

The Production of Ornament

Reassessing the Decorative in History and Practice

University of Leeds, 21-22 March 2014



Friday 21 March

([Chemistry West Block](#), Lecture Theatre E, 55A on map)

10:00 - 10:45: Coffee/tea and registration

10:45 – 11:00: **Lara Eggleton**, University of Leeds, Introduction

Session 1: Chaired by **Richard Checketts**, University of Leeds

11:00 – 11:40: **Catherine E. Karkov**, University of Leeds, ‘Entanglement, Enchantment, Stone: The materiality of ornament in tenth-century Leeds’

11:40 – 12:20: **Soersha Dyon**, Independent Scholar, ‘Unravelling the Arabesque’

12:20 – 13:00 **Carol Bier**, Graduate Theological Union, Berkeley CA/ The Textile Museum, Washington DC, ‘Is Ornament Ornamental? Geometry made manifest in Islamic architecture’

13:00 – 14:30: Lunch (13:50-14:25: optional tour of [ULITA Archive of International Textiles](#) or [Stanley and Audrey Burton Gallery](#))

Session 2: Chaired by **Marta Ajmar**, V&A/RCA History of Design

14:30 – 15:10: **Steven Lauritano**, Yale University/ Freie Universität, ‘Discerning the Remnant, circa 1800’

15:10 – 15:50: **Jason Nguyen**, Harvard University/ Institut national d’histoire de l’art, Paris, ‘Corporate Ornament: Materiality, Law, and Labour in Late Seventeenth-Century Parisian Architecture’

15:50 – 16:30: Coffee/tea

16:30 – 17:45: Keynote paper 1, **Alina Payne**, Harvard University, ‘Bodies, armor and joints. Architectural ornament between empathy and technology’



Saturday 22 March

([Old Mining Building](#), Lecture Theatre, 53 on map)

10:00-11:15: Keynote paper 2, **Susanne Küchler**, UCL, ‘The grain of the voice and the texture of the image: Ornamentation and empathy in the making of social worlds’

11:15 - 11:30: Coffee/tea

Session 3: Chaired by **Ayla Lepine**, University of Nottingham

11:30 – 12:10: **Elizabeth Athens**, Yale University, ‘Monstrosity, Ornament, Ecology: William Hogarth’s Natural Knowledge’

12:10 – 12:50: **Frances S. Connelly**, University of Missouri-Kansas City, ‘Rogue Ornament or Poetic Monster: Giambattista Vico and the Ornamental Grotesque’

12:50 – 1:30: **Paul Dobraszcyk**, University of Manchester, ‘Ornament and Obscenity: Cast iron and Victorian public toilets’

1:30 – 2:30: Lunch

Session 4: Chaired by **Marin Sullivan**, University of Leeds

2:30 – 3:10: **Sabrina Rahman**, Northumbria University, ‘The Politics of Ornament: Historiographical and Ethnological Practices of the Austrian Werkbund’

3:10 – 3:50: **Mark Crinson**, University of Manchester, ‘The Ornamented Ceiling in New Brutalism’

3:50 – 5:00: Closing remarks and discussion

5:00 – 6:00: Drinks reception



Campus Map (venues circled in red)



Paper Abstracts and Speaker Information



Catherine E. Karkov, ‘Entanglement, Enchantment, Stone: The materiality or ornament in tenth-century Leeds’

This paper takes as its focus the tenth-century Leeds Cross now in Leeds Minster. The stone cross is carved with a range of representational and ‘ornamental’ motifs, including knotwork, plantscrolls, human and hybrid figures, Christian images and images from Scandinavian myth, some of which are difficult to separate from each other. The Cross is generally understood as a monument to the triumph of the Christian church over the Scanidnavian peoples of the area. The ornamental motifs have generally been read as little more than the result of (a) horror vacui, or (b) a lack of technical or intellectual skill on the part of the artists/designers who, in this scenario, are unwilling or unable to tackle complex figural or narrative programmes.

