



N° 2/11

**EUROPEAN
ARCHITECTURAL
HISTORY
NETWORK**

N° 2/11

COLOPHON

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ISSN 1997-5023

FRONT COVER

Detail of a topographic plan of Athens for the Riunione Adriatica di Sicurtà, 1885. Kostas Biris Collection, Neohellenic Architecture Archives, Athens, nr. ANA 64.13. Photograph: Neohellenic Architecture Archives; b&w elaboration: EAHN

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Comments are welcome.

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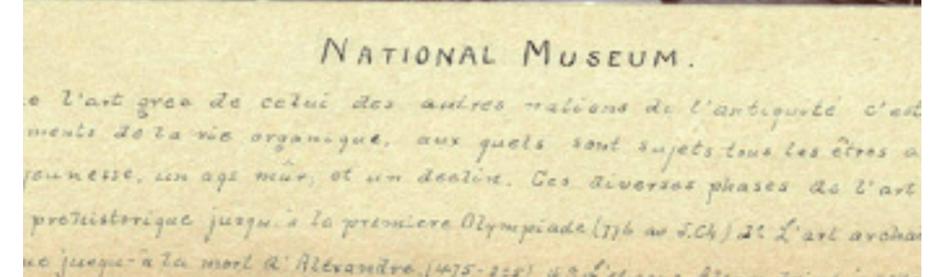
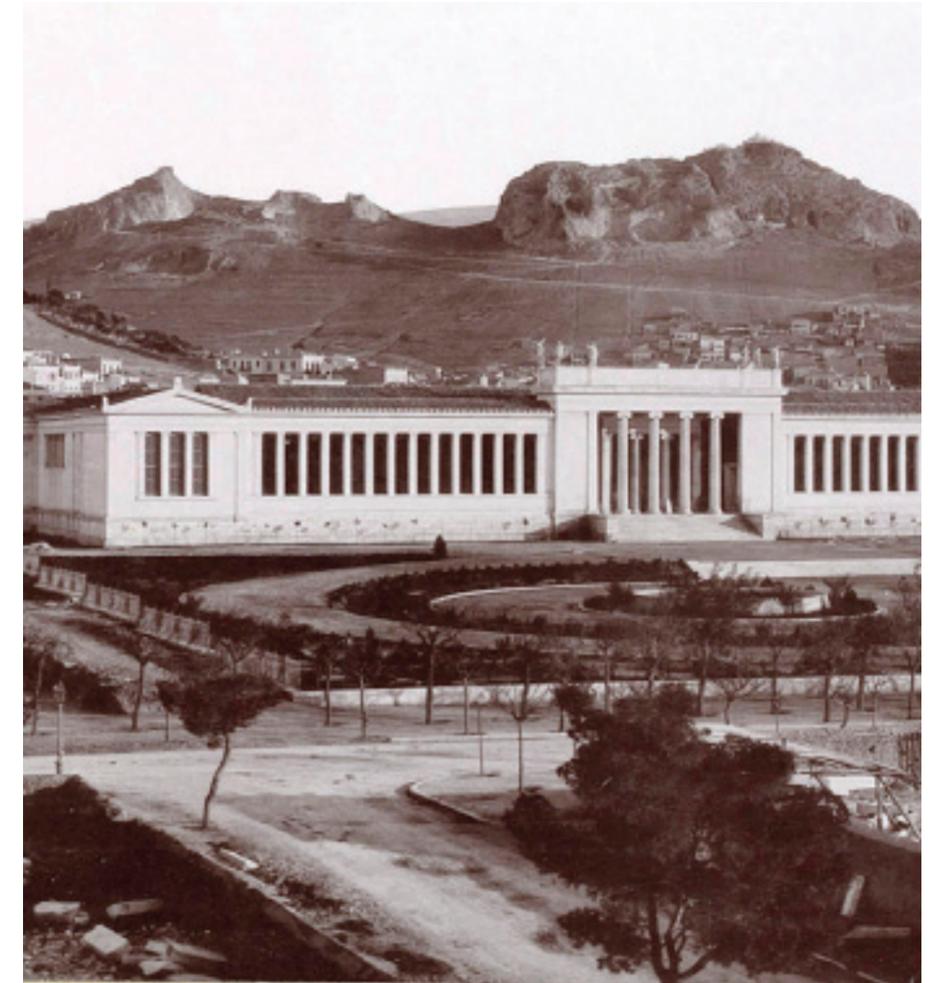
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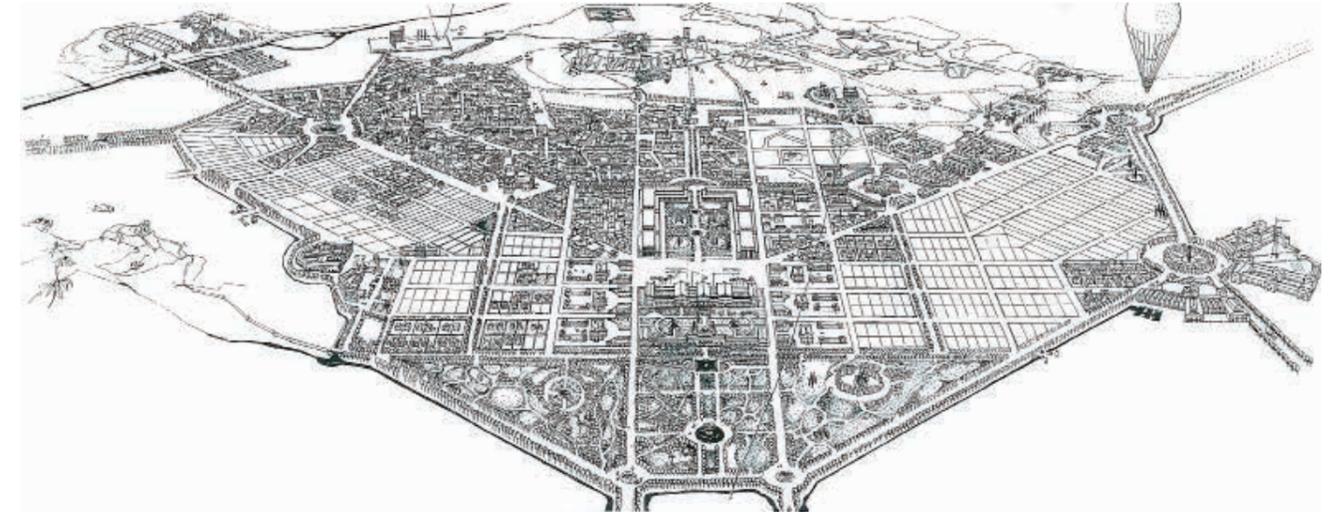
William Vaughn Tupper (1835–98), scrapbook page containing a photograph of the National Museum, Athens, annotated with descriptive information about the museum’s holdings, 1893. Albumen print on paper. Detail. Photograph: Boston Public Library

Modern Planning in an Historic Context: Athens 1833–1843

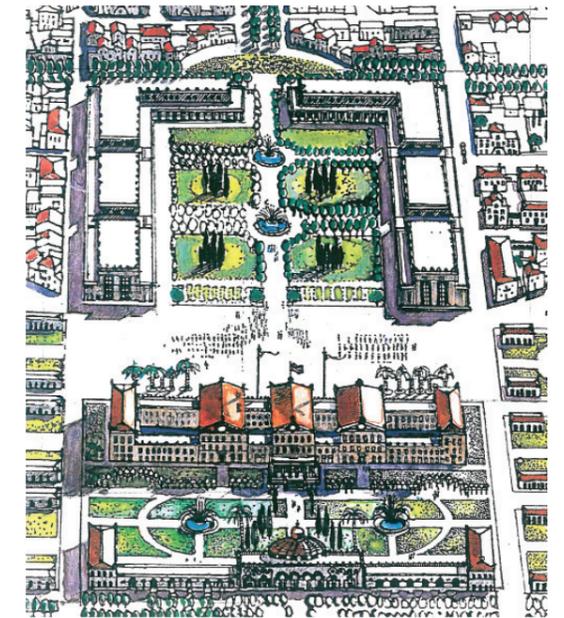
Architectural heritage constitutes an essential part of the urban structure of many European cities, especially in the Mediterranean countries. There, it is found in a wide range of forms, from archaeological sites to important groups of monuments, used or no longer used buildings, individual ruins, city walls and gates, and park-like spaces where the main features of ancient topography can be recognised. The integration of the ancient urban heritage into the complex townscape and the variety of functions of modern cities has not been the object of many in-depth studies. The connections and interdependencies between the study of antiquity, archaeological excavations, the (r)evaluation of the ancient heritage, and the task of modern town planning are rarely examined. In the case of Athens, now an urban area with more than four million inhabitants, there have been some attempts to document the history of its city planning from the early nineteenth century till now. Here, I will limit myself to a sketch of the interplay between ideologies, plans, and actors in the decade between 1833 and 1843.

In 1833, the main reason for choosing Athens as the capital of the new independent Greek State was the strong attachment of leading Western European and especially German visionaries to the ancient architectural heritage of the city. Cultural and ideological motivations rather than practical considerations were thus decisive for the future destiny of Athens. As Leo von Klenze, the architectural advisor to King Ludwig I of Bavaria (the father of Otto, the first modern King of the Hellenes), stated at the time: ‘The sole name of Athens will help to reconstruct the city.’ He further opined that ‘Athens would have remained the capital of Greece even if another town had been declared the capital.’

Under these circumstances it is easy to understand that the main concern of all town-planning proposals for the new city was to create a direct link with the historic topographic features and the surviving architectural testimonies of ancient times. During the first decade (1833–43) of King Otto’s reign several planning projects were proposed, some of which were partially implemented while others remained only sketches and designs. These concepts differed not only in the basic layout of the new town but also in how the problem of the spatial relationship between new and old, between built and open areas, was treated.



Top: Alexander Papageorgiou-Venetas, *Attempt of a three-dimensional visualization of the Kleanthes-Schaubert plan for New Athens (1833); perspective aerial view from the North, 1992* Black ink on paper. Photograph: courtesy of the author



Bottom: Alexander Papageorgiou-Venetas, *Royal Palace and adjacent area, following the Kleanthes-Schaubert plan for New Athens (1833); perspective aerial view from the North, 1992*. Coloured ink on paper. Photograph: courtesy of the author

While all planners wished to create a vast archaeological zone around the Acropolis, opinions diverged about the precise siting of the new town. Rejecting the poetic and unrealistic vision of Athens as a hill town put forward by the royal Prussian architects Karl Friedrich Schinkel and Ferdinand von Quast, Stamatis Kleanthes and Eduard Schaubert planned a new town in the nearly flat plain north of the ancient remains. Their design may be considered the creation of an early, neoclassical garden city, adapted to a southern climate. It was also an attempt to combine sophisticated central-European geometric town patterns, vistas, and street alignments with traditional southern dwelling forms, such as free-standing individual family houses with gardens, or covered market porticoes around commercial gathering places (*agoras*). In intentional contrast to this geometrically conceived capital city sited on almost flat land, the southern district, comprising the Acropolis, the nearby historic hills, and the banks of the Ilissos river was left empty to form a large archaeological zone comparable in size to the projected city. The higher parts of the old town on the north slope of the Acropolis were to be demolished, while the lower part would be remodelled.

Serious expropriation problems in the old town, together with controversies over the siting of the royal palace, led to a standstill within the year. In 1834 King Ludwig of Bavaria sent Leo von Klenze for three months to Athens, endowing him with extensive powers to act in Greek affairs. Von Klenze favoured picturesque effects and condemned the rigid monumentality of central-European classicism, which he thought foreign to the Greek spirit. Like Schinkel, he preferred a hill town of densely built volumes, which he knew from Italian models, with a street pattern adapted to the topography and avoiding such monumental vistas as proposed by Kleanthes and Schaubert. He believed that an urban setting on classical soil should follow the free composition of ancient layouts and that the integration of built volumes into the given topography should be the paramount goal.

The main streets, however, had already been traced. As an experienced tactician von Klenze knew that redesigning the Kleanthes-Schaubert plan at this stage was virtually impossible, so he proceeded to revise the initial concept. While adopting the main lines of the plan, he decreased the size of public spaces and of the whole built area. He also altered the density; instead of a garden city he

envisaged continuous lines of buildings along the streets for the major part of the town. Other aspects of von Klenze's contribution to Athens are more valuable. His belief in picturesque effects led him to make daring proposals for the location of new monumental buildings in direct contact with historic-archaeological sites. Thus he created a design for the royal palace on various levels on the northwestern slopes of the Pnyx, with large gardens extending far to the east on the hilly terrain, including the Theseion as an authentic *objet trouvé* in the overall layout.

In later years, the actual development of the town planning followed its own path—as is often the case. Neither the original plan by Kleanthes and Schaubert nor von Klenze's revised scheme were ever carried out as conceived. Only the following features were retained: the basic triangular pattern of the main street axes, the direct juxtaposition of the new and the old town, and the idea of a few main breakthroughs or new axes through the old town, such as Ermou, Athenas, and Aiolou Streets. Von Klenze's reworking gave the plan its hybrid character, including the much more modest overall dimensions, the narrow streets with their continuous alignment of built volumes, and the almost unchanged survival of the upper and lower old town. To von Klenze's vision we owe the existence of today's Plaka and Psiri districts, as well as the labyrinthine maze of the urban fabric in central Athens.

Alexander Papageorgiou-Venetas
Architect and urban historian
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EAHN @ SAH

At the 64th Annual Meeting of the Society of Architectural Historians (New Orleans, 13–17 April 2011) the EAHN, represented by Alona Nitzan-Shiftan and Tom Avermaete, hosted an information session where the different activities of the EAHN were presented.

After this presentation there was a discussion with participants, which illustrated that there is ample enthusiasm for the EAHN's activities and that the First International Meeting of the EAHN in Guimarães, Portugal, was considered a valuable complement to its North-American counterparts. Especially the concise character of this first international meeting, as well as the related possibility for scholarly exchange and debate, were highly appreciated. There was a general agreement that standards have been set and there are great expectations vis-à-vis the Second International Meeting in Brussels in 2012.

During the discussion several issues were raised that will be the base for further reflection within the EAHN's board. A first one regards the activities of the Ranking Committee. While acknowledging the importance of ranking architectural journals correctly in international citation indexes, critical voices were raised about the compliance to standards that were introduced for the sciences and are now bluntly applied to the humanities, including architectural history and theory. Questions were asked about the ambition of the Ranking Committee to produce a critical statement about the specificity of research output in the field of architectural history and the necessity for adjusted ways of evaluating this output.

A second issue concerns the involvement of graduate students within the EAHN. It was noticed that at the moment the organization has no special forum for graduate students. Some of the participants argued that the increasingly growing community of advanced master students and PhD candidates is in need of a platform for exchange and debate. It was suggested that the EAHN might be an excellent organization to host such a platform.

The engaged discussion and positive reactions by SAH attendees are encouraging and will help us in the further elaboration of EAHN activities. We hope that the EAHN session at the SAH Annual Meeting will become a tradition and—now as in the future—engender vivid debates on the role and activities of a professional organization in the field of architectural history.

Call for papers for EAHN's Second International Meeting

Abstracts are invited for the sessions and round tables at the Second International Meeting of the EAHN (Brussels, 31 May – 3 June 2012). Abstracts of no more than 300 words should be sent directly to the appropriate session or round table chair(s) and be submitted by 30 September 2011.

