



Nr. 10 fl. 7.25



Nr. 11. fl. 5.—



Nr. 11. fl. 8.25

Runde Sitze. Siéges ronds



Nr. 7. 10.25



Nr. 15. fl. 4.—



Nr. 15. fl. 6.75

4th Candide Conference

# The Architectures of Catalogs The Catalogs of Architectures



Concertsessel Nr. 319  
fl. 4.20



Nr. 18  
mit Stiefelzieher  
avec tire-bottes  
with Boot-jack  
con cavastivali.  
fl. 4.20



Hutdrähte und Stiefelzieher können an alle Sessel mit runden Sitzen von 30.03.2023 - 31.03.2023

Gästehaus der RWTH Aachen

RWTH Aachen University  
Faculty of Architecture  
Department of Architectural Theory

Lehr- und Forschungsgebiet  
Architekturtheorie

RWTH AACHEN  
UNIVERSITY

DFG

Deutsche  
Forschungsgemeinschaft

Nr. 31. fl. 6.—

Nr. 19. fl. 4.—

Nr. 19. fl. 6.50

## The Architectures of Catalogs | The Catalogs of Architectures

4th Candide Conference organized by the RWTH Aachen University, Faculty of Architecture, Department of Architectural Theory

RWTH Aachen University, 30.03.2023 – 31.03.2023

Catalogs produce multiplicities, and, at the same time, these multiplicities contribute to building catalogs. Even though catalogs are widely mentioned in books and manuals of architectural history, specific studies still need to be more systematic. The purpose of this conference is to initiate this systematization.

Unlike other types of media—catalogs appear in various forms throughout history. Going back several centuries, early catalogs coincided with the very places of architecture—sometimes mythical ones like the library of Alexandria or the theaters of Camillus—and were built upon the idea of scientific inventories. A significant acceleration in their development occurred in the late 19th century with the promotion of goods and distribution chains on a global scale.

In a way, catalogs laid the foundation for the consumer culture of European middle-upper classes and contributed to the emergence of mass consumption after the end of World War II. The mass diffusion of catalogs influenced the work of professionals in architecture and building engineering. Sometimes catalogs expressed alternative trends, instances of criticism, and mainstream cultural hijacking.

This symposium focuses on the legacy of catalogs in architecture as an interface between different domains of knowledge, technology, and manufacturing.

Andrea Alberto Dutto, Ibai Rigby, Axel Sowa

## Conference Program

### The Architectures of Catalogs | The Catalogs of Architectures RWTH Aachen University, 30. 03-31.03.2023

*March 30, 2023, morning sessions*

9:00-9:30                      *Registration*

9:30-9:50                      *Welcome and opening of the conference*

#### **Panel 1. Open-ended Wholeness**

9:50-11:50                      Discussant/Chair: Axel Sowa (RWTH Aachen)

Speakers:                      Laurent Stalder (ETH Zürich)  
*Things of Modernity*

André Tavares (University of Porto)  
*Threesome: An Architect, a Fish, and a Book:  
Hypotheses for an ecological catalog*

Caroline Torra-Mattenklott (RWTH Aachen)  
*Triumphal Arches, Palaces, Obelisks:  
Catalogs of Sights in Stendhal's Promenades dans Rome*

Philip Steadman (Bartlett UCL)  
*Catalogs of possible plans and built forms*

11:50-12:30                      *Q&A and Discussion*

12:30-14:30                      *Lunch*

*March 30, 2023, afternoon session*

#### **Panel 2. Classification Engines**

14:30-16:00                      Discussant/Chair: Andrea A. Dutto (RWTH Aachen)

Speakers:                      Kasia Osiecka (RWTH Aachen)  
*Catalogs as Accessible Repositories of Knowledge:  
Mass-produced housing catalogs in Poland 1968–1994*

Nader Vossoughian (New York Tech)  
*The Architectural Catalog and the “neues Sehen”:  
Werner Gräff, Ernst Neufert and the Graphic Design of  
the Bauentwurfslehre*

Murielle Hladik (RWTH Aachen)  
*Les Immatériaux, an Inventory:  
A meta-catalog*

16:00-16:40

*Q&A and Discussion*

16:40-17:00

*Coffee break*

17:00-18:00

Keynote lecture: Caroline Maniaque (ENSA  
Normandie)  
*Catalog Culture across the Whole Earth Catalog*