However, the Old English words for objects and materials such as ‘knot’ and ‘stone’ did have meanings that reached far beyond those attributed to them in the art historical record, and that provide the basis for a new way of thinking about artworks from the period. For example, knots bound things together, or kept things apart, entrapped, enchanted, or created questions or puzzles that demanded unknotting, while stone was not quite the inert substance it has become in scholarship on this and other sculpture from the period. I therefore explore the joint work of knot and stone in the creation of both monument and meaning. I am particularly interested in how and why do the two work in tandem to create a space in or on which religions, peoples and cultures become entangled with each other to form something new, something that speaks of enchantment and breaks down the traditional opposition between conflict/consensus, influence/appropriation, object/agent that have characterized research on this and other artworks from the period.



Catherine Karkov is Chair of Art History and head of school of Fine Art, History of Art and Cultural Studies at the University of Leeds. She works on the early middle ages, especially Anglo-Saxon England. Her most recent book is *The Art of Anglo-Saxon England*. She is currently working on a project on Entanglement in Early Medieval Europe with colleagues in York and London, and is really looking forward to a sabbatical.



Soersha Dyon, ‘Unravelling the Arabesque’

The arabesque is one of the main ornamental motifs in European decorative arts, with a popularity that spanned the Renaissance through to the eighteenth century. “Middle-Eastern” in origin, its arrival in Europe is generally dated from the early fifteenth-century. Studied in the margins of ornamental history and relegated to a footnote in the history of cultural transfer within the Mediterranean, the arabesque nevertheless sits at the crossroads of cultural exchange, cross-materiality and artisanal excellence during the Renaissance.

This paper will therefore posit that studying the arabesque in the context of its materiality can illuminate issues of emulation and cultural transfer in the Renaissance. A critical analysis of the historiography on the motif highlights that the arabesque suffers both from being studied ahistorically – as is the case with most ornament – but also from the lack of critical discourse on concepts such as exoticism and hybridity. In order to fully apprehend ideas of emulation of the arabesque in the Renaissance, I propose to move past purely decorative notions of ornament and consider the motif as part of a material object, with its own range of connotations and meanings. The mass importation – and following emulation - of Middle-Eastern metalwork in the Renaissance is widely studied and is referred to in contemporary sources as metalwork *alla damaschina*. More than a signifier of origin, it seems likely that this is a signifier of *type*. Indeed, while exoticism is cited as a way to explain their popularity, I would argue that the polychromy and play on surface provided by arabesque ornament is equally as important. The relationship between the arabesque and metalwork in the period provides exciting hints at the way surface and object were apprehended in the Renaissance.



A graduate of the V&A/RCA History of Design MA, Soersha Dyon researches the relationship between ornament and the artisan, focusing particularly on materiality. With a group of fellow MA alumni, she also founded the collective Fig.9, a hub for experimental design history. She will be starting a PhD in September on the printing and commercialisation of ornamental prints in Early Modern France.



Carol Bier, ‘Is Ornament Ornamental? Geometry Made Manifest in Islamic Architecture’

Patterns in Islamic art are generally treated as ornamental in art historical literature. Recent research, however, demonstrates intersections in the histories of architecture and mathematics in Iran in the 11th-12th centuries, and the concept “geometry made manifest” may be gleaned from a historical Persian textual source. Architectural monuments in Seljuq and pre-Mongol Iran exhibit a visual geometric tradition that persisted in the centuries following the Mongol conquests and influenced the architecture of Seljuq Anatolia. These monuments display amazingly intricate constructions executed in cut brick, mosaic faience, glazed tiles, and carved stone.

Geometric patterns on these buildings and contemporary works of art have undergone profound reassessment in the past 150 years within the historiography of ornament. From Owen Jones’ *Grammar of Ornament* compiled in the mid-nineteenth century to the questions raised by Oleg Grabar in his *Mediation of Ornament* (1992) and Necipoğlu’s critical assessment of *The Topkapi Scroll* (1995), to the probing studies by Alpay Özdural linking architectural ornament to the history of mathematics, to the discovery of quasicrystals and Lu & Steinhardt’s more recent explorations of decagonal and quasicrystalline tilings in Islamic monuments of Iran (*Science* 2009), there is an increasing appreciation and recognition that possible historical roots underlie contemporary mathematical thinking.

Treating expressions of geometry as ornamental obscures deeper cultural associations and meanings that are particularistic rather than universal. This paper highlights the relationship of *handasa*, “geometry,” which is a Middle Persian loan word in Arabic used in Arabic, Persian and Turkish sources, and *muhandis*, “geometer/architect/engineer,” which is an Arabic grammatical construction derived from *handasa*, signifying the person who makes geometry manifest. Monumental expressions of visual mathematics along with poetry, Qur’anic commentary and inscriptions, historical writing, and mathematical treatises, together comprised a vibrant intellectual milieu within which the meaning of geometric patterns extended far beyond the ornamental.