Sessions will consist of either five papers or four papers and a respondent, with time for dialogue and questions at the end. Each paper should be limited to a twenty minute presentation. Abstracts for session presentations should define the subject and summarise the argument to be presented in the proposed paper. Papers should be the product of well-documented original research that is primarily analytical and interpretative rather than descriptive in nature; they may not have been previously published, nor presented in public. Only one submission per author will be accepted.

Round tables will consist of five participants and allow enough time for debate and discussion among the chair(s) and the public. Each discussant will have ten minutes to present a position. Abstracts for round table debates should summarize the position to be taken in the discussion.

In addition to the twenty-three thematic sessions and four round tables that are established in the call for papers, open sessions may be announced. With the author's approval, thematic session chairs may choose to recommend for inclusion in an open session an abstract that was submitted to, but does not fit into, a thematic session.

Speakers must be EAHN members and are expected to fund his or her own registration, travel to Brussels, and accommodation expenses.

For the full call for papers, see <http://eahn2012.org/>

On the Calendar

9–11 September 2011: EAHN Tour to Scotland

30 September 2011: Deadline for abstracts of papers for the EAHN Second International Meeting

31 May – 3 June 2012: EAHN Second International Meeting, Brussels, Belgium

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Neohellenic Architecture Archives Αρχείο Νεοελληνικής Αρχιτεκτονικής

The Neohellenic Architecture Archives (NAA) of the Benaki Museum in Athens have been a very welcome addition to the country's cultural scene; they fill a striking gap in the documentation and study of modern Greek architecture. Founded in April 1995, the NAA are the only organised archives of their kind in the country. The collection comprises original archival material and copies from private or state collections in Greece and abroad, related both to Greek architects and civil engineers who worked in Greece and abroad, as well as to foreign architects who lived and worked in Greece. The collected material constitutes a database available to anyone researching architectural history.

HISTORY, ORGANISATION, SITE

The initiative for the establishment of organised architecture archives in Greece came from scholars Maro Kardamitsi-Adami, Charalambos Bouras, and Aristeia Papanikolaou-Christensen, who proposed the creation of an archive documenting the architectural and planning history of the city of Athens. As Kardamitsi-Adami and Bouras had been teaching at the School of Architecture in the National Technical University of Athens, it was naturally expected that this institution could serve as the host organisation for the archives, yet this plan never materialised. Following several years of temporary arrangements, in 1995 discussions with the director of the Benaki Museum, Professor Angelos Delivorrias, led to a breakthrough. Delivorrias, who immediately saw the potential of this new initiative, actually proposed broadening its scope to include architectural archives related to Neohellenic architectural history in general, not limited to the city of Athens, and welcomed the addition of the NAA to the museum's rich and diverse collections.

Given the complex interrelations between the field of architecture and other cultural spheres, the Benaki Museum has proven to be an excellent home for the NAA. Donated to the Hellenic State by its founder Antonis Benakis (1873–1954) in 1931, it is the oldest museum in Greece operating as a foundation under private law. The Hellenic core of its collections covers a variety of cultural fields and has gradually been supplemented by collections on foreign cultures. The museum has therefore evolved to operate in a number of different premises and locations and hosts a wide range of cultural activities, primarily related to its extensive collections.



Courtyard of the Neohellenic Architecture Archives, Athens, 2004 (architects: Maria Kokkinou and Andreas Kourkoulas).
Photograph: Christina Malathouni

Since it is now incorporated into the Benaki Museum's permanent collections, NAA's operational costs are covered by their host organisation; accommodation has also been provided in one of the museum's most modern premises, at 138 Pireos Street. This site was purchased by the museum in 2000; architects Maria Kokkinou and Andreas Kourkoulas designed the refurbishment and extension of the existing building. Building works were completed by 2004 and the new annex was inaugurated in December of the same year. Organised around a central courtyard, the building comprises offices, extensive exhibition areas, an amphitheatre seating 300, and public areas including a bookshop and a restaurant that are designed to operate independently of the core functions of the museum.

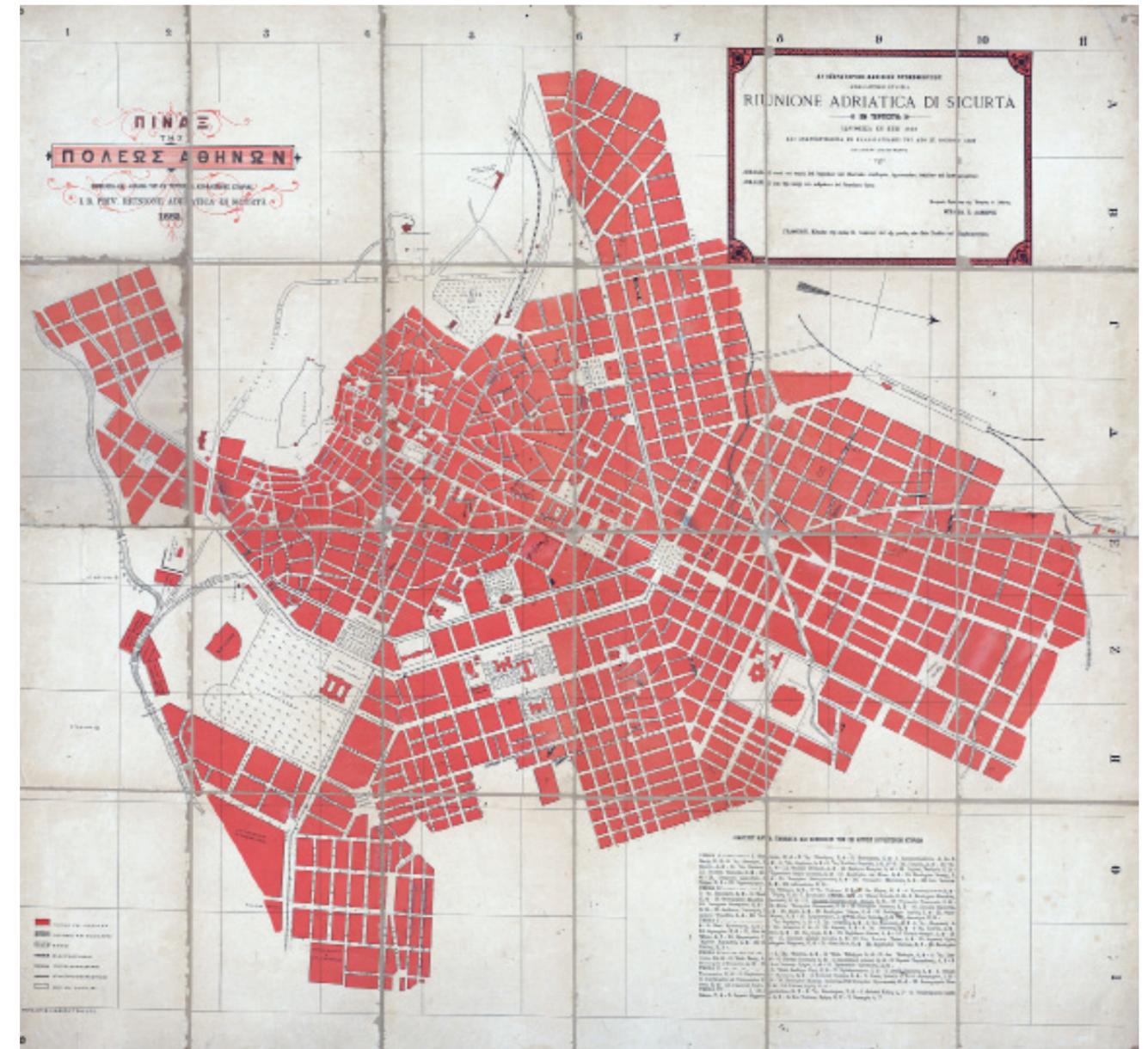
The NAA's offices, visitors reading area, and part of the collection are located on the first floor of the building and are spacious and well lit, in a minimalist, functional open plan design, with views both to one of the side streets and to the museum's central courtyard. Additional storage space is available in the basement of the building.

The location of the building is not insignificant: Pireos Street, one of the city's principal axes that historically connected Athens to its port, Piraeus, has in recent years been selected as a new cultural centre for Athens. This vision is most clearly expressed just a short distance from the new building of the Benaki Museum, in the conversion scheme of the old Athens Gasworks, founded in 1857, into an industrial museum and major cultural venue known as Gazi Technopolis.

SCOPE, METHODS, VIEWS

The NAA focus on the period from the establishment of the modern Greek state (1828) to the present. They aim to provide a research and depository centre for the documentation and study of modern Greek architecture and urban design. Rapid alteration and destruction of the existing built environment, especially in the city of Athens, made the creation of such an organisation a pressing need if the documentation, and consequently the possibility of historical study, of the original appearance and evolution of modern Greek cities were to be championed.

Material on the nineteenth century is limited but of course very significant. It includes plans of the city of Athens as well as the archives of, or individual drawings by, some of the earliest Greek and foreign architects who settled and practised in the city of Athens soon after it was chosen as the capital of the new state. The archival holdings are considerably richer in the architectural production of the twentieth century both within Greece and by Greek architects abroad. Certain periods, or categories of architects or buildings, are especially well



Topographical plan of Athens for the Riunione Adriatica di Sicurtà, 1885; Kostas Biris Collection, Neohellenic Architecture Archives, nr. ANA 64.13.
Photograph: courtesy of the Neohellenic Architecture Archives

represented. The architecture of the 1930s, for example, is extensively documented either in complete archives of individual architects who had adopted the Modern movement or in records of individual architectural works. Archives of architects who taught at the Greek Schools of Architecture are another special category of considerable weight within the NAA, while the collection of drawings for the Xenia hotels, commissioned by the National Tourism Organisation (EOT), is an example of the special category of buildings.

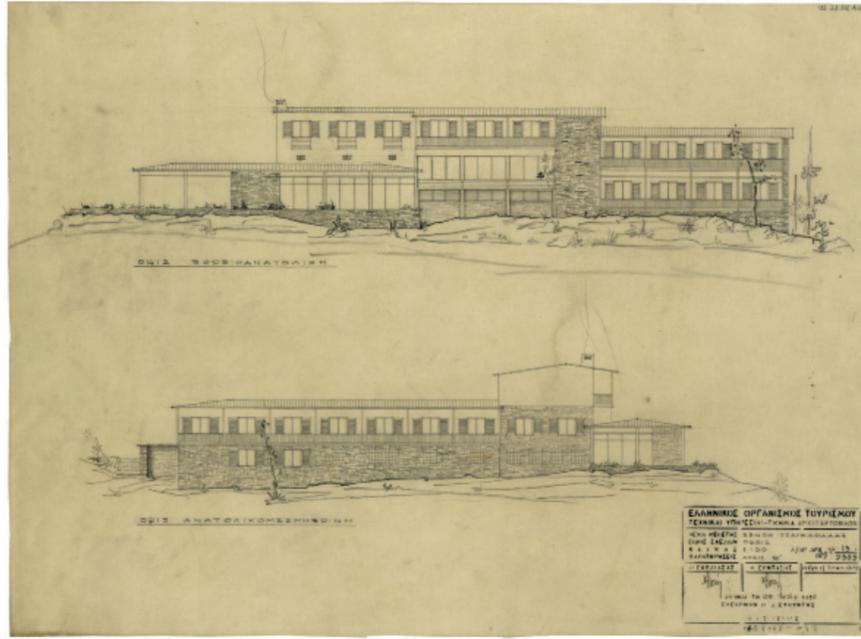
As the NAA gain renown, archives of expatriate Greek architects are also gradually being sent back to Greece and will undoubtedly help to throw light on a distinct aspect of Neohellenic architectural history. The NAA's growing popularity is also evident in the rapid increase of their acquisition rates: by 2006, the collection amounted to thirty-two archival units and recently, just five years later and only sixteen years since their founding, this figure tripled when the NAA proudly acquired their 100th archive. Brief biographical notes of six of the architects whose archives are kept in the NAA are available online and provide a fascinating introduction to the diverse backgrounds and complex national and international relations that are represented in the collection.

The collection primarily contains blueprints, photographs, models, and other rare original documents; however, following the deposition of entire architects' libraries, printed material has also been added to the collection. Although the NAA do not aim to function as a library, any books included in its collection are available for consultation by users studying other artefacts of the collection. Of particular interest are out-of-print and rare publications that now constitute part of the NAA collection and are eagerly sought after by foreign institutions and individual researchers. Although this new dimension is encouraging for scholarship, it places demands on space and is therefore a cause of concern for those managing the NAA's logistics. It is estimated that the space currently available in the Pireos building will probably be enough for up to another four years, but there will likely be a shortage of space soon after.

The NAA have been a member of the International Confederation of Architectural Museums (ICAM) since 1998 and follow ICAM's guidelines on storage conditions, conservation techniques, and documentation of their collection. The ultimate goal is that the entire collection will be thoroughly classified, digitised, and made available online, so that it is accessible by researchers globally. However, resources are limited: the NAA have only five members of staff (their director, two architects, and two administrative staff). Volunteers also provide valuable assistance, and occasionally researchers themselves contribute to the cataloguing of the archives



Twelve-grade *demotikon* school on Koletti Street; exterior elevation from the courtyard, 1932 (architect: Nikolaos Mitsakis). Neohellenic Architecture Archives, nr. ANA 14.36.32. Photograph: courtesy of the Neohellenic Architecture Archives

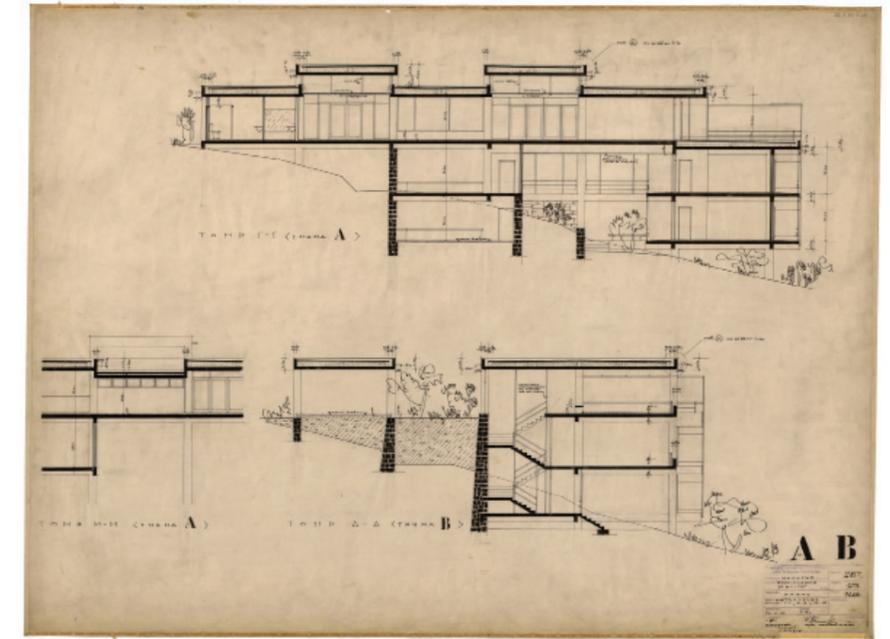


Haralambos Sfaellos, drawing of elevations for the Tsagarada Hostel, 'solution B,' 28 July 1956. Ink on paper. Neohellenic Architecture Archives, nr. ANA 29.11.10. Photograph: courtesy of the Neohellenic Architecture Archives

they wish to consult, under the guidance of NAA staff. Nonetheless, for the time being, the initial processing of the archival units has been restricted to some basic classification, to obtain at least a rough knowledge of the collection holdings. The digitisation of the collection is an equally slow process; however, four archives can already be searched and viewed online.

