' designs. The Berliner Architektenverein was in its form of scientific communication 'prototypical' for all further architectural and engineering associations, which subsequently emerged in numerous Prussian provinces and the other German-speaking countries.¹² The members of these associations were academically educated at a polytechnic school or the Berliner Bauakademie and civil servants. In the first half of the nineteenth century, their education included all 'engineering sciences', which at the time meant both civil and mechanical engineering. The civil servants were as 'all-round' engineers responsible for all technical facilities in the country such as land improvement, road construction, hydraulic engineering and the construction of industrial buildings including the driving of the machines. In the Berliner Architektenverein these 'engineering sciences' were present in the beginning, but under the influence of Schinkel the main focus was moved to architecture, especially to representative buildings for the state.¹³

This specialisation could have contributed to the fact that in 1856 graduates of the Berlin Gewerbeinstitut organised themselves founded the influential Verein Deutscher Ingenieure (VDI), which especially combined the mechanical and metallurgical engineers, but also the civil engineers. The aim of the VDI was the 'profound cooperation of the intellectual strength of the German technology to join encouragement and further education in the interest of the entire industry of Germany' (Figure 1).¹⁴ Eight years after the failed revolution of 1848, this association can be interpreted as a step towards the unification of the German Reich on a scientific and technical level. Until 1910, 47 regional organisations were founded in all German countries, most of them in the centres of the industrialisation (Figure 2). After the foundation of the German Reich and the annexation of Alsace-Lorraine in 1871, with a time delay a local branch was installed in Alsace-Lorraine in 1895.¹⁵ In contrast to the Berliner Architektenverein, whose members were mostly academically educated, the VDI was open for non-engineers, which means technically trained technicians, who were employed in industry or trade. This member policy, which was in contrast to the architects' associations less restrictive, ensured the VDI a high



FIGURE 1. Aims of the Verein Deutscher Ingenieure (VDI), published in the commemorative publication of 1910. Source: *Der Verein deutscher Ingenieure und seine Arbeiten* (Berlin: Otto Elsner, 1910), 1.



FIGURE 2. Local associations of VDI, published in the commemorative publication of 1910. Source: *Der Verein deutscher Ingenieure und seine Arbeiten* (Berlin: Otto Elsner, 1910), 4

attractiveness and a very high number of members.¹⁶ So, shortly before the outbreak of World War I, the VDI had nearly 25,000 members. This first 50 years development falls into the age of high industrialisation. In contrast to the architect association, the VDI pursued professional politics from the beginning. One of the declared aims was the recognition of polytechnic schools as higher educational institutions, equal in status to the humanistic university.¹⁷ In addition to professional politics, the district associations cultivated a lively scientific exchange: the commemorative publication of 1910 listed more than 300 meetings with 400 specialist lectures. Further visits to industrial plants took place and as did, of course, social gatherings.¹⁸

The Magazines of the Technical Professional Associations

In research topics on the transfer of technical knowledge, journals as a medium for technical-scientific training are a very important source. Scientific communication was the declared aim of all these professional associations. In the federalist German countries a spiritual and economic centre – like Paris in France – was missing. Therefore the exchange of knowledge by technical journals had the highest priority. 14 out of 35 organisations founded until 1910 had one or more organs of publications.¹⁹ One of the first journals of this kind was the *Notizblatt des Architekten-Vereins zu Berlin*, which was published twice a year since 1833. First edited in self-publishing, the periodical has been printed since 1837 by the publishing house Riegel in Potsdam and served to inform the members of the association. It reported about the association's affairs, about newly admitted members, lectures and acquisitions of the library. The addressees of this journal were academically educated civil engineers and architects.²⁰ Following the Berlin example, other architects' associations in the individual German-speaking countries also published their own journals during the nineteenth century.²¹

The engineers in the VDI also had their own publication organ since 1857: *Zeitschrift des Vereines Deutscher Ingenieure*. This centrally published journal was used to inform the members in the different German countries. The editorial office was located in the VDI agency in Berlin. There was also a drawing studio, where the manuscript's enclosed drawings were engraved for printing. Until 1876, the journal appeared monthly. Club matters, meeting reports and patent applications were published separately on a weekly basis from 1877 to 1883. From 1884 both organs were then combined as one weekly periodical. The content covered topics from all areas of technology with a focus on mechanical engineering.²² As in the magazines of the architect's associations, a magazine and book review had an important status. The review of numerous English and French books proved the international orientation and multilingualism of civil engineers working in the nineteenth century.

The Merge of the Associations to Verband deutscher Architekten und Ingenieurvereine (Union of the German Architects and Engineers Association)

In creating the VDI, technicians – previously mechanical engineers – succeeded in creating a transnational association on the level of the later German Reich. But architects and engineering associations also counted on communication within Germany: since 1842, they met regularly every two years in the context of so-called 'Wanderversammlungen' (walking meetings) in different places.²³ The meetings were organised in different German countries by the particular associations. For the first time they met in Leipzig in 1842. In 1894 the meeting took place in the capital of the *Reichsland* Alsace-Lorraine in Strasbourg. On the occasion of these meetings, the host organised lectures and excursions on architecture and structural engineering in the host city. In addition, magnificent books dealing with construction history and civil engineering of the respective venue have been published in a very loose series since 1870. After the first volume on Karlsruhe, the Berlin²⁴ volume set the standard for later publications in 1877: to be mentioned, for example, the volume *Köln und seine Bauten*²⁵ (1888) or *Hamburg und seine Bauten*²⁶ (1890).

The national merger of the associations of the building industry succeeded after the Franco-Prussian War in 1871, when a united German Reich became political reality. Now, the various architectural associations, which were founded in the German countries throughout the nineteenth century, could gather in an umbrella organisation, the Verband deutscher Architekten- und Ingenieurvereine (VDAl), but without the VDI.²⁷ The dominant, academically orientated Berliner Architektenverein prevented the union with the VDI which had a large number of members, because it rejected its heterogeneous member structure, which was focused less on academic qualifications.²⁸ With the foundation of the umbrella organisation VDAl, the *Deutsche Bauzeitung*²⁹ became the organ of the new union. In 1901, the VDAl decided to found its own journal.³⁰ Until this point, the club announcements had been issued in two-year volumes with the title *Mitteilungen des Verbandes deutscher Architekten- und Ingenieurvereine*.³¹ They contained protocols of meetings and published the lectures held in the assembly. Since 1912 the *Zeitschrift des VDAl* published new legislation and questions concerning the social status of the engineer's profession. Also discussed were architecture and civil engineering commented on by the most renowned representatives of their field, such as Reinhard Baumeister, Josef Durm or Josef Stübben. From 1925, the association's organ became known as *Deutsches Bauwesen*.³²

An Example: The Publications of the Architects- and Engineers Association Strasbourg