Carol Bier is Visiting Scholar with the Center for Islamic Studies at the Graduate Theological Union in Berkeley, California, and Research Associate at The Textile Museum in Washington, DC, where she served as Curator from 1984 to 2001. She has published on Oriental carpets, Safavid and Qajar textiles, Persian velvets, and Seljuk architecture; her current research focuses on the study of Islamic patterns as intersections of art and mathematics.



Steven Lauritano, ‘Discerning the Remnant, circa 1800’

What makes a remnant? Distinct from a ruin, or a mere fragment, or even an artifact, the designation “remnant” implies a special staying power; remnants remain. If ruins and fragments constitute the fossil record of a long-petrified architecture, remnants approach an existence closer to that of the spore. Not quite dead, nor alive, they travel as creative contaminants, capable of waking from dormancy. The German word for remnant, *Überbleibsel*, strengthens this connotation. *Über*– emphasizes a remnant’s ability to over-come, to surpass original circumstances or functions. The Prussian architect and designer Karl Friedrich Schinkel (1781-1841) appears to have been among the first to recognize this important distinction. In the diaries kept during his Mediterranean travels, Schinkel reserves the term *Überbleibsel* for a select group of monuments. This list includes S. Giusto in Trieste and Sta. Maria in Aquileia, both structures that notably incorporate ornamental components from much earlier antique buildings. The paper closely examines Schinkel’s reaction to these monuments in order to discern his understanding of remnants and their role in shaping the broader patterns of architectural history. Returning then to Berlin-Potsdam, the paper juxtaposes two roughly contemporary projects by Schinkel, both royal commissions, in which he mounted contrasting remnant experiments: the *Gärtnerwohnung at Charlottenhof* and the *Gartenhof at Schloß Glienicke* (begun in 1824 and 1826, respectively). Schinkel’s differing treatment of remnants in each project suggests the divergence of comparative and physiological anatomy. He tests questions of form and function by re-incorporating remnants alongside ornamental products of the most recent design, in a number of functional positions and strategies of display. At stake, the paper argues, is not so much the proper sorting and classification

of these architectural remains, but rather a question more pressing to contemporary designers: How might one go about constructing the future remnants of one's own age?



Steven Lauritano is a PhD candidate in the History of Art at Yale University and a visiting fellow in the Berlin Program for Advanced German and European Studies at the Freie Universität. His dissertation explores the role of architectural remnants in the work of Karl Friedrich Schinkel. Lauritano earned his A.B. and M.Arch I degrees from Princeton University.



Jason E. Nguyen, 'Corporate Ornament: Materiality, Law, and Labour in Late Seventeenth-Century Parisian Architecture'

This paper considers the social and aesthetic tensions underlying French Classicism in architecture, examining specifically the employment of decorative ironwork in late seventeenth-century Paris. It suggests that the transformation from masonry and wood to metal of several classical architectural motifs during this period brought into dialogue contemporary attitudes toward ornament with early modern industrial and commercial practices. Iron's early use as stair banisters and window railings in new residential construction, for example – here referencing the hôtel d'Assy, among others – reveals its formal dependence on classical architectural vocabulary in stone. Established *serruriers* such as Claude Praudel molded sinuous curves in the shape of balusters and, in some instances, the outline of the classical orders. Though often understood as mere decorative flourish, this translation of ornamental forms from one material (masonry or wood) into another (iron) raises concerns at once practical and theoretical. Dating to Etienne Boileu's *Le livre des métiers* (1268), France's strict labour laws delineated the appropriate materials with which trained craftsmen of the different *corporations* could work. A legally sanctioned relationship, in other words, was established between materials and the expertise required to produce and manipulate them. Until the formation of the Academy of Architecture (est. 1671), the role of the architect – theoretically, legally, and financially – remained largely ambiguous in such urban development. Indeed, several academicians' projects such as François Blondel's scholarly re-edition of Louis Savot's *Architecture française* (1624, re-ed. 1673) and Pierre Bullet's *Architecture pratique* (1691) – both manuals dedicated to "practical" building concerns such as the measurement and cost of materials – sought to offer authoritative guidance in such processes. This paper, therefore, examines the form and materiality of architectural ornament as the contested site where theory and practice literally and legally engaged the hand of the craftsman.