ACTIVITIES

Despite their limited resources, the NAA significantly benefit from the museum's technical expertise and infrastructure, and in particular, its Conservation Department and Photographic Archives. The museum also offers a well-established platform for the organisation of public events, mainly exhibitions and conferences, as well as for the dissemination of any research carried out at the NAA, either in the museum's annual academic journal entitled *Benaki Museum* (launched in 2001) or in stand-alone publications, such as exhibition catalogues or accompanying booklets. Many of these publications are bilingual (Greek/English) and can be searched, and purchased, via the museum's website. The subjects covered exceed the scope of the NAA collection and address various aspects of Greek architectural history: classical, Byzantine, traditional, and modern. The events on architecture organised in the museum are equally diverse and often the result of collaboration with other specialist organisations, such as the Hellenic



Aris Konstantinidis, drawing of the sections Γ-Γ, Δ-Δ and Μ-Μ for the Poros Hotel, 20 June 1961. Ink on paper. Neohellenic Architecture Archives, nr. ANA 29.07.22. Photograph: courtesy of the Neohellenic Architecture Archives

Pavlos Mylonas, topographical survey, from the *Architectural Surveys of the Chilandariou Monastery, Mount Athos, September 1963.* Ink on paper. Neohellenic Architecture Archives, nr. ANA 58.04.004. Photograph: courtesy of the Neohellenic Architecture Archives



Institute of Architecture, a clear indication of the vibrant intellectual setting that their host organisation provides to the NAA.

Although there are no established partnerships between the NAA and other research, academic, or professional bodies, there has been collaboration with the School of Architecture of The National Technical University of Athens. Undergraduate and postgraduate architecture students often carry out projects based on the NAA's collection, and a short course on archival research has been included in the curriculum. In addition, research carried out at the NAA is often published in other established Greek journals (besides the museum's own publications), such as the *Annals for Aesthetics* (the annual bulletin of the Hellenic Aesthetics Society) and the *Technika Chronika* (the scientific journal of the Technical Chamber of Greece).

Despite all these activities, more researchers could be employed by the NAA for the systematic recording and study of their collection. Although this certainly sounds sensible and would normally be the next step for the NAA, it is hard to imagine more resources could be deployed in the immediate future, given the current state of the Greek economy. Nevertheless, the quality of work carried out so far is encouraging, as clearly illustrated in the recent series of events on the work of major Greek architect, painter, intellectual, and educator Dimitris Pikionis (1887–1968). These included a major exhibition of Pikionis's oeuvre, both in painting and architecture, that ran for three months, from December 2010 to March 2011; a two-day symposium in February 2011 with contributions by junior and senior scholars and former students of Pikionis; and, finally, the accompanying catalogue with autobiographical material and notes of artistic preoccupations by Dimitris Pikionis, contributions by older scholars, artists, and intellectuals, as well as a wealth of illustrations. All this provides a good insight into the potential that the NAA collection holds for the study, appreciation, and dissemination of modern Greek architectural history. Both scholars and the interested public can be very optimistic about the future of the archives.

Christina Malathouni
Independent scholar
London, England



Screenshot of the Photographic Archive section on the Benaki Museum's website.

International Neoclassicism at the Centre of Modern Athens

The modern city of Athens appears to be in constant dialogue with its ancient past, either through the actual ancient remains or the modern neoclassical buildings. What feels like an effortless natural continuity, is rather the symptom of a decisive cultural break. Neoclassicism was ‘imported’ into Greece by its Bavarian King Otto and the first buildings in Athens were created by foreign architects. The ancient past was used by the newly established Greek state as a means of forging a modern Greek identity. As we walk in the neoclassical centre of the city, we will focus on the public buildings erected in the nineteenth century.

A NEW CAPITAL FOR A NEW MONARCHY

The eighteenth century saw the rise of a significant Greek mercantile class in Central Europe and the Balkans. While still under Ottoman rule, Greeks studied in European universities, where they came into contact with the ideas of the Enlightenment, French Revolution, and Romantic Nationalism. They slowly came to realize that they were heirs to a past that was revered around the world. From this newly born intelligentsia, which for the most part lived outside the Ottoman Empire, originated the principal supporters of the movement for an independent Greek state. When the War of Independence broke out in 1821, the Greeks of the diaspora were obsessed with their ancient past. Many of them would prove instrumental in the creation of the first public buildings.

The choice of ancient Greek heritage as the model for the new Greek state, as opposed, for instance, to Greece’s Byzantine past, was consolidated by an historical ‘accident.’ In 1830 the three major European political powers—Britain, France, and Russia—recognized Greece as an independent state. Two years later, the Great Powers decided that the country would be ruled as a hereditary monarchy. The king chosen was Otto of Wittelsbach, the seventeen-year-old second son of King Ludwig I of Bavaria. To a great extent it is Ludwig who was responsible for Greece’s choice of which historical roots to build upon. An ardent admirer of ancient Greek art and culture, which he had discovered during his travels in Italy and through the writings of Johann Joachim Winckelmann, Ludwig believed that modern Greece should regain its ancient glory. His son Otto was to build both a new nation and a new capital.

The reconstruction of Athens, the city designated to become Greece’s new capital, signalled the beginning of the project. While for the new king, Athens was the obvious candidate, for modern Greeks the location of the new state’s capital represented a cause for debate. Several Greek cities had been proposed, including



Photograph with a panoramic view of Athens showing the Royal Palace and Mount Lycabettus. Albumen print on paper, between 1850 and 1880. Photograph: Prints & Photographs Reading Room of the Library of Congress, Washington, DC

Nafplion, Argos, Tripolis, Corinth, and Megara, while many felt that any capital should be provisional until the Greeks liberated Constantinople and restored the frontiers of the Byzantine Empire. In the early 1830s Athens was a small city, with a population of around 7,000 people. The houses were concentrated around the hill of the Acropolis, and many lay in ruins. The ancient monuments still standing were the Parthenon and the Erechtheion on the Acropolis and the temple of Hephaestus in the Agora. When Otto arrived in Greece, he brought with him military men, administrators, engineers, and craftsmen to help in realizing the modern state of Greece. The architects of the first public buildings were European and often favourites of Otto's father, Ludwig. The Royal Palace is a case in point.

THE ROYAL PALACE

Our first stop is the Royal Palace that stands in Syntagma (Constitution) Square. It served as a palace for both Otto and his successor George I, beginning in the 1840s. Since 1935, it has housed the Greek Parliament, and the interior has been heavily remodelled to suit the needs of its later function. Ludwig chose both the location and the architect of the building during his visit to Athens in 1835–36. Friedrich von Gärtner, the architect of Munich's State Library and Ludwigskirche, was entrusted with the design.

There had been earlier proposals by other important exponents of neoclassicism. Otto's brother, Maximilian II, and Ludwig's brother-in-law, Friedrich Wilhelm IV of Prussia, had approached the German architect Karl Friedrich Schinkel. Their intent was to situate the Royal Palace on the Acropolis and thus connect Otto with Athens' first mythological king, Cecrops. Schinkel prepared the drawings in Berlin, without ever visiting Athens. The project epitomized the romantic view that neoclassical architecture was to co-exist with the ancient remains. Leo von Klenze managed to convince Ludwig of the impossibility of the plan and the need to restore the Acropolis monuments. He proposed instead the construction of the Royal Palace on a hill in the south-western part of the city. His proposal was not followed either, due to its high cost and the climatic unsuitability of the location.

Eventually, the palace was built on what was then a hill at the eastern end of the city, securing a view of the Acropolis and the remains of the temple of Olympian Zeus. Construction took place between 1836 and 1840, following von Gärtner's designs. An army of builders was assembled for this enterprise, including German, Italian, and Greek workers. Being the first major building site in the new capital, the Royal Palace provided Greek builders and craftsmen with the necessary training for the projects that followed.



Royal Palace, later the Hellenic Parliament, 1836–40 (architect: Friedrich von Gärtner), western façade.

Photograph: Demetrios Voulgarelis

Von Gärtner designed a rather compact and austere building. It consisted of a central two-storey wing and four side wings of three floors. On each side of the central wing were an atrium and staircases to access the different levels. During Otto's reign, the ground floor included the kitchen, the treasury, and the royal private chapel. The first floor housed the official and residential quarters of the king, together with the throne room; the second floor was in use by the heirs to the throne and the palace staff.

Each side of the building was decorated with Doric columns and possessed its own entrance. Two additional Ionic porches were placed on the south side. The main entrance on the western façade, at Syntagma Square, consists of columns complete with their epistyle and frieze. The continuation of the Doric entablature, the pediment, is found at the top of the building. The choice of the Doric order was not coincidental; it established a link with the monuments on the Acropolis: the Parthenon and the Propylaea. In addition, the quarry of Mount Penteli, which had provided the marble for the Acropolis temples, was reopened for the first time since antiquity for the construction of the Royal Palace.

FROM SCHLIEMANN'S MANSION TO THE OLD BOULE

From the Royal Palace in Syntagma Square extends Panepistimiou (University) Street. Originally called Voulevarion (avenue), it owes its current name to the first University of Athens. The avenue was to link the residence of the king with the educational centre of the city, as provisions for an academy and a university were part of Otto's early plans for the capital.

The first neoclassical building we encounter on Panepistimiou Street is the Athenian mansion of Heinrich Schliemann (1878–80). The building still bears the inscription 'Iliou Melathron' (Palace of Troy) to denote Schliemann's success at discovering and excavating Troy. In 1927 the building was sold to the Greek state; today it is home of the Greek National Numismatic Museum. Schliemann assigned the design to Ernst Ziller, the German architect who first came to Athens to supervise the building of the Academy. Ziller eventually undertook several building projects, defining the Athenian architecture of the last quarter of the nineteenth century.

Schliemann's mansion exemplifies the architect's neoclassical idiom, which combines ancient and Italian Renaissance elements. The ground floor consisted of the auxiliary spaces of the mansion and is faced with rusticated stone. The two upper stories served as the living quarters of the Schliemann family. The first floor included the reception areas: guest room, dining room, and literary salon.



Schliemann's Mansion, now the National Numismatic Museum, 1878–80 (architect: Ernst Ziller).
Photograph: Demetrios Voulgarelis



Schliemann's Mansion, detail of the loggia.
Photograph: Demetrios Voulgarelis

The office, library, and bedroom were located on the second floor. Along the roofline, the balustrade was decorated with clay statues of ancient gods. The rustication of the basement and the loggias of the upper stories are references to the Italian Renaissance *palazzo*. Both the interior of the house and the exterior loggias are decorated with paintings in the Pompeian style, executed by the Slovenian painter Jurij Subic, who worked primarily in Vienna and Paris.

Past the Schliemann mansion and turning left on Omirou Street, we reach Stadiou Street and the building of the Old Boule (Old Parliament; 1858–75). Originally designed by the French architect François Boulanger, it was meant to house the Parliament and the Senate. Construction stopped after a year due to lack of funds. After Otto's expulsion in 1862, the Senate was abolished and the Greek architect Panagiotis Kalkos adapted the building to accommodate only the Parliament. For financial reasons, the originally planned two-storey façade was remodelled to one storey. The main entrance consists of an Ionic porch. The building housed the Parliament from 1875 until 1935, when its seat was transferred to the former Royal Palace in Syntagma Square. Since 1960, the building has housed the National Historical Museum, whose main collection focuses on the Greek War of Independence and the foundation of the modern Greek state.

THE ATHENIAN TRILOGY

Returning to Panepistimiou Street, we find ourselves in front of the buildings of the so-called Athenian Trilogy: the Academy, the University, and the National Library. The buildings were designed by the Hansen brothers, Hans Cristian and Theophil. Originating from Denmark, they came to Athens to study the ancient monuments. Hans Christian arrived in Greece in 1833 and Theophil five years later. Hans Christian remained in Athens until 1851 and was involved in many public projects. Theophil moved to Vienna in 1846, where he designed the Viennese Parliament building, among others.

The first edifice of the trilogy to be erected was the University (1839–64). King Otto assigned the commission to Hans Christian Hansen. The creation of a university at a time when Greece lacked elementary schools demonstrates the cultural idealism of the Bavarian administration. Being the first university in the Balkans, it was to disseminate Western culture to the Eastern Europeans, including Serbians, Bulgarians, and Romanians. Hence we find Milos Obrenovits, a Serbian sovereign, among the patrons, next to King Otto and a number of Greek benefactors. Originally called Othoneion, it was renamed the National University after Otto's expulsion in 1862. The building's function today is purely ceremonial, as the University of Athens has been relocated.



Old Boule (Old Parliament), now the National Historical Museum, 1858–75 (architect: François Boulanger). Photograph: Demetrios Voulgarelis



Detail of the main building of the National University of Athens, 1839–64 (architect: Hans Christian Hansen). Photograph: gichristof, Creative Commons

The shape of the building is rectangular. On each side of the central hall are two symmetrical courtyards, around which were arranged the offices and classrooms. The entrance is an Ionic porch decorated with a painted frieze, devised by the Viennese painter Karl Rahl and executed by Rahl's student Eduard Lebiesky. Otto is represented at the centre of the painting, surrounded by the personifications of the arts and sciences. The painting's obvious symbolism refers to Greece's cultural rebirth under King Otto.

The second building of the trilogy, the Academy (1859–85), was erected on the right side of the University. Its primary financier was Simon Sinas, a wealthy Greek merchant of the diaspora who lived in Vienna, and who chose Theophil Hansen as the architect. Unable to be in Athens himself, Hansen assigned the supervision to his student Ernst Ziller. The details of the Ionic porch of the Academy follow the east façade of the Erechtheion, while the sculpture of the pediment presents the same theme as the Parthenon entrance: the birth of Athena. On each side of the entrance, two tall Ionic columns support the statues of Athena and Apollo, patrons of civilization and the arts. The sculpture is the work of Leonidas Drossis, a Greek artist who had studied in Munich and Dresden.

The National Library (1887–1902), to the left of the University, was the last building of the trilogy to materialize, supported by a donation from the Vallianos family, Greek merchants from Russia. It is based on the designs of Theophil Hansen and was supervised by Ziller. Its three wings are raised on a podium, probably necessitated by the inclination of the terrain. Two semi-circular staircases were added to access the building. The central porch is designed in the Doric order, following the temple of Hephaestus. The austerity of the exterior would have been alleviated by the sculptural decoration envisaged by the architect, which for financial reasons was never executed. As the building stands today, the combination of the plain Doric façade with the staircases makes it an interesting example of neoclassical eclecticism.

FROM THE ARSAKEION TO THE ARCHAEOLOGICAL MUSEUM

Farther down Panepistimiou Street, we encounter the Arsaakeion School for Girls (1845–52). The building was commissioned by the Society of the Friends of Education, which aimed to promote elementary education in Greece. The first school for girls, a pioneering enterprise, was established in 1837. Initially, the school was housed in rented buildings, but through contributions from a number of benefactors, the land on Panepistimiou Street was bought. The design was eventually assigned to Lyssandros Kaftanzoglou, a Greek architect who had studied in Rome and played an important role in the Athenian architecture of the second half of



Academy of Athens, 1859–85
(architect: Theophil Hansen).
Photograph: Sharon Mollerus, Creative Commons



National Library, Athens, 1887–1902
(architects: Theophil Hansen and Ernst Ziller).
Photograph: Jorge Castro Gomez, Creative Commons

the nineteenth century. The main building was built thanks to a donation from another Greek from the diaspora, the Romanian Apostolos Arsakis; it is thus named after him. The Arsakeion is a two-storey building with lateral wings, which form an inner courtyard. Kaftantzoglou employed the Doric order for the entrance and Ionic columns for the second storey.