For construction history research, the study of technical journals from the field of construction and building techniques is essential. Taking Strasbourg³³

as an example – Alsatian city annexed by the German Reich after the Franco-Prussian War 1871 – one access to define knowledge transfer phenomena between Germany and France was the analysis of the professional organisations on site. This approach is particularly revealing because the associations, which were established under the German administration can be identified as bearers of technical knowledge of German-speaking provenance. Insofar, works such as the volume *Strassburg und seine Bauten*³⁴ which was published by the Architekten- und Ingenieurverein Straßburg on the occasion of the walking meeting of the Verband deutscher Architekten- und Ingenieurvereine in 1894 are highly informative sources revealing the state of the art in architecture and civil engineering. The publication shows a cross-section of Strasbourg's construction industry in the first decades after the establishment of the *Reichsland*.³⁵

The Architekten- und Ingenieurverein Straßburg also published periodicals. In 1878 – seven years after joining the German Reich – the first volume of the *Zeitschrift für Baukunde* was released, explicitly subtitled on the front page as *Organ der Architekten- und Ingenieur-Vereine von Bayern, Württemberg, Baden, Strassburg, Frankfurt a.M., Mittelrhein, Niederrhein-Westphalen und Oldenburg* (Figure 3).³⁶ The magazine was published in quarterly issues in Munich by the publishing house of Theodor Ackermann. Dr W. Wittmann 'Privatdocent an der K. Technischen Hochschule in München' (private lecturer at the K. Technical University in Munich) was named as editor. In addition to experts from Cologne, Oldenburg, Munich and Stuttgart, the editorial committee also included Reinhard Baumeister from the Technical University in Karlsruhe as a prominent member. As an Alsatian member, an 'Abtheilungs-Baumeister Caspar, Strassburg' is listed.³⁷ The magazine *Zeitschrift für Baukunde* was an attempt to oppose a southwest German emphasis to the Berlin-focused reporting of the *Deutsche Bauzeitung*. In the second volume from 1879, two works on Alsace-Lorraine were discussed in the book review: *Elsass-Lothringisches Baurecht* by Förtsch and Caspar,³⁸ and the *Protokolle über die Sitzungen der Commission zur Feststellung des Bebauungsplanes für die Stadt Strassburg*.³⁹ Overall, however, there are more reports on topics of civil engineering and less on architecture. Although, the first seven years contain the two mentioned reviews, but no essay on Strasbourg and only a few contributions to Alsace, mostly on art history.⁴⁰ For the topic of building technology transfer, two reports by a building authority assessor Reverdy are interesting: on *Fluss- und Canalbauten in Frankreich*⁴¹ and *Französische Brückenbauwesen*.⁴² From 1885, the *Zeitschrift für Baukunde* merged into the *Wochenblatt für Baukunde*, which appeared weekly, from 1888 to 1890 as a special edition of the *Deutschen Bauzeitung*, into which it merged in 1891.

This magazine is relevant, because association matters of the Architekten- und Ingenieurverein Elsass-Lothringen were published, e.g. the winter reception 1886,⁴³ but also construction projects, which are



FIGURE 3. Architects- and Engineers Association Strasbourg, *Zeitschrift für Baukunde*, front page of the second volume. Source: *Zeitschrift für Baukunde*, 1-4 (1879).

important for Strasbourg, as well as staffing matters. The competitions for the Landesaussschußgebäude⁴⁴ or for the Kaiserpalast⁴⁵ (1890) were treated in several essays and the new construction of the church Jung St. Peter was reported on.⁴⁶ Repeatedly, the renovation of the Strasbourg cathedral and the staffing of the cathedral master builder was an issue.⁴⁷ In terms of engineering reports, there is an essay on the port and on the regulation of the Upper Rhine.⁴⁸

Throughout these magazines of the associations, reports on Alsatian's and especially on Strasbourg's construction activities are underrepresented in comparison to Stuttgart or Munich. This could be explained by the fact that the technical associations founded before the unification of the Reich – such as the VDI – were putting supra-regional issues in the foreground. The building industry in the new *Reichsland* Alsace-Lorraine only played a marginal role and was taken into consideration by magazines limited to southwestern Germany. The transfer of knowledge in the opposite direction, i.e. information about construction in the countries of the German Reich, was guaranteed by the publications of the professional organisations. Their members in Alsace received the associations' magazines regularly. The professional association's supra-regional structures furthered the mobility of the technical staff. The civil servants in architecture and engineering, which immigrated to Alsace-Lorraine from the Reich where highly mobile during the nineteenth century and were able to keep up to date with the latest technical and architectural developments at their various locations by the help of their associations and association magazines. During the nineteenth century, the technological advances also promoted the increasingly favorable production of printing works, which contained more and more pictures, which in turn made technical and aesthetic innovations available to a growing group of addressees. Insofar, one can call the journal industry in general and the publication activity of the technical professional associations in particular a medium for the transfer of technical knowledge.

Notes

- 1 This was the aim of VDI 'innige Zusammenwirken der geistigen Kräfte deutscher Technik zur gemeinsamen Anregung und Fortbildung im Interesse der gesamten Industrie Deutschlands': *Der Verein deutscher Ingenieure und seine Arbeiten. Herausgegeben aus Anlass der Weltausstellung in Brüssel 1910* (Berlin: Otto Elsner, 1910), 1.
- 2 Lars U. Scholl, 'Der Ingenieur in Ausbildung, Beruf und Gesellschaft 1856 bis 1881,' in Karl-Heinz Ludwig and Wolfgang König (eds.), *Technik, Ingenieure und Gesellschaft. Geschichte des Vereins Deutscher Ingenieure 1856–1981* (Düsseldorf: VDI-Verlag, 1981), 9.
- 3 Reinhart Strecke, 'Sammeln, ausstellen, patentieren. Zu den Anfängen Preußens als Industriestaat,' in Christine Brandt-Salloum and Reinhardt Strecke (eds.), *Klosterstrasse 36. Sammeln, ausstellen, patentieren. Zu den Anfängen Preußens als Industriestaat* (Berlin: Geheimes Staatsarchiv Preußischer Kulturbesitz, 2014), 12.
- 4 Strecke, 'Sammeln, ausstellen, patentieren,' 12.
- 5 Scholl, 'Der Ingenieur in Ausbildung, Beruf und Gesellschaft 1856 bis 1881,' 10.
- 6 Strecke, 'Sammeln, ausstellen, patentieren,' 13.
- 7 Strecke, 15–6; Nadine Rottau, 'Schinkel der Moderne – Gewerbeförderung und Design,' in Heinrich-Theodor Schulze Altcapenberg, Rolf H. Johansen and Christiane Lange (eds.), *Karl Friedrich Schinkel. Geschichte und Poesie* (München: Hirmer, 2012), 228.
- 8 Rottau, 'Schinkel der Moderne,' 227.
- 9 *Jahrbuch des Architektenvereins zu Berlin* (Berlin, 1911), 285; quote after: Eckhard Bolenz, *Vom Baubeamten zum freiberuflichen Architekten – Technische Berufe im Bauwesen (Preußen/ Deutschland, 1799–1931)* (Frankfurt:

