

SPECIAL ISSUE

Sjoerd van Faassen, Carola Hein and Phoebus Panigyrakis [Eds.]

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# Dutch connections

## Essays on international relationships in architectural history in honour of Herman van Bergeijk



Inaugural Speeches and Other Studies  
in the Built Environment

Dutch connections

TU Delft Open 2020

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## **Inaugural Speeches and Other Studies in the Built Environment**

Series Editors: Herman van Bergeijk and Carola Hein  
[Chair History of Architecture and Urban Planning, TU Delft]

SPECIAL ISSUE

### **Dutch Connections**

Essays on international relationships in architectural history in honour of Herman van Bergeijk

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# The Orient of Hendrik Petrus Berlage

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Holland. Border country. Suspended on the edge between land and sea. Ensnared by the exoticism that blows from the sea and constrained by the rigidity of tradition. An unsettled land, as if held back by the ancestral silences that blow from the far North and driven to escape to imaginary worlds announced by the light of the sky beyond the infinity of the sea. The echo of the East has deep roots in Holland. Ingrained in the culture, at the beginning of the twentieth century it was part of the liveliest national, popular and intellectual tradition. The Oriental component, the monumental or imaginative one, is intimately linked to the way of depicting Dutch culture. For this reason, it is not possible to understand only with the yardstick of a prevailing rationalism the exemplary gesture of the Amsterdam Stock Exchange or the highly regarded municipal museum in Den Haag, works by the architect H.P. Berlage, one at the beginning, the other at the end, and crowning a long and successful career as a builder. Here the Master's gaze is lost in thought, transforming the built space into a vision, revealing, beyond the rigour of a construction that relies on the master builder's certainties, the alienating, exotic and mysterious image of the East. Only this would be enough to exonerate Berlage from a commonplace view that would interpret him only as a prophet of an icy rationalism, with his way of observing nature by relying on the objective laws of the intellect, leaving behind the whims of subjectivity and the disorderly representations of the imagination.

It is true that Berlage relates to the East by deciphering it with the tools belonging to European rational culture, but it is also true that Berlage's eye rests without prejudice on the symbols of the East to rediscover or transmit the sense of an invaluable initiation, the inescapable desire for a new, more intense spirituality.

In the rationalist view, everything revolves around the possibility of finding a common root between East and West, foreshadowing, beyond the superficial layer that characterizes worlds and cultures that are only seemingly distant and different, the persistence of common features, the ritual resort to the intimacy of the form with a few fundamental forms, thereby rediscovering with some amazement, in minor or instrumental architecture, the persistence of an archaic and original architectural tectonics.



FIG. 1 H.P. Berlage, Semarang, 31 May 1923  
[HNI, Archief Berlage 193]



FIG. 2 H.P. Berlage, Besaki, 23 June 1923  
[HNI, Archief Berlage 201]

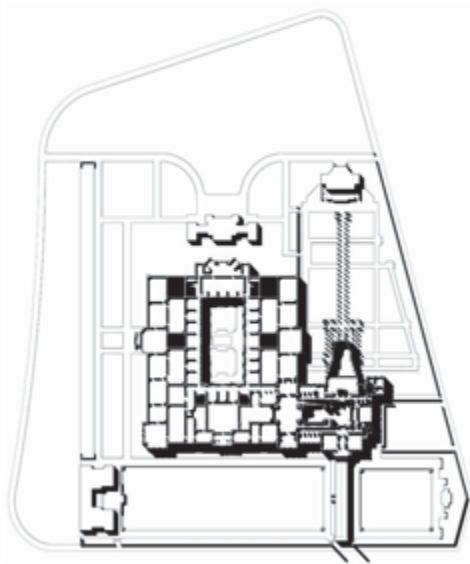


FIG. 3 Alessandro Dalla Caneva, first floor of the  
municipal museum in Den Haag

In the symbolic dimension of the East, attention focuses on the monument as a work of art, an indispensable medium to lead the imagination beyond the narrow limits of reality, transforming the contingent into the vision of the ideal, thus perceiving in monumental architecture the real place of a symbolic encryption.

