



CLASSIC PLANNING HERALD INTERNATIONAL

MADE BY HAND

The Building Arts, Manual Craftsmanship, and You

MAKING US HUMAN

What role do the crafts play in restoring our built environment and identity?

THE PEOPLE'S VOTE

Learn how Architectural Uprising in a small Spanish town is fighting for beauty

AVANT-GARDISTE POUR LA BEAUTÉ!

Is France on the forefront of an architectural paradigm shift?

CAN YOU BELIEVE THIS IS NEW?

Explore Val d' Europe - one of the biggest New Trad projects in the world!

Spring 2024

3rd Edition

ISSN: 2995-9292





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The Classic Planning Herald International is a magazine dedicated to the discourse within the New Traditional Architecture community.

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Cover picture: Blue hour in the Lake District at Place Antoine Mauny in Val d'Europe. Photocredit is to by Bernard Durand-Rival.



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THE CLASSIC PLANNING INSTITUTE

The Classic Planning Institute is a 501(c)(3) nonprofit organization (EIN: 86-3428097), based in Washington D.C. It is the premier institution in the New Traditional Architecture scene for education, research, networking and consulting. Future faced, we collaborate with our New Traditional Architecture allies to strengthen the exchange of ideas, advocate for the cause, and provide goods and services for the community as a whole. Led by Dr. Nir Buras, the CPI stewards the knowledge bases of the classical method for the built environment as described in part in *The Art of Classic Planning* (Nir Buras, Harvard University Press, 2020) through teaching, research, and application to the highest level of practice, education, and scientific rigor. The CPI has five divisions:

The Classic Planning Academy
The Classic Planning Laboratory
The Classic Planning Studio
The Classic Planning Stoa
The Classic Planning Library

Find out more about our work at <https://classicplanning.org>

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The Classic Planning Herald is a community project. We look forward to hear your thoughts, critiques and opinions, proposals, articles, and inquiries regarding sponsorship.

Please contact us at herald@classicplanning.com.

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<https://linktr.ee/classicplanning>





„WITHOUT
CRAFTSMANSHIP,
INSPIRATION IS A MERE
REED SHAKEN IN THE
WIND.”

- JOHANNES BRAHMS

WORD FROM THE PUBLISHER

BY IMMO WORRESCHK

Dear readers, we are happy to present you with the third edition of the Classic Planning Herald International.

The main focus of this edition is going to be on role the building arts and manual craftsmanship play for us as human beings and (re)creating beautiful and durable built environments.

Futhermore we see how Architecture Uprising in a small Spanish town is making a big difference in bringing beauty and the discourse about our built environment to the townfolks.

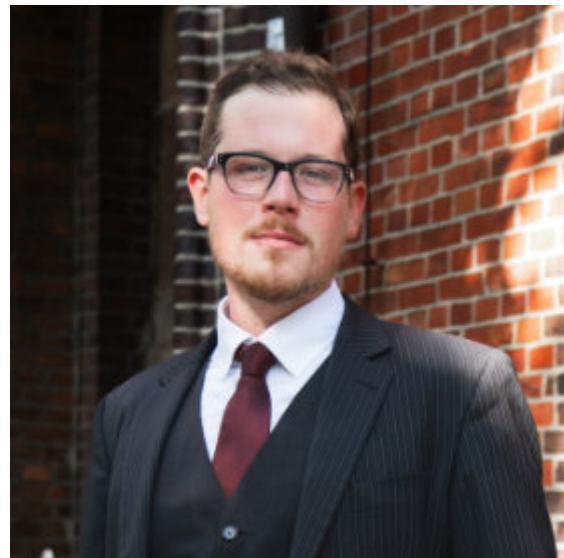
Please join us in exploring some great French new traditional architecture projects, which have been developed in the last years, especially Val d'Europe - probably the largest new traditional architecture projects in the world.

With the Traditional Architecture Gathering 2024 taking place from April 12th to 14th 2024 we invite to attend the event or to check out the recordings on the Classic Planning Youtube Channel.

Please support our work and help keep the Classic Planning Herald free by donating to our new GoFundMe Campaign at

<https://gofund.me/7a8595d7>

As always, we are deeply grateful for the great work of our contributors and to you for reading the magazine and for sharing it with your family, friends, and colleagues.



Hailing from Oldenburg, Germany, Immo Worreschk's interest in complexity led him to study urban planning at Bauhaus University Weimar and at the Univ. of Amsterdam, and landscape architecture at TU-Munich. He worked as a Junior Architect and Planner in Munich before returning to north Germany. Disillusioned by the empty promises of Modernism, Immo's interest is to create enduring places and that life orientated towards, the true, the good, and the beautiful.

TABLE OF CONTENTS

REPORT FROM THE CPI	10
By Dr. Nir Haim Buras	
PREVIEW - TRADITIONAL ARCHITECTURE GATHERING 2024	16
THE BUILDING ARTS, MANUAL CRAFTSMANSHIP, AND YOU	23
MADE BY HAND	24
By Carl W. Korsnes	
THE NORWEGIAN MOVEMENT FOR BEAUTY	30
THERE IS NO ROOM FOR NIHILISM	32
By Charles Mostow	
IN THE SPIRIT OF THE COMPAGNONS (PART 1)	36
By Noé Morin & Nadia Naty Everard, edited by Patrick Webb	
DRAWING WITH MY HAND	40
By Lucien Steil	

THE PEOPLE'S CHOICE	43
By Xavier Parareda	
PRACTICE SHOWCASE - FRANCE	50
Editor Michael Diamant	
TRADITIONAL NORMAN CARPENTREY	51
By Carpenter Charles Lebas SA	
PLACE DE L'HÔTEL DE VILLE	54
By BREITMAN&BREITMAN	
architectes - urbanistes - architecte du patrimoine	
INTERVIEW: VAL D'EUROPE - HOW TO CREATE PLACES THAT LAST	56
with Bernard Durand-Rival & Corinne Caudron	
of Disneyland Paris and Val d'Europe	

THANK YOU FOR SUPPORTING THE WORK OF THE CPI



REPORT FROM THE CPI

BY DR. NIR HAIM BURAS

PRINCIPAL OF THE CLASSIC PLANNING INSTITUTE

During late January I had the great opportunity to visit European and British leaders and friends in the New Traditional Architecture movement. The first stop was in frosty Oslo, where I discovered a white-hot cauldron of exploration and activity.

NORWAY

My heart was warmed in meeting Anders Hagalisletto from the Beauty and Ugliness Conference, Bork Nerdrum of the Cave of Apelles in rural Norway, and Carl Korsnes from the Sivilisationen (Civilization) Magazine, who interviewed me at the Cave. Please follow the great

work our friends at the Cave of Apelles are doing, and stay tuned for our in-depth talk on architecture and beauty to be released soon.

Back in Oslo, architects Tor O. Austigard and Kristian Hoff-Andersen introduced me to my first Stave Church and early Norwegian house where I firsthand experienced the architecture, fractality, and materials of these holistic structures.

Future-faced, the energetic actors of the Norwegian movement for beauty might make Norway the first country to develop a classic planning center in Europe, with universities, politicians, and open discourse. We



at the Classic Planning Institute look forward to developing further cooperation and strengthening our friendship with them.

FRANCE

In beautiful Paris, we got to meet Bernard Durand-Rival and Corinne Caudron, Senior Managers for Architecture and Urban Planning at the well-conceived Val d'Europe development of Disneyland, Paris. Having accomplished so much construction, their methodology hails the manner in which we can affordably and equitably meet a beautiful future. More on that in this edition.

Back in Paris, I had the honor of meeting Maurice Culot at Arcas, a genuine legend of architectural wisdom, knowledge, publication, and his partner William Pesson.



*A recognized architect and urban design professional, Nir Buras, the leader of the classic planning movement, is among a handful of architects and planners with the knowledge and experience in the classical field to do civic-scale work. A long-time architecture teacher and lecturer, Buras is a central figure in the worldwide traditional architecture and planning community. Dr. Buras's *The Art of Classic Planning: Building Beautiful and Enduring Communities* (Harvard University Press, 2019), has been called "A Planning Bible" (Hillel Schocken) and "The Mother of All Planning Books" (Leon Krier).*

Left page - Dr. Buras and Mr. Hoff-Andersen visiting the Oslo stave-church.

Left - Mr. Austigard & Mr. Hoff-Andersen enjoying themselves.

All photos on page 10 & 11 belong to Tor O. Austigard.

Together they engage in the highest level of practice.

LONDON

At my last stop, London, I had the great opportunity to link up with my fellow CPI friends, colleagues, and board members Ms. Alison Hogg and Mr. Pablo Álvarez Funes. I had extensive and warm discussions with University College London Professor of Neuroaesthetics Semir Zeki, the most delightful lunch imaginable with Prof. John Simpson, and the very best Indian Food (on Regent Street) with Robert Adam.

The highlight of the visit to Britain was lecturing at the Ax:son Johnson Centre for the Study of Classical Architecture Seminar Series at the

Dr. Buras meeting with Ms. Hogg and Mr. Funes in beautiful London.

University of Cambridge, where Dr. Elizabeth Deans and Prof. Frank Salmon graciously hosted me.

Back in Maine, I was contemplating great conversations and experiences I shared with everybody I met. Thank you all for making this possible and I'm optimistic about the future of our movement for Beauty!

CLASSIC PLANNING LIBRARY WINS AN AWARD

Last month, our publishers MDPI awarded the Classic Planning Laboratory a prize for the best urban research article of 2022, *"What happens in your brain when you walk down the street."* Notably, new Research Fellow, Anammi, Pandit-Haji has joined the CP Laboratory

Dr. Buras and Mr. Funes at the Maitland Robinson Library in Cambridge.



Team to further document the laboratory's neuroscience discoveries toward publication.

WORK AT THE CLASSIC PLANNING STUDIO

Ongoing in the past months, the Classic Planning Studio has been busy with its amazing clients, working towards the development of a beautiful new Town Square in Zionsville, Indiana. In Indianapolis, we are completing the *"Rhythm of the Avenue"* in the city's formerly black neighborhood, and helping transform a sizeable residential building there to an *"iconic starter"* for today's barren Avenue.

The CPS's rendering of the new Town Square for Zionsville, Indiana.