- Peter Lang, 1991), 133.
- 10 Bolenz, 133.
- 11 Bolenz, 134.
- 12 Bolenz, 134. E.g. the Württembergische Verein für Baukunde in Stuttgart founded in 1842, the Sächsische Ingenieur- und Architektenverein in Dresden (1846), the Architekten- und Ingenieurverein im Königreich Hannover (1851), or the Bayrischer Architekten- und Ingenieurverein München (1867). See directory of Architekten und Ingenieurvereine and their periodical publications in: Rolf Fuhlrott, *Deutschsprachige Architektur-Zeitschriften. Entstehung und Entwicklung der Fachzeitschriften für Architektur in der Zeit von 1789–1918* (München: Verlag Dokumentation, 1975), 351–4.
- 13 Bolenz, *Vom Baubeamten zum freiberuflichen Architekten*, 134.
- 14 Scholl, 'Der Ingenieur in Ausbildung, Beruf und Gesellschaft 1856 bis 1881,' 15.
- 15 Christiane Weber and Peter Liptau, 'Zeugen des Aufschwunges. Elsässische Bauschaffende und die deutschen technischen Berufsvereine,' *METACULT* 4 (2015), 56. Foundation of local branch Strasbourg 1895, later renamed in Alsace-Lorraine, 1896 first list of number of members.
- 16 The member lists were published in the *Zeitschrift des Vereines deutscher Ingenieure*. The lists from 1890–1965 are sorted as individual books to regional associations. (KIT-Bibliothek: ZA 750).
- 17 Ludwig and König (eds.), *Technik, Ingenieure und Gesellschaft, Geschichte des Vereins Deutscher Ingenieure 1856–1981*. Including the articles: Lars U. Scholl, 'Der Ingenieur in Ausbildung, Beruf und Gesellschaft 1856 bis 1881'; Karl-Heinz Manegold, 'Der VDI in der Phase der Hochindustrialisierung 1880 bis 1900,' 133–66; Wolfgang König, 'Die Ingenieure und der VDI als Großverein in der wilhelminischen Gesellschaft 1900 bis 1918,' 235–88 and Christiane Weber, 'Werkstatt oder Laboratorium. Praktische Ingenieurausbildung im 19. und frühen 20. Jahrhundert am Beispiel der Materialprüfungsanstalt Stuttgart.' Tobias Möllmer (ed.), *Stil und Charakter. Beiträge zur Architekturgeschichte und Denkmalpflege des 19. Jahrhunderts* (Basel: Birkhäuser, 2015), 141–3.
- 18 *Der Verein deutscher Ingenieure und seine Arbeiten. Herausgegeben aus Anlass der Weltausstellung in Brüssel 1910*, 5.
- 19 See directory of architects and engineering associations and their periodical in: Fuhlrott, *Deutschsprachige Architektur-Zeitschriften*, 351–4. Only 8 out of 14 associations continued publishing activities until World War I. Bolenz, *Vom Baubeamten zum freiberuflichen Architekten*, 138.
- 20 Fuhlrott, *Deutschsprachige Architektur-Zeitschriften*, 43.
- 21 E. g. the Austrian engineers association: *Zeitschrift des Österreichischen Ingenieur-Vereins* since 1849. The association of the Kingdom of Hanover, independent until the annexation of Hanover by Prussia: *Notizblatt des Architekten- und Ingenieurvereins für das Königreich Hannover* since 1851, published together with the association of Saxonia since 1896. This confusing mass of publications is covered in the *Bibliographie zur Architektur im 19. Jahrhundert 1789–1918*, published in several volumes by Stephan Waetzoldt. The development project of the Berlin State Library was carried out by Verena Haas in the 1970s. Unfortunately, the *VDI-Zeitschrift* has not been included.
- 22 The contributions of the *Zeitschrift des Vereines Deutscher Ingenieure* are not included in Waetzoldt, the journal volumes are accessible via table of content volumes.
- 23 Weber and Liptau, 'Zeugen des Aufschwunges,' 54.
- 24 *Berlin und seine Bauten* (Berlin: Ernst und Korn, 1877). Thanks to Tobias Möllmer for this information.
- 25 *Köln und seine Bauten* (Köln, 1888).
- 26 *Hamburg und seine Bauten. Unter Berücksichtigung der Nachbarstädte Altona und Wandsbek* (Hamburg: Hoffmann und Campe, 1890).
- 27 Bolenz, *Vom Baubeamten zum freiberuflichen Architekten*, 140.
- 28 Bolenz, 141.
- 29 Since 1868 successor of the