The theoretical background that feeds the research is substantiated by Hegelian interpretations to such a degree that in the instrumental and symbolic architectural diptych the dialectical relationship between reason and feeling, between science and art, between construction and decoration is consumed: 'One could almost say that in the West decoration is for the building, while in the East the building is for decoration' (Berlage 1934). In 1923, Berlage embarked on a journey to the distant lands of Eastern India. Not only was he amazed by the ancient monuments that were revealed before his eyes, not only was he fascinated by the exotic and a culture that has been able to give us art forms far removed from our rational vision, and precisely for this reason misinterpreted and misunderstood, but he also displayed keen intellectual interest in a culture that has common roots with the Western world.

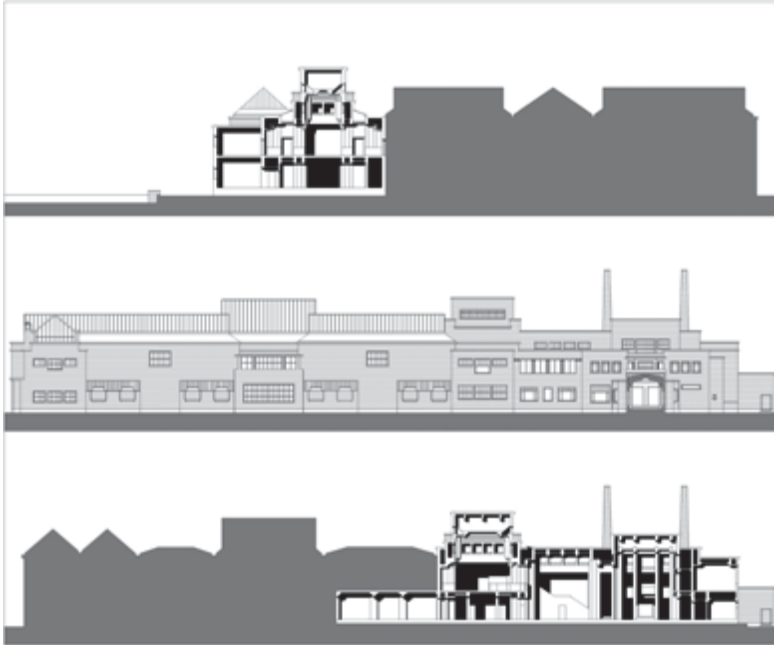


FIG. 4 Alessandro Dalla Caneva, sections and elevation of the Kunstmuseum Den Haag

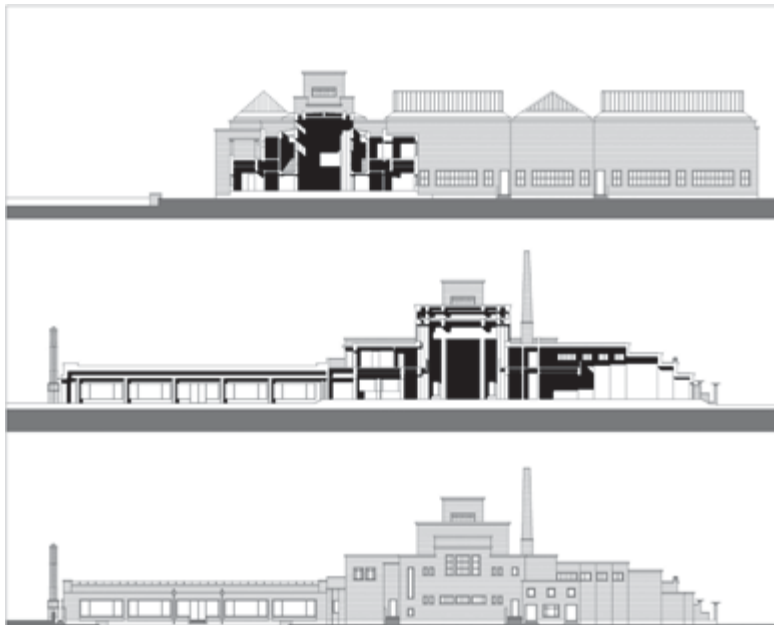


FIG. 5 Alessandro Dalla Caneva, section and elevations of the Kunstmuseum Den Haag