18:30

*Dinner*

*March 31, 2023, morning session*

**Panel 3. Gradient of Usership**

9:30-11:00

Discussant/Chair: Ibai Rigby (RWTH Aachen)

Speakers:

Peter Sealy (University of Toronto)  
*Catalogs of Photographs | Photographic Catalogs*

Lidia Gasperoni (TU Berlin)  
*On Site Catalogs:  
Exploring Site Specificity in Contemporary Architecture*

Luc Merx (TU Kaiserslautern)  
*Cairo Plaster Casts*

11:00-11:40

*Q&A and Discussion*

11:40-12:00

*Closing of the conference*

## **Things of Modernity**

Laurent Stalder

The paper proposes a new reading of modern architecture (1850-20XX), starting not with the ever-changing “heroes” or canonical “pioneers”, nor the “key buildings”, but with a constellation of ‘things’ that shaped modern life: from the clock and the bed, to the toilet and the kitchen, to the radiator to the revolving door. However, these will not be separated from concrete examples, instead they will be studied in their historical contexts, considered alongside new examples from a wide range of sources, and problematized to help explain their role in the construction of the modern condition. In particular the paper will examine the historical and theoretical instruments that shaped modern architecture. It will do this by analysing in an exemplary way the different machines, spaces, constructions, materials and elements that were developed, deployed, and conceived by the various stakeholders in the built environment.

*Laurent Stalder is full professor at the Institute for the History and Theory of Architecture (gta) of the Department of Architecture of the ETH Zurich. In 2009 he was a visiting scholar at the Massachusetts Institute of Technology, in fall semester 2019 he was guest professor for «Architectural Behaviorology» at the Departement of Architecture and Building Engineering, School of Environment and Society at the Tokyo Institute of Technology. His main research focus is the history and theory of architecture from the nineteenth to the twenty-first centuries where it intersects with the history of technology.*

*laurent.stalder@gta.arch.ethz.ch*

*Panel 1. Open-ended Wholeness*

**Threesome: An Architect, a Fish, and a Book:  
*Hypotheses for an ecological catalog***

André Tavares

The lifespan of a construction material is longer than that of most buildings. If we want to reduce the resource extraction involved in any architectural design, one potent strategy is to think about the long life cycles of the materials that are used. To effect such a strategy, however, it is necessary to ensure the suitability of these materials as building components and make the available resources accessible. Cataloging is key to connecting designers with suppliers. This paper looks at how to conceptualize such catalogs from a very different angle. By observing fish in the Atlantic Ocean and examining books that have addressed fisheries and different fish species, it tackles the unexpected connections between books on animals and buildings. In doing so, it seeks to unravel the underlying logics of bookmaking and the rationales and ecological potential of construction in an attempt to envision novel systems for representing architecture.

*André Tavares is an architect and founding director of Dafne Editora. With Diogo Seixas Lopes he was chief cocurator of the 2016 Lisbon Architecture Triennale, The Form of Form. He is the author of The Anatomy of the Architectural Book (Lars Müller/CCA, 2016) and Vitruvius Without Text (gta Verlag, 2022). He is a researcher at Faculty of Architecture at the University of Porto where he leads the project Fishing Architecture funded through a European Research Council consolidator grant.*

*atavares@arq.up.pt*

**Triumphal Arches, Palaces, Obelisks:  
*Catalogs of Sights in Stendhal's Promenades dans Rome***

Caroline Torra-Mattenklott

Catalogs and lists of buildings and art objects are typical components of early modern travel guides. With the individualization of travel and travel literature in the 18th century, the importance of these encyclopedic compilations declined. Writers such as Laurence Sterne, Karl Philipp Moritz, and Johann Wolfgang Goethe shaped their readers' travel experience less by conveying or modifying a canon of what to see than by their specific ways of seeing and reflecting on what they perceived. My paper is devoted to Stendhal's literary guide to Rome, *Promenades dans Rome* (1829), which combines diary and novelistic elements with psychological reflections on the art of travel, multiperspectival approaches to individual buildings, and catalogs of churches, palaces, triumphal arches, and other monuments. The catalog of sights, formerly a standardized erudite program, thus becomes one of several ways of ordering the overwhelming, emotionally and physically exhausting abundance of what there is to see. Stendhal transforms the traditional organizing pattern of the catalog into an individualized technique of appropriation that, although it is being applied to an ostensibly canonized inventory of knowledge, reflects the perceptual habitus of a modern subject confronted with a complex, contingent, and elusive reality.