- Wochenblatts des Architektenvereins zu Berlin.* Fuhlrott, *Deutschsprachige Architektur-Zeitschriften*, 81.
- 30 Fuhlrott, 82–3.
- 31 Fuhlrott, 116.
- 32 Fuhlrott, 116–7.
- 33 Cultural transfer between France and Germany in the city of Strasbourg was the research topic of the ANR-DFG financed project METACULT in the years 2013–6.
- 34 *Strassburg und seine Bauten* (Straßburg: Karl J. Trübner, 1894).
- 35 Weber and Liptau, 'Zeugen des Aufschwunges,' 54.
- 36 Starting from the third volume in 1880, the Architekten- und Ingenieurverein für Elsass-Lothringen is mentioned as co-editor instead of Strasbourg. *Zeitschrift für Baukunde* 1–4 (1880), front page.
- 37 *Zeitschrift für Baukunde* 1 (1878), front page.
- 38 [Reinhard?,] Baumeister, 'R. Förtsch, Kammerpräsident in Metz und M. Caspar, Abtheilungsbaumeister in Strassburg. Elsass-Lothringisches Baurecht, Strassburg, bei J. Astmann,' *Zeitschrift für Baukunde* 3 (1879), 530–1.
- 39 Seidel, 'Protokolle über die Sitzungen der Commission zur Feststellung des Bebauungsplanes für die Stadt Strassburg. 40. Strassburg, Druck v. Fischbach, 1879,' *Zeitschrift für Baukunde* 3 (1879), 527–9.
- 40 Braun G. (Regierungsbaumeister), 'Der Sechs-Eimer-Brunne zu Ober-Ehnheim im Elsass,' *Zeitschrift für Baukunde* 2 (1883), 61–4, figure sheet 6–8.
- 41 Reverdy (Bauamtsassessor), 'Fluss- und Canalbauten in Frankreich,' *Zeitschrift für Baukunde* 3 (1880), 425–36.
- 42 Reverdy (Bauamtsassessor), 'Das französische Brückenbauwesen,' *Zeitschrift für Baukunde* 3 (1880), 63–72.
- 43 Architekten- und Ingenieurverein zu Strassburg, 'Winterfest,' *Wochenblatt für Baukunde*, 5 March 1886, 102.
- 44 'Wettbewerbe zur Erlangung von Plänen für eine Landesausschussgebäude in Strassburg,' *Wochenblatt für Baukunde* 8 (1886), 212, 404; 'Preisausschreiben für Pläne zur Errichtung eines Landesausschussgebäudes in Strassburg i. Els.,' *Wochenblatt für Baukunde*, 5 October (sic) 1886, 404.
- 45 'Der Kaiser-Palast zu Straßburg im Elsass. Architekt: Hermann Eggert,' *Wochenblatt für Baukunde*, 26 January 1889, 41–2; F., 'Der Kaiserpalast zu Straßburg im Elsass. Architekt: Hermann Eggert,' *Wochenblatt für Baukunde*, 22 March 1890, 141 (first part), 26 April 1890, 201 (second part).
- 46 F., 'Entwurf zu einem Neubau für die Kirche Jung St. Peter zu Straßburg i. E.,' *Wochenblatt für Baukunde*, 2 March 1889, 101–2.
- 47 'Die bevorstehende Neubesetzung der Stelle des Münster-Baumeisters in Straßburg,' *Wochenblatt für Baukunde*, 9 February 1889, 72; 'Die Neubesetzung der Stelle des Münster-Baumeisters von Straßburg,' *Wochenblatt für Baukunde*, 16 February 1889, 84; 'Wiederbesetzung der Stelle eines Dombaumeisters für Straßburg,' *Wochenblatt für Baukunde*, 8 March 1890, 124; F., 'Vom Münster zu Straßburg,' *Wochenblatt für Baukunde*, 30 March 1889, 150–2.
- 48 'Der Hafen in Straßburg i. Els.,' *Wochenblatt für Baukunde*, 8 November 1890, 547; 'Ueber die Möglichkeit einer Strombett-Regulirung (sic) des Oberrheins für den Betrieb einer Großschiffahrt abwärts Straßburg,' *Wochenblatt für Baukunde* 63 (1890), 377–9.

Architecture and Editorial Culture: The Role of the Architect and Criticism in the Formation of the Portuguese Architectural Magazines

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Abstract

This paper examines the origin of editorial culture in the Portuguese architectural magazines at the onset of the twentieth century. It argues that architectural magazines and professional journals are 'sites' that help us to better understand the constellations of relationships between editors, critics, architects, and the public audience.

While the publication of the first architectural magazine, *A Construção Moderna*, in 1900 might be seen as the introduction of a new instrument of architectural mediation, it was also an instance of disciplinary self-understanding and a place of architectural knowledge construction. The publication of a second magazine in 1908, *Arquitetura Portuguesa*, would reinforce the status of the architect and the presence of architecture in society. Unlike *A Construção Moderna*, which focused on the professional elites, *Arquitetura Portuguesa* set up its editorial strategy on the presentation of architects and architecture for public opinion. Taken together, these publications were a key juncture that allowed the rise of a mutually dependent condition: the architect's new professional status in the public mind and the introduction of architectural criticism as an autonomous field.

Based on different approaches and their distinct audiences, these magazines played a fundamental role in the formation of an architectural editorial culture. They were the common ground beyond the contingencies of constructive practice, enabling the rise of new orders of thought on the practice and representation of architecture.

The Emergence of the Professional Architectural Magazine in China

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Abstract

By world standards, architectural magazines developed relatively late in China's history. Special interest magazines aimed at a particular public audience only began to appear in imperial China around the middle of the nineteenth century and were mostly produced by foreign missionaries resident in the country. Professional magazines in the modern sense only appeared after the establishment of the Republic of China in 1911. The first engineering magazines appeared a few years later, and the first art magazines (which included features on architecture) in the 1920s. Serious architectural publications only emerged in the 1930s, when the first generation of modern Chinese architects returned to China after studying abroad. Latecomers though they were, these Chinese architectural magazines provide an interesting example of the emergence of professional publications in the non-western world.

Although China has a long tradition of building design and craftsmanship, the western discipline of architecture and its concomitant, the architectural magazine, were introduced into China at the beginning of the twentieth century, during a period of profound upheaval which culminated in the collapse of the last imperial dynasty and its replacement by a republic. The changes that accompanied the 1911 Revolution, including a reorganization of China's social hierarchy and a drive for modernization, provided the essential conditions in which professional magazines could flourish.

In this paper, the authors discuss the rise of the professional architectural magazine in China, from its humble beginnings in the mid-nineteenth century to its emergence as a fully-fledged publication during the 1930s. While stressing the crucial importance of modernization as an enabling factor, they also give due weight to other developments, and show how the professional architectural magazine owed its rise to a combination of circumstances.

A Tale of Two Journals: The Early Years of *La Casa bella* and *Domus*

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Abstract

January 1928 was a crucial month for all Italian architects, when they could suddenly find two architectural magazines among the newspapers: the new *Domus*, founded by architect Gio Ponti and Barnabite father Giovanni Semeria, and the relaunched *La Casa bella*, first published in Turin five years earlier. Both magazines were edited in Milan, the indisputable capital of culture in Italy at that time.

While *La Casa bella* initially had a conservative attitude and changed its focus to modernity only around 1930, *Domus* intended to renew art and architecture from the beginning. Both editors, Guido Marangoni and Gio Ponti, outlined their magazines' goals in their editorials, insisting upon the importance of aesthetics and style in the field of industrial production. Topics that were portrayed as women's interests, such as the art of homemaking, gardening and cooking were touched upon as well. Within the following years, almost all important Italian architects participated in both magazines as authors, critics and editors, developing a modern Italian architectural culture against the background of Fascism.

Keywords

Architectural magazine, twentieth century, Italy, Fascism, *Domus*, *Casabella*.