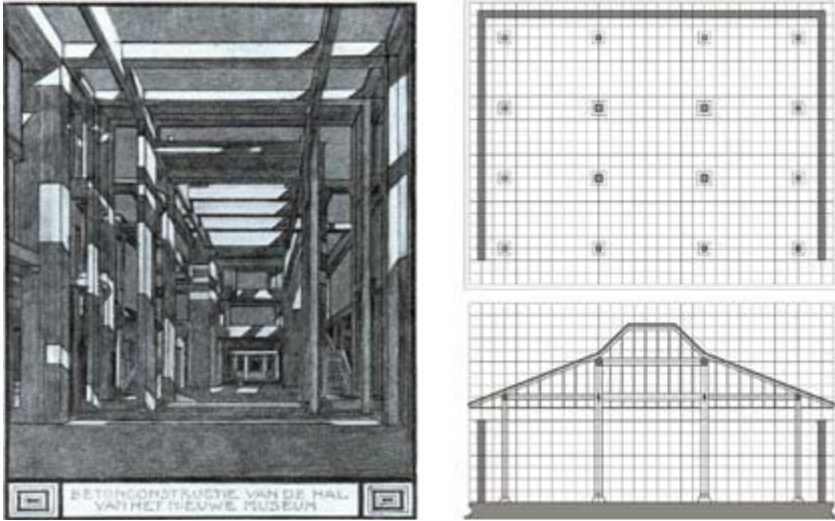


FIG. 6 H.P. Berlage, concrete structure of the foyer of the Kunstmuseum Den Haag, 1930 Alessandro Dalla Caneva, relief of the Javanese Pendopo

If he was truly amazed by the ancient monuments, he was equally swayed by those artefacts belonging to the minor architecture that honestly affirmed their technical objectivity. It is not surprising that Berlage noted in his travel diary: ‘the pendopo is hugely important in the study of Javanese architecture. This unusual square space is built on wooden supports, which support a wooden roof broken into three parts, each having a gentle slope. Each part rests on a row of supports, the central one, clearly identifiable, only on four supports. Between them there was a coffered cell, under which rested the sultan’s throne’ (Berlage 1923).

The East is now no longer a world so far away. Suddenly the boundaries between peoples are taken down, distances are shortened, differences are smoothed out: ‘And above all in the study of architectural forms we arrive at the disconcerting consideration that, just like the infinite variety of nature, these forms can also be traced back to a couple of fundamental forms. [...] Just like nature, humankind too can design an infinite number of compositions, like the composers, starting from no more than a couple of fundamental forms’ (Berlage 1934). The discovery of a lost archetype strongly proves that there are timeless fundamental laws that are a precondition for all formal beauty and independent of the various intellectual currents: ‘We are beginning to realise that an Indonesian-European style can be created by a synthesis of the western structural system and the form of oriental art, from which the definitive building could be built with the Javanese pendopo as an archetypal structure, since this could echo the example of Greek temples, which were built on a similar wooden structure’ (Berlage 1923).



FIG. 7 H.P. Berlage, Villa-museum for the Kröller-Müller family, De Hoge Veluwe, 1917-18

This moment constituted the founding and objective principle, the content itself invariant in the infinite mutability of the spatial configurations.

The trip to the East is confirmation, from this point of view, of how ‘construction structures preceded artistic creations’. A belief that in a prophetic way had pushed Berlage to say in 1910: ‘I am convinced that the future belongs exclusively to a simple and objective type of construction. [...] Art will no longer be simply beautiful, but also sublime, because it will be animated by the power that comes from observing correct construction principles.’

It is not surprising that these initiatory reflections were formalized in the municipal museum in The Hague. All the strength of this theoretical premise is reaffirmed in the spatial virtuosity at the entrance to the museum by the complex and crystalline trilithic structure in reinforced concrete, thus evoking the common roots shared with Jean Nicolas Louis Durand’s compositions in the ways the constitutive and elementary spatial parts are combined. However, the museum cannot be incorporated within a logic of a simple game of pick and mix, a clever method capable of connecting programs, construction and technological requirements, to mechanisms of geometric and formal control. Therefore, this is not the result of the application of a method, nor the materialization of an exemplary type of museum, in the absolute novelty of the program and imposed requirements. Rather, it is an inventive design (Gino Malacarne) that also includes the typological matrix. In this sense, the logic of the arrangement also responds to an ideal system, and the architecture becomes evocative, capable of regenerating itself and constructing new symbols. Presenting itself, for this reason, as a monument.