TRADITIONAL ARCHITECTURE GATHERING 2024

Finally, we are excitedly gearing up for TAG-24, along with the UK Traditional Architecture Group, who will hold the live opening of TAG-24 at the Art Workers' Guild in London. With over 50 speakers in more than 20 sessions, the 2024 Traditional Architecture Gathering will uniquely focus on the arguably most outstanding physical aspect of humans—our hands. Indeed, in the perspective of the last 200 years, we have increasingly abdicated so much to machinery that we are not only actively destroying our beautiful planet, but in the process are also degrading the intelligence of humans. Here's to being smart about our futures!



classic DETAILS

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Peter Leveson
Partner BCRE 90 West LLC



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TAG-24

April 12-13-14, 2024

THE 2024 TRADITIONAL ARCHITECTURE GATHERING
FROM ROMANTIC TO PRAGMATIC

While most of today's architecture and urbanism speak to "sustainability" and "equity," the buildings and urban fabric built since 1950 use about 65% of today's energy in the production of their materials, fabrication, their lighting, conditioning—and the traffic they cause. We have to do something about it right now—and traditional architects, classic planners, and building arts practitioners are a fulcral part of the solution.

Under the theme **From Romantic to Pragmatic**, TAG-24 brings to the table these distinguished actors. Experts, scholars, and enthusiasts from the strongly related, leading edge—and rapidly growing—fields of Traditional Architecture, Classic Urbanism, and Skilled Building Arts. TAG-24 will address today's most critical issues: ecological destruction, genuine sustainability; and the now-obvious links between personal experience, neuroaesthetics, and physical well-being, biophilia, and manual skilled construction in the built environment.

TAG-24 will be hosted in the CPI STOA and co-hosted by the Traditional Architecture Group in the UK. **Join us for free at**

<https://www.tag-24.org/>



TRADITIONAL
ARCHITECTURE
GROUP

A LINKED SOCIETY OF THE RIBA



OUR CO-HOST

The Traditional Architecture Group is dedicated to promoting and safeguarding traditional architectural principles across the UK, passionate about nurturing a deeper appreciation for architectural heritage among architects, academics, and craftsmen.

Through practical seminars, accessible publications, and regular lectures, we champion traditional design values, craftsmanship, and sustainability. Our diverse membership shares a common goal of preserving timeless architectural traditions, ensuring they continue to enrich our built environment for generations to come.

Excitingly, this year, TAG is hosting a UK-based segment of TAG-24, an international event showcasing some of the best of traditional architecture worldwide.

Webpage: <https://traditionalarchitecturegroup.org/>

Instagram:
[@traditionalarchitecturegroup](https://www.instagram.com/traditionalarchitecturegroup)

Youtube:
[@traditional_architecture_group](https://www.youtube.com/channel/UC...)

<https://www.linkedin.com/groups/8446465/>

THANK YOU FOR MAKING TAG-24 POSSIBLE

PALLADIO



PLEČNIK

ROGER & RHONDA JACKSON



WORDSWORTH & BLACK

PRAGMATIC

CHRISTOPHER FAGAN

TANYA SZENDEFFY

ROBERT CHAPMAN

AARON HARBURG

JON BIBBINS

ROMANTIC

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JON BIBBINS

TANYA SZENDEFFY

RICHARD KAUFMAN

RHYAN O'SULLIVAN

ROBERT CHAPMAN

ROSS BROWN

STEVEN GUINEY

TAG-24 FROM ROMANTIC TO PRAGMATIC

PROGRAM SUBJECT TO CHANGE UPDATED APRIL 9 2024

APRIL 12, 1200 EDT

DAY 1 – BRICKS, AND MORTAR

THE HOW AND WHY OF ENDURING SETTLEMENTS

12:15	TAG UK OPENING, KEYNOTES, AND PANEL PRESENTATIONS AND PANEL DISCUSSION	Mark Wilson Jones	Emulation of ancient classical principles
		Ross Sharpe	The challenge and delight in eclecticism
		Alireza Sagharchi	Keynote on international practice and classical design
		Samuel Hughes	Beauty, Philosophy, Tradition, and Real-life Planning Policies
14:20	KEYNOTE	Nicholas Boys Smith	Beauty, Planning and real-life planning policies
		Mark Wilson Jones	Closing words and transition to social event
14:40	URBAN NEUROSCIENCE	Charlie Mostow	On Hands
		Ann Sussman	Neuroaesthetics
		Brandon Ro	Revealing the Neurological Dynamics of Architectural Aesthetics: A Debate between Simplicity and Complexity
		Nir Buras	The "5 Books of Neuroscience"
15:40	SPECULATIONS ON HANDS, FUTURISM, AND AI	Alexandros Lavdas	How to decipher eyetracking results
		Roger Jackson	The Architect's Hand
		Daniel Morales	Mimesis and the importance of hand drawing
		Colum Mulhern	Traditional Architecture
16:40	FUTURIST SPECULATIONS ON HUMAN SOCIO-ECONOMIC WELLBEING	George Saumarez Smith	Hand Drafting
		Jack Duncan	Plasterer / Philosopher
		Patrick Webb	Architect / Philosopher
		Ricardo Buratti	AI and Stone Carving: Unleashing a Renaissance
		Micah Springut	Cities, Futures, and technologies
		Erran Carmel	Exploring Symbolic Value Across Temporal and Spatial Dimensions:
16:55	YOUTH AND ACADEMIA	Vahid Motti	A Journey into Human Consciousness
		Edward Pan	The Perpetual Motion Machine Of The Fourth Kind
		Stephen Goldie	The Jobless City - Revolution or Paradise?
		Rick Rybeck	HOW COME THERE'S SO MUCH "DUMB GROWTH?" (And what to do about it!)
16:40		Ruben Hannsen	THE AESTHETIC CITY
		Flavio Diaz Mirón	Ishtar Mondragon
16:55		Cole Wagner	Nathan Andrews
		Brandon Bosaz	Madeleine Giannini
18:05	ACADEMIC PIONEERS	Brandon Ro	Utah Valley University
		Jack Duncan	American College of Building Arts
		Don Ruggles	University Of Colorado at Denver
		John Haigh	Benedictine College
18:05	Close		

APRIL 13, 1200 EDT

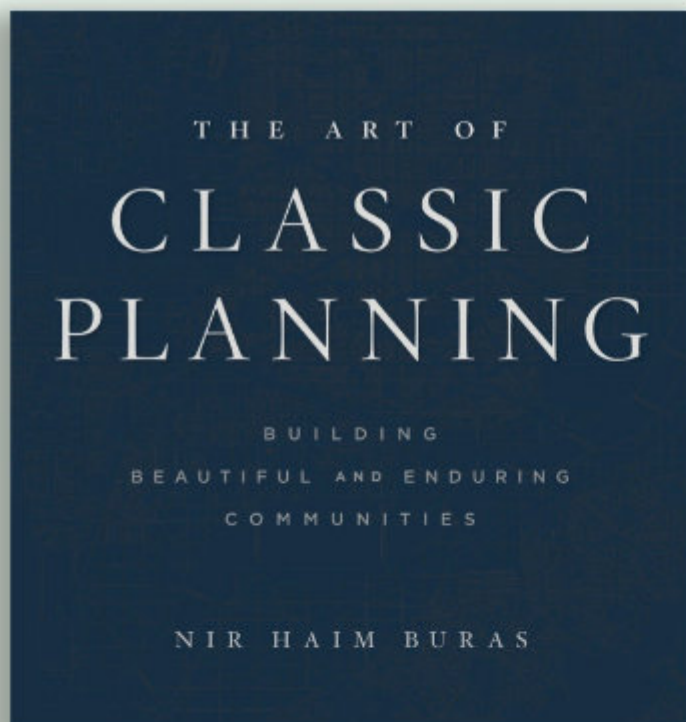
DAY 2 – HANDS

THE BUILDING ARTS, DURABILITY, & SOCIOECONOMIC WELLBEING

12:05	TIMELESS DURABILITY - TIMELESS PRACTICE	Roger Jackson	Classical Seismic Design -- Salamis, Cyprus
		Alessandro Camiz	Architectural Conservation In Seismic Realms
		Randolph Langenbach	The Origin of Greek Temples in Seismic Construction
		Richard Economakis	Traditional Building Techniques and Seismic Culture
13:25	RELIGHTING A TORCH FOR THE BUILDING ARTS	Stephen Kelly	Why we should build durably
		Catesby Leigh	Plaster and Affiliated Philosophies
		Patrick Webb	Brick Construction
		Clay Chapman	Stone carving
		Chris Pelletieri	Acts of Service: How we express our human dignity
		Charles Mostow	The Art and Science of Stereotomy – An Organic Holistic Technology
13:25		Patrick Moore	Ornamental Metal
		David Teague	State of the Building Arts
		Carolina Cabra Ankersmit	State of the Building Arts

 Harvard

THE ART OF
**CLASSIC
PLANNING**



“Nir Buras’ highly intelligent and comprehensively illustrated blockbuster of a book is packed with celebrations of what make beautiful, successful, agreeable environments that people can actually enjoy (and which actually work)...[A] great book.”

—*Times Higher Education*

Inspired by venerable cities like Kyoto, Vienna, and Venice, and by the great successes of L’Enfant’s Washington, Haussmann’s Paris, and Burnham’s Chicago, Buras combines theory and a host of examples to arrive at clear guidelines for best practices in classic planning for today’s world. *The Art of Classic Planning* celebrates the enduring principles of urban design and invites us to return to building beautiful cities.

Save 30% off with promo code CPI30
April 12–14, 2024 at www.hup.harvard.edu



DAY 2 - CONTINUED:

15:40		Nadia Everard & Noé Morin	LA TABLE RONDE DE L'ARCHITECTURE	
16:00	KEYNOTE	Steve Semes	Environmental Healing: Conservation as a Means of Recapturing Our Capacity to Build	
16:30	THE NEXT GENERATION: CELEBRATING YOUNG LEADERSHIP	Flavio Diaz Miron Alison Hogg Christopher Derrick	Kenneth Lambert Maria Solovey Tarini Sharma	Zareen Rafa Diya Tasneem Zraikat Nikolai Brummer
16:30	SPECIAL PRESENTATIONS	Lucien Steil Stefano Serafini	Capricci as a design method Surviving the Future and the Past	