Introduction

In the beginning of the twentieth century, Italy was a backward country. Industry and infrastructure were lacking, and agriculture was still dominant in nearly all of its regions. In art and architecture Italy had also merely adopted foreign concepts – not by chance Filippo Tommaso Marinetti published his aggressive and patriotic 'Manifesto del Futurismo' 1908 in Paris and not in Italy.¹

Only after World War I did modernisation seem to have a chance. Futurism developed into an explicit artistic-political movement close to Fascism, which rose to power in 1922 and immediately began a radical transformation and modernisation of the country. During this period the Novecento Italiano, motivated by the post-World War I *ritorno all'ordine*, was founded in Milan. It was promoted by Margherita Sarfatti, an art critic who worked at the newspaper of Italian dictator Benito Mussolini, *Il Popolo*

d'Italia. The Novecento rejected avant-garde art positions like futurism and took its inspiration from traditional Italian art instead, asking for ethical terms like order, clarity and modesty. The movement was reflected by the magazine *Valori plastici*, published in Italian and French by Mario Broglio from 1918 to 1922. A similar movement existed in Rome, the Scuola Romana with its central figure Marcello Piacentini. It developed a monumental neoclassicism based on a simplified reception of Roman antique architecture. The Gruppo 7, founded in Milan in 1926, also made demands regarding the architectural heritage. Between December 1926 and May 1927 it issued four articles to declare its architectural concept.² The new, Fascist architecture should be developed by abstraction and reduction to only a few buildings types, as seen in antiquity. The spirit of antiquity should be renewed, not its shape.

In this climate of emerging Fascism and conflicting art movements, both magazines *La Casa bella* and *Domus* were born. *La Casa bella* first came out on the 1st of January 1928, followed by *Domus* on the 15th of January. Both served as vehicles for two opposing, but not mutually exclusive attitudes within Italian architecture: the artful, international attitude of *Domus* and the polemical, self-reflective stance of *La Casa bella*. Within the following years, almost all important Italian architects participated in both magazines as editors, authors, and critics.

A Very Brief History of Italian Art and Architectural Magazines

A characteristic of Italian art and architectural magazines is their comprehensive claim, covering not only art and architecture, but design, literature, and general cultural aspects as well.³ One of the first was *Cosmorama Pittorico*, published in Milan from 1835 to 1848 and again from 1855 to 1910. Furthermore, the *Nuova Antologia, rivista di scienze, lettere ed arti* must be mentioned. Founded in 1866 in Florence, it's still among the most respected cultural magazines today.⁴ Also celebrated was *Emporium*, published from 1895 to 1964 by the Istituto italiano di arti grafiche in Bergamo. *Emporium* was inspired by British *The Studio* (1893–1964), the Berlin *Pan* (1895–1900) and the Munich *Jugend* (1896–1940). One of the regional but influential magazines was the carefully edited and richly illustrated *Vita d'Arte*, published in Siena from 1908 to 1919.⁵ Of particular interest are the three magazines edited by Ugo Ojetto, a most influential art critic during the *ventennio*. In 1920, he was named director of the new *Dedalo*, in 1929 he founded *Pegaso*, and in 1933 *Pan*. Both the latter rendered homage to Fascism willingly. *Dedalo* and *Pegaso* were discontinued in 1933, *Pan* in 1935.

A more specialised magazine was *Il Politecnico. Repertorio mensile di studj applicati alla prosperità e coltura sociale*, published in Milan by Carlo Cattaneo from 1839 to 1869.⁶ It offered a technical and a literary part and had close relations to *Risorgimento* ideals. In 1844 it was banned

by Habsburg censorship and refounded only after 1859, when Lombardy separated from Austria. In 1869 its technical part was merged with the *Giornale dell'Ingegnere Architetto ed Agronomo*⁷ to *Il Politecnico. Giornale dell'Architetto Civile ed Industriale*. The former *Giornale*, founded in 1853, was inspired by the technophilic French *Les Annales des Ponts et Chaussées* and British *The Civil Engineer and Architect's Journal*. Acclaimed was also the large-sized *Ricordi d'architettura*, published in Florence from 1878 to 1900. Among the magazines dedicated to architectural practice and construction was the richly illustrated *L'Edilizia Moderna*, born in Milan in 1892 and modernised in 1929, and *Architettura italiana*, published in Turin from 1905 to 1943.

In January 1921 Gustavo Giovannoni founded *Architettura e arti decorative* with Marcello Piacentini, which was published under the auspices of the Associazione artistica fra i Cultori di Architettura.⁸ The magazine always held conservative positions and soon developed into a mouthpiece for Fascist architecture. In January 1927 it became the official organ of the Sindacato nazionale architetti under the directorship of Alberto Calza Bini. In 1932 it shortened its name to *Architettura*; in 1944 it was suspended.

An important magazine was *1927. Problemi d'arte attuale*, then renamed *1928, 1929* and finally, from November 1929, *Poligono*. Its founder Raffaello Giolli⁹ already wrote laudatory articles on Novecento architects Giovanni Muzio and Giuseppe de Finetti for *Emporium*. He was the first who considered the Gruppo 7 in 1928. From 1935 onwards his articles were published in *Domus*, as well as *Casabella*. Because of his critical position towards the Fascist regime, he was arrested several times and, finally, deported to Mauthausen concentration camp, where he died in Gusen II on either the 5th or 6th of January 1945.

In 1929 *Rassegna di architettura* was published in Milan by Giovanni Rocco. In 1940 it was merged with *Architettura*. From 1933 to 1936 *Quadrante. Mensile di arte, lettere e vita* was published by Massimo Bontempelli and Pietro Maria Bardi. In 1932 the Istituto Nazionale di Urbanistica founded its *Urbanistica*, contemporaneous to the French *Urbanisme*. *Urbanistica* is still published today.

La Casa bella

La Casa bella was born in Turin around 1923.¹⁰ From the 1st of January 1928 onwards, it was published monthly in Milan by Studio Editoriale Milanese and edited by Guido Marangoni, an art critic, who was the director of the Biennale delle arti decorative in Monza in 1923, 1925 and 1927.¹¹ The magazine's title should be taken literally: *casa* means not only house, but apartment, home and household as well. So initially *La Casa bella* dealt mostly with interior design, and less with architecture. In his first editorial, Marangoni clearly named both goals of the new magazine: 'to rekindle in the masses the cults of art and of the house with the wish to make it more and



Figure 1. *La Casa bella* 1 (1928), 25

more beautiful and comfortable and to stimulate the producers of arts and crafts to support this new spirit of the age with all their drive and energy.¹²

In the magazine, whose cover was designed by painter Bruno Santi, the reader found articles on Venetian apartments depicted in quattrocento paintings, on the simple beauty of rural houses, on fireplaces, on the aesthetics of a dining room, on embroideries, and, illustrated by numerous pictures, a home story on the house of the artist Umberto Bellotto in Venice, which represents the magazine's ideals of *bellezza*, *semplicità* and *armonia*. Various chapters on beautiful books, on exhibitions, and a final gloss with short notices completed the issue.