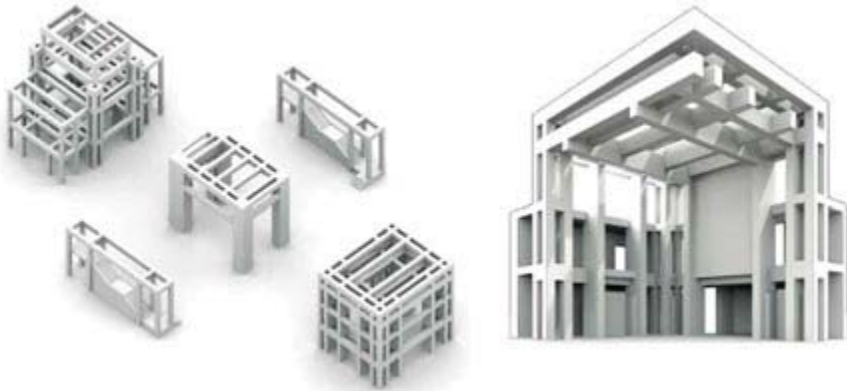


FIG. 8 Alessandro dalla Caneva, perspective reconstructions. Concrete structure (top), entrance hall to the exhibition halls (bottom left), main entrance hall (bottom right) of the Kunstmuseum Den Haag



FIG. 9 Alessandro Dalla Caneva, perspective reconstruction of the hall before the entrance to the exhibition rooms of the Kunstmuseum Den Haag

Modern historiography has underlined the fruitful relationship between the Dutch world and the Eastern world, focusing on the exotic component of an ethnological nature. The monumental component was excluded from this trend. Yet, the symbolic forms of the Eastern world certainly interested Berlage: ‘But there is the case of the Eastern peoples, who in general have more imagination than Westerners, they have let this quality fully develop and consequently have created wonders of beauty. [...] The fact that architecture more than any other art is based on certain proportions of space, leaves us at first sight rather indifferent, but after careful consideration, the imagination begins to reawaken despite everything, it feels as if the soul has been gripped and even inspired’ (Berlage 1934). Some formal choices adopted by Berlage could not be explained otherwise, as in the case of the monumental but disregarded project for the Kröller-Müller family: the museum villa was not Nordic enough for Helen Kröller-Müller; on the contrary, it was too explicitly oriental for the De Hoge Veluwe nature park in the centre of the

Netherlands. It seems almost natural to retrace with the imagination, in a Pindaric flight back in time, the ancient monuments of lost civilisations and stop for a moment in the distant eastern lands among the stone ruins of colossal temples erected only to preserve and pass on the mystical spiritual vitality of humankind in a fearful relationship with the gods in nature.

The images come back to mind of the original constructions, conveniently designed to give shelter to humans, but also the colossal monuments that were only created from the desire of the community to express a deep and common feeling of a spiritual nature. Thus, a shiver of amazement runs through the soul seeing the huge and massive temples of Borobudur, Prambanam, Plaosan or Mendut on the island of Java, or the temple of Besaki on the island of Bali, which managed to communicate that intimate religious conviction. The infinite nature of the spirit is not, as in instrumental architecture, a reflection that arises and operates from within, as a logical consequence of its internal composition.

On the contrary, the interior appears completely inadequate to express with any force an ideal content that can only be found using the forms of the organic world, which lend themselves to indicating that invisible inner life. Mimesis of nature pushes us to discover in the idea of the mountain our need for the infinite, which can only be represented through what is immense and massive, through the opposition between under and over, load and support, and this is why it can only be symbolic in nature.

Nostalgia for the origins does not take long to manifest when the external configuration of the museum, with its stepped arrangement, once again references the East, those symbolic forms, and therefore monumental, of the distant Indonesian lands. It certainly does not refer to a banal and naive return or explicit recovery of the symbolic forms of the ancient world, but rather to a nostalgic admonition to rediscover, embedded in the form, that single collective consciousness that seems to be lacking these days in modern Western culture: 'Do not think therefore that it [the museum] is meant to be understood as a church in which a dogmatic religious ritual is celebrated, but rather as a public building where society meets to reflect on the faith of a new time [...] so that the soul of humanity may ascend to religious sentiment' (Berlage 1934). Therefore, the high hopes that lead humanity to desire a new apprenticeship: that which comes from the awakening of an ancient spirituality, the rediscovered sense of an authentic civic passion. In the writings of Berlage, this is due to prophetic impulses, with an often apodictic tone towards a harmonious society, which however never give up challenging themselves and building themselves within the reality and contradictions of the community, and that for this reason instil in the work of



the Master that sense of the sublime or greatness that is always evoked by the monuments of the past and that can always lay claim to represent historical conscience and collective memory.

