

N° 1/12

**EUROPEAN
ARCHITECTURAL
HISTORY
NETWORK**

N° 1/12

COLOPHON

The EAHN Newsletter is a publication of the European Architectural History Network.

© 2012 European Architectural History Network.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or an information storage and retrieval system, without permission in writing from the EAHN.

ISSN 1997-5023

FRONT COVER

Andrew Melville Halls, St Andrews, (1964–68; architect: James Stirling). Detail showing the contrast between heavy ribbed concrete (with replacement windows) and light system glazing below. Photograph: Barnabas Calder

CORRESPONDENCE

Comments are welcome.

EAHN
C/O @MIT, TU DELFT
FACULTY OF ARCHITECTURE
P.O. BOX 5043
2600 GA DELFT
THE NETHERLANDS
office@eahn.org [email]
www.eahn.org [url]

PRESIDENT

Adrian Forty

FIRST VICE PRESIDENT

Mari Hvattum

SECOND VICE PRESIDENT

Hilde Heynen

COMMITTEE MEMBERS

Elvan Altan Ergut
Tom Avermaete
Andrew Ballantyne
Cana Bilsel
Jan Kenneth Birksted
Maristella Casciato
Jorge Correia
Maarten Delbeke
Davide Deriu

Rob Dettingmeijer
Murray Fraser
Reto Geiser
Lex Hermans
Josephine Kane
Zeynep Kezer
Susan Klaiber
Ilknur Kolay
Javier Martinez
Jose Medina
Christine Mengin
Daniel Millette
Jan Molema
Dietrich Neumann
Ivan Nevzgodin
Alona Nitzan-Shiftan
Carmen Popescu
Giulia Sebreghondi

Nancy Stieber
Karin Theunissen
Belgin Turan Özkaya

OFFICE MANAGER

Caroline Gautier

1 President’s Message

Global Crisis and Architectural History, by Adrian Forty

2 Editorial

Architectural History in Britain, by Murray Fraser

3 News

EAHN Tour in Scotland – NORDIC, a new journal of architecture – On the Calendar

4 Explorations

The Royal Commission on the Ancient and Historical Monuments of Scotland, by Philip Graham and Diane Watters

5 Virtual Tour

The Brutalist University in Britain, by Barnabas Calder

6 Bookshelf and White Cube

Book Reviews

- Vaughan Hart, *Inigo Jones: The Architect of Kings*, reviewed by Alan Read
- Anthony Gerbino, *François Blondel: Architecture, Erudition, and the Scientific Revolution*, reviewed by Guillaume Fonkenelle
- Mark Crinson and Claire Zimmerman, editors, *Neo-Avant-Garde and Postmodern: Postwar Architecture in Britain and Beyond*, reviewed by Glenn Adamson
- Florian Urban, *Tower and Slab: Histories of Global Mass Housing*, reviewed by Carsten Hermann
- Juliet Koss, *Modernism after Wagner*, reviewed by Mechtild Widrich

Exhibition Reviews

- Frankfurt am Main, ‘Ernst May: Neue Städte auf drei Kontinenten,’ reviewed by Peter Christensen
- Charlottesville, VA, ‘Variety & Ornament: Renaissance Architectural Prints,’ reviewed by Mari Yoko Hara

7 Conference Room

Edinburgh, ‘Mass Housing in Eastern Europe in Its International Context,’ by Carsten Hermann
Turin, ‘Filippo Juvarra (1678–1736), architetto,’ by Benedetta Gianfranchi

8 Ongoing and Upcoming



No. 1 shaft winding tower at Monktonhall Colliery, Fife, prior to demolition in 1989.
Photograph reproduced by permission of the RCAHMS