At that time, the magazine's format was 24 x 31,8 cm (DIN A4 21 x 29,7 cm). It had 50 pages including advertisement with a classic, but generous and airy layout based on two columns with justified text and illustrations mostly set within the columns or centred (Figure 1. *La Casa bella* 1 (1928),

25). The first issue cost eight lire, an annual subscription 80 lire. Eight lire was quite a lot, as an industrial worker had earnings of roughly 2,5 lire per hour.¹³

Within the following issues, *La Casa bella* continued with all facets of the beautiful home such as stained-glass windows, ceramics, tableware and cutlery, sculptures, and even plants. In his editorials Marangoni criticises modern mass furniture and standardised apartments, always emphasising, in those years of emerging Fascism, the *italianità* and the *risveglio del sentimento artistico*.

Modern architecture first played a role in May 1928, when Arturo Lancelotti certified the Gruppo 7 an *indiscutable ingegno*, although he criticised the pending tower restaurant by Mario Ridolfi shown in the *Mostra di architettura razionale* in Rome.¹⁴ On the following pages, Alberto Marzocchi wrote a scathing review on the Hôtel Martel by Robert Mallet-Stevens in Auteil.¹⁵ He described captivated, but with clear antipathy its pure geometric shape, 'perfect for a chronometric life', but missed any sensual aspect of atmosphere, beauty, and comfort.

In September 1928, after an amply illustrated article on Renaissance courtyards in Bologna, a modern villa was presented again.¹⁶ The author lauded its rationalistic design as a mark of modernity, but criticised its closeness to foreign architecture – a typical sample for xenophobia in Italy in the late 1920s. The conservative attitude of *La Casa bella* close to Novecento and Scuola Romana shows most clearly in December 1928, when the Palazzo della Montecatini, a building seemingly from the late nineteenth century, was celebrated as 'wise balance between tradition and the inner longing for originality',¹⁷ and in February 1929, when the Casa Madre dei Mutilati in Rome (1925–38, inauguration 1928) by Marcello Piacentini was praised for its *ritmo, semplicità e arditezza*.¹⁸

But things began to change. In May 1929 Enrico Paulucci reviewed modern houses in the rue Mallet Stevens in Paris, surprisingly positively after the scathing review of the previous year.¹⁹ In his judgement, the quarter may have a cold and abstract aspect, but a closer look would reveal a fresh and modern lyricism. In August 1929 Alberto Sartoris wrote the first of an entire series of leaders,²⁰ in which he familiarised the readership with modern architecture, such as social housing in Frankfurt by Ernst May and in Sint-Agatha-Berchem near Brussels by Victor Bourgeois (1922–5), the Villa Michel in Versailles by André Lurçat (1925), the House La Roche-Jeanneret by Le Corbusier and Pierre Jeanneret (sic) (1923–5), the Colnaghi House in Basle by Paul Artaria and Hans Schmidt (1927), and the Rincón de Goya in Zaragoza by Fernando García Mercadal (1926–8).

The 'modern turn' of *La Casa bella* was also signified by a new cover, designed in 1930 by Giuseppe Pagano and Gino (Luigi) Levi-Montalcini. A certain G. P. (Gio Ponti?) lauds the Novocomum (Giuseppe Terragni, 1927–9) as la 'casa di domani',²¹ and the new series 'dalla stampa di tutto il mondo'



Figure 2. La Casa bella 33 (1930), 79

gave an overview on modern architecture worldwide from some 50 foreign magazines (Figure 2. *La Casa bella* 33 (1930), 79).²²

In January 1933 Giuseppe Pagano took over as editor, supported by Edoardo Persico in 1935–6, and changed the name to *Casabella*, then *Casabella Costruzioni* (1938) and *Costruzioni Casabella* (1940). In January 1941 Pagano received an official warning from Gherardo Casini, director of the press at the Ministero della Cultura Popolare for an editorial, in which he criticised the Scuola Romana (Figure 3. *Costruzioni Casabella* 157 (1941), 2).²³ The next month he continued his critics²⁴ – and Casini seized the issue and removed it from the market. During the time thereafter, Pagano was arrested several times and finally deported to the Mauthausen concentration camp, where he died on the 22nd of April 1945. *Costruzioni Casabella* was suspended in December 1943, but reborn after World War II and as *Casabella*, which is published to this day.



Figure 3. Costruzioni Casabella 157 (1941), 2

Domus

The architectural and design magazine *Domus* was founded in 1928 by architect Gio Ponti and Barnabite father Giovanni Semeria. The first issue was published on the 15th of January 1928. Since 1929 *Domus* has been published monthly in Milan by Editoriale Domus, founded the same year by Gianni Mazzocchi. The magazine's Latin title referred to topoi such as *italianità* and *romanità*, which were the new cultural and political reference points since 1922. The subtitle of *Domus*, 'Architettura e arredamento dell'abitazione moderna in città e in campagna' clearly indicated the magazine's closeness to modern architecture. Its mission was to renew architecture, interiors and Italian decorative arts. Women's interests – as they were perceived at that time – like the art of homemaking, gardening and cooking are touched on as well. Ponti outlined the magazine's goals in his editorials, insisting on the importance of aesthetics and style in

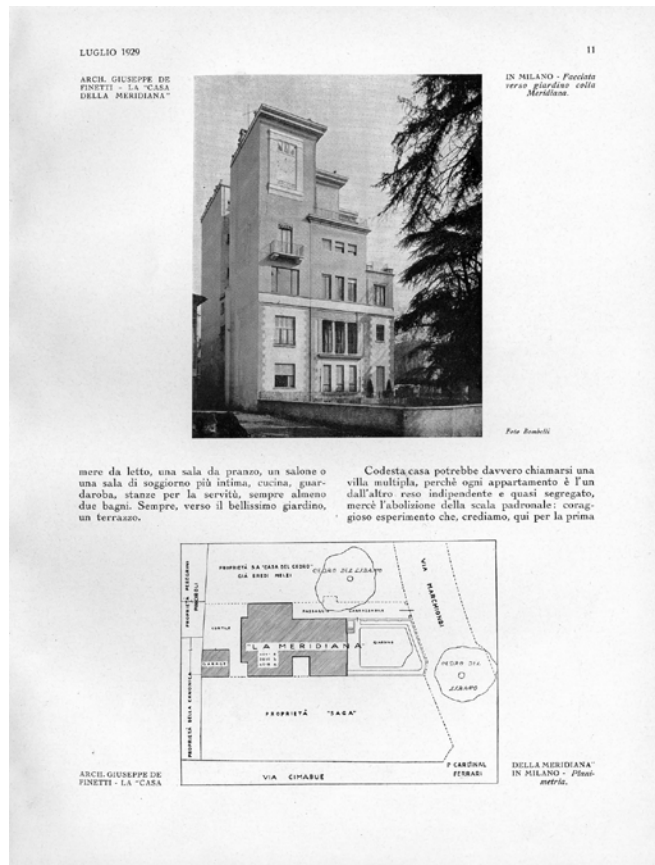


Figure 5. *Domus* 7 (1929), 11

the field of industrial production. In his first editorial Ponti evokes the ideal of *la casa all'italiana*, which should be developed from its traditional elements. The Italian house should be simple, comfortable and functional, but not a *machine à habiter* – which Ponti cited in French taking a dig at Le Corbusier.²⁵

On the opposite page a sample illustrates Ponti's concept. The *patio* of (now demolished) Villa Rusconi by Marcello Piacentini (1914–7) was praised 'how traditional elements, reshaped by the spirit of a modern artist, are suitable to express a new architectural harmony.'²⁶ In the magazine, whose cover showed a vignette by Giulio Rosse, the reader found articles on modern *androni* and atria, on a Novecento villa in Padua and, with a fold-out map of the Vicenza region, on villas by Andrea Palladio, on dining rooms, selected art works, house plants, refrigerators – and also recipes for desserts with chestnuts. From the first issue on, *Domus* published not only photographs of its sample architectures but floor plans and sections as well.