Panepistimiou Street leads us to Omonia (Unity) Square. As we cross the square, we enter Agiou Konstantinou Street where we find the National Theatre. It was commissioned by King George I as the Royal Theatre (1895–1901) and for the most part financed by Greeks merchant families from London. Ernst Ziller, the architect, once again employed rustication for the ground floor but this time used Corinthian columns for the entrance, possibly referring to Hadrian's library in Athens. The break of the cornice into buttresses and recesses is reminiscent of the Protestant School in Vienna designed by Theophil Hansen.

From Omonia Square, we enter Patission Street where we find our last two neo-classical buildings. The Metsoveion Polytechnion (1861–76) was named after the hometown—Metsovo—of its primary benefactors Stournaras and Tositsas, who lived in Egypt. It was to house the School of the Arts (Fine Arts and Engineering), founded in 1836–37. Kaftantzoglou was appointed director of the school in 1843 and ultimately secured the commission. He designed an architectural complex consisting of a two-storey central edifice flanked by a single-storey building on each side. Only the central building was completed during his lifetime. The classrooms and offices were arranged around an interior square atrium. At the back, the building terminated in a semicircular rotunda. Today the rotunda houses the Library of the School of Architecture, the only faculty remaining on the premises. Kaftantzoglou employed the Ionic order for the porch of the façade and the Doric for the interior and the lower exterior stories. His original plan of covering the two-storey atrium with a glass roof was never executed.

Our tour ends, appropriately, with the city's Archaeological Museum, where modernity meets Greek and Roman antiquity. The need for an archaeological museum became apparent immediately after the designation of Athens as the modern capital. A series of projects and sites were proposed by a number of architects, including Leo von Klenze, Theophil Hansen, Ernst Ziller, and Demetres Zegos. Funds to begin construction were provided by Dimitrios Bernardakis from St. Petersburg in 1856. An international competition was launched and fourteen Greek and foreign architects submitted proposals. The jury, formed by the Royal Academy of Munich, rejected them all on the grounds of their extravagance. Ludwig Lange, a professor of the Munich academy, then took the initiative to design the museum.



National Theater, Athens, 1895–1901
(architect: Ernst Ziller).
Photograph: Demetrios Voulgarelis



Metsoveion Polytechnion, 1861–76
(architect: Lyssandros Kaftantzoglou).
Photograph: Demetrios Voulgarelis

His proposal consisted of an enclosed architectural group with two inner courtyards and a main façade in the form of an Ionic stoa. Construction began in 1866 after another benefactor, Eleni Tositsa, provided the money to buy the plot on Patission Street. The design was modified by Panagiotes Kalkos, who supervised the construction, and Ernst Ziller, who oversaw the completion of the museum between 1868 and 1889. Ziller's final version of the façade incorporated an Ionic porch, without, however, the relative pediment. Today, the building houses the National Archaeological Museum, containing finds from throughout Greece.

Neoclassical architecture served its purpose in the nineteenth century by defining modern Greek identity, especially with regards to the new state's first public buildings. More public and private buildings in the neoclassical idiom followed at the beginning of the twentieth century throughout Greece. In the 1930s the quest for Greek identity became more complex, acknowledging elements from the more immediate past: post-Byzantine and popular art. Modernist trends, another European 'import,' further shaped Greek culture and architecture. Neoclassicism gradually developed into one of the many historical pasts of Greece.

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National Archeological Museum, Athens, 1868–89 (architects: Ludwig Lange, Panagiotes Kalkos, and Ernst Ziller).
Photograph: Lucretius, Skyscrapercity.com, Creative Commons

SELECTED WEBLINKS

<http://www.eie.gr/archaeologia/gr/index.aspx>

A very good site on the archaeology of the city of Athens created by the National Hellenic Research Foundation. It consists of a database of Athenian contemporary monuments (in Greek). It also includes articles on nineteenth-century Athens (in Greek and English).

<http://www.ime.gr/projects/vouli/index.html>

Project on the Old Parliament by the Foundation of the Hellenic World. It refers to the history of the building according to the different phases of Modern Greek History (in English).

<http://www.hellenicparliament.gr/en/Vouli-ton-Ellinon/ToKtiro/Istoria-Ktiriou/>
Page from the official site of the Hellenic Parliament. It refers to the historical background of the building (in English).

<http://www.hellenicparliament.gr/en/Vouli-ton-Ellinon/ToKtiro/Eikoniki-Periigisi/>
Virtual Tour of the Hellenic Parliament.

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Page from the official site of Numismatic Museum referring to the history of Schliemann's mansion (in English).

<http://www.nhmuseum.gr>

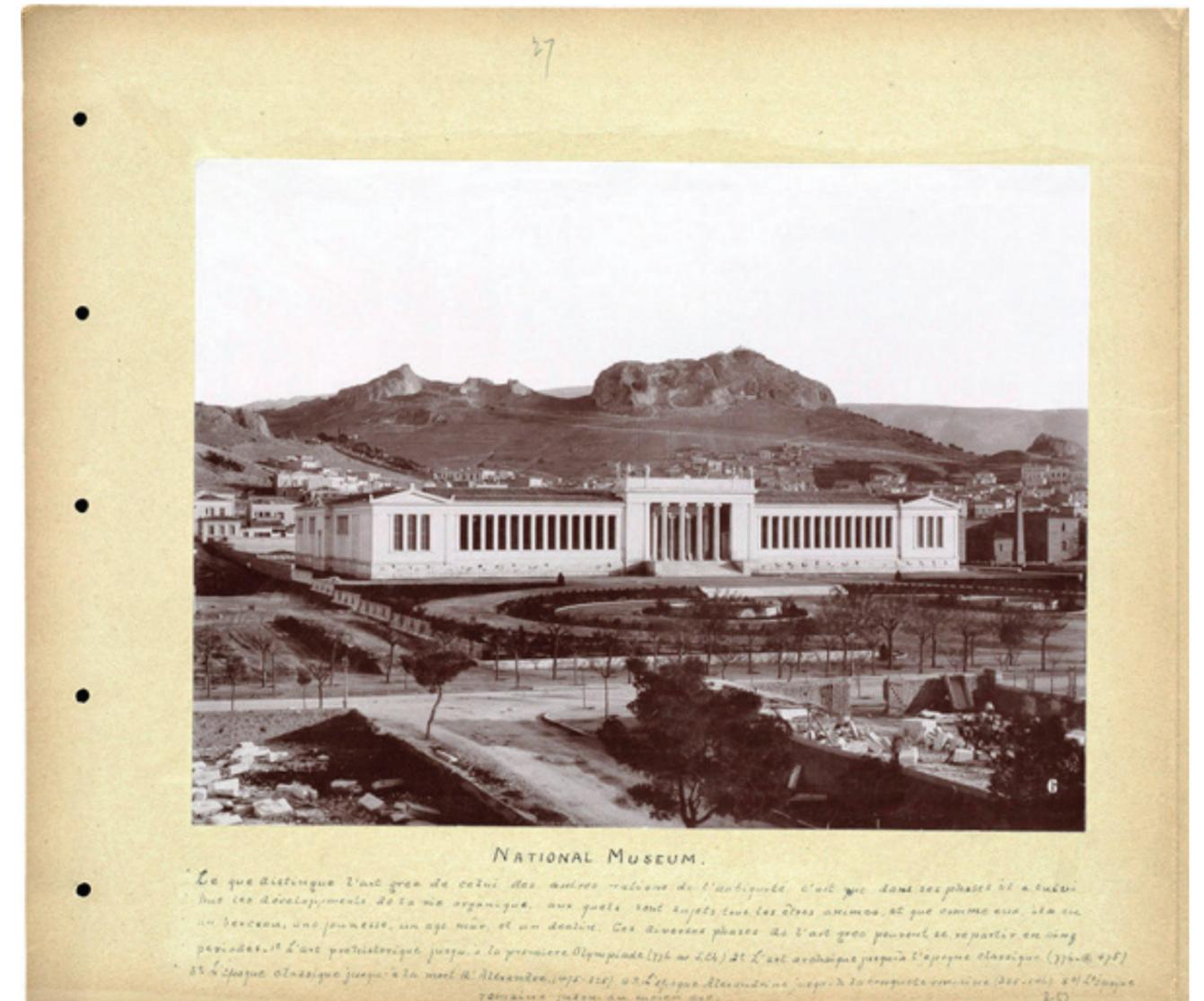
Official site of the National Historical Museum with information about the building of the Old Parliament (in Greek).

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Page from the official site of the Academy of Athens with information about the building of the Academy (in English).

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Official site of the Greek National Archaeological Museum.



William Vaughn Tupper (1835–98), scrapbook page containing a photograph of the National Museum, Athens, annotated with descriptive information about the museum's holdings, 1893.

Albumen print on paper; 33 x 39 cm.

Photograph: Boston Public Library

BOOK REVIEW

Petros Markaris

Quer durch Athen: Eine Reise von Piräus nach Kifisia, transl. Michaela Prinzinger

Munich: Carl Hanser Verlag, 2010, 176 pp., 24 b/w maps, € 14.90

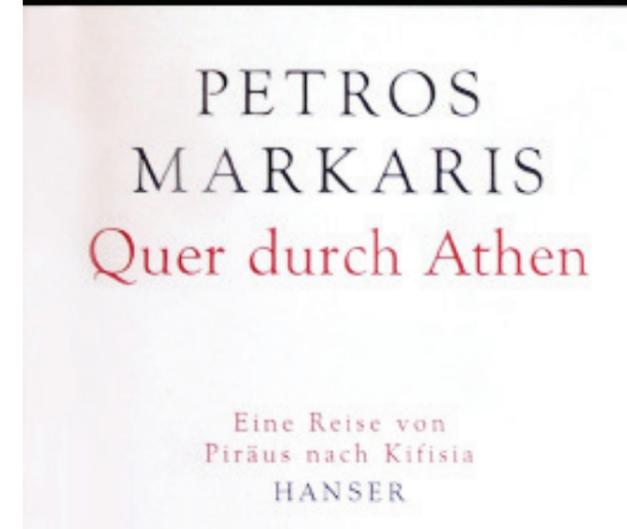
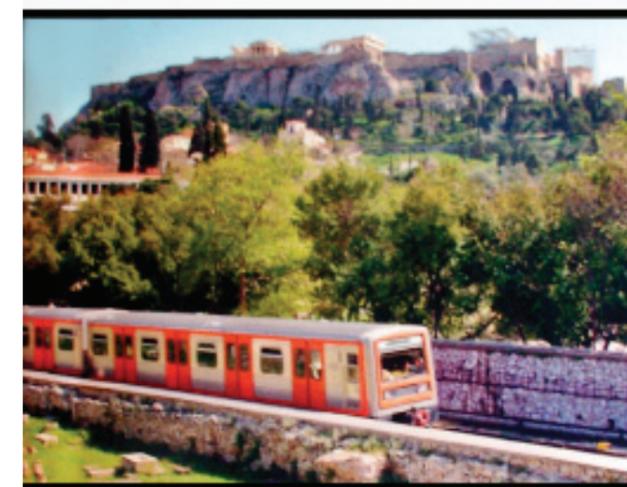
ISBN: 978-446-23560-1

In his latest book the Greek author Petros Markaris does not send his detective Kostas Charitos through the streets of modern Athens, but wanders himself through hidden places and faded neighbourhoods—in twenty-four chapters, named after the twenty-four stations of the Athens-Piraeus Electric Railways (ISAP). The line dates from 1869 and was completed in 1880; it has been instrumental in the development of metropolitan Athens, from its first run in the nineteenth century until now.

Markaris was born in Istanbul in 1937 to an Armenian father and a Greek mother. He is one of the most successful living Greek authors. After studying economics, Markaris went on to work as a screenplay writer. He has lived in Germany and Austria for several years and translated Goethe and Brecht into Greek. International fame came through his series of crime novels featuring the eccentric Athenian detective Kostas Haritos. Markaris lives in Athens and also co-writes film scripts with director Theo Angelopoulos.

Markaris has a love-hate relationship with the city where he has lived for over forty-five years. And he is sure to know that the railway is the best way to explore the city. On board its red and white metallic cars one can traverse the many neighbourhoods with their very different history, atmospheres, and social structures. One can also pause to admire stations such as Faliro, which were entirely renovated on the occasion of the Olympic games in 2004.

The whole trip from the harbour to the inland terminal takes about an hour, and for most of that time, the traveller is confronted with lots of concrete, glass, aluminium, and a lonely olive tree. But upon leaving the downtown station of Thiseio



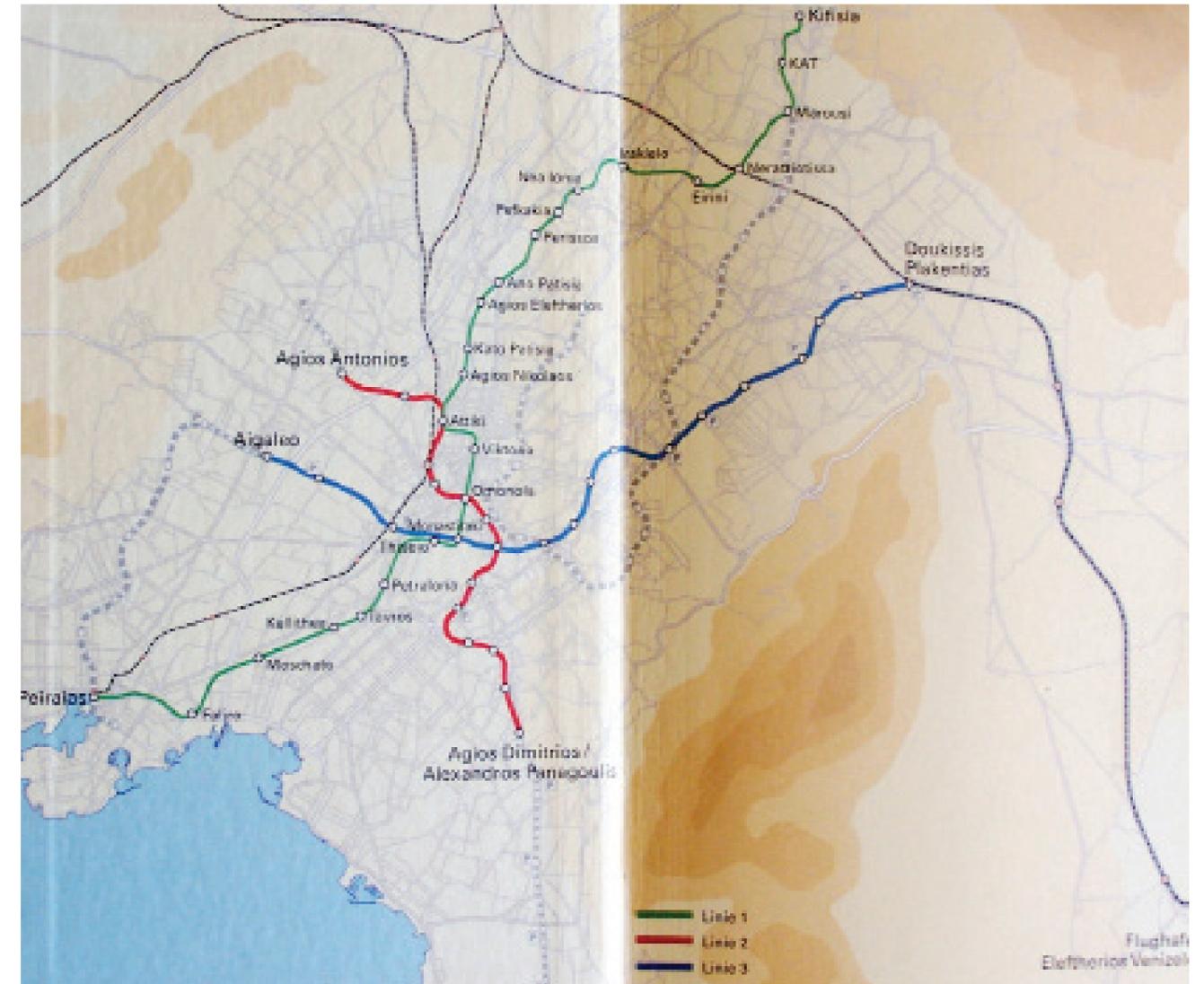
Photograph: EAHN

or the terminal in Kifisia, the traveller discovers the remains of nineteenth-century Athens. In 1833 Thiseio became the centre of the new capital of the newly established Greek kingdom. King Otto and his Bavarian retinue dreamed of a new Athens in neoclassical style. Many buildings are still there to be admired, thanks to a renovation campaign launched in the 1980s by the then minister of culture, Melina Mercouri. Yet Thiseio did not retain its status as a preferred neighbourhood for long. Because the nineteenth-century Athenian elite was highly connected with the royal family and depended on it for its existence, they moved with the king when he moved to his new palace on Syntagma Square (now the Greek parliament). This was the reason that from the 1840s onward new neoclassical ‘palaces’ sprang up in this area.