European Crisis and Architectural History

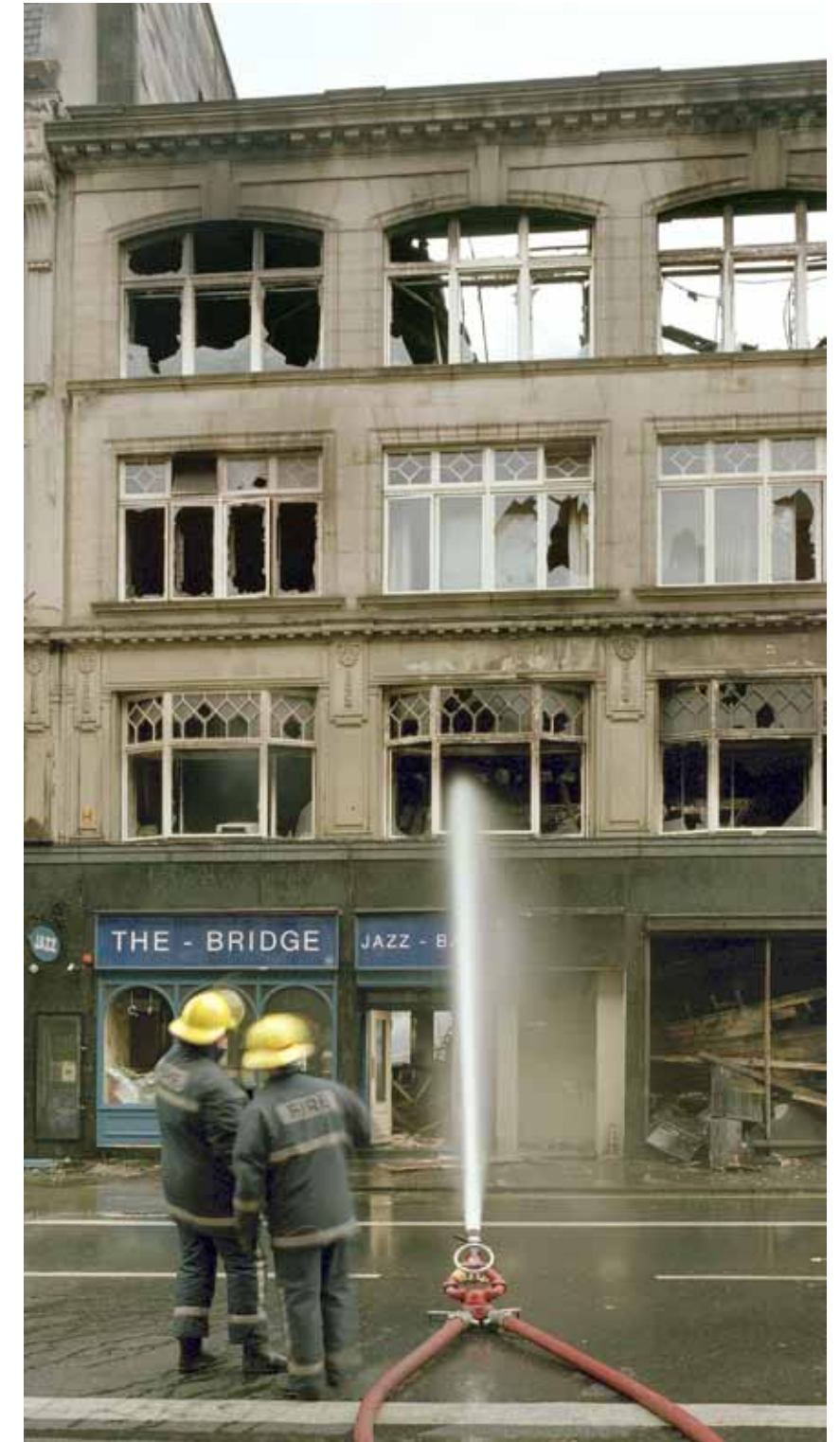
What does the current crisis in Europe mean for architectural history? While we are far from a long-term solution to the crisis, and it is impossible to predict what the eventual outcome might be, there are some foreseeable consequences for our particular interests.