In a historical period characterized by the search for various functionalisms and by the temporary nature of avant-garde experiences that rely on the idea of the *tabula rasa*, the East for Berlage is not only a safe refuge or an unknown getaway but also a genuine place of knowledge where the origins of architecture can be found.

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**Herman Hertzberger** is known for his many cultural buildings, schools and residential buildings, including Centraal Beheer, Apeldoorn, and Muziekcentrum Vredenburg, Utrecht. He has been awarded many prestigious national and international distinctions for individual projects and for his entire oeuvre, most recently the Nederlandse ARC19 Oeuvre Award. He taught at the Academy of Architecture, Amsterdam, and was professor at the TU Delft, visiting professor at the University of Geneva (Switzerland) and co-founder and chair of the postgraduate Berlage Institute. He was editor of the FORUM, has published many articles in periodicals and is the author of a book series. A complete CV and biography of Herman Hertzberger can be found at: <https://www.hertzberger.nl/index.php/nl/biografie/biografie>.

**Leo Jansen** works at the Huygens Instituut voor Nederlandse Geschiedenis (Huygens ING, Royal Netherlands Academy of Arts and Sciences) and is the editor, with Wietse Coppes, of the Mondriaan Edition Project. His dissertation was on the poetic triptych *Wiekslag om de kim* by the Flemish poet Karel van de Woestijne, and he collaborated on the publication of the letters of Vincent van Gogh ([www.vangoghletters.org](http://www.vangoghletters.org), 2009). He also worked as curator at the Van Gogh Museum, Amsterdam (2005–2014).

**Hans Janssen** studied art history with Henk van Os and Wim Beeren at the University of Groningen from 1974 to 1984. His minors, comparative literature (Peter Zima) and historiography (Frank Ankersmit), became major interests. He wrote criticism on contemporary art for the *Nieuwsblad van het Noorden*. In 1986 he became curator of the Bonnefantenmuseum in Maastricht. In 1991 Rudi Fuchs invited him to The Hague to serve as head of the department of Modern Art. In 1994 he was responsible for the major Mondriaan retrospective, which also travelled to New York and Washington. He has published several works on Mondriaan, including a biography in 2016. He retired from Kunstmuseum Den Haag in 2020. He is the editor of *Rode Haring*.

**Giovanni Leoni** MA, PhD IUAV Venice, is Full Professor, Chair in History of Architecture at Alma Mater Studiorum Università di Bologna, where he has been Director of the Department of Architecture and Coordinator of the Graduate Programme in Architecture. He is now a member of Alma Mater Board of Governors. His works focus on the relationship between personality and anonymity in architectural cultures from the nineteenth century to the post-war period. He is editor-in-chief of the academic journal *Histories of Postwar Architecture* ([hpa.unibo.it](http://hpa.unibo.it)) and co-editor-in-chief – with Carola Hein – of the *European Journal of Creative Practices in Cities and Landscapes* ([cpcl.unibo.it](http://cpcl.unibo.it)).

**Otakar Mačel** studied art history from 1960 to 1965 at Masaryk University in Brno, Czechoslovakia. In 1968, after Czechoslovakia was occupied by the Soviet army, he moved to the Netherlands. From 1971 to 2010 he worked at the Faculty of Architecture at TU Delft, teaching the history of architecture. He completed his dissertation about the cantilever chair in 1992 and habilitated at TU Prague on modern Czech architecture in 1996. He has published works on a variety of subjects, including modern Russian and Czech architecture, Socialist Realism and furniture design.