In 1871 King Georg I—not a Bavarian, as Markaris erroneously writes, but a prince from the House of Denmark—decided to build his summer residence Tatoi on the forested hills north of Athens, in the region now known as Kifisia. When in 1880 Kifisia became the terminal station of the railway, it also became, and still is, the most expensive suburb of Athens and home of the political and financial elite. Here one will find many summerhouses and grand-hotels in the exotic styles typical of the fin-de-siècle.

With his excellent knowledge of Athens Markaris takes us on a trip to well-known and, especially, less well-known areas. In addition to explaining the history and structure of the neighbourhoods around the stations, he also informs us about hidden parks and classical taverns, and tells us where multicultural Athens can best be found. What Markaris offers in this little book is a view—decidedly popular and consciously personal—of the social and urban history of the Greek capital. Thanks to him, we get a glimpse of the life that generated the façades. What he has to say we need to know. So read the book, then take the railway or a walk, and explore.

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Map of Athens showing the line Piraeus – Kifisia; from the reviewed book.
Photograph: EAHN

BOOK REVIEW

Flaminia Bardati

‘Il bel palatio in forma di castello’: Gaillon tra ‘Flamboyant’ e Rinascimento

Rome: Campisano Editore, 2009, 272 pp., ill., € 40

ISBN 978-88-88168-50-0

Between Paris and Rouen, along the course of the river Seine in Normandy, only a few architectural remnants survive to attest to a glorious past. Among these is the subject of Flaminia Bardati's study: the *château* of Gaillon. In scarcely a dozen years, between 1498 and 1510, the influential Georges I d'Amboise (1460–1510) had the city-castle rebuilt. This man was one of the leading personalities of his time: archbishop of Rouen, Amboise was also a cardinal, a papal legate *a latere*, the principal adviser to King Louis XII, and one of the moving forces behind the French conquest of Italy. The castle he rebuilt in Gaillon was a memorable structure. Until the French Revolution, when interventions to convert it into a prison virtually destroyed the layout, the edifice was an architectural achievement that is considered representative of the first phase of the French Renaissance. The building has not been the subject of a monographic study since the 1950s, and Bardati's new study was long overdue. This reader's expectations of the book have been amply satisfied.

Bardati has done far more than simply retrace the history of the castle from its origins as a twelfth-century fortress up to the interventions of Charles de Bourbon (1523–90). Instead, she begins by examining the rich and diverse life story of Cardinal d'Amboise, of whom a modern biography has yet to be written. This account lays particular emphasis on the many journeys Amboise made to Italy, a wise decision in the context of this study, as these trips have frequently been cited to help explain the Italianate character of Gaillon, a view Bardati also subscribes to.

The book then offers a minutely detailed chronology of the castle's construction (chapter 2). It shows to what marked extent this was an international building campaign, as the assembled evidence reveals how intensely French, Italian, and Flemish artisans collaborated at Gaillon. The journey Cardinal d'Amboise made to Rome in 1503, on the occasion of the conclave that led to the election of Pope Julius



Photograph: EAHN

II della Rovere, gains special significance. His trip marked a change in direction for the design and construction of the castle (chapter 3). D'Amboise had been deeply affected by seeing the new architecture of Rome erected in the latter part of the fifteenth century, in particular the many new cardinals' palaces; partly in attempt to rival the new pope, no doubt, he decided to construct several buildings at Gaillon that would recall those of Rome (chapters 4 and 5). Thus the space formed by the great court was straightened, paved, and adorned with porticoes, among which we find the Galerie de Gênes and its magnificent Porte. All of these were decorated in an antique manner, which allowed the installation of a ceremonial walkway worthy of imperial triumphs.

Bardati is equally convincing in arguing for a Neapolitan influence on Gaillon, a case that is especially compelling for the Porte de Gênes. The model for this gate, which was sculpted from wood, was the Castelnuovo arch in Naples, built for Alfonso the Magnanimous between 1453 and 1457. It was replaced in 1508 by the stone gate—still visible today—that was installed on the occasion of the visit of King Louis XII and Anne of Brittany. The author suggests that the design reached Normandy through Jérôme Pacherot, an Italian artist who came to France following the expedition of Charles VIII in 1495.

In a later chapter (chapter 6), Bardati examines the operation of the workshop at Gaillon, bringing it back to life through an attentive reading of the project's accounts. She also discusses the arrangement and maintenance of the gardens around the castle, and the parkland beyond it, which was used for hunting (chapter 7). In view of this wealth of detailed information it is a pity that the author hasn't paid more attention to the art works that decorate the interior of the castle, in particular the library, the gilded cabinet, and the chapel.

The book includes a valuable bibliographic appendix of texts related to Gaillon castle from 1507 to 1777. These ancient descriptions attest to the success of the project; they also allow us to overcome the ravages of time in some measure and help to bring to life this 'bel palatio in forma di castello.'

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BOOK REVIEW

Katherine Wentworth Rinne

The Waters of Rome: Aqueducts, Fountains, and the Birth of the Baroque City

New Haven – London: Yale University Press, 2011, 262 pp., 135 b/w and 32 colour ill., £ 35
ISBN 978-0-300-15530-3

As the future availability, use, and control of water for farming and human consumption becomes an increasingly urgent global topic under the spectre of climate change, studies are pouring off the presses about water management and ownership in the ancient, medieval, early modern, and modern worlds. Katherine Rinne, an urban designer who has in recent years held distinguished fellowships in Rome and in the USA, and who is director of the website *Aquae Urbis Romae: The Waters of the City of Rome*, has now written a book of singular importance in this field. Some architectural historians and historians of fountain sculpture will doubtless find *The Waters of Rome: Aqueducts, Fountains, and the Birth of the Baroque City* strange and even disappointing in that its focus is not exclusively on the works of art and their iconography, as is usually the case. Indeed, Rinne's text bristles with hostility towards the art historical interpretations of fountains that assume the sculptural decoration to be the chief scholarly interest. She is likely to say that certain fountains are 'larded' (p. 89) or 'filled' (p. 96) with sculpture if those sculptures are not demonstrably functional elements of the water display. This is a contentious issue that merits further debate, given that art historians are likely to regard any sculpture on a fountain that is even marginally touched by running or splashing water as being essentially related to the design concept of the fountain. Rinne's rather extreme view is that 'fountains are meant to contain water, not sculpture.' (p. 89)

Rinne draws her voluminous information about the planning, design, and delivery of water to fountains and other water distribution sources in Rome from the mid-Cinquecento onwards, mainly from fresh archival sources in Rome's Archivio di Stato and the Vatican. Her approach is to raise all the difficult, basic questions about Rome's water supply and distribution: where the water came from; how it was moved from distant springs along newly created aqueducts;

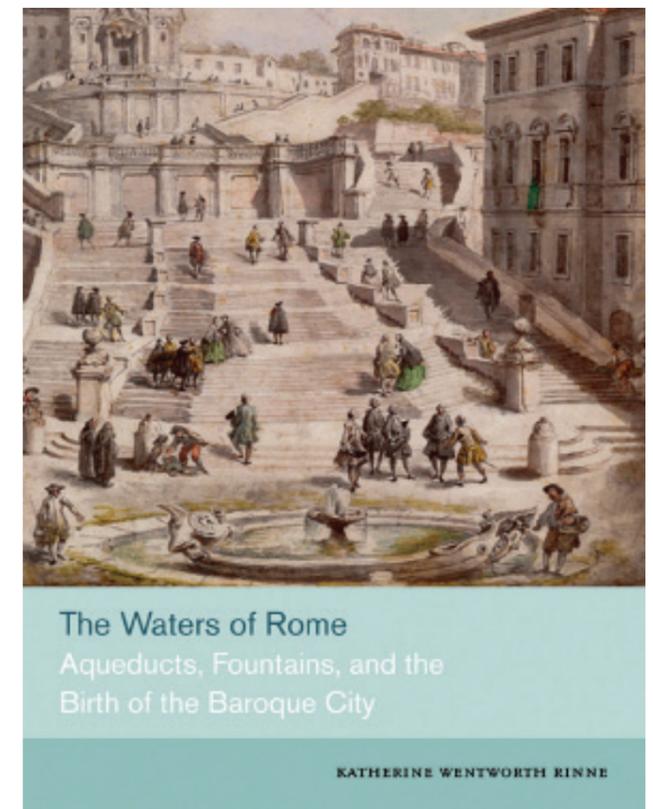
how it was sent from reservoirs into underground pipe systems according to the law of gravity; how each of those newly constructed systems had intrinsic strengths or limitations for water delivery and display within Rome's topography; how decisions were made by committees responsible for water engineering and distribution; and how the Papacy succeeded in wresting control of the system from other interested parties from the late sixteenth century onwards, in the interest of signifying papal power and control of the city's quality of life. In nine fascinating, richly descriptive chapters Rinne moves through the disastrous Tiber flood of 1557; the construction history of the Acqua Vergine aqueduct and its urban consequences; the distribution systems then employed; the successes and failures of practical hydrology; the fountains of the architect Giacomo della Porta, studied from the angle of their water volumes, pressures, and displays; the 'water lust' of Roman religious and secular grandees, as represented by their acquisition of water rights through their access to and control of water regulating committees; the irrigating of Rome's seven hills, dependent on new aqueduct construction and distribution systems; the creation of an unrivalled new network of civic fountains, together with the legislation governing their non-polluting use by persons and animals; water as Rome's 'liquid currency,' dominated and traded by powerful cardinals; and the development of the city's streets and drain systems, seen in relation to the buried ancient systems and the Tiber's capacity to flood.

Rinne makes constant reference to the inhabitants and their manufacturing trades and professions, such as pipe-laying, water-carting, and clothes washing, activities linked to the water supply and determining its potability. We are therefore provided with a vivid social history of early modern Rome illuminated by the problems of the water supply. There are a couple of factual glitches in note 26 on p. 236; 'Ranuncio' Farnese at p. 53 is Ranuccio, but otherwise the scholarship looks sound, despite the author's modest protestations (preface, p. viii) about generating skepticism 'among more traditional scholars.' What counts, however, is that Rinne has provided a strong foundation for a new history of early modern Rome's water supply and its manifold uses. She has a valid point in arguing that her Roman fountains cannot be researched convincingly without serious consideration of how and why they were served by water. Rinne shows that the historical 'meaning' of such fountains can be just as deeply embedded in the political processes that she illuminates from her archival evidence as

in the (mostly) straightforward iconography of the sculpture. The book is amply illustrated with apposite images from the period and with a number of informative new maps.

Architectural and sculptural invention is here subordinated to the desperate struggle of individuals to obtain and control water supply, something that certainly signified in itself, as Rinne argues, the possession of power and influence in the city of Rome.

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Photograph: EAHN

BOOKS REVIEW

Michelangelo Sabatino

Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy

Toronto: University of Toronto Press, 2010, xxvi, 341 pp., ill., \$ 70 (cloth)

ISBN 978-0-8020-9705-7

Jean-François Lejeune and Michelangelo Sabatino, editors

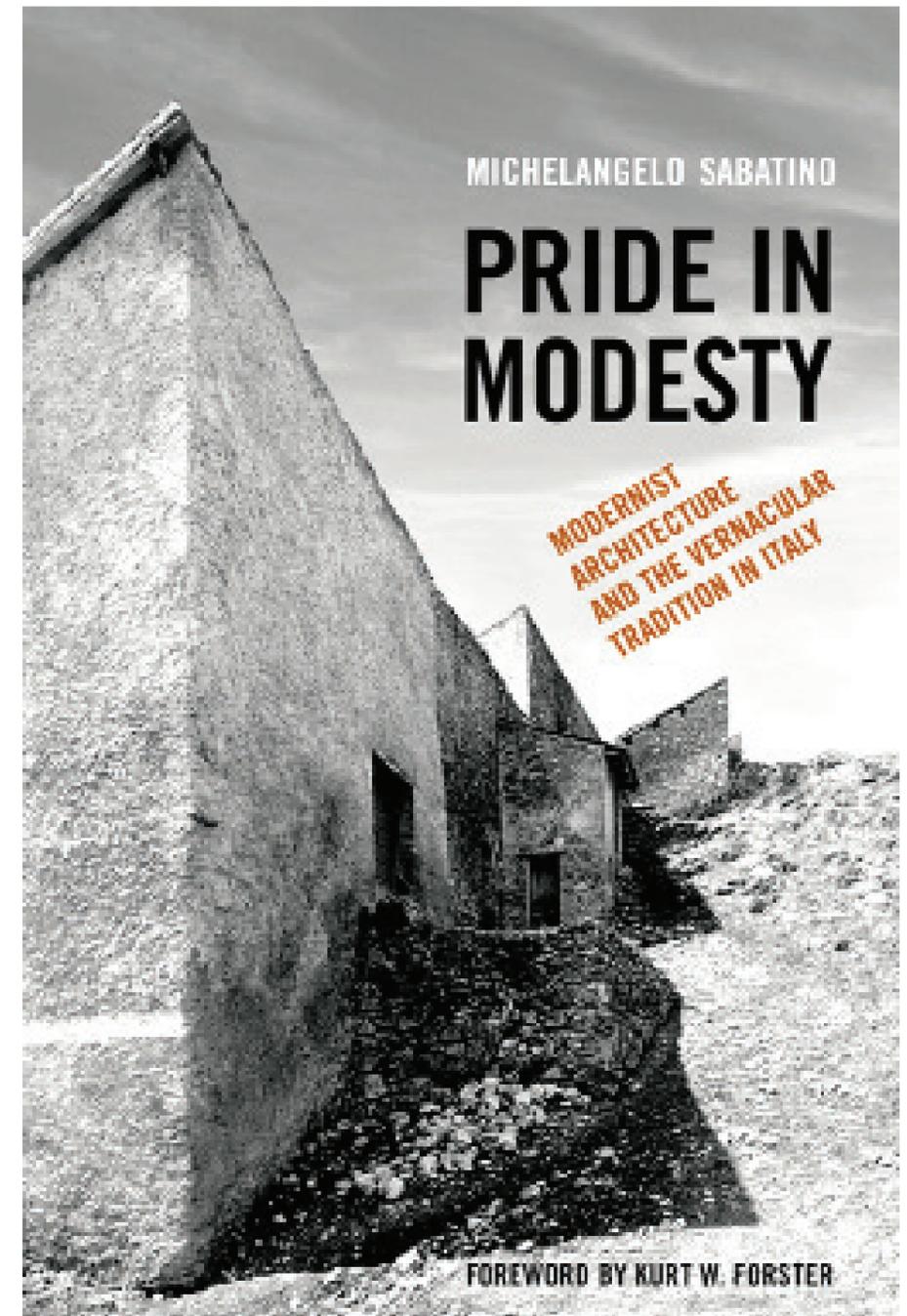
Modern Architecture and the Mediterranean: Vernacular Dialogues and Contested Identities

Milton Park, Oxfordshire / New York: Routledge, 2010, 320 pp., b/w ill., \$ 53.95 (paperback)

ISBN 978-0-415-77634-9

Over the last fifteen years scholars in Italy and beyond have shown increasing interest in the architectural debate that took place in Italy during the first half of the twentieth century. The national campaign to investigate the private archives of architects launched by the Italian Ministry of Culture in 2001 has provided new sources which will help to depict a much wider scene, highlighting the role of less known protagonists, places, and events. Michelangelo Sabatino's book *Pride in Modesty* offers an original contribution to research of this period, and valuable material for future investigations.