APRIL 14, 1200 EDT

DAY 3 – CITIES, FORESTS, AND FIELDS

TOWARDS HOMEOSTATIC TOWN AND COUNTRY

12:05	TRIBUTE: ON THE SHOULDERS OF GIANTS	Alison Hogg / Nir Buras		
		Nicole Rogers	Sustainability and Stewardship in Temperate Forests Ecosystems	
12:20	URBAN ADAPTABILITY, RESILIENCE, AND THE STEWARDSHIP OF RESOURCES	Cory Rouillard Jonathan Weatherill Ali Asif David Lanetti Nikos Salingaros	Embodied Wisdom: Traditional Features for Carbon Reduction Colonial Architecture: Distinguishing the North Atlantic Climate Adaptation Techniques In Mughal Gardens And Buildings Sustainability and Stewardship of the Environment Moderator	
13:20	GOODBYE FUTURAMA FOR A REAL 15 MINUTE CITY	Robert Kwolek Steven Florko Joseph Jutras Michael Mehaffy Damu Radeshwar	The wrong kind of LED street lighting has stolen the night Why Traffic Works in Classic and Traditional Towns Highrises and Sustainability Campus Design and the Critical Role of Place Networks Failure of Systems at Kahn's Yale Art Gallery	
13:20	MEMORY AND PLACE - SHAPING OUR URBAN FUTURE	Raymond Loic Chan William Pesson Gabriele Tagliaventi Maria Fernanda Sanchez & Pedro Godoy Joanna Wachowiak James McCrery Richard Cameron	Evolution and Commercialization: Shaping Architectural Identity Across Time Here time becomes space Cayala and More Poundbury New Work Penn Station	
14:20		Pablo Álvarez Funes	CLASSIC PLANNING ACADEMY	
14:40	ARCHITECTURAL UPRISING INTERNATIONAL AND THE NORWEGIAN CONTINGENT	Marjo Outila Michael Diamant Bertram Barthel	Ulrich Becker Bork Nerdrum Anders Hagalisletto	Saher Sourouri Carl W. Korsnes Tor Austigard
14:40	THE NEW TRADITIONAL ARCHITECTURE INSTITUTIONS	Fisher Derderian Robert Krasser Simon Sadinsky Antonio Quiroz Kevin Harris Branko Mitrovic	Roger Scruton Foundation TBD Prince's Foundation INTBAU ICAA The Philosophical Falsehoods of the Modernist Path	
15:45	FROM ROMANTIC TO PRACTIC: CLOSING KEYNOTES	John Smiley James Stevens Curl Leon Krier Maurice Culot	Six of the 'Best' award-winning Modernist buildings of Ireland The Necessity of Classicism: A Rich & Varied Language Capable of Infinite Applications Words from the Source Homework for the future generation	
17:30	OPEN MIC	The Community Speaks: Traditional Architecture Gathering Open Mic: The First		
18:25	CLOSE	Traditional Architecture, Urbanism, and Crafts Council Assembly		



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MADE BY HAND
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ON THE VALUE OF CRAFTSMANSHIP

BY CARL W. KORSNES,

PHILOSOPHER AND EDITOR OF CIVILIZATION MAGAZINE

The appreciation of craftsmanship is not simply a nostalgia for the times when manual labor was more required than today. Rather, craftsmanship is of crucial importance for us as civilizations, cultures, and human beings.

THE CURRENT DEVALUATION

We live in a peculiar time where the majority of architects are unable to construct the buildings they design. In fact, many of them may not even be able to draw them, instead relying on computer software for much of the illustration. This phenomenon is also present in the art world, where many painters cannot paint, several composers cannot play what they compose, and a good number of poets are unable to use either rhyme or syntax in their poems.

It is safe to infer that craftsmanship in many ways has decreased in both appreciation and application – and it is a development that has been going on for generations. I am convinced that this trend is of a negative nature, as it deprives us of



Above - Kazimir Malevich's „The Black Square“ (1915) [1]. While the ideas behind this work can be open to debate, the skill level necessary to produce it is certainly not.

the opportunity to benefit from the crucial values that are intrinsically connected to craftsmanship.

Before delving into the importance of the manual knowledge and skills that constitutes craftsmanship, it is useful to take a brief look at the philosophical ideas that contribute to the – hopefully temporary – decline in its esteem.

BACK TO ANCIENT GREECE

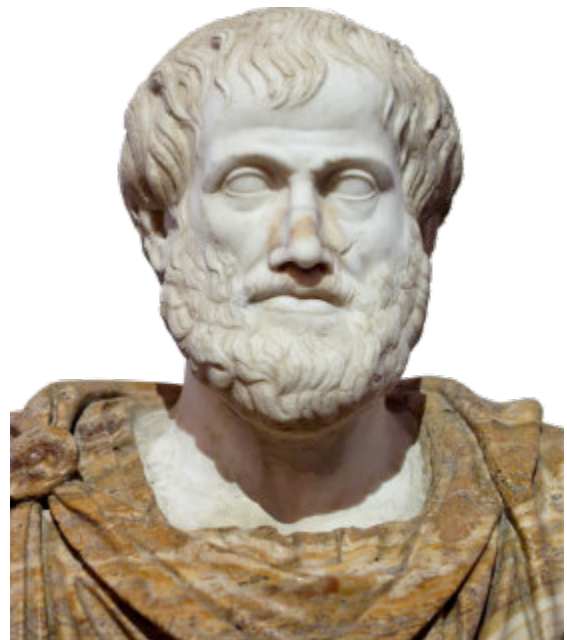
My great-grandfather was an architect, but he called himself a “*builder*”. For him, there was no distinction between his work as the creative “*artist*” and the performing craftsman. When he came up with



Above - Leo von Klenze (1846): Ideal prospect of the Acropolis and the Areopagus in Athens. [2]

the idea for a house, he drew it and instructed carpenters on how to build it. Sometimes, he also worked on the carpentry himself.

This way of thinking, where knowledge, experience, and applied skill constitute the craftsmanship resonates with the ancient Greek term "*Techne*" (τέχνη), which can be translated to craft, skill or art (as "*the art of medicine*"). The philosopher Aristotle includes *techne* as one of the five virtues of intellect, and defined it as "*a state involving true reason concerned with production*". He also argued for the importance of craftsmanship, but more about that in a bit.



Above - Bust of Aristotle. Marble, Roman copy after a Greek bronze original by Lysippos from 330 BC; the alabaster mantle is a modern addition. [3]



Above - R. G. Collingwood (1936), English philosopher, historian and archaeologist. [4]

THE DISTINCTION BETWEEN ART AND CRAFT

Today, within philosophy, there is a conceived distinction between art and craft. The British philosopher R.G. Collingwood (1889–1943) described the distinction as “*art*” being an expression of emotion, while “*craft*” is about making a functional end product. Moreover, a craftsman has a clearly defined end, while an artist does not know the end result of his or her actions. Some scholars trace this distinction back to 18th century thinkers, such as the German philosopher Immanuel Kant (1724-1804), and the later arousal of the term “*Fine Arts*”, while others argue that the distinction has its roots in ancient Greece (just like every other philosophical debate, it seems). Relevant books on the topic

are *The Invention of Art* (2001) by Larry Shiner and *The Aesthetics of Mimesis* (2002) by Stephen Halliwell.

The reception of the idea of art and craft as two different forms of knowledge has, to put it mildly, been in art’s favor. The artist who represents the ideas and emotions is a favorite topic for philosophers. While even the most skilled craftsman was downgraded to the level of any manual worker. Within academic philosophy, it is not uncommon to ask the question “*when does craft become art?*”, as if certain criteria are needed for craft to reach the higher level of art.

THE IMPORTANCE OF CRAFTSMANSHIP...

Regardless of how far back one wants to trace the source of the apparent distinction between art and craft, the idea has gained a firm foothold. That is not to say that it is an idea that holds water. I am strongly convinced that craftsmanship is a type of knowledge and activity that is essentially important and valuable.

But why is it important? Sometimes, the most obvious matters are the hardest to prove. Here is an attempt to outline some arguments for craftsmanship’s importance:

... FOR THE CIVILIZATIONS:

A civilization consists of crafted objects – buildings, sculptures,

furniture, etc. There is, of course, far more to the making of a civilization, but craft objects are indeed part of it. To some extent, the quality of the craft reflects the quality of the civilization it was created in. Without erasing the importance and autonomy of the individual, one can draw the conclusion that a society often, but not always, has a role in developing the talents of its citizens. A civilization can create good craftsmen, who can create great craftsmanship, which in turn can contribute to creating an even greater civilization.

Imagine that you are studying history and finding remains from a lost civilization, which until now has been completely unknown. One of the few things by which you as an archeologist can evaluate the greatness of this lost society are the remaining crafted objects you find. If you find products – remains of sculptures, buildings, etc. – that impress you, it is natural to consider this a great civilization. It is easy to assume what is described above: if what they created was amazing, the rest of society was probably fantastic. This is not a logical, but rather an empirical, argument.

... FOR THE CULTURES:

Craftsmanship requires useful knowledge of what is necessary for reaching a desired product. If the knowledge of how something is made disappears, the appreciation



*Carl Korsnes (*1991) is a Norwegian philosopher. He is also the editor in chief and co-founder of Civilization Magazine, which has become a pillar magazine within the classical movement in Norway.*

Korsnes has a double BA (hons) from West Chester University of PA, and a MA in Philosophy from University of Oslo, with a thesis on philosophy of mathematics and phenomenology. His philosophical writings have been translated into English and Russian.

He has written extensively about aesthetics, and in 2022 his book Conversations from Memorosa was published, which is a collection of philosophical conversation between him and the classical painter Odd Nerdrum.

Webpage: <https://sivilisasjonen.no/>

of it disappears in parallel. It is natural to take better care of a jacket you have sewn yourself than a jacket you buy in the shop on sale, because you know how much work went into it. And vice versa. When I know how difficult it is to play the piano, I see more reason to admire a piano virtuoso. Through craftsmanship, and the knowledge and skills that follows it, one learns the value of things.

And what is more probable that one acquires more knowledge about, that which one admires or that which one despises or is indifferent to? I would argue for the former. Thus, one can conclude that a culture that values craftsmanship can more easily end up in a positive spiral, where knowledge leads to admiration, which in turn leads to the desire for more knowledge, etc.

... FOR THE HUMAN BEINGS:

Finally, we have reached the most important matter of philosophy altogether, one's life and how it is lived. Practicing a craft requires knowledge, patience, awareness, and skill, which all can be positive features of one's self-development. Also, practicing a craft can bring a closeness and appreciation to something outside oneself. It is important for man to value both himself and others, i.e. to direct one's appreciation respectively inwards and forwards, but it is also important to be able to value one's

surroundings, i.e. to direct it outwards.

Perhaps the most important aspect of craft is the potential it has to contribute to experiencing both enjoyment and meaningfulness when practicing a craft. A good craftsman creates something that is not only useful, but also harmonious and proportionate, whether for himself or others. Meaningfulness in the form of living a good life can in many ways be translated into the ancient Greek term for "*happiness*", eudaimonia (εὐδαιμονία). Now, the practice of crafts is not sufficient alone to achieve the good life, but it has the potential to contribute to it.

Notes

[1] Kazimir Malevich (1915): Black Suprematic Square. Photo: Tretyakov Gallery, Moscow uploaded on Wikipedia in 2023. This work is in the public Domain in Russia and the United States. URL: https://commons.wikimedia.org/wiki/File:Kazimir_Malevich,_1915,_Black_Suprematic_Square,_oil_on_linen_canvas,_79.5_x_79.5_cm,_Tretyakov_Gallery,_Moscow.jpg [21st Mar. 2024].