**Daniel Naegele** is Associate Professor Emeritus at Iowa State University, where he taught for 19 years. A graduate of the AA, Yale, and the University of Pennsylvania, where he first met Herman Bergeijk and where Joseph Rykwert and Mary McLeod supervised his doctoral dissertation, *Le Corbusier's Seeing Things: Ambiguity and Illusion in the Representation of Modern Architecture*. In 2016, he edited *The Letters of Colin Rowe*. In 2018, he wrote *Naegele's Guide to The Only Good Architecture in Iowa*. Under Herman Bergeijk's guidance, TU Delft is publishing his *Who Shot Le Corbusier? At the moment, he is completing Frank Lloyd Wright's Magazine House: A Postwar Usonian on a 5000 Acre Site*.

**Wilfried Nerdinger** Studium der Architektur. Promotion im Fach Kunstgeschichte. 1975 bis 2012 Leitung der Architektursammlung (ab 1989 Architekturmuseum) der Technischen Universität München (seit 2002 mit Ausstellungsräumen in der Pinakothek der Moderne). Zahlreiche Ausstellungen und wissenschaftliche Kataloge. In Zusammenarbeit mit Herman van Bergeijk: *Theodor Fischer: Architekt und Städtebauer*; *Friedrich von Gärtner: Ein Architektenleben*; *Architektur Engagé. Manifeste zur Veränderung der Gesellschaft*. Forschungsprojekte u.a. über Leo von Klenze, Gottfried Semper, Frei Otto, Architektur im Nationalsozialismus, 100 Jahre Deutscher Werkbund, Der Architekt – Geschichte und Gegenwart eines Berufsstands. 1986–2012 Professur für Geschichte der Architektur und Baukonstruktion an der TU München. 2012 bis 2018 Gründungsdirektor des NS-Dokumentationszentrums. Seit 2019 Präsident der Bayerischen Akademie der Schönen Künste. Jüngste Publikationen: *Das Bauhaus. Werkstatt der Moderne* (2018); *Walter Gropius. Architekt der Moderne* (2019).

**Dietrich Neumann** is a professor for the history of Modern Architecture and Director of the John Nicholas Brown Center for Public Humanities and Cultural Heritage at Brown University. He was trained as an architect in Munich, Germany, and at the Architectural Association in London and received his PhD from Munich University. His publications have dealt with the history of skyscrapers, movie set design, architectural illumination, building materials and in particular with the work of Ludwig Mies van der Rohe. He has held fellowships at the Canadian Center for Architecture in Montréal, the Institute for Advanced Study at Princeton, at the American Academies in Berlin and Rome and won the Founder's and Philip Johnson Awards from the Society of Architectural Historians, where he served as president 2008-2010 and was named a fellow in 2018. He was the first Vincent Scully Visiting Professor at Yale and is a member of the Committee on Architecture and Design at the Museum of Modern Art.

**Phoebus Panigyrakis** is an architect and academic based in Rotterdam, the Netherlands. He holds a professional degree from the University of Patras (2014) and a doctoral degree from TU Delft (2020). He is currently teaching History and Theory of Architecture in the Master's programmes of TU Delft and Fontys Academy while holding a lecturer's position at HZ University. He has received research fellowships from the Andrew Mellon Foundation, Limmat Foundation and Creative Funds NL, as well as architectural design awards from the Greek government and the Onassis Foundation. He has also been awarded research fellowships at MIT and the Canadian Centre for Architecture (CCA) during his doctoral studies; his dissertation topic was the mid-century history of the architectural magazine *Architectural Record*.

**Alan Powers** has published widely on British architecture of the mid-twentieth century, including the survey volume *Britain* (2007) in the Reaktion book series *Modern Architectures in History*. His most recent book, covering architecture, design and theory in Britain and the USA in relation to the Bauhaus, is *Bauhaus Goes West* (Thames & Hudson, 2019). He is History Leader for the London School of Architecture, and also teaches at New York University in London and the University of Kent. He is an artist and printmaker, and Master of the Art Workers' Guild in London 2020-2021.

**Timo de Rijk** is an art historian and has been director of Design Museum Den Bosch since 2016. Previously, he was professor of Design History at the TU Delft and Leiden University, and professor of Design Cultures at VU University, Amsterdam. He has organised several exhibitions and has many publications in the field of historical and contemporary design. De Rijk was editor-in-chief of the *Dutch Design Yearbook* and chairman of the Association of Dutch Designers (BNO).