Jason Nguyen is a Ph.D. candidate in the history of architecture at Harvard University and the Kress Institutional Fellow (2013-2015) at the Institut national d'histoire de l'art in Paris. He is currently conducting research for his dissertation, "Constructing Classicism: Theory, Practice, and the Creation of Architectural Expertise in Paris (1670-1720)," which considers the various

connections of craft and expertise with late 17th- and early 18th-century Parisian building practices as well as the broader emergence of French academic classicism.



Alina Payne, 'Bodies, armor and joints. Architectural ornament between empathy and technology'



Alina Payne is Alexander P. Misheff Professor of History of Art and Architecture at Harvard University. Most recently she published *From Ornament to Object. Genealogies of Architectural Modernism* (YUP 2012) and *The Telescope and the Compass. Teofilo Gallaccini and the Dialogue between Architecture and Science in the Age of Galileo* (Olschki 2012) and edited *Dalmatia and the Mediterranean. Portable Archaeology and the Poetics of Influence* (Brill 2013). In 2006 she received the Max Planck and Alexander von Humboldt Prize in the Humanities.



Susanne Küchler, 'The Quest for Affinity: The Ornament in Perspective'

The art historian Hans Belting famously once stated that art is for those who 'do not feel at home'. Arguably indeed, a world of consociates who share a lived in social world as captured by the Austrian sociologist and philosopher Alfred Schutz does not require the aid of an image or performance to recognize ways of thinking and being that bind people together in the myriads of actions in the everyday. Schutz's manifesto for a phenomenology of the social world described a world of consociates in which empathy and inter-subjective understanding rests on the unmediated experience of the everyday, a world whose unquestionable existence was, at the time of the publication of the work, about to end. The idea of a shared social world may have ended as it was extended into a myriad of social networks through war, exile and migration, yet empathy and inter-subjective understanding grew even stronger when carried by images refracted in poetry and art to far reaches of the world.

What the ornamentation of the material world may have to do with the extending of empathy beyond the lived in social world is the question addressed in this talk. An excursion into the approaches to ornament across disciplines will give rise to a discussion of ways of patterning surfaces, which are neither random nor infinitely variable and give rise to images that are abstract, while graspable in the concrete. To situate this discussion the talk will conclude with a perspective on the relation between ornamentation and maritime navigation in the South Pacific, raising questions about the capacity of ornament to unleash empathy at a distance.



Susanne Küchler is Professor Anthropology and Material Culture at University College London. She has conducted ethnographic fieldwork in island Papua New Guinea and Eastern Polynesia over the past 25 years, studying the modular, composite image in its relation to political economies of

knowledge at home in the maritime cultures of the South Pacific from a comparative perspective. Her more recent work on the history of the take-up, in the Pacific, of cloth and clothing as ‘new’ material and ‘new technology’ has focused on social memory and material translation, and on the epistemic nature of pattern. The ontology of the image, of modularity and of the decorative arts is the central theme of her forthcoming work on *The Material Mind* which follows publications on *Malanggan: Art, Memory and Sacrifice* (2002); *Pacific Pattern* (2005) and *Tivaivai: The Social Fabric of the Cook Islands* (2009).



Elizabeth Athens, ‘Monstrosity, Ornament, Ecology: William Hogarth’s Natural Knowledge’

William Hogarth’s *The Analysis of Beauty* (1753) is perhaps the key theoretical text of the English Rococo. In this work, the artist identifies the waving Line of Beauty and the coiling Line of Grace as the bass-figures for beauty and elegance, yet the value he ascribes to them is more than aesthetic. The most ornamental line, he maintains, is the one whose twisting form “not only gives play to the imagination, and delights the eye, . . . but informs it likewise of the quantity and variety of the [object’s] contents.” Hogarth’s ornaments, then, are as much epistemological as they are aesthetic: they suggest movement and contingency, while also delineating surface and substance.