[2] Leo von Klenze (1846): Ideale Ansicht der Akropolis und des Areopag in Athen. Photo: Bayerische Staatsgemäldesammlungen on Wikipedia in 2020. Under Creative Commons. URL: <https://commons.wikimedia.org/wiki/File:Leo-von-klenze-ideale-ansicht-der-akropolis-und-des-areopag-in-athen.jpg> [20th Mar. 2024].

[3] Unknown Sculptor (ca. 300 BC): Bust of Aristotle. Marble, Roman copy after a Greek bronze original by Lysippos from 330 BC; the alabaster mantle is a modern addition from the Museo nazionale romano di palazzo Altemps . Photo originally by Jastrow (2006) edited and uploaded by Alvaro Marques Hijazo on Wikipedia in 2019. Under Creative Commons. URL: <https://commons.wikimedia.org/wiki/File:Aristotle.transparent.png> [20th Mar. 2024].

[4] Unknown photographer (1936): English philosopher R. G. Collingwood in 1936. Photo: Private Photoalbum uploaded by Monozigote on Wikipedia in 2022. Under Creative Commons. URL: https://commons.wikimedia.org/wiki/File:RG-Collingwood_36.png [20th Mar. 2024].

BEAUTY AND UGLINESS IN ARCHITECTURE

BUA 2024 – HÅNDVERKEREN, OSLO

Saturday May 4th – Sunday May 5th 2024, 10:00 a.m. – 17:00 p.m. both days

The BUA 2024 conference highlights the revival of classical and traditional architecture. We are at a turning point in architectural history where education and political support of the roots of our built environment needs revitalization. After a century of modernist repression of beauty and humanity, the knowledge and skills of classical planning and beautiful buildings are almost absent in our education system. BUA 2024 aims at filling these gaps with first class lectures from leading speakers on classical and traditional architecture, pre-modern urban design, craftsmanship, restoration and preservation of beautiful buildings.

The conference welcomes the general public as well as professionals such as architects, planners, urbanists, engineers, historians, researchers and others.



James Stevens Curl



Robert Patzschke



Nikos Salingaros



Branko Mitrovic



Taran Sørensen Grønlie



Michael Diamant



Brandon Ro



Justin Shubow



Nir Haim Buras

Ornaments

Keynote:

Beauty and the Brain: Reconsidering the Role of Ornament in Architecture
Assist. prof. Brandon Ro, USA

How to reintroduce more wooden ornaments in practice, and how to draw an Acanthus
Sindre Hovde, Norway

Beauty on the inside: The history of interior decoration before modernism hits Europe
Taran Grønlie, Norway

Learning how to draw architectural ornaments at Christiania Drawing School: 1818 – 1910
Kristian Hoff-Andersen, Norway

Ornamented brick architecture in Oslo 1840 -1920
Truls Aslaksby, Norway

Classical Architecture

Keynote:

The Principles of Classical Architecture
Notre Dame University, USA

The Necessity of Classicism: A Rich & Varied Language Capable of Infinite Applications
Prof. James Stevens Curl, UK

Architecture principles in the age of fraud
Prof. Branko Mitrovic, Norway

New classical architecture
Robert Patzschke, Germany

Student session:
The Royal Art Gallery in 2023
Sigurd Randby, NTNU, Norway

Classical Studio - Museum and Planetarium in Trondheim
Ylva Seierstad, NTNU, Norway

Architectural water colours in the beautification of classical drawings
Karl F. Honningsvåg, NTNU, Norway

Non-modernist urbanism

Keynote:

Non-modernist principles of urban planning – the scientific approach
Prof. Nikos Salingaros, USA

Keynote:
The art of classic planning
Dr. Nir Buras, Washington, USA

Planning norwegian urban fabric – smalltown coastal architecture – case Risørholmen
Arne Sødal & Jan I. Lindeberg, Norway

Caring about the climate - why traditional architecture is the only answer to our modern problems
Michael Diamant, Sweden

Ordinary people's aesthetic preferences in architecture

Justin Shubow, NCAS, USA

Let's build a beautiful arctic city
Nathan Andrews, Tromsø, Norway

Traditional architecture

Keynote:

The Picturesque: 19th-century aesthetics and wooden architecture
Jens Christian Eldal, Norway

How to use older decoration patterns in new interiors
Anne Louise Gjør, Norway

Contemporary vernacular & classical architecture – keeping the styles alive.
Eskild Narum Bakken, Norway

The peculiar Dragon-Style wood architecture (1880-1910) in Christiania – Hasselbakken

Olav Anders Bjerve, Norway

Japanese traditional buildings in wood
Tor Austigard, Norway

A short history of the timber industry, traditional woodcraft, and sustainable forestry

Olav Anders Bjerve, Norway



Conference
Registration:
(Scan the QR-code)



Updated information:

<https://www.beauty-and-ugliness.com/>

Registration within April 1st 2024, 18:00 CET, valid by payment.

Conference fee: 25 Euro each day, full conference 42 Euros.

Student fee: 12 Euro each day, full conference 22 Euros.

Conference location: Håndverkeren, Rosenkrantz' gate 7, 0159 Oslo



THE NORWEGIAN MOVEMENT FOR BEAUTY

The far north of Europe finds itself home to an unique revival movement for beauty in architecture, the arts and crafts.

Please explore some of the great Norwegian organizations and acteurs.

Cave of Apelles

Myths, Culture, Philosophy

Founded in 2018 as a long form conversation on the classical arts, myths, and philosophy, **Cave of Apelles** is meant to inspire people to participate in eternity. It has its name from Apelles, the greatest ancient painter and a source of inspiration to titans like Rembrandt, Velasquez and Odd Nerdrum. Culture is downstream from philosophy. We are devoted to spreading the message.

Webpage: <https://caveofapelles.com>

Find @caveofapelles on Youtube, Rumble, Instagram, Facebook, TikTok, X (Twitter) & soundcloud

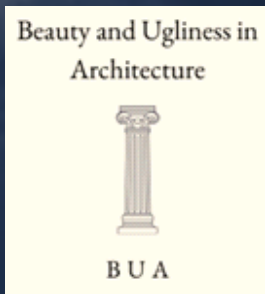


Sivilisasjonen

Sivilisasjonen [Civilization Magazine] is an online and physical magazine founded on the conviction that cultural values such as harmony, beauty, and poetics can make people into better versions of themselves. The magazine covers topics within classical culture, philosophy, and society and hosts arrangements such as theatre plays, philosophical debates, poetry evenings and panel discussions on a regular basis.

Webpage: <https://sivilisasjonen.no/>





Beauty and Ugliness in Architecture (BUA) is an annual symposium to promote beauty and fight ugliness in architecture. The BUA 2024 conference highlights the revival of classical and traditional architecture, main topics: architectural ornaments, classical and traditional architecture, non-modernist urbanism. BUA collaborates with the University of Trondheim (NTNU), Sivilisasjonen, and the Architecture Uprising Norway.

Webpage: <https://www.beauty-and-ugliness.com/>



**AUSTIGARD
ARKITEKTUR**

Austigard Arkitektur is an architectural firm based in Oslo, working within Norwegian, European and Japanese traditions. Founder Tor Austigard has been writing and speaking in opposition to contemporary Modernist architecture for many years, in architectural publications as well as local newspapers. The transition into traditional architecture came following a mid-career bachelor degree in neuroscience.

Webpage: <https://www.austigard.no/>



Arkitekturopprøret Norge is Architecture Uprising's norwegian branch. Already making inroads into the mainstream discourse, the movements goal is to spread the word about New Traditional Architecture, and fighting to reverse the Trend towards ugly architecture.

Webpage: <https://www.arkitekturopproret.no/>

Follow [@aonorge](#) on Instagram and [Arkitekturopprøret Norge](#) on Facebook.



INTBAU Norway (in Norwegian: INTBAU Norge) exists to bring together practitioners, academics, community leaders and general supporters in order to promote the values of traditional architecture and design, and to find solutions for challenges concerning the built environment.

Webpage: <https://www.intbaunorge.no/>

All logos and photos belong to each organization. Credit for background photos: Robin Stumm (2019): Norway Landscape View. uploaded on Wikipedia in 2015. Under Creative Commons Licence. URL https://commons.wikimedia.org/wiki/File:Norway_Landscape_View_%28106862095%29.jpeg. [5th Apr. 2024]. Retromina (2022): Test av topografiske kart. Posted on Reddit.com. https://www.reddit.com/r/norge/comments/tdcoy5/test_av_topografiske_kart/ [21st Mar. 2024].



THERE IS NO ROOM FOR NIHILISM

WHAT WE CAN LEARN FROM IMPERFECTION

BY CHARLES MOSTOW, SCULPTOR

Sabin and I were sculpting the Cost of War scene. Two medics cradle a fallen soldier, a nurse supports a kneeling soldier who's been blinded by gas, and a shell shocked soldier faces the viewer. He's unstable. Tension runs from head to toe as he stares deep into the distance. One medic puts his palm on the center of the fallen soldier's chest. I worked with my model for a few hours to capture that moment. I studied the form and proportion of his hand down to the scale of the finger nail

but something just wasn't right. It looked weak.

Sabin came over. With a few decisive movements of his tool he flattened a plane on the knuckle and added clay to the volume of the pad of the finger. Things started to click. He asked me to step back with him. We took four large steps backwards. He said, *"See, its got to read from back here"*.

I thought, *"Damn this guys good"*. Then it hit me that I had been relying on my skill as an observer to



capture exactly what stood in front of me. I believed that the more accurate to life I was the better sculptor I was — but that was ego talking. It's not accuracy to life that we're after, but the communication of the idea. That hand needs to show the strength of the medic as well as capture the sensitivity and pain he felt. Sabin made choices to clarify the story of that medic. Sculpture, suddenly, was not for me any more. It was for the medics. It was for the soldiers, then and now.

Above - Panorama shot of „*Cost of War*“ by Sabin Howard & Charles Mostow.

“Form is a vehicle to express the human condition; geometry is our tool and our paradigm. “



Charlie trained at the Grand Central Atelier and in the studio of Sabin Howard. Today, he is working with Sabin Howard to create the United States National World War I Memorial. The 58.5' long bronze relief will be unveiled in Washington D.C. on September 13th, 2024.