**Mienke Simon Thomas** studied at the Akademie Industriële Vormgeving (now the Design Academy) in Eindhoven and subsequently read art history at Utrecht University. In 1996 she received a doctorate at the VU in Amsterdam for her dissertation *De Leer van het Ornament. Versieren volgens voorschrift 1850-1930*. Since 1993 she has worked as curator at the Museum Boijmans Van Beuningen in Rotterdam. There, she has organised a score of exhibitions, recently including *Hand Made* (2013), *Design Derby. Nederland-Belgie* (2015) and *nederland <=> bauhaus pioniers van een nieuwe wereld* (2019). Presently, she is working on a study of the history of the Design collection in the Museum Boijmans Van Beuningen. In 2008 she published *Goed in Vorm. Honderd jaar ontwerpen in Nederland*, which also appeared in English, entitled *Dutch Design. A History*.



**Adrian Täckman** is an architect, editorial designer, photographer and researcher. The focus of his research is the oeuvre of the Danish-American architect Knud Lønberg-Holm (project team: Herman van Bergeijk, Allegra Fuller, Donlyn Lyndon, Dietrich Neumann and Kjeld Vindum), which is supported by, among others, the Danish Art Council, Getty Research Institute and the University of Michigan.

**Ed Taverne** is emeritus professor of the history of architecture and urban development at the University of Groningen. Besides publications on the oeuvre of J.J.P. Oud, in the past decades he has written in particular articles and books on the history of the architecture and spatial development of the Dutch city since the Republic.

**Wolf Tegethoff** was director of the Zentralinstitut für Kunstgeschichte in Munich from 1989 to 2017. He has lectured at the universities of Innsbruck, Haifa, Bonn, and Venice, and, since 2000, has been honorary professor of the University of Munich. He currently lives and teaches in Dresden.

**Marcel Teunissen** works as an independent architectural historian specialising in the architecture and urban development of The Hague in the nineteenth and twentieth centuries. He is active as a researcher, teacher and publicist. Among his publications are *Wonen in Den Haag* (2002), *Schoone Eenheid* (2008), *De Papaverhof van Jan Wils* (2017) and *100 jaar Nieuwe Haagse School* (2018). *100 jaar modern Den Haag* has just been published.

**Huub Thomas** worked as an architect in the area of restoration and the adaptive reuse of buildings for thirty years. Since receiving his doctorate at the TU Delft in 2014, his research has increasingly focused on architectural history. In 2018 a commercial edition of his dissertation *Het bezield modernisme van A.H. Wegerif. Architectuur als beschavingsideaal* appeared. In cooperation with Kunstmuseum Den Haag, he is currently preparing a project on the role of the couple Chris and Agathe Wegerif in the renewal of the arts around 1900.

**Marie-Thérèse van Thoor** is associate professor in the section Heritage & Architecture, at the Faculty of Architecture and the Built Environment, TU Delft. She trained as an architectural historian, and gained working experience at the university (Utrecht University and TU Delft) and in a professional heritage organisation (Heritage Department of the City of Amsterdam/BMA). Her publications, education and performances expose theory and practice both in architectural history and heritage studies. She participated in the exhibition *Rietveld's Universe* at Centraal Museum Utrecht 2010 (venues in MAXXI Rome 2011, and Vitra Museum Weil am Rhein 2012 ), and was one of the main editors of the

publication *Rietveld's Universe* (2010). She co-edited and contributed to *Sanatorium Zonnestraal, the history and restoration of a modern monument* (2010), and *Rijksmuseum Amsterdam. Restoration and Transformation of a National Monument* (2013). In 2019 *Colour, Form and Space: Rietveld Schröder House challenging the future* was released, as a result of a research project financed by the Getty Foundation. Until 2020 she was editor-in-chief of the peer-reviewed journal *Bulletin KNOB*.

**Bart Verbrugge** has worked predominantly in publishing since receiving his degree in architectural engineering from TU Delft; most recently as publishing director at Van Haren Publishing. He is the author or co-author of various books and articles in the area of architecture and applied art, among others, *Geschiedenis van de bouwkunst*, with Wim J. van Heuvel (several editions since 1991), *Belgische Art Nouveau en Art Deco wandtegels 1880-1940*, with Mario Baeck (1995), *Art Nouveau Tiles*, with Hans van Lemmen (1999), *Architectuur- en bouwgeschiedenis in perspectief*, with Marcel Teunissen (2017) and *Johannes Mutters jr. 1858-1930 – bedreven in vele bouwstijlen* (2019). When young, he doubted whether he should be a car designer or an architect. He owns and drives classic cars, including a Panhard 24.