First of all, deficit reduction programmes in many countries will almost certainly result in less money being spent on the care and repair of buildings. Faced with the choice between keeping an orthopaedics clinic open and replacing the roof of an old church, it is not hard to see which will take priority. On the other hand, though, the freezing of credit and a decline in investment can have a beneficial effect on built heritage: buildings that would have been demolished to make way for new developments survive, and turn out not to have been so worthless after all.

But what about the consequences of the crisis for architectural history as an intellectual pursuit? Here, cuts in higher education will have their effect. In the UK, the withdrawal of all government funding for the teaching of the humanities will have unforeseeable results on the future of all arts and humanities disciplines within that country. More widely, the division of Europe into two zones, one of states with positive balances, the other of states with significant deficits, is going to encourage all sorts of speculation about the supposed differences between the 'prodigal' South and the 'prudent' North. One can anticipate research projects framed around exploring the cultural bases of these allegations. Will architectural history be immune from these? It seems unlikely, and we shall have to think carefully about the implications of research into the cultural differences between the states of Europe. What was once regarded as healthy regionalism may start to take on another complexion in the face of a political agenda looking for justifications for the differential treatment of states within a 'two-speed' Europe. Pursuits and practices that have been taken for granted for twenty or thirty years may have to be rethought within the new politics of Europe.

Adrian Forty
President of the EAHN

Threatened Buildings Survey after a major fire
in Edinburgh's Old Town in 2002. Photograph
reproduced by permission of the RCAHMS



Architectural History in Britain

At one level, British architectural history is stronger than ever before, yet on the other it suffers from worrying areas of neglect and decay. As the recent right-wing spat over Eurozone economic policy revealed only too well, the continuing lack of integration between British intellectual life and that on the continent runs the risk of bifurcating still further. Furthermore, the infusion of Americanised neo-liberal social and economic policies—now for instance wrecking the financial prospects of British students and their universities—seems at odds with the values of European collaboration. In the case of architectural history, the past really could well be becoming a rather different country in Britain than it is on mainland Europe.

It is worth rehearsing the historical background. The tradition of architectural history in Britain as it emerged in the late-nineteenth century was essentially that of gentlemanly scholars like James Fergusson or Banister Fletcher, with the doyen (and last in the line) being Sir John Summerson, who for decades also presided over the Soane Museum in London. Their approach was strongly empirical and anti-theoretical, but in time this came to be affected by the German Idealist methodology which arrived with Nikolaus Pevsner, Ernst Gombrich, and other émigrés in the 1930s. The two strands forged a somewhat uneasy pact from the 1950s through the figure of Reyner Banham, a doctoral student of Pevsner's, while Banham in turn helped to spread an idealised vision of the USA to which many British architectural historians then escaped to if they could. Amongst those who went over to the States for higher pay and prestige were Kenneth Frampton, Robin Middleton, Alan Colquhoun, Howard Burns, Robert Maxwell, Tony Vidler, Joseph Rykwert, Bob Evans (for part of the year), and of course Banham himself. Hence by the mid-1970s, a good many of the leading exponents of British architectural history and theory were to be found on the western side of the Atlantic.

It also meant that, by the 1970s, architectural history was in a relatively weak position in Britain, especially as it had fallen behind other academic subjects within British universities in embracing new ideas from post-structuralist philosophy and cultural studies. But there were stirrings against this sense of isolation. The 1970s were also the period when the brilliant critiques of twentieth-

century modernism by Manfredo Tafuri and others became available in English, raising the possibility for the first time of architectural historians adopting an overtly political stance. At the Architectural Association, the full-scale impact of post-structuralism from the mid-1970s started to change the landscape for architectural education, not least in history and theory. The first major change in Britain, however, came about in 1981 when Adrian Forty and Mark Swenarton set up the MSc History of Modern Architecture (now the MA Architectural History) at the Bartlett School of Architecture, University College London. It was the first postgraduate course in architectural history in Britain, and amongst the first anywhere in the world. I was fortunate to be among the first cohort of students on the course. Its key innovation was the integration of the wider analysis of politics, economics, and social processes into the subject of architectural history; this stemmed more from the impetus provided by the British strand of cultural studies, as led by scholars like Raymond Williams, but was also fully aware of Tafuri and continental critical theory. Across the decades, the Bartlett Masters course has taught a high percentage of those now responsible for architectural history and theory in British architectural schools, as well as in many universities worldwide.