In this paper, I examine Hogarth’s *Analysis* as a scientific, rather than artistic, treatise and consider the implications his understanding of ornament may have had for the practice of natural history. I place his work in dialogue with another text published in 1753, one similarly intent on recording the world: Carl Linnaeus’s masterwork of botanical taxonomy, *Species Plantarum*. While Linnaeus decried ornament as a “monstrosity” that obscured scientific truth, the monstrous ornament serves as the very foundation for accurate description in Hogarth’s *Analysis*, in which he derives the Lines of Beauty and Grace from the “shell-like windings” of a deformed ash leaf. I argue that the epistemological program outlined in the *Analysis* offers an alternative to Linnaeus’s spare, essentializing style of description in its ability to convey the interdependence of the living world. By capturing the contingent relationships among objects, as well as delineating their forms and content, Hogarth’s Lines of Beauty and Grace reveal how ornament articulates natural knowledge. Rather than stripping a botanical specimen to its “essence,” as in Linnaeus’s descriptive enterprise, Hogarth’s ornamental lines instead point up its participation in a natural ecology.



Elizabeth Athens is a Ph.D. candidate at Yale University, where she focuses on the intersection of American art and natural history. She has contributed research to exhibitions at The Metropolitan Museum of Art and the Yale Center for British Art, and has published essays in *The Burlington Magazine* and *Gastronomica*. She is currently completing her dissertation on the eighteenth-century naturalist William Bartram.



Frances S. Connelly, 'Rogue Ornament or Poetic Monster: Giambattista Vico and the Ornamental Grotesque'

In western art history and aesthetics, with their roots deep in the classical tradition, ornament has long been limited to the subservient role of enlivening argument (e.g., architectural structure, compositional design, dramatic narrative). When ornament goes rogue, however, and breaches the boundaries of propriety, it moves into the realm of the grotesque. Classical authors excoriated the grotesque as a species of ornament that did not know its place. Horace denounced it as ludicrous, like a woman intermingled with animals, a monster of confused parts, and extended this to warnings against intermixtures of species, and of social classes. It is no coincidence that both ornament and the grotesque are embedded cultural markers for the feminine, the worker, the primitive, and the exotic.

Significantly, the issue posed by the ornamental grotesque is not form and function, but the power to speak. The normative view, from Horace to Kant and Hegel, was that ornament had no legitimate right to represent, and that it was disfigured and made grotesque in its attempts to do so. This paper explores the substantive counter-argument proposed in Giambattista Vico's *La scienza nuova* (1725). A landmark text, completely overlooked in art and aesthetics, Vico's *New Science* argues that culture is quite literally made through the fashioning and manipulation of objects and materials. The ornamental grotesque, which Vico describes as a "poetic monster," represents the original form of inscribed language, binding together disparate images to create meaning and community. Poetic monsters, Vico argued, remained the highest, most metaphoric form of expression in more advanced cultures. He rejected modern argument stripped bare of ornament as "flat and inelegant." The ornamental grotesque conflates ornament and argument, and Vico's *New Science* offers ways to consider its deeper cultural implications in the visual arts.



Frances Connelly is professor of art history at the University of Missouri in Kansas City. Her research interests include the seminal role of the grotesque in the modern era as well as primitivism and globalization. Publications include *The Grotesque in Western Art and Culture: The Image at Play* (2012), *Modern Art and the Grotesque* (2003), and *The Sleep of Reason: Primitivism in Modern European Art and Aesthetics* (1995).



Paul Dobraszczyk, 'Ornament and Obscenity: Cast Iron and Victorian Public Toilets'

This paper will chart how cast-iron ornament developed in Victorian urinals and public toilets – from the Islamic motifs used in early urinals, the flamboyant naturalistic ornament of late-century examples, to the underground lavatories that generally replaced urinals at the turn of the twentieth century – and explore how that ornament was perceived by municipal authorities across Britain.

The paper will show that the ornamentation of public toilets was a deeply contested issue: on the one hand, ornament drew attention to toilets, making them more conspicuous and therefore more associated with obscenity; on the other, ornament concealed toilets, whether through the delicate perforations which protected the privacy of the interior space, or in the more general sense of disguising their true function – positive to some, objectionable to others. The result will be to situate the aesthetics of Victorian public toilets within their wider social and cultural contexts and bring out the ways in which ornament did not merely passively reflect social relations and identities, but was actively involved in shaping them.