Charlie's Webpage:

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Sabin Howard's Webpage:

<https://www.sabinhowardsculpture.studio/>

Instagram: @sabinhowardsculpture

Notes

Images Courtesy of Andrew Holtz Photography:

<https://www.holtzweddingphotography.com/>

Instagram: @holtz_photography

Geometry is the basic grammar of the visual language of storytelling. For a sculptor, the compositional units are the cube and sphere; hard edge and round, to put it simply. The combination of these at different scales and angles create movement and mood.

Geometry is common to all things in the universe. What I see in myself is out there too. This places us within a unity of a whole. Its not lonely. It's not isolated. There is no room for nihilism. Geometry tells us that we're a part of something bigger. The figure in the architectural ensemble is there for this reason.

Sculpture primes us for our experience with the built environment because it shares our innate form language. The figure is both an and entry and exit point to the experience of beauty. It is the gate to our experience of beautiful form. The dignity of being human is recognizing our connectedness within the beautiful whole. A circle is so true that it's difficult to fully express. An equal lateral triangle, a square, a line bisected, and the golden ratio are all miracles!

True, not all figurative sculpture depicts a beautiful moment. Take a battle scene from WWI, full of frenzy. It appears chaotic but each part of the scene is coordinated by geometry. Beauty is our center. The Laocoon is a perfect example. It communicates grace in a moment of

terror because structurally,
geometrically, it is stable.

As sculptors we always relate back to
the human experience. Form is a
vehicle to express the human
condition; geometry is our tool and
our paradigm. We feed this
language back into the public

consciousness and, with the
architectural ensemble, create
beautiful and meaningful built
environments.

Below - Detail of the medic in the
„*Cost of War*” .





IN THE SPIRIT OF THE COMPAGNONS

PART I - A DISCOURSE DELIVERED IN LISBON ON NOVEMBER 17TH, 2023

BY NOÉ MORIN & NADIA NATY EVERARD - FOUNDERS OF LA TABLE RONDE DE L'ARCHITECTURE

By way of introduction, we would like to say that our Modern world is so estranged from Nature that at present we are obligated to rediscover, by means of study and research, solutions that were once common knowledge. One must now rediscover the thermal inertia of the soil, the refreshing power of trees, the longevity of simply constructed walls, the practicality of pitched roofs, and the benefits of lime. Such practical wisdom, that our forefathers mastered so perfectly, is what constitutes tradition. Tradition is really nothing other than this: a body of know-how gradually acquired over the course of centuries, transmitted from parent to child, from teacher to student, from Compagnon to apprentice during countless generations.

Such traditions act as a language that unites members of the same craft or of the same community and

stand as a source of incontestable authority. This is why in traditional societies the holders of tradition, which is to say the elderly or at least older members, are beneficiaries of a moral authority conferred upon them owing to their seniority and knowledge of the past. As it turns out, in Modern societies one observes the exact opposite; our societies place a premium on youth, take the ageing process as a bad omen, a clear sign that we've abandoned any belief in the superior moral value of tradition.

Progressively from the Renaissance one sees a double phenomenon of detachment that leads, over the course of several centuries, to tradition being replaced by science as the source both of authority and of knowledge. Since Graeco-Roman antiquity through Medieval Christianity, art and technique were bound, Beauty and Utility went

Right Page - The Measurers by Hendrick van Balen the Younger. Mid 17th century, Antwerp [1].

together. The initial separation of Beauty and Utility, of the intellectual and the manual, or one could even say the spirit from the body, comes in as we previously stated in the Renaissance. It was in 14th century Florence that the humanists decided to split up the liberal arts, which was comprised of three disciplines (dialectic, grammar, and rhetoric), giving pride of place to grammar and rhetoric whilst setting aside dialectic. Dialectic was, among the liberal arts, the most intellectual as it required a sense of logic, a rationality; it was less artistic than either grammar or rhetoric.

A rupture is thus signaled by Italian humanism that makes the artistic character prevail over logic, unknowingly opening a historical gap that contributes to the split between Beauty and Utility. So then, art bereft of utility, the "art for art's sake" as the 19th century Parnassians would later defend it, became an art devoid of meaning, no longer in pursuit of any truth. It likewise became an art that was as free as it was insignificant (Modern art being a perfect illustration of this), whereas utility emerged as the sole prerogative of a nascent industrialism.

From the Renaissance and even more so since the triumph of the modern State, we have come to



Noé Morin is an associate researcher at the Thomas More Institute and vice-president of La Table Ronde de l'Architecture. Nadia Naty Everard is a Belgian young practitioner of traditional architecture having obtained her Bachelor's degree in architecture at La Cambre-Horta, Brussels.

La Table Ronde de l'Architecture, a young association dedicated to the defense of beauty and durability of our living environments, is born. In a spirit of harmonious cooperation and liberty, TRA is a community of craftsmen, architects, urbanists, historians, writers and curious of all sorts who celebrate the learning of centuries of local, sophisticated and various traditions that have perpetuated around the world. It is a place of liberty and debate dedicated to the renaissance of arts and crafts.

Webpage: <https://www.latablerondearchitecture.com/>

accept the following: for the pretty, meaningless things, there is Art; for useful things that don't have to be pretty, there is Industry. In such a context the artisan who represented the perfect marriage of Beauty and Utility lost all reason for existence. He therefore disappeared whereas an architecture developed that more and more resembled a product of mass industry: standardised, uniform, prefabricated.

If we have temporarily taken this long historical detour, it is to show you that the world in which we now live, the architecture we construct, proceeds from the development of civilisation. We've reached a stage in the historical process where architecture is called upon to classify itself either among pretty, yet insignificant things or as a useful industrial product. Spurring this along was the development of the scientific mentality that in the 19th century had rapidly expanded and that progressively came to replace all former sources of knowledge. Scientific discourse had replaced God, so that at the end of the 19th century Nietzsche for the first time takes note of the demise ("God is dead", *The Gay Science*, 1882); moreover, it had likewise replaced tradition. In one fell swoop tradition ceased to be passed on, youth in search of truth turned away from their forefathers; they rather paid heed to the scientists that were making extraordinary leaps in

understanding man and his environment. The moral authority held by religion and tradition passed inexorably to the scientists and their followers.

This change runs through the entire society that gradually submits to the dictates of science, including domains to which it was completely foreign such as government (where the administration of things replaces a government of men) and the economy (that tends more and more to display a scientific character of absolute truth). The same effect was produced in architecture that slowly drew away from its oral and written traditions, ceasing to transmit them, instead falling in love with new technologies and big names – this is the moment that appears massive buildings and mass complexes.

Nowadays, should you mention to an architect or workman of an architectural method as simple as a Roman arch, for example, he'll regard you with a distrustful air asking you if such an ancient technique that doesn't even appear in the ABC's of Modernism is really to be trusted...and we're speaking of a proven technique, one that has been successfully employed for centuries! Yet the Modernist architect trusts nothing old. From this point on, tradition disturbs whilst novelty assures. This is not merely the fruit of ignorance, rather an intuition deeply anchored in the human psyche that pushes us Moderns

towards unconditional belief in the superiority of the technological discovery as compared to the tired old recipes of tradition. This is a deeply held conviction by the majority of our contemporaries and for us to rid ourselves of it Modernism must be measured, subjected to a profit and loss statement, one that tabulates the true contribution of technology in our lives because, as so often is the case, technology is merely responding to the very problems it itself has engendered. However, this is not the objective of our intervention...

The goal of our intervention, after having stated that we are the fruit of a long history, will be to present you, in subsequent essays, with some modest solutions that we have made a point to rediscover and teach, that of Traditional Architecture. It's not that we're nostalgic or fixated on the past, rather we think that if contemporary architecture refuses to make changes influenced by such traditions, it will simply disappear.

... to be continued next edition.

Notes

Abridged transcript of a discourse delivered in Lisbon on November 17th, 2023 by the founders of La Table Ronde de l'Architecture, Nadia Naty Everard & Noé Morin translated and edited by Patrick Webb. Original text: <https://www.latablerondearchitecture.com/post/in-the-spirit-of-the-compagnons> [5th Apr. 2024]

[1] Hendrick van Balen the Younger (Mid 17th century): The Measurers. Antwerp. Photo: History of Science Museum, Oxford, uploaded to Wikipedia in 2021. Under Creative Commons. URL: https://upload.wikimedia.org/wikipedia/commons/9/98/The_Measurers_by_Hendrick_van_Balen_the_younger.jpg [15th Mar. 2024].



DRAWING WITH MY HAND

BY LUCIEN STEIL

“The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects: things as they were or are, things as they are said or thought to be, or things as they ought to be, [...]” – Aristotle

My sketches, drawings and capricci emerge from a nostalgia both antique and classic. They participate in an imaginary Antiquity situated in a mythical time, between sky, land and sea, between dreams, desires and fictions, like beautiful, discrete, though melancholic fragments of a

lost architectural culture waiting to be rebuilt.

My imaginary Antiquity is not a historical place or period, but a continent by itself, an Atlantis between the dawn and the twilight of times past and future. My humble little sketchbooks with their sketches, drawings, and capricci do not endeavor depicting or deciphering the immense wealth and splendor of these imaginary harbors of a mythical and collective memory; they obey only to the intuitions of my hand following the movements, contours, shades, and rhythms of unknown, though



familiar, real and surreal images of places and buildings emerging from the thick fog of 'saudades'.

They bear witness to a passion and an infatuation for architecture and the city, and capture privileged moments of architectural invention architectural invention i.e.: the reconstruction of memory, the vindication of intuition, the honing of imitation, the apprenticeship of crafts, the love of geometry, the genius of place, the rhythm of time, and the music of the imaginary.

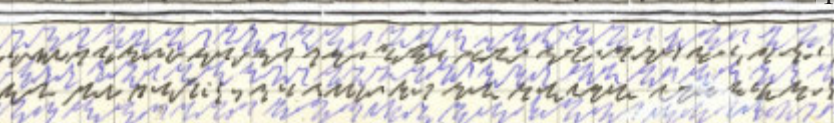
They encompass architecture as a part of both a poetic and rational meditation on the very origin, nature, and reason of building good places for virtuous people, happy cities ('Citta Felice') for the 'Good Life', places nurturing the 'Buon Governo'. They even allude

discretely to the resilient and obsessive concept of the 'Citta Ideale', though never imposing its utopian straightjacket on the free-spirited, colorful and melodious serenity of the more imperfect, but far more desirable urbanity of these exquisite places of exile my hand is leading me to discover and explore.

They may indeed not resemble any existing place but they resemble the dreams and beautiful reflections of invisible cities and towns on the maps of lost explorers and the surveys of anonymous travelers and adventurers. They document insistingly places which must have existed as they erupt joyously in innumerable journals and sketchbooks with a vigor, precision, and tenderness which cannot but be proof of their very reality and truth.