Indeed, if there is another course which has had the same global impact on the subject as the Bartlett's MA Architectural History, then I haven't heard of it. All told, the course has helped to increase the number and importance of architectural historians within British schools, and yet it has also played its role in some unintended consequences. The first has been a general move away from the detailed study of buildings as actual physical entities, a departure which Pevsner and Banham would have decried. Instead, the growing tendency has been to look more broadly at the urban and cultural phenomenon of everyday life in terms of how these are produced by, and also help to produce, our buildings and cities. This approach has resulted in a great many fascinating studies that subtly incorporate ideas from gender theory, postcolonial theory, spatial theory, psychoanalytical theory, etc. What however seems now to be regarded as boring and reactionary is the study of buildings as artefacts themselves. This tendency is not confined to the Bartlett, and can be seen in many other British architectural schools, where the cultural/urban/social approach to architectural history is often excellent but has become a new orthodoxy. As such, there is a worry that the success of this

approach might further marginalise the significance of older buildings in the minds of forthcoming generations of students.

The second consequence has been a conspicuous decline of what might be termed ‘deeper history’, given that there is now an increasing focus on twentieth-century modernism (and even contemporary twenty-first-century conditions). Indeed, there seems to be a virtual absence of research on earlier periods. Within British architectural history, it means there is no longer the likes of John Harvey and other acolytes poring over the minutiae of medieval cathedrals, nor the likes of Howard Colvin extolling the virtuous arc of neo-classical tradition. Up until the mid-1980s there were also regular and valuable interpretations of major Victorian and Edwardian architects, such as Andrew Saint’s monograph on Norman Shaw, or by other scholars writing on Pugin, Butterfield, Ashbee, Unwin, etc. These too have almost dried up, and the fact that Saint is currently simply updating his own book on Shaw is another sign of how times have changed. Also significantly, even those historians who previously might have been the ones who focused on Georgian or Victorian architecture—i.e., the fogeys and conservationists—are now turning their attention to twentieth-century modernism, particularly its post-war variety. What it all means is that there are now relatively few scholars of architectural history in Britain dealing with pre-modernist architecture. While this is perhaps not unique, and can be seen also in (say) North America, it does appear particularly marked in Britain.

As a result of various factors, such as the importance of the government’s periodic audit of university research, the practice of architectural history in Britain is now almost entirely located within universities, with a corresponding decline in contribution from other bodies such as English Heritage (until recently a major training ground for architectural historians who worked in an empirical, archaeological manner). So where then does this leave the future of British architectural history? The pattern sketched out above seems to be the way things are likely to head even more—i.e., an increasing interest in recent history at the expense of the number of scholars looking further back in time, plus a growing emphasis on research work within the better-funded research universities.

If I were looking for an emerging field where Britain leads other countries in continental Europe, and indeed the world, it would be in design research. This of course is a broad term with many definitions, but perhaps the most relevant aspect here is the link that is now being made between architectural history and design practices in a freer but extremely scholarly manner. A leading exponent is Jonathan Hill from the Bartlett (another graduate of the Bartlett History Masters) whose research is becoming increasingly historical in its study of eighteenth-century landscape architecture, while also being fully involved in designing new projects for today. Architectural historians have always been wary of being too instrumental in their approach, and have tended perhaps to be overly dismissive of design thinking—a problem that seems even more of a curse in continental European architectural history. But in my view the prospect of scholarly design research that so openly and rigorously incorporates the strength of architectural history offers a highly promising way forward.