Paul Dobraszcyk is a Research Associate in Art History & Visual Studies at the University of Manchester, specialising in the architecture and visual culture of the Victorian period, from underground spaces to London guidebooks, ornamental cast iron and census forms. He has published widely on these subjects, including two books: *Into the Belly of the Beast: Exploring London's Victorian Sewers* (Spire, 2009) and *Iron, Ornament and Architecture in Victorian Britain* (Ashgate, 2014).



Sabrina Rahman, 'The Politics of Ornament: Historiographical and Ethnological Practices of the Austrian Werkbund'

Established in 1912, the Austrian Werkbund was a work federation of architects, artists, builders, and craftsmen, focussed on developing quality industrial design products for the masses. In contrast to its German counterpart, however, the organisation largely rejected the smooth surfaces of streamlined industrialism in favour of decidedly ornamental textiles, furniture and decorative objects. By embracing both the vernacular idioms of Central and Eastern European folk art and the Historicist styles associated with the Habsburg Empire, the Austrian Werkbund sought to reveal ornament as a means to transfer global historical narratives and to challenge the ethnic and cultural boundaries drawn in the wake of the First World War. Werkbund designers such as Josef Frank, Oskar Wlach and Hugo Gorge were thus well-positioned to contribute to the political programme of ornamentalism that was sponsored by the social democratic welfare initiatives of 1920s Vienna. At the same time, their pluralistic conception of modern ornament was connected to nineteenth-century practices of historiography and ethnology, and rooted in the theoretical writings of Alois Riegl and Adolf Loos. This paper thus situates the products of the Austrian Werkbund within a proposed translation of diverse vernacular forms and motifs into a transnational modernity intended to be circulated both locally and globally. It looks at how ornament has played a critical role in the ethnic politics of Central and Eastern Europe and contributed to the writing of history, while addressing the material applications of seminal texts on the history and theory of ornament.



Sabrina Rahman is a research fellow in Art and Design History at Northumbria University, where she is currently completing a book manuscript entitled *Empires of Design: Austria, Britain and the Global Consumption of Modernity, 1850-1950*. She holds a PhD from the University of California, Berkeley, and also studied at Oberlin College and the University of Vienna. In 2012-2013 she was Leverhulme Trust Visiting Fellow in the School of Advanced Study, University of London, and worked previously as a guest curator at the City Museum of Vienna.



Mark Crinson, 'The Ornamented Ceiling in New Brutalism'

The postwar British neo-avantgarde, notably New Brutalism, looked back on high modernism with a belief in its renewed relevance and lost urgencies, yet also with a critical sense of its distance and strangeness. The crisis and expunging of ornament in modernism, this paper argues, was one such issue. Typical of New Brutalism, the attitude was to find strategies of displacement yet to come at the issue in a manner that was still recognisably modernist; to accept the terms of the debate, but also to upset them.

The ceiling was a neutralised zone under modernism. If ornament was a crime it would never practice its dubious business in the hygienic light-filled spaces above our heads. And if 'papering over' was to hide the shameful, then not to paper was to show there was nothing to hide. So if we raise our eyes to the ceiling in a modernist building it is only because we might think the sky-god had come into the room.

The ceiling, however, was reconceived by New Brutalists, both as part of the topology of rooms and as a parafoveal zone within space perception. Thus it was explored in some major works (*Patio and Pavilion, Parallel of Life and Art, Just What Is It...*), but also in some 'minor' ones (like Eduardo Paolozzi's ceiling paper) that are the focus here. Equivalent to the 'New Landscape' of experimental science, the ceiling was ubiquitous yet outside normal vision, contemporary yet seen by New Brutalists as part of a deep history of dwelling going back to the cave. This paper considers how such re-animated ceilings relate to forms of situated aesthetic experience that fascinated New Brutalists – most especially, Anton Ehrenzweig's 'gestalt-free' theories of the psychology of perception, which call upon wallpaper and ceilings as part of their arguments.



Mark Crinson is Professor of Art History at the University of Manchester. His books include *Empire Building: Victorian Architecture and Orientalism* (1994), *Modern Architecture and the End of Empire* (2003, winner of the Spiro Kostof Prize), *Stirling and Gowan: Architecture from Austerity to Affluence* (2012, winner of the Historians of British Art Prize), and (co-edited with Claire Zimmerman) *Neo-avantgarde to Postmodern: Postwar Architecture in Britain and Beyond* (2011). He is currently writing a study of internationalism and modern architecture.