The way to modernity in Italy, more than in other European countries, has been consistently influenced by the country's high cultural heritage and traditions as well as its anonymous ones. Sabatino underlines this duality when he reports that during Louis Kahn's trip to Italy in the late 1920s, Kahn was intrigued by both monumental ancient Roman architecture and vernacular buildings. It is also well known that many generations of architects from Europe and America, undertaking a *viaggio in Italia*, were increasingly appreciative of different townscapes and landscapes. In the early 1920s Nordic architects discovered 'Italia minore' and were inspired by the spontaneous juxtaposition of simple and pure volumes, and the modesty of urban spaces built in harmony with the local morphology, materials, light, and colours. 'Italia minore' became a model for a new generation of architects searching for a modern expression in architecture and

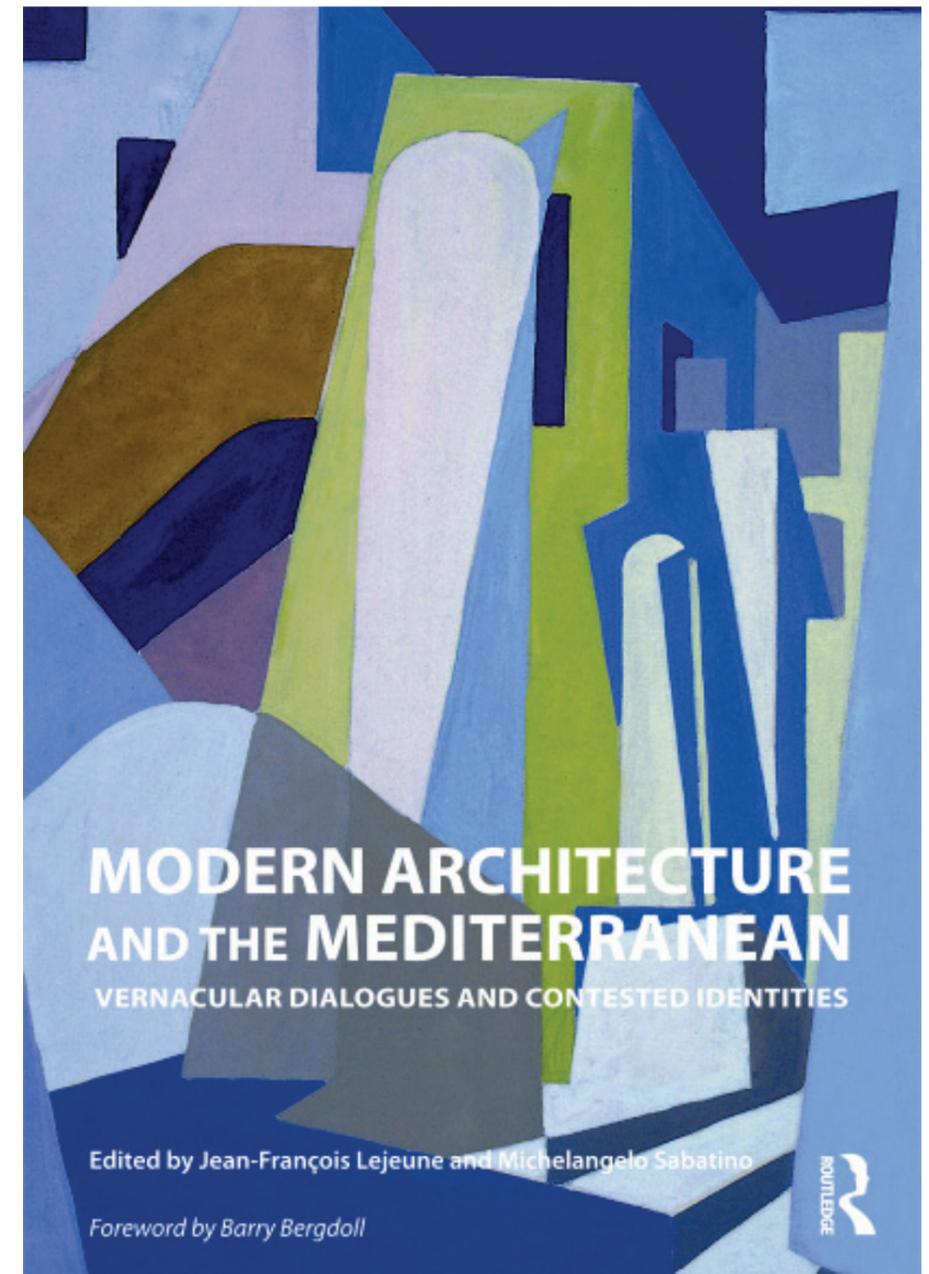


Photograph: courtesy of University of Toronto Press

town planning, safe and distant from the artificiality and pomposity of classicism. Frugality and modesty, evident in the wide-ranging vernacular tradition of Italy from the Mediterranean to the Alps, could provide the right answer.

‘Pride in modesty,’ the expression used by Lionello Venturi in *Casabella* in 1933, is adopted as the leitmotif in Sabatino’s study that re-evaluates more than sixty years of Italian architectural history. The different approaches to the vernacular tradition are mapped in five dense chapters, with the declared aim to ‘trace an alternative genealogy of the spaces and places of Italian modernist architecture of the twentieth century.’ Key events are investigated, and a long list of intellectuals, artists, and architects are quoted to focus the debate. In the background flow the political and social events which shaped the country: the difficult integration of regions and provinces with their distinct identities and traditions, diverse customs, and languages; policies for the industrialization of a rural country; the march of Fascism towards dictatorship and imperial pretensions; and the challenge of moral and social reconstruction after the Second World War. Sabatino examines the search for a national identity, the role of the architect, the establishment of new schools of architecture, the importance of architectural journals, and, finally, Italy’s contribution to the post-war international debate on the heritage of Modernism.

According to Sabatino, upon the unification of Italy in 1860, the vernacular heritage became the focus of interest, first to ethnologists, then to artists and architects. This focus inspired the various subsequent developments in Italy. In this way, Sabatino suggests, the Mediterranean ‘as the birthplace of primitive or archaic vernacular and classical traditions’—and the courtyard or patio house as its major flag—provided common inspiration to rationalism, futurism, and historic revivalism. It is against this background that one has to read Luigi Figini’s statement that ‘the intellectual premises of *Mediterraneità* in the development of rationalism are instrumental in the *smeccanizzazione* (de-mechanizing) and *sgelo* (defrosting) of modernism.’ Likewise, Giuseppe Pagano, one of the most important voices in the rationalist movement, who was in turn inspired by John Ruskin, emphasized the simplicity of form of the Italian country house. He contributed to the period’s debates by presenting his research on Italian rural architecture, conducted together with Guarniero Daniel, at the 1936 Triennale in Milan.



Photograph: courtesy of Routledge

In the period after the Second World War, the heritage of the Fascist regime slowed down the impetus of architectural development, but continuity with the experimentation undertaken in the pre-war years remained evident. The vernacular tradition assumed greater relevance and played a central role in the search for a new expression. The neighbourhood housing experiments of Ina-Casa, such as at Tiburtino or Tuscolano in Rome, Mario Ridolfi's *Manuale dell'Architetto*, Bruno Zevi's organic movement, and the research of Giovanni Michelucci and Leonardo Ricci in Tuscany or the Bottega d'Erasmus by Roberto Gabetti and Aimaro Isola in Turin, all shaped Italy's contribution to modernism, which developed into an alternative to the International Style. Sabatino extends his account into the late 1970s, with the work of Aldo Rossi seen—through Kahn, Peter Eisenman, and Vincent Scully—as a stimulus for American architects seeking to establish a critical dialogue with history.'

Despite such an impressive sequence of arguments, sustained by a large quantity of references and bibliography, Sabatino's 'alternative genealogy of Italian modernist architecture' is not fully convincing. The important contribution of the book is to demonstrate that this field of investigation today is open to new evaluations. It is worth mentioning, as Sabatino suggests, the well-known continuity from Pagano's and Daniel's 1936 Triennale exhibition, De Carlo's display of 'Spontaneous Architecture' at the Triennale of 1951, through to Bernard Rudofsky's 'Architecture without Architects' at the Museum of Modern Art in New York in 1964–65. These contributions represented a true hymn to spontaneity and simplicity. The capacity to listen, the 'silent resistance' that lies behind this line of thought, is without doubt Italy's most original contribution to the international forum.

The eternal myth of the Mediterranean as the meeting place of North and South is the main issue of *Modern Architecture and the Mediterranean*, edited by Jean-François Lejeune and Sabatino. The research project that preceded this collection of essays investigated 'vernacular dialogues and contested identities' and was born in Casa Malaparte in Capri. In March 1998, the University of Miami School of Architecture hosted a seminar entitled 'The Other Modern—On the Influence of the Vernacular on the Architecture and the City of the Twentieth Century' in these symbolic surroundings. Sabatino and Lejeune invited a prestigious panel of scholars to

explore the influence of the Mediterranean in southern and northern cultures in the nineteenth and twentieth centuries. Artists and architects from the Grand Tour onwards experienced the duality of the Mediterranean as the site of classical and vernacular culture. Results and reflections can be read in the sketchbooks, publications, and architecture of travellers from Schinkel and Semper to the avant-gardes who were searching for modernity in different regions of Europe. In a well-choreographed sequence of essays, the dialogues, contrasts, and mutual influences of *Mediterraneità* are pointed out in France, Italy, Spain, Greece, and Turkey on the one side, and Germany and Scandinavia on the other. From Art Nouveau, Sezession, or the Catalan Noucentismo, to CIAM and Team X, the biographies of well-known and less studied exponents of the Modern movement are investigated to underline the various streams of Modernity explored during and beyond the heroic and most celebrated seasons of twentieth-century architecture.

The collection of essays is therefore a significant step towards establishing a wider picture of modernist architecture, opening up new ideas and unexplored regions. It is an important basis for future research, and also a valuable textbook for university courses.

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BOOK REVIEW

Eric Storm

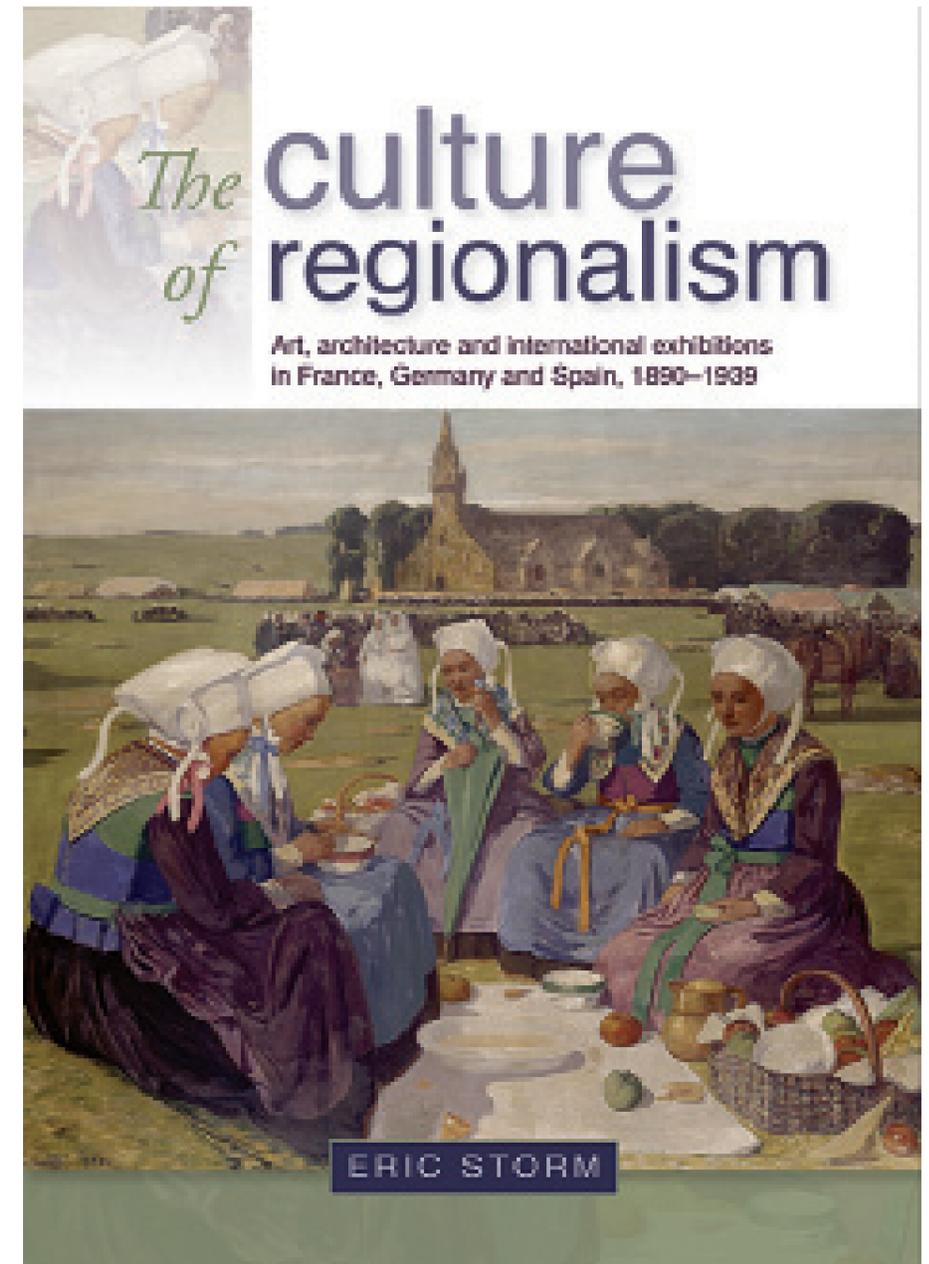
The Culture of Regionalism: Art, Architecture and International Exhibitions in France, Germany and Spain, 1890–1939

Manchester / New York: Manchester University Press, 2010, 336 pp., 12 colour, 40 b/w ill., £ 60
ISBN 978-0-7190-8147-7

One of the hallmarks of industrial Modernism in art and architecture is that it constantly provoked counter-movements, and therefore can be said to have generated its own criticism from the outset. Regionalist tendencies are an example of such counter-movements. They were discussed intensively during the nascent Post-Modernism of the late 1970s—a period coloured by the search for alternatives to the supposed dead-end of the International Style. They only play a minor role in the current architectural environment, and have become the trademark of a handful of highly individualistic architects who, far from being folkloric, have elevated the bond with their respective region and discourse with the modern age to a special form of architecture (for example Gion Caminada in Switzerland). This situation makes one forget easily that there was once a time when regionalism could almost be referred to as mainstream, and had a considerable influence on the architectural scene.