Murray Fraser
Bartlett School of Architecture
University College London
UK

EAHN Tour in Scotland

The fourth study tour organized by the EAHN took place in Central Scotland, 8–11 September 2011. It was a fascinating discovery of the most various aspects of Scottish architectural and urban assets. Organized by Miles Glendinning (Professor of Architectural Conservation and Director of the Scottish Centre for Conservation Studies, University of Edinburgh), who managed to involve all the best specialists of built heritage, and Carmen Popescu (the EAHN tour leader), it started on the first evening with an overview of the history of Scottish architecture by Giovanna Guidicini (Teaching Fellow in Architectural History at the Edinburgh School of Architecture and Landscape Architecture, ESALA).

The next morning, Glendinning and Diane Watters (Royal Commission on the Ancient and Historical Monuments of Scotland) toured the participants through several post-war housing estates around Glasgow, paying special attention to Cumbernauld new town, built in 1963–67 (architect: Geoffrey Copcutt). In the afternoon, Johnny Rodger (Writer and Lecturer in History and Theory at the Glasgow School of Art) was our guide through central Glasgow, where we admired various major nineteenth-century buildings, among which the City Chambers (1882–88; architect: William Young) and its amazing internal space and décor, as well as several masterpieces by Charles Rennie Macintosh, all this including a drink at the famous Willow tea room. Rodger’s pedagogical skills and dynamism allowed us to gain a clear view of Glasgow’s urban history and to discover lesser-known pieces of architecture. At the end of the day, we attended a symposium on post-war housing at the Glasgow School of Art, organized by Florian Urban, Professor of Architectural History. We had the privilege of visiting this masterpiece of architectural design, and of a reception in the Mackintosh Room.

On 10 September, a day trip to Scottish castles took us from the impressive ruins of Linlithgow Palace to the complex structure of the royal Stirling Castle (where the spectacular re-enactment of its renaissance interiors, and its transformation into a popular attraction caused passionate discussions amongst our group), to fourteenth-century Doune Castle, and to Elcho Castle, one of the best preserved sixteenth-century tower houses, thus illustrating the transition from castle to mansion building. For the occasion, Amy Hickman (Edinburgh College of Art)



Elcho Castle, Perth (sixteenth century).
Photograph: Carmen Popescu



Ruins of the Cathedral of St Andrew,
St Andrews, Fife (twelfth–fifteenth century).
Photograph: Carmen Popescu

and Aonghus MacKechnie (Principal Inspector of Historic Buildings at Historic Scotland) had written an informative, illustrated brochure about the castles. To conclude the day, we visited the splendid site of St Andrews Castle facing the seaside, with the remains of what has been the principal administrative centre of the Scottish Church, and St Andrews Cathedral, whose ruins and graves continue to evoke what has been the largest cathedral ever built in Scotland.

Sunday 11 September was centred on Edinburgh, and Guidicini guided us from Edinburgh Castle through Old Town, High Street, and Canongate area. The afternoon was dedicated to Edinburgh's New Town and classicist area, under the guidance of John Lowrey (Senior Lecturer in Architectural History, Head of Architecture at ESALA).

All visits, led by scholarly and heritage authorities, were brilliantly commented, and documented with handouts, brochures, maps, and plans. A thrilling and intense discovery, without too much rain... and no whisky at all! Our warmest thanks to our Scottish colleagues for this wonderful tour!

Christine Mengin

NORDIC, a New Journal of Architecture

The autumn of 2011 witnessed the publication of the first issue of *NORDIC Journal of Architecture*, launched with funding from the Nordic Academy of Architecture. *NORDIC* is an international, academic journal on architecture and design, edited by Mari Lending (The Oslo School of Architecture and Design), member of the EAHN and Exhibition Reviews editor of our Newsletter.