*Caroline Torra-Mattenklott is Professor of German and General Literature with a focus on Forms of Knowledge at RWTH Aachen University. She received her doctorate at the University of Konstanz in 1999 and completed her Habilitation at the University of Bern in 2014. From 2000 to 2011 she was senior assistant and research assistant at the German Department of the University of Zurich, from 2011 to 2015 senior assistant at the Institute for German Studies of the University of Bern, from 2015 to 2016 professor at the Peter Szondi Institute for General and Comparative Literatur, Freie Universität Berlin. She is co-editor of the journal *figurationen. gender – literatur – kultur*.*

*c.torra-mattenklott@germlit.rwth-aachen.de*

## **Catalogs of possible plans and built forms**

Philip Steadman

Architectural historians have compiled catalogs of actual buildings, with which - if drawings are included - it is possible to study the development of plans and built forms of different types over time. This paper will describe the production of catalogs of possible plans and forms for buildings, as constrained by the laws of geometry and topology, and by the demands of generic function. By generic function is meant those basic purposes that many buildings fulfil, such as providing natural lighting and ventilation, allowing access to all rooms, allowing the oversight of activities, and so on. Examples will be illustrated of catalogs of small rectangular plans for houses; arrangements of apartments in slab blocks; circular and annular plans; and larger built forms made up of ranges, wings, and courts. The purpose is not to support the design process directly, but to contribute to an architectural science that can widen knowledge of options in design. A second purpose is to allow an approach to architectural history in which the actual is set against the possible.

*Philip Steadman is Emeritus Professor of Urban and Built Form Studies at the Bartlett School, University College London, and a Research Fellow at the UCL Energy Institute. He studied architecture at Cambridge from 1960 to 1965, and has since worked at Cambridge, the Open University, and now UCL. Much of his research has to do with the study of built form and plan arrangement. His books include *The Geometry of Environment* (with Lionel March, 1971), *Architectural Morphology* (1983), *Building Types and Built Forms* (2014), and *Why Are Most Buildings Rectangular?* (2018).*

*j.p.steadman@ucl.ac.uk*

**Catalogs as Accessible Repositories of Knowledge:  
Mass-produced housing catalogs in Poland 1968–1994**

Katarzyna Osiecka

The aim of this paper is to examine the role that catalogs played regarding mass-produced housing in Poland in the second half of the 20th century. By looking at Polish print media from the period between 1968 and 1994, it is possible to assess the catalog as a tool within the socialist context of planned economy and the transition to market economy. As an illustrated medium, the housing catalog had the fundamental property of organizing content and thus simultaneously influenced the architectural practice as well as everyday life. Through their mediating role between producers and end users, catalogs were characterized by an inherent logic as accessible repositories of knowledge (greifbare Wissensspeicher). This communicative quality, reaching back to the trade catalogs of 18th century, was amplified by new illustrating techniques such as ideas derived from modern art or the colored print. Thus, everyday objects and their new manufacturing methods, made possible by the industrial revolution, were presented to and accessed by broader parts of society. It was not until the mass production of the 20th century that illustrated catalogs and manuals were distributed on a mass scale. The catalog not only served as a practical handbook with encyclopedic traits but also awakened desires, new wishes, and dreams of its readers.

*Katarzyna Osiecka (Dipl.-Ing. Arch.) studied Architecture at the University of Portsmouth and at RWTH Aachen University, where she graduated in 2009. In 2011/12 she participated in the postgraduate Kolleg XIII After Levittown at the Bauhaus Foundation in Dessau. From 2016 to 2018 she took part in the research project of the Academy of Fine Arts in Vienna Stop and Go: Nodes of Transformation and Transition with a contribution entitled From Guangdong to Wólka Kosowska—Migrations in Transnational Trade. She works as an architect in Cologne and is a doctoral candidate at the Chair for Architectural Theory at RWTH Aachen University.*