It is the hand which shelters the sound, color, perfume, and silhouette of these places which sing and dance, which dream and think, which remember and forget. The hand can also sense their silence and pain, their sleep and restlessness, their harmony and anxiety, etc. Only the hand can reveal, uncover, and unpeel the crusty layers of memory by the magical and poetical process of drawing, a healing process of repeating meticulously and patiently the contours, lines, shades of places, and moments which have been

Right - One of Lucien's distinctive drawings.





*Lucien Steil studied architecture in Paris, graduating in 1980. He is the principal at Katarxis Urban Workshops in Luxembourg and a partner at Heure Bleue architects, London. He practiced in Luxembourg producing a wide range of traditional designs in collaboration with Colum Mulhern. He has taught and lectured in Europe, the Americas and Asia, and collaborated with the Prince of Wales's Urban Design Task Force in Potsdam and Berlin, the Univ. of Miami, Polytechnic Univ. of Puerto Rico, Univ. of Bologna, and Univ. Católica Portuguesa in Viseu, the Univ. of Notre Dame (Rome Studies Program) and US Campus, South Bend, Indiana, the Univ. of Buckingham, and the Univ. de Luxembourg. He is the author, editor, or co-editor of many publications among which: *New Palladians, Traditional Architecture: Timeless Building for the 21st Century, The Architectural Capriccio, In the Mood for Architecture, and Travel Sketches from Elsewhere & Nowhere.**

hidden from reality for reasons as mysterious as tragical.

The hand which shelters, caresses, and imagines these places brings them forth, gently and without violence from an ancestral subconscious, a mystic intuition, or some unconscious labyrinth of exhausted visions by the fortuitous agency of graphite, color, ink, and the complicity and patience of paper of all shades and textures. The hand makes than good its secret and sacred promise to have the mind be tuned to the heart, and vice versa, and to have reason and emotion imbedded in each line of the pencil, and in each stroke of the brush. The weathered cover of the sketchbooks encloses and protects both the empty and filled pages and cherish the murmurs and whispers of the sketches, notes, drawings, and paintings in a stoic peacefulness and beauty.

It is true that a mist of melancholy envelops much of my imaginary places: the absence of people, their full moon nights, their sky filled with dancing or tormented clouds, their seemingly abandoned waterfront piazzas or promenades, and eventually the silhouette with snow tipped mountains in the background, etc.; the melancholy however is not a reflection of despair and grief, but of an intense longing and love for integrity, goodness, peace, and beauty in this fragile world.

THE PEOPLE'S CHOICE

HOW ARCHITECTURE UPRISING IN A SMALL SPANISH TOWN IS FIGHTING FOR BEAUTY

BY XAVIER PARAREDA - FOUNDER OF RESURGIR ESTÉTICO BURGOS

In the heart of Burgos, a city in Northern Spain rich in history and architectural heritage, a debate unfolds over the fate of a significant building as a modernist proposal for its replacement is discussed. What emerges is, once more, a collective desire for architectural designs that resonate with the community's identity and aspirations, transcending contemporary norms. Join us as we delve into the dynamics shaping Burgos' changing landscape.

In 1948, amidst Spain's economic hardship, the "*Círculo Católico*"

nonprofit organization started building an entire city block with apartments that would house Burgos' most impoverished citizens. It exhibits subtle timid Art Deco influences, prevalent in 1940s in Burgos, but also displays the sobriety that characterizes the transition to the rationalism that would define the 1950s. Three quarters of a century later, it is to be demolished and substituted.

In theory, the decision to demolish the building was justified by its deteriorating wooden structure, a choice that left many disheartened.

Left - City block to be demolished in the Andres Martínez Zatorre street.

Right - Rendering of the proposed new building.





Xavier Parareda is a data scientist who likes to use data-driven approaches to rethink how we view and interact with our world. Xavier grew up in Burgos, Spain, where he now lives, but he spent 3 years in Italy and 10 in The Netherlands, where he developed his career. Together with the civil engineer Luis Moro, Xavier founded the Resurgir Estético Burgos movement in September 2023, a local citizen initiative aimed at restoring beauty to all corners of the city, and not just the historical center.

If you would like more information, access to the data, or have any suggestions, feel free to contact Mr. Parareda at

resurgiresteticoburgos@gmail.com

Follow them on Instagram

[@resurgir_estetico_burgos](https://www.instagram.com/resurgir_estetico_burgos)

Situated outside the city center, the building lacked the special protections typically afforded to historical buildings. The real dismay, however, came when the proposal for its substitute was unveiled in the press:

Confronted with an evident disregard for both the character of the neighborhood and the local culture, at Resurgir Estético Burgos we decided to gauge the sentiments of the Burgalese first hand regarding this development. With the invaluable help of architect Pablo Álvarez Funes and the AI getimg, we generated 3 alternatives.

ALTERNATIVE PROPOSALS

Using the AI getimg, Mr. Funes fed it the picture of the new building and used the following prompt:

convert the building in the image into a vernacular traditional building Burgos, north spain architecture, stripped classicism, art deco, ((6 storey building, using the same perspective, RAW photo, 8k uhd, dslr, cinematic lighting, hyperealistic, high quality, film grain, Fujifilm XT3))

Only 25 of the 100 images generated made some sort of sense. From this subset, we carefully narrowed down our selection to three distinct possibilities that we deemed to be the most coherent.



Above - The different proposals which were included in the poll. A,B and D are AI generated pictures.

Proposal A

The first proposal mirrors the typical 19th-century architectural style found in Burgos. While these structures may not meet contemporary comfort standards, they have endured for well over a century, constituting a vital aspect of the city's old town urban fabric.

Proposal B

This is a classical, stately building that would typically be associated with apartments for the bourgeoisie in the late 19th century.

Stone is abundant in the vicinity of Burgos, which led to its widespread use in both landmarks and residential buildings (see example below)

Proposal D

Finally, we opted for a proposal that we thought represented a compromise between classical lines and modern minimalism. This proved to be a good choice, as we will see in the results!



Above - Results of the poll.

We printed these 3 proposals alongside the original project, and were now ready to ask the citizens of Burgos their opinion.

THE POLL

Unlike typical polls conducted online, our approach involved engaging individuals directly on the streets, in cafes, and bars. We initiated conversations, provided context about the situation, and posed the pivotal question:

“If this building is going to be demolished and replaced, which building would you like to see in its place?”

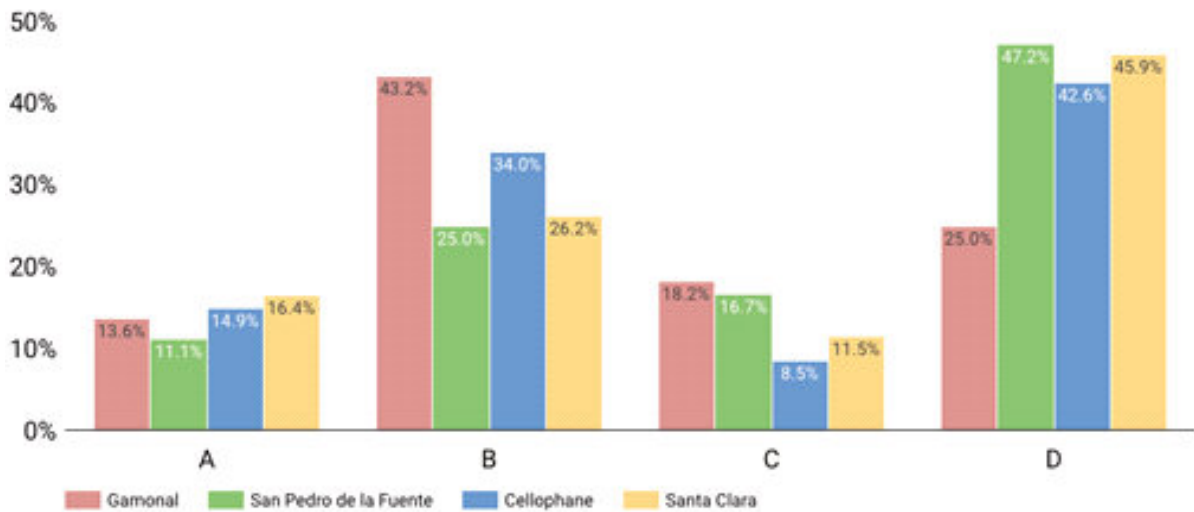
In addition to their preferred option, we inquired about the respondent’s age (in decades) and political stance (right/left wing). We also noted the neighborhood where it was asked and gender of the respondent. The result is a very complete dataset with 276 respondents that reveals some interesting insights.

The overall results are not surprising, and are in line with other polls previously conducted.

Option C emerges as the least favored among respondents, while Options B and D enjoy notable preference, with a significant gap separating them from the rest. Option A, while surpassing C in popularity, remains relatively unpopular, potentially due to its association with buildings in a state of relative disrepair.

A notable trend observed is the consistency of preferred options across all neighborhoods. A total of 8 were featured; the most significant ones are displayed below.

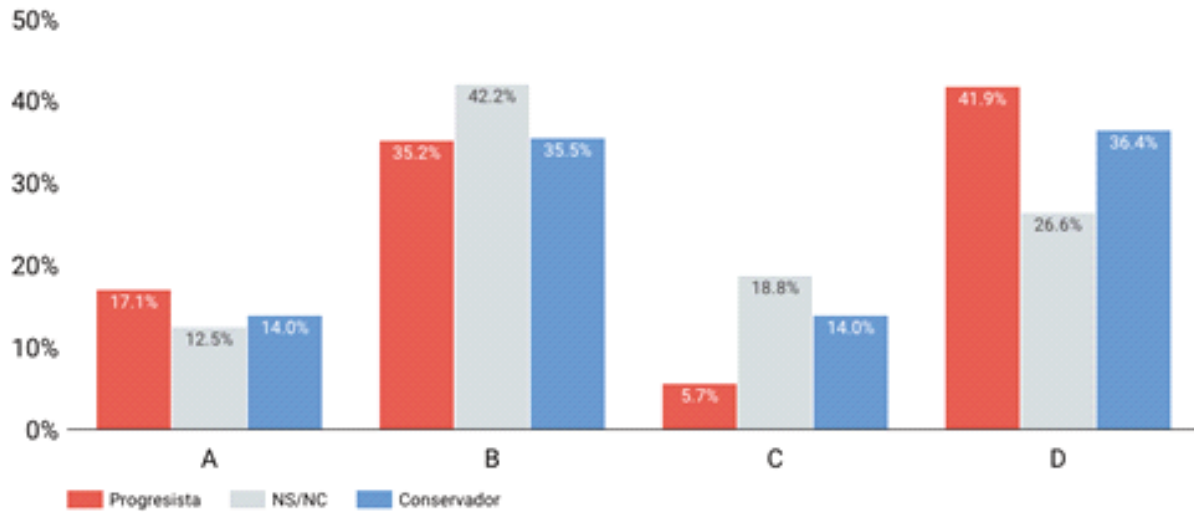
Gamonal and San Pedro de la Fuente are low-income, working-class neighborhoods; the choices are remarkably similar to those of La Cellophane, which takes its name from a former factory and is now a relatively upscale area. Interestingly, it is also composed mainly of black



Above - The results broken down by neighborhood.