At that time, the magazine's format was 21,7 x 28,8 cm (DIN A4 21,0 x 29,7 cm). It had 44 pages, including a vast advertising section, with a classic, but generous and airy layout built of two columns with justified text and illustrations set within the columns or centred (Figure 4. *Domus* 1 (1928), 6). The first issue cost 10 lire, and annual subscription 80 lire. The first issue offers translations of the table of contents in French and English.

To underline the international attitude, the following issues offered abstracts in French, English, German, and Spanish – unfortunately, and without any explanation, they were discontinued by June 1928. The cover vignette changed with every issue. *Domus* continued to publish articles on interior design and on decoration, and on exemplary architecture, where it always offered photographs together with drawings. The samples were selected according to their ability to reshape traditional values in architecture such as simplicity, commodity and, mainly, *italianità*. In February 1928 the Casa Giobbe della Bitta near Rome again by Marcello Piacentini (1922–5) was lauded because 'it does not want to be more than a comfortable house'.²⁷ Piacentini's frequent appearance, which continued in the following issues, may surprise, but before his collusion with Fascism and his embrace of monumental classicism he was one of the innovators of Italian architecture.²⁸

Domus was one of the first to print tutorials on design, for example in November 1928, when Elena Campi advised on planning bathrooms,²⁹ or December 1928, when Enrico Griffini discussed triangle houses.³⁰

Modern architecture from foreign countries always played the central role in *Domus*. In March 1928 Griffini published an article on modern housing, mentioning the Werkbund exhibition *Die Wohnung* in Stuttgart (1927), villas by Le Corbusier and Pierre Jeanneret (with an error in the figures confusing the house House La Roche-Jeanneret), Ludwig Mies van der Rohe's Villa Wolf in Guben (1926) and Rudolf Preiswerk's villa in Binningen near Basle (1927). Noteworthy is, that buildings of Robert Mallet-Stevens were first published only in details, showing staircases in photographs reminiscent of Neue Sachlichkeit.³¹ However, in its first years *Domus* was more committed to Novecento architecture, as a strikingly long article on Giuseppe De Finetti's Casa della Meridiana in Milan (1924–5) revealed: ten pages, the longest article so far, richly illustrated, with floor plans, and an entire chorus of praise (Figure 5. *Domus* 7 (1929), 11).³²

Gio Ponti left the magazine after twelve years. From July 1941 on, *Domus* was edited by Massimo Bontempelli, Giuseppe Pagano – who was the editor of *Casabella* as well – and Melchiorre Bega. In October 1942, Guglielmo Ulrich took over for the arrested Giuseppe Pagano. In October 1943 Melchiorre Bega became the only editor, in December 1944 the magazine was suspended due to the war. *Domus* was reborn in January 1946 under Ernesto Nathan Rogers. It had a new look, but conformed to a line of cultural continuity with Ponti's period as editor. In 1948, Ponti returned to *Domus* as editor.

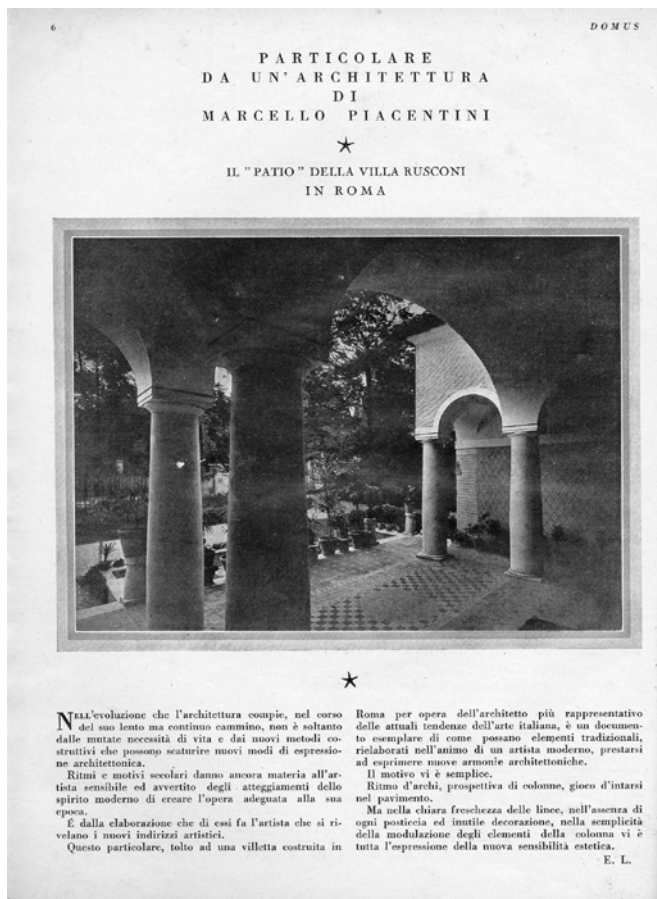


Figure 5. *Domus* 7 (1929), 11

Final Remarks

The founding of *La Casa bella* and *Domus* signals a new era in the history of modern Italian architecture. With both magazines, and many others such as *Cosmorama Pittorico*, *Il Politecnico*, *Rassegna di architettura*, *L'Edilizia Moderna* and *Poligono*, Milan was established as the main centre of both art and architectural movements and related publishing activities. *La Casa bella* and *Domus* maintained the highest standard as leading professional magazines and set the tone for the resulting debates among experts. Members of the first generation of architects such as Gio Ponti, Emilio Lancia, the BBPR Studio, Giuseppe Pagano and Edoardo Persico established themselves in both magazines as editors, authors, and critics. Certainly, whether actually convinced of Fascism or not, both *La Casa bella* and *Domus* argued close to Fascist propaganda and worked permanently on the

risveglio del sentimento artistico, always emphasising the *italianità* of the works shown. The fate of Giolli and Pagano marks the extreme end of this strong relation between architecture and politics.