*kasiavos@hotmail; katarzyna.osiecka@rwth-aachen.de*

**The Architectural Catalog and the “neues Sehen”:**

**Werner Gräff, Ernst Neufert and the Graphic Design of the Bauentwurfslehre**

Prof. Nader Vossoughian

It is well known that multiple authors contributed to the design and development of the Bauentwurfsehre (1936). One of them, the artist and designer Werner Gräff, will be the focus of my presentation. I will argue here that the Bauentwurfslehre bears out visual and pedagogical principles that Gräff developed during the course of his career, first as a co-editor of the Berlin-based journal G and later as the author of Zweckmässiges Wohnen für jedes Einkommen (1931). Gräff’s work gives us an important vantage point from which to assess the legacy of the artistic avant-garde, particularly in Nazi Germany. It helps us situate the significance of the commercial catalog to the graphic design of the Bauentwurfslehre. Finally, it gives us an opportunity to delve more deeply into the friendship that existed between Gräff and Neufert. Their acquaintance predates Gräff’s enrollment in the Bauhaus, in 1921, and it probably lasted for the duration of their respective careers. Gräff’s 1929 design for the catalog of the Staatliche Bauhochschule represents a milestone moment in the prehistory of the Bauentwurfsehre; it deserves close formal analysis today, particularly for its inventive usage of photographic images.

*Nader Vossoughian’s research interests focus on the relationship between architecture and communication. His first book used a set of episodes from the life and career of the Austrian polymath Otto Neurath as the basis for investigating ideas and debates about citizenship, community, and globalism in modernism. His most recent work uses the writings and collaboration of Ernst Neufert to document the Talyorization and standardization of architectural knowledge in the twentieth century. Currently, he is an associate professor of architecture at the New York Institute of Technology and adjunct associate professor of architecture at Columbia University.*

*[nvossoug@nyit.edu](mailto:nvossoug@nyit.edu)*

**Les Immatériaux, an Inventory:  
A meta-catalog**

Murielle Hladik

The exhibition Les Immatériaux, under the direction of the philosopher Jean-François Lyotard and Thierry Chaput (Centre George Pompidou, 1985) is a milestone in the curatorial landscape for an entire era. The catalog to which Lyotard gives the title of "inventory" was imagined, not as a classic exhibition catalog, but as a meta-catalog. Lyotard invents a « space of the possible », a meta-catalog whose entries can be moved according to the reconfigurations. The inventory is unbound and unpaginated, like a series of cards, generative matrices. With this special tool Lyotard approaches the nascent digital era that will soon offer the possibility of an almost infinite storage of data. The entries of the inventory are entitled so as to embrace a series of multiples: "all authors", "all languages", "all sounds". This creative inventory is thought of as a combinatorial game, a recomposition, a new generation of forms of which the catalog would be the place of creation. With this device, Lyotard predicted the setting in play of the data and the open and participative procedures. He anticipates on the future generation of the "big-data" where all combinations are possible.

*Murielle Hladik is architect (DPLG) and PhD in philosophy. She teaches aesthetics and history of Japanese gardens at the RWTH-Aachen University. She was a research at the International Research Center for Japanese Studies (Kyoto). She curated several exhibitions, among them "Materiality - Immateriality -Design & innovation" (kyoto ddd Gallery, 2016) in homage to Jean-François Lyotard's Les Immatériaux.*

*murielle.hladik@gmail.com*

## Catalog Culture across the Whole Earth Catalog

Caroline Maniaque

A catalog normally consists of a structured representation of an existing domain of data, whether it be documents, artifacts or ideas. The Whole Earth Catalog did not begin like that, but as a shortlist of useful books and objects which could be of use to members of the counterculture wishing to break free from the structures imposed by capitalism. From a six-page mimeographed newsletter presenting nearly 120 articles for sale in the spring of 1968 the Whole Earth Catalog became, in 1974, a 320 page index to a set of ideas and practices that captured the imagination of a whole generation. It had a structure based on nine themes and a method which consisted of surveying the entire output of current publications and selecting those that match the ideals of Stewart Brand. The WEC was a team effort deploying professional methods for collecting and selecting data.

What interest does this publication have for architects? For those in architecture school or just starting their practice, the WEC represented an alternative to the teaching of their professors and the harsh realities of commercial clients. Is there a coherent theme to all this information?

*Dr Caroline Maniaque is Professor of the History of Architecture/Université de Normandie. A past Fellow of the Canadian Centre for Architecture, Graham Foundation and Center for Advanced Study in the Visual Arts, she is the author of French Encounters with the American Counterculture 1960–1980 (Ashgate, 2011) and co-editor of Whole Earth Field Guide (MIT Press, 2016). Co-curator of the exhibition “Mai 68. L’architecture aussi!” (Paris, 2018), she is the editor of Les années 68 et la formation des architectes (2018) and co-editor of Architecture 68. Education of the Architect. International perspectives (MétisPresse, 2020).*