In recent years, Nordic architecture has become a topical issue internationally, and several research projects studying Scandinavian topics are being conducted in the USA and Europe. *NORDIC Journal of Architecture* is part of this new momentum, and so far the most ambitious initiative of its kind. It negotiates the territory between architectural practice, its historical presuppositions, and its theoretical repercussions. *NORDIC* is a forum for architectural scholarship, but also for



EAHN members on Calton Hill, Edinburgh, listening to explanations.
Photograph: Carmen Popescu

investigating the relationship between architectural culture and society at large. Using specific events, conferences, or debates as points of departure, each issue will present contemporary architectural research and practice, including design, historiography, teaching, and criticism. Encompassing works of architecture as well as criticism, and speculation as well as meticulous scholarship, it engages with the full complexity of contemporary architectural culture.

NORDIC is published bi-annually by the Danish Architectural Press. The first issue, *As-Found* (Fall 2011), is guest-edited by Ellen Braae and Svava Riesto (University of Copenhagen). The second edition (Spring 2012) will have a special section on Monumentality, guest-edited by Mari Hvattum (The Oslo School of Architecture and Design), while the third issue (Fall 2012) will be devoted to Alteration, and be guest-edited by Tim Anstey and Catharina Gabrielsson (Royal Institute of Technology, Stockholm).

For distribution and subscription, see www.arkfo.dk/shop; for more information and/or submitting articles, write to Mari.Lending@aho.no.

On the Calendar

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



Cover of the first issue of
NORDIC Journal of Architecture.
Photograph: EAHN

Royal Commission on the Ancient and
Historical Monuments of Scotland
John Sinclair House
16 Bernard Terrace
Edinburgh EH8 9NX

+44 (0)131 662 1456
info@rcahms.gov.uk
www.rcahms.gov.uk
www.rcahms.gov.uk/facebook
www.twitter.com/rcahms

The Royal Commission on the Ancient and Historical Monuments of Scotland

EAHN colleagues visited the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS), the state-funded body responsible for recording and disseminating information on Scotland’s historical built environment, on 7 September 2011. As a follow on from that visit, this article has a three-fold purpose. Firstly, it will provide an historical introduction to the architectural survey, recording, and archive collecting activities of RCAHMS. A key focus of the EAHN visit was to examine the role of recording, inventorying, and preserving post-war social housing within its European context. As a backdrop to that, the second section of this paper will briefly examine how the pioneering RCAHMS building survey work, begun in the mid-1980s, and architectural archive collecting in the 1990s, paved the way for a re-evaluation of this era in Scotland. Finally, the story will be brought up-to-date: today RCAHMS is Scotland’s national collection for the historic environment, and at its core is an online catalogue to more than fifteen million collection items and 290,000 monuments and sites throughout Scotland.

FOUNDATION

RCAHMS began as the first attempt at systematic nationwide heritage inventorying in 1908. A wide definition for this was adopted: ‘ancient and historical monuments connected with, or illustrative of, the contemporary culture, civilisation and conditions of life of the people of Scotland,’ and the terminal date of 1707 was also late for its time. Similar commissions were set up shortly later in England and Wales. From 1913, the government’s building preservation efforts took a different route. From that date, Scotland, unlike almost all other western European countries, developed a system sharply divided between RCAHMS, undertaking survey and dissemination, and Historic Scotland, responsible for listing and, in partnership with local authorities, historic building control. RCAHMS county-by-county inventories continued until 1992, independent from growing preservation responsibilities, but it entered a new era with the all-important incorporation of the Scottish National Buildings Record in 1966. Founded as a private initiative in 1941, SNBR carried out precautionary recording against threat of aerial attack, and crucially, it began collecting architectural drawings and archive.