Notes

- I would like to thank the rectorate of the University of Innsbruck, whose generosity allowed the Institute of Theory and History of Architecture the acquisition of the complete volumes of *La Casa bella*, *Domus* and *Ottogono* in 2016, and Ann-Cathérine Pielenhofer (Vienna) for proofreading and correcting the English text. Filippo Tommaso Marinetti, 'Le Futurisme,' *Le Figaro*, 20 February 1909; Filippo Tommaso Marinetti, *Teoria e invenzione futurista* (Milan: Mondadori, 1983), 10–1. Futurism only produced short lived magazines such as the literary *Lacerba*, edited by Ardengo Soffici and Giovanni Papini and published in Florence from 1913 to 1915, *La Città futurista*, published in 1929 and suspended after two issues, and *La Città Nuova* between 1932 and 1934.
- Gruppo 7, 'Architettura e una nuova epoca arcaica. Quattro note,' *Rassegna italiana politica letteraria e artistica* 12 (1926): '1. Architettura'; 2 (1927): '2. Gli stranieri'; 3 (1927): '3. Impreparazione, incomprensione, pregiudizi'; 5 (1927): '4. Una nuova epoca arcaica'; Enrico Mantero, *Giuseppe Terragni e la città del razionalismo italiano* (Bari: Dedalo, 1969), 57–87.
- Due to the limited length of this paper, within the following only the most significant magazines will be mentioned. For an overview on Italy cf. Rosanna Cioffi and Alessandro Rovetta (eds.), *Percorsi di critica. Un archivio per le riviste d'arte in Italia dell'Ottocento e del Novecento* (Milan: Vita e Pensiero, 2007); Maria Luisa Neri, 'L'occhio dello straniero. L'architettura italiana dalle riviste del mondo, l'architettura del mondo dalle riviste italiane (1890–1940),' in *L'altra modernità nella cultura architettonica del XX secolo. Dibattito internazionale e realtà locali* (Rome: Gangemi 2011), 11–56; for detailed studies on single magazines cf. Hélène Jannière, 'Images d'une ville moderne pour l'Italie fasciste. La photographie publiée, Quadrante 1933–1936' in Frédéric Pousin (ed.), *Figures de la ville et construction des savoirs. Architecture, urbanisme, géographie* (Paris: CNRS Éditions, 2005), 117–27; Michela Rosso, 'Il Selvaggio 1926–1942. Architectural Polemics and Injunctive Imagery,' *Architectural Histories* 1 (2016), 4, <http://doi.org/10.5334/ah.203>; for cross-border studies cf. Hélène Jannière, *Politiques éditoriales et architecture moderne. L'émergence de nouvelles revues en France et en Italie, 1923–1939* (Paris: Éditions Arguments, 2002); Hélène Jannière, 'Distilled Avant-Garde Echoes: Word and Image in Architectural Periodicals of the 1920s and 1930s,' *Architectural Histories* 1 (2016), 21, <http://doi.org/10.5334/ah.211>.
- Cf. Giovanni Spadolini, *Fra Viesseux e Ricassoli. Dalla vecchia alla 'Nuova Antologia'* (Florence: Edizioni della Cassa di Risparmio, 1982); Cosimo Ceccuti, *Antologia della 'Nuova Antologia' (1866–2000). Centotrentacinque anni di impegno culturale e civile* (Florence: La Loggia, 2000).
- Cf. Marta Batazzi, 'Vita d'Arte' (1908–1913),' in Bernardina Sani (ed.), *Siena tra purismo e liberty* (Milan: Mondadori, 1988), 216–23.
- Cf. Serena Pesenti, 'Il Politecnico,' *Tema* 1 (1993), 68–70; 2 (1993), 67–8; 3 (1993), 69–71; 4 (1993), 54–6; 1 (1994), 65–7.
- Cf. Serena Pesenti, 'Giornale dell'Ingegnere, Architetto e Agronomo (Milano) 1853–1867,' *Tema* 3 (1994), 57–9; 4 (1994), 47–9; 1 (1995), 74–6; 1 (1996), 72–5; 2 (1996), 73–6; Ornella Selvafoita, 'Il 'Giornale dell'Ingegnere Architetto ed Agronomo' e la riflessione sull'architettura negli anni cinquanta,' in Roberto Cassanelli, Sergio Roba and Francesca Valli (eds.), *Milano pareva deserta ... 1848–1859. L'invenzione della Patria* (Milan: Comune di Milano, 1999),

- 91–112.
- 8 The Associazione, founded in 1890, has already published its distinguished *Annuario* since 1891; cf. *L'associazione artistica tra i cultori di architettura e Gustavo Giovannoni* (Rome: Casa dei Crescenzi, 1990).
- 9 Cf. Cesare De Seta, *Il destino dell'architettura*. Persico, Giolli, Pagano (Rome: Laterza, 1985), 101–55.
- 10 Beatrice Coda Negozio, Roberto Fraternali and Carlo Ostorero, *Alla scoperta della Torino Liberty. 10 passeggiate nei quartieri della città* (Turin: Edizioni del Capricorno, 2017), 31–2.
- 11 Cf. Mario Universo (ed.), *Casabella. Per l'evoluzione dell'architettura dall'arte alla scienza (1928–1943)* (Treviso: Canova, 1978); Chiara Baglione (ed.), *Casabella 1928–2008* (Milan: Electa, 2008); Rossano Astarita, *Casabella anni Trenta. Una cucina per il moderno* (Milan: Jaca Books, 2010).
- 12 Guido Marangoni, 'Verso la duplice meta,' *La Casa bella* 1 (1928), 10.
- 13 In today's Austria, where a minimum monthly wage of 1500 € must be paid, one issue of *La Casa bella* would cost about 30 €. However, the current price is 22,50 € per issue.
- 14 Arturo Lancelotti, 'La Mostra di architettura razionale,' *La Casa bella* 5 (1928), 31–4.
- 15 Alberto Marzocchi, 'Case dell'avvenire,' *La Casa bella* 5 (1928), 35–6.
- 16 Ugo Ortona, 'Una villa moderna,' *La Casa bella* 9 (1928), 18–20.
- 17 Ego Sum, 'Milano Nuova. Il Palazzo della Società 'Montecatini',' *La Casa bella* 12 (1928), 20–3; cf. (Ed.), 'L'arredamento del Palazzo della 'Montecatini' in Milano,' *La Casa bella* 1 (1929), 15–9.
- 18 O.[razia] Belsito-Prini, 'Armonie e dettagli della 'Casa Madre dei Mutilati',' *La Casa bella* 2 (1929), 10–3.
- 19 Enrico Paulucci, 'Parigi moderna. Rue Mallet Stevens,' *La Casa bella* 5 (1929), 29–32.
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