Below - Modern developments in "La Cellophane", where only 8.5% of people voted for the proposed project.





Above - The results broken down by self-defined political stance.

and white modernist blocks similar to the project proposed. The results seem to suggest that the high demand for this neighborhood may be so in spite of its aesthetics, rather than owing to them.

The old adage that associates a conservative ideology with a preference for tradition does not seem to hold, as political inclinations do not significantly influence the choices made. If anything, individuals self-identifying as 'left-wing' exhibit even less inclination towards Option C.

Further analysis based on gender and income yields the same results. Once again, a prevailing sentiment emerges: citizens reject the black,

white and gray boxes that are proliferating everywhere, and yearn for designs that foster a sense of connection.

LESSONS LEARNED

In reflecting on this experience, it becomes evident that the *"feeling"* we all have about a new project's misalignment often resonates within a significant majority, even if it is not voiced in public discourse. Being the one to initiate this conversation can be tedious work, but it is definitely gratifying.

In the digital era, it is easier than ever to connect with others - be it through social media, by creating an online poll - so we encourage you to leverage these channels to find and

unearth that “*silent majority*” in your own city or town! However, face-to-face interactions, although more time-consuming, give a much more nuanced understanding of a community’s attitudes and opinions, and they also provide an opportunity to talk about your movement to people who might otherwise not hear about it.

Finally, the emergence of AI-generated imagery holds promise in democratizing beauty by helping us crawl out of the current state of learned helplessness we find ourselves in - the pervasive assumption that modern urban environments are intrinsically ugly, and the unchallenged belief in our collective inability to change it. It is often said that a picture is worth a thousand words, and being able to visually display what could have been (or what may yet be) has more impact on an otherwise uninterested citizen than a verbose architectural explanation.

NEXT STEPS

In spite of these overwhelming results and local media coverage garnered, our attempts to reach out to the Fundación Círculo have thus far been met with silence, whether intentional or not.

The demolition of the old building is complete, but progress on the new building appears to have stalled. The Foundation faces a shortfall of the

estimated 13 million euros required for the project, prompting them to seek assistance from the city council and regional government. This presents an opportunity to engage with additional stakeholders and advocate for conditional public funding.

We now contemplate our next steps. Although changing the project seems unlikely, we will not stop trying - perhaps a contest akin to the one organized by Architectuur Omslag in Amsterdam is in order?

Note

All images are credited to Xavier Parareda and Resurgir Estético Burgos.



PRACTICE SHOWCASE

EDITOR - MICHAEL DIAMANT

Michael Diamant has picked two recent French New Traditional architecture projects to showcase. Please find his work at New Traditional Architecture and Architectural Uprising Sweden (Arkitekturupproret).



Michael Diamant is the founder of the social media network New Traditional Architecture. Since its inception in 2013, it has helped to popularize the classical architecture tradition and changed the public discussion about architecture in Scandinavia and beyond. Today content from his social media pages can be found all over the internet, increasing interest in new traditional architecture and inspiring more to become classical architects. While much of his focus has been on content creation, Michael has increasingly been interviewed in media, podcasts, and newspapers about his views on architecture and urban planning.



Traditional Norman Carpentry in Normandy, France



Place de l'Hôtel de Ville in Liévin, France

TRADITIONAL NORMAN CARPENTRY

Firm: Carpenter Charles Lebas SA

Completion: Varied, during the 2010s

Location: Normandy, France

© Photocredit for all pictures is to the LEBAS CHARLES SAS [1].



Exterior view.

WOODEN CHAPEL

Construction of a chapel with a wooden frame with tile half-timbering and an arched wooden interior vault.



Above - Interior view.

Below - Detail of the façade.





NORMAN HOMES

Construction of a traditional half timbered Norman houses. Interior fittings for both projects were mostly manufactured by Lebas. Exterior developments were also carried out by in part by the company.

View of the backyard with turret.



Interior view.





Above - Remise.

Below - Interior view.



"Craftsmanship in France is as threatened as everywhere else, but there is no shortage of customers for the skilled craftsman. The Normand skilled carpenter firm Charles Lebas SA was founded as late as 1951, but has expanded ever since. Beautiful new homes, chapels, and garages as well as harmonic expansions of existing homes have been their trademark for more than 50 years now. They also do interiors and furniture in their large workshop. Their skill is evident and a reminder that magic is created by our hands and not by any future robot. It is only through the work of the craftsman that we keep a connection with our built environment so not to reduce it to "real estate". The imperfect perfection is what makes each home unique and living, refined by each generation. "

Michael Diamant

Credit

[1] Carpenter Charles Lebas SA. URL: <https://lebas-maisons-normandes.com> [29th Mar. 2024].



PLACE DE L'HÔTEL DE VILLE

Architecture firm:

BREITMAN&BREITMAN

architectes - urbanistes -
architecte du patrimoine

Completion: Ongoing since 2012

Location: Liévin, Hauts-de-France, France

© Photocredit for the pictures is to the architecture
firm [1] & Google [2].

Above - Development along the Rue
Emile Basly [2].

Bottom left - Roof development
along the Rue Emile Basly [1].

Bottom right - View from across the
Place de l'Hôtel de Ville [2].





Above - A hexagonal corner tower, opposite the town hall [1].

Below - Ensemble at the Place de l'Hôtel de Ville [2].



“France has been a centralized state for a long time and so is French New Traditional architecture. It would be no overestimation to say that around 90% of the latter is found in the communes surrounding Paris. With that said there are urban projects to be found in various locations and the firm Breitman&Breitman has done some in France northeast “rust belt”. Here a declining industrial economy has left urban scars, though not as severe as the US counterpart. With their typical human scale postmodern style, the firm has helped to fill some of these. In the coal mining town of Liévin, a huge plot adjacent to the city’s town hall had been empty for years. A communal effort to revive the city center launched the project to add 113 central apartments in three phases. The two first are now complete and urban blight has been replaced with humane courtyard urbanism. Though the result is impressive, the lack of mixed use is worrying as there is a general lack of any social or economic activity adjacent to the town hall.”

Michael Diamant

Credit

[1] BREITMAN&BREITMAN architectes - urbanistes - architecte du patrimoine (2024): Place de l'Hôtel de Ville. URL: <https://www.breitman-breitman.com/realisations/projet/68/lievin/place-de-l-hotel-de-ville> [3rd April 2024].

[2] Google (2024). Googlemaps. URL: <https://www.google.com/maps> [3rd April 2024].



VAL D'EUROPE

HOW TO CREATE PLACES THAT LAST

INTERVIEW WITH BERNARD DURAND-RIVAL & CORINNE CAUDRON,
SENIOR MANAGERS FOR ARCHITECTURE AND URBAN PLANNING FOR
DISNEYLAND PARIS AND VAL D'EUROPE



Disneyland Paris first opened its doors in April 1992 and has grown with its guests to become Europe's number one tourist destination with over 375 million visits since its opening. Today, it is a multi-day resort offering two world-class theme parks, seven themed Disney hotels, the Disney Village® entertainment complex, and one of the top integrated corporate events venues in Europe. Disneyland Paris employs 18,000 employees, in more

than 500 different jobs and with 124 nationalities represented.

Val d'Europe, was developed in conjunction with Disneyland Paris. It is probably one of the largest New Traditional Architecture projects in the world. About 2.118 hectares (5.295 ac) have been developed since the late 1980s. We are honoured by the opportunity to interview the senior managers for Architecture and Urban Planning of this magnificent project.

Please tell us a little about how the project came into existence and what influenced the choice of location?

In 1987, The Walt Disney Company decided to develop a new tourist destination in Europe. The choice of Marne-la-Vallée as the location in France was based on a number of criteria, including its central location in Europe and excellent transportation network. The Walt Disney Company also wanted to secure space for long-term development and be able to shape the surrounding urban development in its architectural and landscape design. The French government was also interested in using the opportunity presented by Disney to revitalize existing developments east of Paris in Marne-la-Vallée.

Why did The Walt Disney Company decide on developing Val d'Europe based on the model of the classical European city?

As the area is so close to Disneyland Paris, The Walt Disney Company wanted a high-quality, pleasant urban environment to live and work. After a great deal of thought, the decision was made to develop a traditional urban design rather than a contemporary, experimental one. We drew inspiration from the structural organization of European cities, preferring to avoid "fashionable" architecture in favor of something more timeless.



In 1998, Bernard joined the architecture and urban planning teams at Disneyland Paris. He has since been responsible for creative urban planning, architecture, and landscape design for the entire 2,118-hectare Convention area, as well as for urban projects such as the New Town of Val d'Europe and projects linked to the resort such as partner hotels and backstage areas.

In 2017, he co-authored with Maurice Culot the book "Val d'Europe Vision d'Une Ville," published by Ante Prima and AAM éditions.

Prior to joining the Disneyland Paris team, Bernard spent nine years working for a major Parisian firm on master plans for Moroccan imperial cities and defining the Kingdom's major development projects. Bernard is a graduate of the Versailles School of Architecture. He comes from a family of architects and is passionate about urban development projects.



RESIDENTIAL DEVELOPMENT

DISNEYLAND PARIS RESORT

HOTELS AND RESIDENTIAL DEVELOPMENT

GOLF, HOTELS AND RESIDENTIAL DEVELOPMENT

PARIS SUBURBAN TRAIN

TOWN CENTER

FUTURE DEVELOPMENT

INTERNATIONAL BUSINESS PARK

HIGH SPEED TRAIN (TGV)

A4 HIGHWAY

GERMANY

PARIS - 42 km

VAL D'EUROPE

Developing such a large area is a complex undertaking. What are the fundamental design principles of Val d'Europe and what makes it special?

The strategy can be summed up as prioritizing urban planning over architecture, with traditional city planning in mind. For example, creating public spaces – squares, plazas, avenues, boulevards, streets, etc. – that are clearly identifiable, ordered and intentionally landscaped, structured by the alignment of buildings side-by-side to reinforce the “sense of place” and a good balance between building density and the size of public spaces, to create a pleasant human scale in all of Val d'Europe's neighborhoods.