*caroline.maniaque@rouen.archi.fr*

## Catalogs of Photographs | Photographic Catalogs

Peter Sealy

Advances in technologies of photography and photo-mechanical reproduction supported the global dissemination of architectural knowledge to increasingly wider audiences in the decades around the year 1900. Whether narrowly defined as a consumer-oriented publication commodifying the elements of architecture into objects of mass consumption, or more broadly understood to include all sorts of illustrated compendia supporting theory and practice, the architectural catalog exemplifies this photo-technical expansion. Drawing upon a wide range of visual material, this presentation will trace both the arrival of photography in the catalog and its ascendance. It will also consider the extent to which photography's ontological promise and technical limitations shaped photographs' integration into the printed page. Likewise, consideration will also be given to an opposite phenomenon: the extent to which the catalog's organizational impulse provided an epistemological foundation for photography's development as serial medium with encyclopaedic ambitions. In so doing, it will sketch out possible avenues for the systematic study of photography in the architectural catalog.

*Peter Sealy is an architectural historian who studies how architects constructively engage with reality through indexical media such as photography. His research on Émile Zola and the immateriality of iron buildings appeared in *Function and Fantasy*, a volume he co-edited with Paul Dobraszcyk. Current book projects include a history of nineteenth-century architectural photography and its many remediations, and a study of Berlin's architecture as it appears in films. He is an Assistant Professor at the University of Toronto, where he is the Interim Director of the Architecture, Landscape, and Design PhD program.*

*Peter.Sealy@daniels.utoronto.ca*

**On Site Catalogs:  
*Exploring Site Specificity in Contemporary Architecture***

Lidia Gasperoni

Catalogs as explicit classifications of situated objects embed diagrammatic operations, acknowledging the multiform appearance of the real. These operations organise findings into a knowledge system that is – as Foucault observes with regard to the emergence of natural history – a way of rearticulating the distance between subjects and objects. The catalog of objects has a long tradition in both archaeological practices and botanical and geological collections. Goethe's catalogs for example are spaces designed to order and display geological findings. In architecture, emergent practices of cataloging can be observed analysing and exhibiting site specificity and environmental factors. In my essay, I will introduce and question, in the first part, the ordering function of catalogs by explaining diagrammatic operations as a more or less implicit way of establishing multiscalar forms of relationality. In the second part I will discuss some practices – among others those of Raumlabor, Archibloom and Atelier Fanelso – that create site-findings catalogs to sense territories and to design architectural interventions.

*Lidia Gasperoni is a Research and Teaching Associate at the Department of Architectural Theory of the Institute of Architecture at the Technical University Berlin. She studied philosophy in Rome, Freiburg, Breisgau, and Berlin and obtained her PhD from the TU Berlin. She teaches architectural theory and philosophy with a focus on media philosophy, Anthropocene theories, and aesthetics.*

*lidia.gasperoni@tu-berlin.de*

## Cairo Plaster Casts

Luc Merx

Cairo's plaster workshops are the subject of several photo series taken before Corona.

A substantial part of the workshops has since been demolished.

At first glance, the studios are fascinating for their aesthetics. The rooms, in a state between non-finito and ruinous, recall the work of Piranesi, Hubert Robert and John Soane. Historical ornamental systems are broken down into their individual parts and seemingly arbitrarily reassembled. In contradiction to classical systems of order, the cornices, rosettes, acanthus leaves and cartouches are here arranged ad hoc and purely pragmatically. The result is reminiscent of digital design strategies such as grebling and kitbashing.

The motifs show the aftermath of the colonial era. They go back to the Belle Epoque. In the context of the opening of the Suez Canal, there was a lively exchange between Paris and Cairo that continues to have an effect today.

The workshops are workspace, stock, but above all a showroom. The stucco on the walls functions like a kind of spatial catalog.

The studios themselves are informal, founded without planning permission, but serve both the market of informal settlements and that of gated communities.