RECORDING OUR RECENT PAST

Although almost unrecognisable from its original early-twentieth century form, the continuation of three original guiding principles—*autonomy from preservation,*



Aerial survey of the Skarne Housing Development in Whitfield, Dundee, in 1989.
Photograph reproduced by permission of the RCAHMS

EXPLORATIONS

The Royal Commission on the Ancient and Historical
Monuments of Scotland

breadth of survey and archive-gathering, and a threat-based remit—have enabled RCAHMS to provide an extensive and broad overview of Scotland’s post-war built environment through its collections and strategic surveys. These guiding principles are particularly relevant to the complexities often surrounding our large-scale post-war built environments, which have from the early 1990s been under considerable attack from the media and the general public alike, and are increasingly under threat of demolition. Since the mid-1980s, RCAHMS began making new records and from the 1990s actively collecting archive of Scotland’s post-war built environment in response to the increasing academic and heritage interest in that period.

RCAHMS autonomy from building preservation has enabled a dispassionate analysis of this, often controversial, Modern Movement period. Preserving or ‘listing’ large post-war ensembles such as peripheral housing schemes and new towns is a difficult process: surveying for posterity and archive gathering has proven less so. The very wide definition adopted in 1908, and still retained today, has allowed a broad-based approach to surveying and collecting. This is particularly well suited to the large collective post-war planning of entire new areas or redevelopment of nineteenth-century city slums.

How did RCAHMS set the pace for post-war building recording? It was the three-pronged late-1960s and 70s initiatives of threat-based survey, building archive gathering, and expanded building recording programmes out with the traditional inventories that enabled RCAHMS to shift its focus on to our more recent past, and fully exploit its broad remit. For the first time, a special niche for threat-based recording was established for RCAHMS under the 1969 Act: recording ‘listed’ buildings prior to demolition, and making that record available to the general public, was seen as the ‘last resort’ in the new conservation development control system. Up until the 1990s only a comparatively small number of post-war buildings were listed in Scotland, so this statutory remit had no real initial impact, but by the late 1990s it has proved extremely useful. Alongside this new threat-based role, a programme of recording building types under long-term threat was expanded to include further non-elite building types, including industrial ones. RCAHMS activity was hugely boosted in 1985 when the Scottish Industrial Archaeology Survey was transferred from Strathclyde University. It led the way with its systematic coverage of the vanishing traditional heavy industry in the 1980s and early 1990s.

This long-term threat-based approach was quickly extended to a wide range of non-industrial types under threat, ranging from Victorian lunatic asylums

EXPLORATIONS

The Royal Commission on the Ancient and Historical
Monuments of Scotland



Cumbernauld Town Centre, during partial demolition in 2000.
Photograph reproduced by permission of the RCAHMS

EXPLORATIONS

The Royal Commission on the Ancient and Historical
Monuments of Scotland

to Cold War defence sites, and coming forward to the mass post-war buildings now suddenly in many cases obsolete. The scale of the threat to Scotland's post-war heritage over the last three decades is reflected in the RCAHMS collection, covering all significant post-war building types: hospitals and asylums, decommissioned post-Cold War defence facilities, factory closures, and young modernist churches burdened with technical problems. Following the decision to abandon the traditional RCAHMS inventory in 1986, a series of non-threat-based thematic and topographical surveys were set up to enhance the public archive. In particular, the Area Photographic Survey focussed mainly on urban areas, and chiefly consisted of images of post-war housing schemes, schools, hospitals, and new administrative and commercial town centres. In the late 1980s and early 90s the survey covered the post-war New Towns (East Kilbride, built from 1947; Glenrothes, from 1948; Cumbernauld, from 1957; Irvine, from 1962; and Livingston, from 1966). In the early 1990s it was greatly expanded with the introduction of low-level oblique aerial photography.