**Kjeld Vindum** is an architect and assistant professor at The Royal Academy of Fine Arts, School of Architecture, Copenhagen. He has been editor of *SKALA – Magazine of Architecture and Art*, as well as *Arkitekten* and *Arkitektur M*. He is co-author, with Carsten Thau, of a monograph on Arne Jacobsen (1998), published also in German and English by *Arkitektens Forlag*, Copenhagen.

**Wolfgang Voigt** studierte Architektur an der Technischen Hochschule Hannover. 1986-95 war er wissenschaftlicher Mitarbeiter an der Hochschule für bildende Künste in Hamburg, hatte dort 1993/94 eine Vertretungsprofessur für Architekturgeschichte. Durchführung von Forschungsprojekten unter Leitung von Hartmut Frank und Jean-Louis Cohen, freier Mitarbeiter beim Denkmalschutzamt Hamburg und The Art Institute of Chicago. 1997-2015 stellvertretender Direktor am Deutschen Architekturmuseum (DAM) in Frankfurt am Main. Dort Kurator von Ausstellungen und von Katalogen u.a. über das architektonische Werk von Heinz Bienefeld, Helmut Jacoby, Paul Schmitthenner, Dominikus Böhm, Gottfried Böhm, Sinan, Paul Bonatz, Ferdinand Kramer. Im DAM zuletzt die Ausstellungen *Frau Architekt* (2017) und *New Human, New Housing. Architecture of the New Frankfurt 1925-33* (2019). Zahlreiche Veröffentlichungen zur Architekturgeschichte des 20. Jahrhunderts, siehe [www.voigt-architektur.com](http://www.voigt-architektur.com).

**Cor Wagenaar** studied history at the University of Groningen before specialising in the history of architecture and urbanism there. In 1993 he published a doctoral thesis on the reconstruction of Rotterdam. In 1995 he joined the University Medical Center of Groningen, where he was in charge of various research projects in healthcare architecture; these culminated in a number of books. In 2000 he joined the TU Delft, where he still works as an associate professor. In 2014 he was appointed Thomassen à Thuessink Professor at the University of Groningen, which focuses on the relation between architecture, urbanism and health, and in 2016 he was appointed to a full professorship in the history and theory of urbanism at the same university; these two chairs merged in 2019. He is head of the Expertise Center Architecture, Urbanism and Health (a-u-h.eu), the unique quality of which is that it starts from the perspective of architecture and urbanism, instead of public health. He lives and works in Groningen and Berlin.

**Michael White** is a Professor of History of Art at the University of York, UK, where he specialises in the history and legacy of the European artistic avant-gardes, particularly Dada and De Stijl. He wrote his doctoral thesis on Theo van Doesburg and has long-standing interests in the modern art and architecture of the Netherlands. His scholarly publications include *De Stijl and Dutch Modernism* (Manchester University Press, 2003) and *Generation Dada: The Berlin Avant-Garde and the First World War* (Yale University Press, 2013). Together with Hans Janssen, he co-authored the publication *The Story of De Stijl: Mondrian to Van Doesburg* in 2011 to accompany the permanent Mondrian & De Stijl display at Kunstmuseum Den Haag, and was part of the curatorial teams of the exhibitions *Van Doesburg and the International Avant-Garde: Constructing a New World* (Tate Modern 2010) and *Mondrian and his Studios* (Tate Liverpool 2014).

**Charlotte van Wijk** works at the History of Architecture and Urban Development department at the Faculty of Architecture at the TU Delft. Her activities include curating the Faculty's Chair Collection and her primary research interest is the use of collections in education. Her contribution to this volume is the result of research on the origins of the Chair Collection, in which the historic use of objects was thematic in the educational programmes of several professors of decorative art. In 2020 Van Wijk curated an exhibition at the Museum Paul Tetar van Elven concerning, among other things, the development in the use of objects in education by Herman Rosse's predecessors. This exhibition can still be viewed online: <https://tetar.nl/lumos-delft-in-de-kijker/tentoonstelling-drawing-rooms-tekenenonderwijs-verbindt-tu-delft-tetar/>.