The era in question is the first half of the twentieth century, and it is this period to which the Dutch historian Eric Storm has turned his attention in *The Culture of Regionalism: Art, Architecture and International Exhibitions in France, Germany and Spain, 1890–1939*.

A lecturer in European history at Leiden University, throughout the past decade Storm has regularly returned to the relationship between art and nation building. His new book presents the results of a research project, completed in 2007, focusing on ‘visualization of the region.’ It compares three nations (France, Germany, and Spain) on the basis of three core strands: painting, architecture, and international exhibitions (which also exhibited architecture). The years under review extend from 1890 to 1939, yet none of the three issues is being dealt with over the whole period. Painting is only examined up to the First World War, architecture between 1900 and 1925, and exhibitions from 1910 onwards.



Photograph: courtesy of Manchester University Press

This choice of structure presumably comes as a result of the material available in this field. Despite at first appearing somewhat arbitrary, it does not diminish the value of the analytical results that Storm presents in a clearly structured way. The most important finding is that the regionalism of the first half of the twentieth century was an international phenomenon of predominantly uniform ideology, and was supported by a generation of artists and members of the middle-class elite born between 1860 and 1875. It is also identified as having a distinct political intention. Its genesis was social unease, whilst its double aim was to create a self-evident national consciousness backed by a (political) majority on a foundation of regional roots, and to employ aesthetic education that would also give the uneducated social strata a sense of 'belonging'—thereby taking the sting out of any revolutionary tendencies.

Regionalism was not a popular movement, and certainly not an attempt to achieve political independence for the respective regions. Instead, its proponents understood it as something other than a backward looking 'neutral middle-ground to which every right-minded citizen could adhere' (p. 292). In Germany it was primarily a question of searching for values that could appeal to and connect the citizens of the various German lands, whilst in France the fight against political and aesthetic centralism was emphasized. On balance, however, this simply represented the expression of specific national characteristics. From today's perspective, it is of far more interest to consider Storm's assertion that 'the avant-garde [...] in the end defined itself in large measure in response to regionalism (or were [sic] defined in such a way by later propagandists). Thus regionalist culture functioned as an almost forgotten trigger for the development of new innovative cultural movements' (p. 298).

In the case of architecture, Storm focuses, perhaps too strongly, on country houses and villas found in contemporary publications. Though he mentions that the problem of social housing made regionalism a key issue in Germany in 1919, he does not pursue this trail any further (which contrasts with his consideration of the French garden cities of the same period). As a result, an important aspect of regionalism—traditionalist architecture in interwar Germany—is not addressed. This in spite of Storm's explicit recognition of the direction in which development was heading, namely towards an almost non-committal, 'more generic

regionalism' only identifiable on the basis of a few elements such as 'an inclined, tiled roof, shutters and a garden' (pp. 286, 287).

Though the publication doubtlessly contains a number of other points similarly open to criticism, they are essentially limited to details and in no way affect the validity of Storm's analysis. On the contrary, the author makes an important contribution by selecting examples with which to conduct appropriate analyses, critical assessment, and competent conceptualization of a period of European artistic and architectural history, a period that, despite having been neglected in the past, had an enormous influence on the architectural and artistic developments of the twentieth century. The fact that he has done so in a clear, readable style makes this book even more enjoyable—and highly recommendable for anyone interested in the complex interplay between the artistic avant-garde, tradition, and nation building in the twentieth century.

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BOOK REVIEW

Vittorio Magnago Lampugnani

Die Stadt im 20. Jahrhundert: Visionen, Entwürfe, Gebautes

Berlin: Wagenbach Verlag, 2010, 2 vols., 912 pp., 640 colour and b/w ill., € 128

ISBN: 978-3-8031-3633-6

Nowadays, the city is all there is. At least that is what current statistics are indicating: today more than fifty per cent of the world's population is living in cities, whereas in the western world more than four out of five persons belong to urban contexts. From now on the world's development calls for urban conceptions that can address the quest for sustainable paths of transformation for the disturbing mix of diverging urban states—suburbia's endless settlements, drastic inner city fragmentation, and rapidly spreading informal patterns in the developing world.

Although Vittorio Magnano Lampugnani's take on the city of the twentieth century, in *Die Stadt im 20. Jahrhundert: Visionen, Entwürfe, Gebautes*, does not encompass the factual city and its emergence, the author composes instead an elegant tableau of 'visions, designs and built projects' of the city of architects. Mainly concentrating on European and North-American developments and on the first half of the century and its preconditions, in two volumes and twenty-eight chapters Lampugnani builds a sequence of thoughtful and impressively informed case studies. He does not ground his work within a rigid methodological framework or through an explicitly elaborated normative standpoint such as the seminal works of Leonardo Benevolo or Lewis Mumford once did. He accurately exhibits the classical topics of the Garden City and the theoretical and practical breakthroughs in Amsterdam, the Weimar Republic, and 'red' Vienna. His emphatic interpretation of Auguste Perret's reconstruction of the city of Le Havre then marks the key argument in the author's case for the project of the physical city. On the French Atlantic coast after 1945, Lampugnani finds the 'proof that this architecture allows for the composition of a city.'



Photograph: EAHN

This exemplary case of an amalgamation of architecture, industrial building technologies, and urban design remained, according to the author, an isolated case and therefore one of ‘neglected opportunities in the 20th century.’

In the chapters focusing on the decades after 1960, the comprehensive reading of the periods of the first chapters gives way to punctual interpretations: Rem Koolhaas’s Euralille serves as a closely examined ‘paradigm of contemporary urban planning’s misfortunes,’ and the chapter on post-modernity in the United States rushes through diverging theoretical positions associated with such figures as Kevin Lynch and Jane Jacobs, the New York Five, and Peter Eisenman, as well as the beginnings and first milestones of New Urbanism. Recent developments such as the transformation of industrial wastelands and the ongoing reinvention of city centres based on new coalitions of landscape architecture and traffic planning are hardly discussed at all.

The reading of this impressive take leaves us with fundamental questions concerning the role of the history of ideas in architecture and urban design: How do we explain the form of the city? Do we have to look at it as a physical or even a social form? What is its relation to the factual urban conditions? One definitely has to agree with Lampugnani that the urgency of the crucial question of urban architecture demands that we ‘rebalance the difficult relation between design and planning’ and ‘to produce new forms of urban architecture.’ If this goal is to be achieved, however, Lampugnani’s approach is too limited. A lasting reconciliation between planning and architecture has to start with a critical reflection of these theories, their preconceptions and heuristics, through a critical widening of our analytical perspectives. What, for instance, is the common ground in the urban mindset of the works of Otto Wagner, Robert Venturi, Aldo Rossi, or Rem Koolhaas? What are their respective assumptions? How do they imagine everyday urban life and how do these imaginations inform their design and conceptual work? In this regard, Lampugnani’s *magnum opus* gives us no clues.

There will be no sustainable future of the city—i.e., a future able to establish a dialogue between the past and the present in the light of the challenges to come—without architecture and urban design. But the lingering discrepancy between the city of architectural theory and the factual urban conditions calls for cases in which architects are able to frame the urban outcome according to their expectations within the context of modern societies, their democratic principles, and division of labour. This empathic examination of the history of urban design in the twentieth century still needs to be written.

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DVD REVIEW

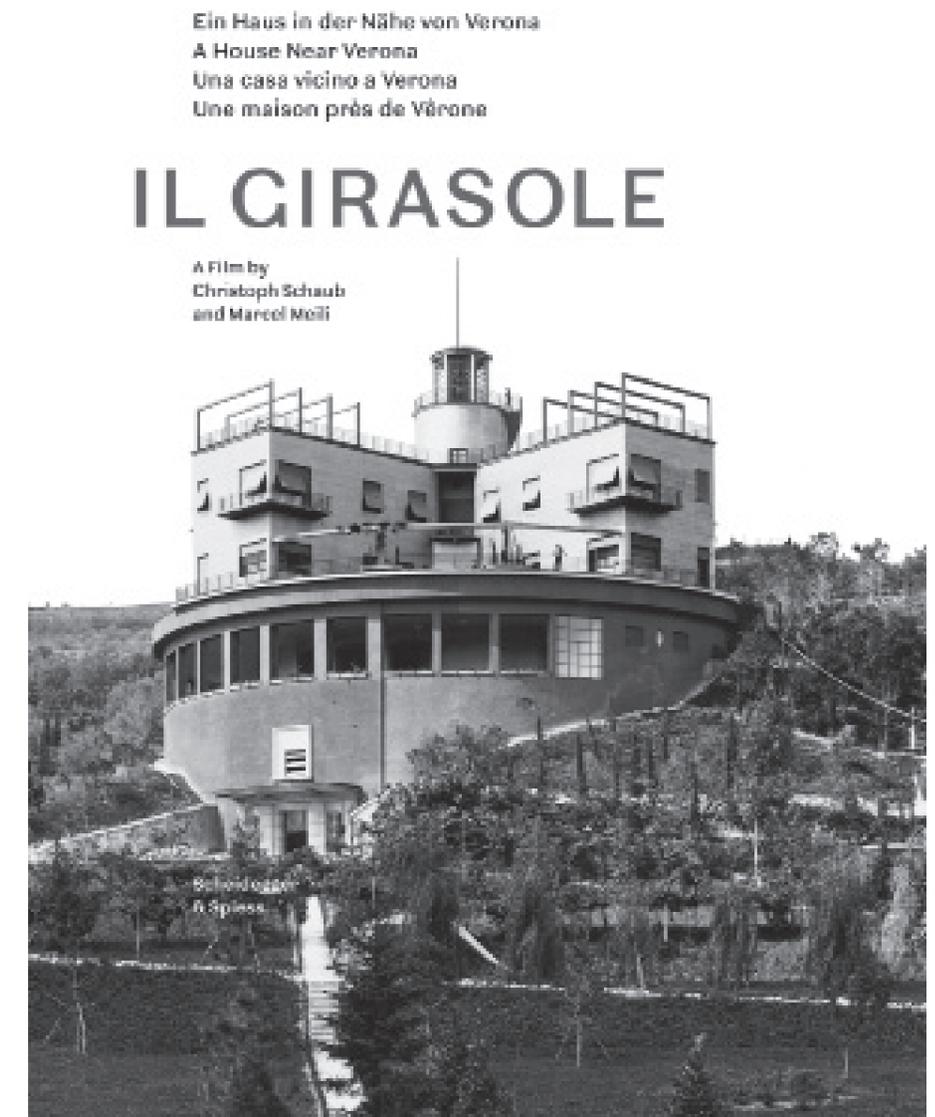
Christoph Schaub and Marcel Meili

Il Girasole

DVD of the original Italian edition, with subtitles in English, French, and German (17 min., colour), in hardback cassette with a booklet with contributions by Sochitl Forster, Katja Lässer, Marcel Meili, and Christoph Schaub (in English and German), Zurich: Scheidegger & Spiess Verlag, 2010, 48 pp., 12 colour and 11 b/w ill., CHF 39.90 ISBN 978-3-85881-906-2

For a film about the world's most famous rotating house, Christoph Schaub and Marcel Meili's documentary *Il Girasole* (1995) is astonishingly static. In fact, the camera hardly moves at all in this beautifully crafted seventeen-minute documentary, and neither does the house. Measured against that golden standard of architectural documentaries, Stan Neumann and Richard Copans' series *Architectures* (1996–2005), *Il Girasole* offers perhaps less factual information than those films of similar length, but engages the viewer in different ways. The deliberate absence of camera movement forces us to grasp the spatial sequences of the house via the thoroughly considered composition of each image. The film's beautiful and emotionally rich imagery illustrates the makers' careful exploration of the contrasting tools and qualities of film and architecture.

Designed in 1929 to rotate a full 360 degrees, *Il Girasole* (not to be confused with Luigi Moretti's 1947 Casa Girasole in Rome) is perched high in the vineyards of Marcellise near Verona. The engineer Angelo Invernizzi began construction in 1931 and finished it 1935, in collaboration with mechanical engineer Romolo Carapacchi, interior decorator Fausto Saccorotti, and architect Ettore Fagioli. Trained as a railroad mechanic, Invernizzi had opened a successful civil engineering practice in Genoa. In 1940 he would build the city's tallest skyscraper together with Marcello Piacentini. According to his daughter, Lidia, whose recollections provide the spoken commentary for the film, the family used the house for summer vacations and weekends. It sits on fifteen wheel sets on top of a massive three-storey substructure, partially built into the hillside, which contains



Photograph: courtesy of Scheidegger & Spiess

the entrance, garages and a covered loggia. A concrete spiral staircase and elevator at the centre lead up to the actual villa, whose two wings contain a dining room and kitchen on the first floor and bedrooms and bathrooms on the second, with all major rooms facing the terrace between them.

As soon as the rotating mechanism was operated for the first time, the house's lightweight concrete began to settle. Invernizzi covered the outside walls with thin aluminum sheets and the inside with brown canvas to hide the emerging cracks. The house itself—a moderate version of the modernism that the Gruppo Sette and others had promoted in Italy since the 1920s—has remained remarkably untouched. Each room still contains the modernist furnishings from the 1930s. The rotating mechanism still works perfectly today, but a deep fissure in the roof of the substructure prevents the house from completing its full circle. When put into motion, the house moves glacially, imperceptibly slow; it is designed for a full rotation in nine hours and twenty minutes (a restaurant on top of a television tower might complete the full circle over the course of dinner). 'Few were the days,' Lidia Invernizzi recalls, 'when Papa would decide to make the house turn. I think he was content to know that his house had something which no other possessed. Just the capability of turning gave to everything, to each space, to each window, to the furniture and to the trees a special light.' When moved at all, apparently the house did not follow the light like a sunflower, as its name suggests; Invernizzi designed it to either turn away from the sun to keep rooms from overheating, or to frame certain views. It shares this panoramic relationship to its surroundings with Palladio's nearby Villa Rotonda, whose four identical facades offered as much a perplexing view from outside, as four perfectly framed views from the inside.