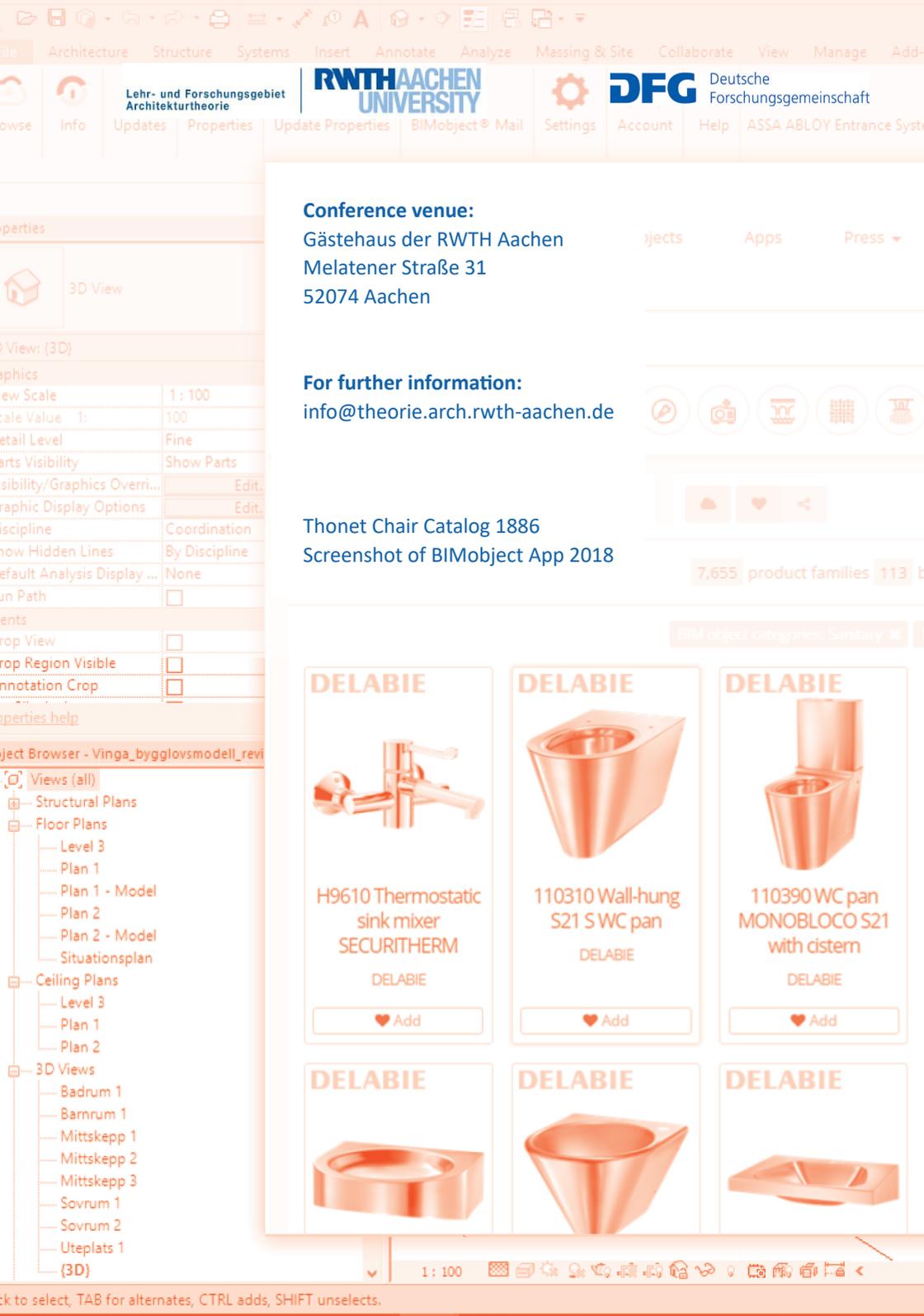
*Luc Merx, works on the border between design, art and architecture, between practice and theoretical reflection.*

*In his research project Rococo Relevance, he investigates how technical and medial changes influence our perception of space, surface and material.*

*Merx is part of the founding team of the Felsberg Academy.*

*He was a full professor at the GUC in Cairo. Currently he is a professor (APL Professor) at the TU Kaiserslautern and teaches at the Academy of Architecture Maastricht.*

*luc.merx@architektur.uni-kl.de*



### Conference venue:

Gästehaus der RWTH Aachen  
Melatener Straße 31  
52074 Aachen

### For further information:

[info@theorie.arch.rwth-aachen.de](mailto:info@theorie.arch.rwth-aachen.de)

### Thonet Chair Catalog 1886

Screenshot of BIMObject App 2018

7,655 product families 113 b

BIM object categories: Sanitary

#### DELABIE



H9610 Thermostatic  
sink mixer  
SECURITHERM

DELABIE



Add

#### DELABIE



110310 Wall-hung  
S21 S WC pan

DELABIE



Add

#### DELABIE



110390 WC pan  
MONOBLOCO S21  
with cistern

DELABIE



Add

#### DELABIE



#### DELABIE



#### DELABIE