The architecture then fits in with the previously defined urban planning, by means of urban and architectural guidelines as well as the use of a referential architectural style. To provide a pleasant overall coherence, a stylistic reference is proposed to the architects by district. Each architect brings fresh ideas that fit within that overall style. Transitions ensure that the architectural tone changes progressively from one neighborhood to the next.

The entire Val d'Europe Master Plan has been designed to respect the 15-minute walking rule for easy access

Left page - Master-plan of the entire Development Area.



Corinne Caudron joined the architecture and urban planning teams at Disneyland Paris in 1998 and has been working with Bernard for the design of the entire Convention area, which includes urban planning, architecture, and landscape design. Since 2018, she has been sharing responsibilities with him. She leads the team for the Land Development department and is both in charge of the urban projects for the future development phase, as well as Disneyland's backstage areas. In 2010 she worked as an architect and urban consultant for the development of the Green City of Ben Guerir in Morocco. While studying at the Versailles School of Architecture, she spent one year at the University of Illinois where she obtained the Edward C. Earl Award (Architectural final project recognition). She completed her urban knowledge with a Master degree of Urban Project Management at the Ponts et Chaussées School.

“People living and working in Val d’Europe are very happy with their choice, which can be seen in routine surveys that indicate a 98% satisfaction rate.”

to shops and services that residents need. Each district has a central hub with shops and an urban park. A network of greenways – including bicycle paths and connected to the wider landscape – enables people to navigate easily. Val d’Europe is also crisscrossed by a network of blue paths linking the many landscaped ponds, which are home to many birds nesting in the reed beds and enjoying the water features.

How do you decide on which themes or architectural style you use for each neighborhood?

The location and theme of each neighborhood is important in choosing the referential architectural style. For example, in the vicinity of existing neighborhoods, the style chosen will be something like ordinary village houses, with the occasional building in a more formal

style such as the home of a prominent citizen, or a different scale of building like a farmhouse or factory typical of the region.

For more central and densely populated districts, stylistic references will tend to be Haussmannian, neo-classical, Renaissance, Art Nouveau and even Art Deco. Interestingly, the Art Deco style evokes a very diverse architectural vocabulary – from the beginnings of the movement in the early 1900s with buildings that were still very classical and highly decorated, to the end of the period in 1938 with a gradual simplification of ornamentation toward the minimalism of the Modern Architecture Movement and the Bauhaus.

In the Quartier du Parc, for example, due to the presence of a 15-hectare urban park (37.5 acres), the urban planning and architectural style is inspired by Anglo-Saxon garden cities such as Hampstead in northeast London, with “*close*” buildings forming a small community around a courtyard opening onto the park, “*mews*” as rows of former stables transformed into pleasant townhouses or artists’ studios, and “*mansions*” as large neo-classical residences in the spirit of the buildings designed by John Nash or John Soane in London.

At the entrance to the city, suburban atmospheres (the “*faubourg*”)

naturally characterize these developments located outside the old city limits, sometimes with former artisanal activities.

Would you like to share some experiences you made in working together with architects and the public institutions?

The Val d'Europe project and its urban planning and architectural approach have been well received by the local authorities, and an open,

engaging dialogue has enabled us to resolve different perspectives. It does help when we work with architects who are open and attentive to the requests of the local representatives involved. Our exchanges with local authorities are productive and allow us to work together well to develop Val d'Europe.

Below - Blue hour in the Lake District at Place Antoine Mauny.



VAL D'EUROPE'S ARCHITECTS:

Léon Krier

ARCAS Paris Maurice Culot et
William Pesson

Paris Classical Architecture (PCA)
Raymond Loïc Chan et Dominique
Hertenberger

Pier Carlo Bontempi

Stanhope Gate Architecture

John Simpson Architects

Porphyrios Associates

Cooper Robertson & Partners

Gund Partnership Graham Gund

Hammond Beeby Rupert Ainge Inc.

Hardy Holzman Pfeiffer Associates

Breitman & Breitman

Collet Muller

Philippe Pumain

Jenny & Lakatos Carole Jenny

AAU Mastrandreas

Quadri Fiore

DTACC

Gabriele Tagliaventi

Atelier d'Art Urbain

Pierre Diener DGA

Contexte Christophe Chaplain

Cussac Architectes et Associés

BLM architectes

Atelier Bauve Camille Bauve

Ory.architecture

DGM & associés Antoine Delaire

GCG architectes Alexandre Goulet

barbaritobancel architectes

Daudré-Vignier & Associés

Marc Farcy Architecture



How has Val d'Europe been received both publicly and professionally?

People living and working in Val d'Europe are very happy with their choice, which can be seen in routine surveys that indicate a 98% satisfaction rate and the ease with which homes can be marketed. Developers also like working in the area because they really feel that their project adds a new element to a pleasant, well-functioning and marketable whole. As things progress, we are seeing more and more media express interest in reporting on Val d'Europe, and they are impressed by the project when they come to visit.

If you would like to share a piece of advice with your New Traditional Architecture colleagues, what would that be?

When we travel, discover and appreciate a town or village, it's usually through the perception – from a distant view or by immersion in the heart of the area – of a very coherent yet diverse whole. If we look at a village on a Greek island, the overall look is very beautiful – a group of simple, all-white buildings clinging to a black cliff, for example – with each building different from the next while being structurally similar. The effect produced by a

Right page - Residential buildings at the Cr du Tage in the Parkside District.

coherent context seems the first thing to be carefully defined. Architecture, through its style, codes and materials, also provides a certain pleasant and necessary diversity within this overall coherence.

The use of a reference architectural style and the imposition of guidelines help to avoid a succession of architectural objects deliberately at odds with the surrounding context and to the detriment of the overall effect.

As cities develop over time, it's also very important to integrate this dimension into the development of a project according to a "*history*" of sorts – a kind of ghost or mythology – on large-scale projects. This helps to avoid the mono-writing of a single architect, however talented. History also allows us to find sub-themes within a project – the old factory in a suburb transformed into a loft, the workers' houses, the old factory offices rehabilitated, etc. – each theme of each building bringing diversity to the project as a whole and a specific, recognizable atmosphere.

Ms. Caudron, Mr. Durand-Rival - thank you so much for taking the time. We are looking forward to see the project prosper in the future and wish you and everybody working at Disney Europe and Val d'Europe all the best!

Note: All building photos used in this segment are by Bernard Durand-Rival. The graphical elements and plans are © Real Estate Development by Disneyland Paris.

VAL D'EUROPE'S TOWN CENTER

Next project: North Chessy District
Future Style: Art Nouveau / Art Déco.



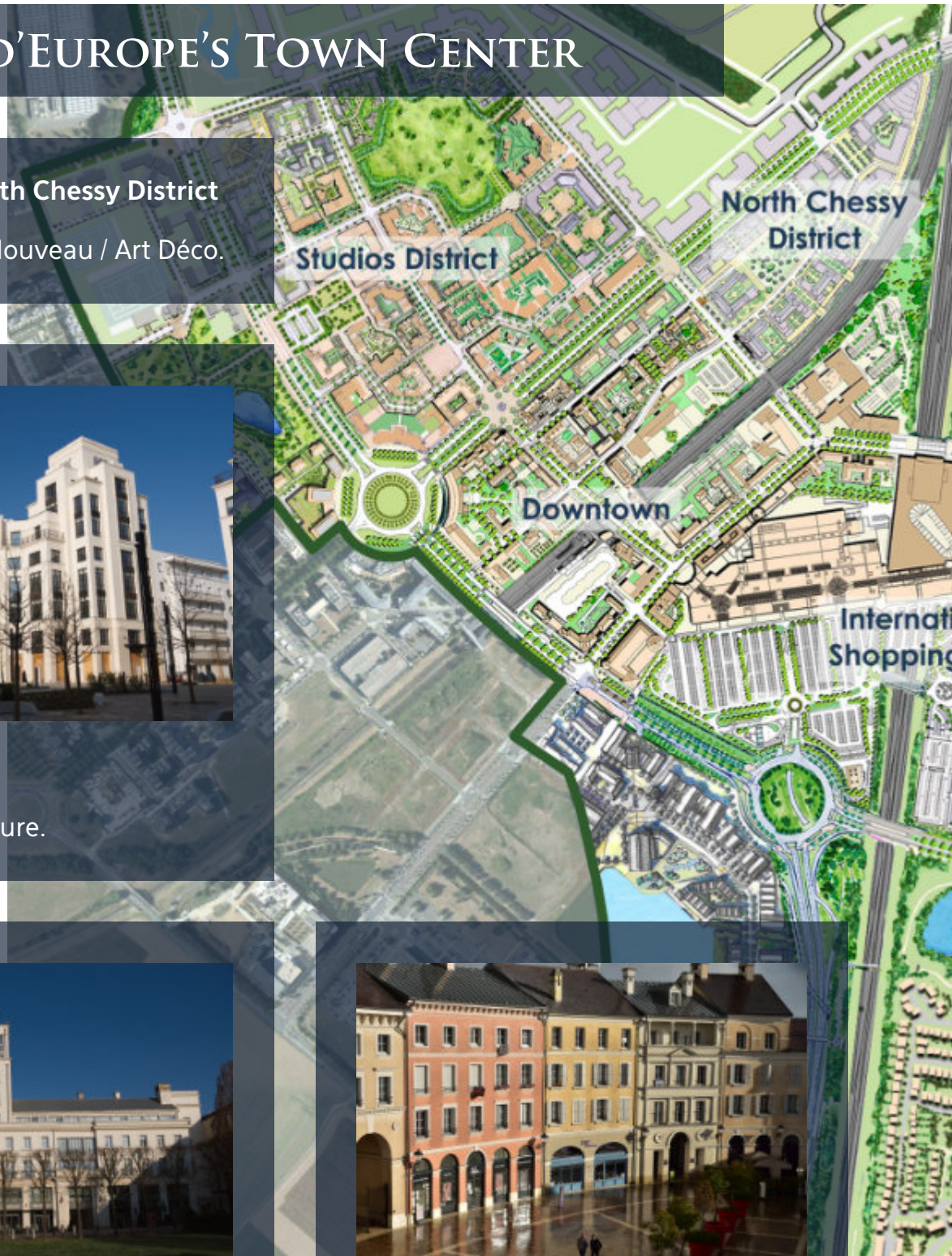
Studios District
Art Déco architecture.



Downtown
Mix of Haussmannian and French Néo-classical architecture.



Toscan Plaza
Inspired by the Piazza del Anfiteatro Lucca, Italy.





Lake District
French Néo-Classical architecture.



International Shopping Mall
Steel and glass architecture inspired by Parisians passages, Baltard pavilions, Crystal Palace, etc.



Parkside District
Inspired by English Néo-Classical architecture.



Faubourg District
Simple, popular classical French architecture.



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