As Chad Randl demonstrated in his book *Revolving Architecture* (2008), rotating houses were not a new idea by 1934. They had emerged after the turn of the century, usually either in connection with tuberculosis sanatoria or as garden huts. Edison's first film studio, the Black Maria, sat on a turntable in order to retain steady northern light, and George Bernard Shaw famously used a prefabricated revolving cottage as a writer's retreat at his estate in Hertfordshire. (The weight of his books quickly rendered it immobile.) Invernizzi's familiarity with locomotive turntables probably helped him to conceive—and perhaps also limited—the central concept. Quite unlike other rotating structures before or after, the house



Photograph: courtesy of Scheidegger & Spiess

does not circle around a central point of gravity, but rather pivots at the apex of its triangular footprint in the centre of the support platform. As it only occupies a triangular slice of the circle, the remaining three quarters always have to remain empty, awaiting the building's occasional circular motion.

Christoph Schaub is a Swiss filmmaker with several architectural documentaries to his credit, such as *The travels of Santiago Calatrava* (1999) and *Bird's Nest - Herzog & de Meuron in China* (2008); Marcel Meili is an architect and professor at the ETH Zurich. The interview that accompanies the DVD reveals the great care with which the architect and director explored the relationship of film and architecture for this project. They were intent on making the house's scale palpable and presenting its spaces as containers of life and narrative. Long, suggestive segments, beautifully filmed with the static camera of cinematographer Matthias Kälin, depict the villa over the course of a day in sequential montages that help to reveal its spatial depth and complexities. The noises of life in the house and the rain and birds outside alternate with the moody clarinet soundtrack by Michel Seigner (played by Hermann Bühler) and the voice-over with Lidia Invernizzi recollections, which the film seeks to illustrate. Late in the evening, for instance, the large dining table shows traces and leftovers from a casual dinner party. A couple of actors in period costume calmly inhabit the villa's spaces in the background, pensive and melancholic, perhaps in anticipation of darker days to come on the eve of the Second World War.

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The film is available online:
<http://www.wallpaper.com/video/architecture/il-girasole-a-house-near-verona/658575065001>



Photograph: courtesy of Scheidegger & Spiess

EXHIBITION REVIEW

Architectura delineata et sculpta: The Image of Architecture in 16th–18th Century Graphic Arts

Curator: Martin Čičo

Bratislava, Slovak National Gallery, Esterházy Palace: 31 March – 29 May 2011

The Slovak National Gallery's exhibition 'Architectura Delineata et Sculpta' offers an in-depth overview of architectural imagery from the sixteenth through to the eighteenth century. The title reveals the variety of media in which architecture is presented—as the subject of drawings (*delineata*), paintings (*picta*), and, most frequently, prints (*sculpta*). The eighteen sections of the exhibition are, however, dedicated not to media but to architectural genres (*vistas*, ideal architecture, capriccios, and ruins, just to mention a few). The display allows other themes to cross over the divisions, which contributes to the overall richness of the show.

The exhibition begins with the definition of architecture as both a product of human industry and a field existing between science and art. This twofold definition is forcefully visualized in one of the first works encountered, a painting of the Tower of Babel by Nicolas Cochin and Balthasar Moncornet, where the huge construction progresses as a collaborative effort and at the same time dominates the workers. An engraving of St. Sebaldus presents an alternative attitude. Here, the patron saint of architects holds the model of a church in his hands, and the engraving can be seen as denoting the control patrons and builders had over buildings. In this case, it is man who dominates architecture and not vice versa.

The second room houses two sections. In the first, titled 'Architectural theory,' curator Martin Čičo argues that modules and schemes of the classical orders, as evidenced in the many architectural treatises of the time (Serlio, Palladio, Vredeman de Vries, Scamozzi, Pozzo, and Vignola), contributed to the homogenizing of architectural thinking. Furthermore, these treatises presented architecture only according to three modalities: ground plans, sections, and



Top and bottom: Slovak National Gallery, Esterházy Palace, Bratislava;
arrangement of two rooms at the reviewed exhibition.
Photograph: Sylvia Sternmullerová

elevations. The second section, 'Ideal, occasional, and ephemeral architecture,' focuses instead on a fourth modality of architectural representation: perspective renderings. Vredeman de Vries's painting of the meeting between King Solomon and the Queen of Sheba stages the royal encounter in front of a two-storey palace whose magnificence is emphasized by a sophisticated use of one-point perspective. Much of the other material in this section consists of prints, which played a decisive role in the spreading of architectural imagery, somewhat independently from the treatises and in a more popular way. The contiguous presentation of these two sections helps the viewer to focus on the differences between alternative approaches to representing buildings. This method of presentation also helps the viewer reevaluate the importance of painters and engravers, whose images not only derived from existing architecture, but as often served architects as a source of inspiration.

The questions raised through the display of the other sections, although clearly articulated from a curatorial point of view, are not as intriguing. Yet those sections present visitors with a rich excursion, and with admirable variety, into sixteenth- to eighteenth-century architectural representation. As well as works of well-known artists such as Pozzo, Galli-Bibiena, and Piranesi, the display includes those of lesser known artists, such as Salomon Kleiner's grand vistas of Vienna's Belvedere and Gustav A. Wolfgang's *Illumination in Frankfurt*, a rare case of a vista printed on silk.

The visual variety Čičo presents is praiseworthy. The show shrewdly makes use of electronic media: screens showing moving photographs of engravings, digital reproductions of treatises, and projections of paintings. One room, for example, reproduces the dome of Vienna's Jezuitenkirche, painted in one-point perspective by Andrea Pozzo. All these devices greatly contribute to the visual experience. Nevertheless, the show would have been even more remarkable had the media been interactive. Electronic tools were there to be watched rather than used by visitors, generating passive reception rather than active participation.

'Architectura Delineata et Sculpta' is a comprehensive and stimulating survey of the many facets of architectural imagery in the early modern period. The same quality is also expressed in the exhibition catalogue, which opens with an essay



Slovak National Gallery, Esterházy Palace, Bratislava; arrangement of a room at the reviewed exhibition.
Photograph: Sylvia Sternmullerová

by Čičo, as curator. All the contributors must be praised for the completeness of their information, even though the inclusion of more scholarly essays and different viewpoints would have improved the publication. A similar criticism can be made of the range of the institutions that contributed loans to the show. Čičo involved Slovakia's most important cultural centres, such as the Historic Museum, the Slovak National Archive, the East Slovakian Museum Košice, the Červený Kameň Museum, the University Library in Bratislava, and the West-Slovakian Museum in Trnava. Collaboration with foreign cultural institutions would have refined the result, however, especially in view of the wide geographical scope of the phenomenon of architectural imagery, a phenomenon whose cultural impact changed from region to region. Such a broader cooperation might also have provided answers to questions about the attribution and influence of the many anonymous works on display.

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Publication related to the exhibition:

Martin Čičo, ed., *Architectura delineata et sculpta: Obraz architektúry v grafike 16. –18. storočia*, Bratislava: Slovenská národná galéria, 2011, 112 pp., colour and b/w ill., € 9.30, ISBN 978-80-8059-158-8 (with a summary in English)



Slovak National Gallery, Esterházy Palace, Bratislava; arrangement of a room at the reviewed exhibition.
Photograph: Sylvia Sternmullerová

CONFERENCE ROOM

ArchiTextile: The Textile Medium in Architecture, Past to Present

Organizers: Mateusz Kapustka, Laurent Stalder, Philip Ursprung, Tristan Weddigen

ETH Zurich / University of Zurich, 19–20 May 2011

The textile medium is an essential part of the practice, theory, and history of architecture. Textile surfaces create architectural, social, and topological spaces and are constitutive for any built space. As one of the oldest and most fundamental cultural techniques, the fabrication of textiles is closely connected to the myth of the textile origins of architecture. Moreover, the relationship between the textile and the tectonic, between ephemeral and steady structure, generates the notion of building as clothing, which had and still has a substantial impact on architectural theory. Taking into account the manifold aspects of textiles, the conference 'ArchiTextile' explored the textile medium, technology, material, and metaphor. As a collaboration between the University of Zurich and the ETH Zurich, the conference launched a productive exchange between the disciplines of art history, architectural history, and architectural theory.

Seventeen papers, presented by historians and theorists of art and architecture as well as by practicing architects, addressed the topic from the most diverse perspectives and focused on different periods, from antiquity to the present. Across the broad range of contributions, the textile medium turned out to be a resilient and stretchable concept as well as a common ground for an inspiring and far reaching interdisciplinary discussion.

In perfect harmony with the subject matter, the conference was held at the ETH Zurich in the Semper Aula. In his renowned publication *Der Stil* (1860), Gottfried Semper laid the foundations for a theoretical discussion of the relationship between architecture and textile. Semper's *Bekleidungsprinzip*, which had a major influence on modern architectural theory, marked the starting point for the conference's first section. The three papers and related discussions about his writings indicate that today, 150 years later, Semper's theory remains part of an

ongoing debate and offers various angles for re-reading his text. Focusing on Semper's passage on the ephemeral ceremonial apparatus, Sonja Hildebrand examined the correlation between Semper's notion of 'masking reality' in architecture and the aesthetics of effect in the theatre, which was followed by a discussion on dematerialization and consolidation, respectively—a debate which was resumed several times during the conference. In contrast, Bernard Cache suggested an interpretation that Semper does not explicitly refer to; drawing on Semper's precise observations of antiquity, Cache put forward a 'Semperian reading of Plato.' He demonstrated that Greek philosophy was not only based on abstract ideas, but was deeply rooted in the technical arts, the first of which is the weaving of textiles.

Clothing as a primordial principle (*Urprinzip*) becomes apparent in the tent as a mobile and temporary shelter. The tent is considered the embodiment of textile architecture, based on its function as an extension of the dress, both in a metaphorical and a textual sense. On the one hand, the tent can thus represent an immaterial, ephemeral, or symbolic space, as for instance in the description of the desert tent (*Stiftszelt*), as shown by Franziska Bark Hagen. On the other hand, the tent exists as a built structure, in which the textile clothing is visible in an archaic form. Moreover, the tent can be revealing as an iconographic topic in paintings, as demonstrated by Michael Gnehm, who argued that a univocal Western view of the Orient transmitted through works of art does not exist. The tent, one could conclude after this inspiring session, is a hybrid object that changes its identity depending on the context.

The potential to create identity is a significant aspect of the textile medium. In his talk on the aesthetics of reusing Ottoman textiles on Torah curtains, Avinoam Shalem raised the question about what happens when the textile medium is transferred from one cultural context into another. His presentation focused on aesthetic decisions and re-interpretations when incorporating Ottoman (i.e., Muslim) textiles into those designed for the sacred Jewish context. The cultural technology of the textile here allows cultures to interlace and live on.

On the second conference day, the discussion shifted from the conceptual framework to concrete architectural projects. Georges Teyssot's paper on

Leibnitz's monad as a folded membrane and his subsequent reflections on 3D computer technology established the link to recent experiments. Textile technologies and surfaces with qualities such as elasticity, folding ability, plasticity, or transparency are essential to the architectural language and are continuously developed, as shown by Achim Menges. In his projects, Menges investigates the possible synthesis of design computation and materialization focusing on textile architecture. Menges' approach to assembling skin and structure brought Semper back into the field and raised questions on the quality of a seamless and non-hierarchical unity. In contrast to Menges' experimental projects, Jürgen Mayer H. presented built and functional architecture in his talk with the speaking title 'pre.text/vor.wand.' The architect offered a virtual tour through his project Metropol Parasol in Seville, Spain, beginning with a reference to data protection patterns and ending with the built structure, a grid oscillating between retreat and performativity, intimacy and mass experience. The ensuing discussion addressed the question of how and to what extent an initial reference or concept can be transferred into the built project.

Yet another relationship between architecture and textile is revealed when looking at Renaissance architecture. The decorated surface of the Renaissance façade—carved, painted, or sculpted—is borrowing from other crafts, thus engendering a paragone between architecture, fabric, and sculpture, as Alina Payne convincingly argued. Focusing on the *sgraffito* façade on the one hand and on the sculpted façade on the other, Payne offered highly inspiring insights by examining textiles and figural sculpture as frames of reference for architecture.

The last session broadened the perspective by shifting the focus to urban spaces. In the seventeenth century, cities were 'dressed up' for festivities and ornate spaces, and structures had an impact—nowadays often neglected—on early modern urbanism. This was the case even in pre-defined urban conditions such as in ancient Naples, as shown by Sabina de Cavi. In a talk on the use of flags during the National Socialism in Germany, Ralph-Miklas Dobler examined an entirely different function of the textile in city spaces. Depending on the way flags and banners were set up for celebrations, the textile medium was transformed into a monumental 'flag-wall,' creating defined spaces, whereas the veiled façades were given a textile surface.

While architects have always dealt with textile technology, material, and surfaces, the systematic study of the textile medium is a recent area of research in the field of classical art history. The dialogue that the conference launched between the disciplines of art history and architectural history and theory and practicing architects was thus particularly revealing. The vital discussion on the relationship between theoretical concept and built space, which is ongoing, was essential to this dialogue. Since the textile medium itself is multifaceted, the broad range of contributions and the interdisciplinary perspective of the conference proved highly insightful. However, this is only the beginning of a far-reaching discussion on the textile medium in architecture that will be continued in many directions; to quote from Gottfried Semper on the weave: 'If I only could fill this paragraph worthily, it would fill a book itself. There is so much to be done!'

Joya Indermühle

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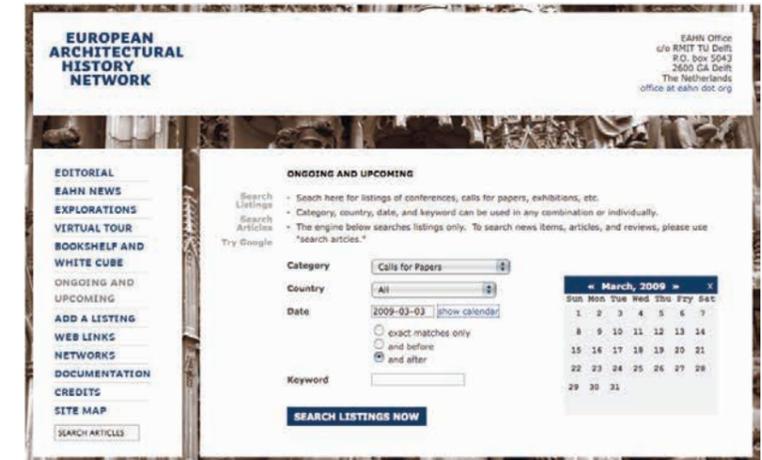
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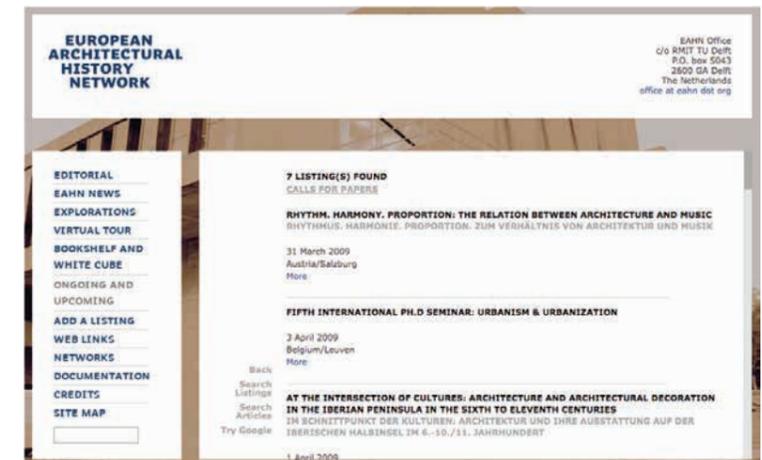
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