In terms of collecting post-war architects' papers, it was the ambitious salvaging of office papers from Scottish architectural practices, threatened with closure and downsizing in the challenging financial climate of the early 1990s, that formed the core of RCAHMS holdings. The ground-breaking Scottish Survey of Architectural Practices (SSAP), set up in 1992, enabled RCAHMS, in collaboration with the Royal Incorporation of Architects in Scotland, to survey and selectively re-house just under 200,000 architectural papers. Although the majority of practices surveyed by SSAP were established prior to 1950, a large proportion of these date from the post-war period. These collections ranged from big-practice leading firms, to prolific regional practices, and to key influential designers in post-war Scotland.

RCAHMS has been making new records and actively collecting archive of Scotland's post-war built environment for over twenty-five years; it continues to do so today. A significant addition to its expanding resource came in 2008 with the incorporation of The Aerial Reconnaissance Archive (TARA), which has greatly increased our twentieth century coverage of urban landscapes.

RCAHMS TODAY

In the mission statement, RCAHMS

- identifies, surveys and analyses the historic and built environment of Scotland,
- preserves, cares for, and adds to the information and items in its national collection, and
- promotes understanding, education, and enjoyment through interpretation of the information it collects and the items it looks after.

EXPLORATIONS

The Royal Commission on the Ancient and Historical
Monuments of Scotland



Smithycroft Secondary School, Glasgow, prior to demolition in 2001.
Photograph reproduced by permission of the RCAHMS

EXPLORATIONS

The Royal Commission on the Ancient and Historical
Monuments of Scotland

Survey teams actively take photographs, create measured survey drawings, produce digital data and 3D models, and collate information on architecture, archaeology, industry, and maritime sites across the country. Programmes of work include the Threatened Buildings Survey, which has a statutory role to record A and B listed buildings which are under threat of demolition or alteration, and Thematic Surveys, which focus on types of architecture such as farm buildings or schools. The Buildings at Risk Register for Scotland provides information and images on over 2,400 properties of architectural or historic merit throughout the country that are considered to be at risk. The Aerial Survey programme enables large areas to be efficiently photographed and these images clearly demonstrate urban and rural change. RCAHMS also has an active programme of working with other national and local organisations on joint surveys, research projects, and publications.

These survey images and information are an important part of Scotland's culture, enabling current and future generations to find out about the changing nature of Scotland's places. An extensive education and outreach programme works with schools, universities and colleges, community groups, lifelong learners, and special interest groups to engage them with the archive.

EXTENSIVE ARCHIVES

The results of the survey programmes are added to the growing archive, which currently contains well over fifteen million items, including photographs from the 1840s, photograph albums, prints and drawings dating back to 1670, sketches, engravings, rare books, maps, and documents. A large collection of original drawings by architectural practices, engineering firms, and other companies are held for buildings in Scotland and elsewhere across the world. These include the work of renowned architects such as William Burn (1789–1870), William Playfair (1790–1857), Sir Robert Lorimer (1864–1929), and Sir Basil Spence (1907–76). RCAHMS also holds collections for other nationally important organisations such as the Royal Incorporation of Architects in Scotland, the Northern Lighthouse Board, and the Society of Antiquaries of Scotland.

The National Collection of Aerial Photography includes 1.8 million images of Scotland and several million international images in The Aerial Reconnaissance Archives, thousands of which can be browsed online. This includes extensive coverage of European countries as well as views of military events such as the Normandy Landings in 1944 and liberation celebrations across capital cities in 1945, with the historical collection being used significantly by the European bomb disposal market.

EXPLORATIONS

The Royal Commission on the Ancient and Historical
Monuments of Scotland

David Bryce (1803–76), *Drum Castle in Aberdeenshire*, watercolour on paper (c. 1875).
Photograph reproduced by permission of
the RCAHMS



Basil Spence (1907–76), perspective drawing
of Hutchesontown-Gorbals comprehensive
development area, Area C
(1958; the buildings were demolished in 1993).
Photograph reproduced by permission of
the RCAHMS
(Spence, Glover and Ferguson Collection)



PUBLIC ENGAGEMENT

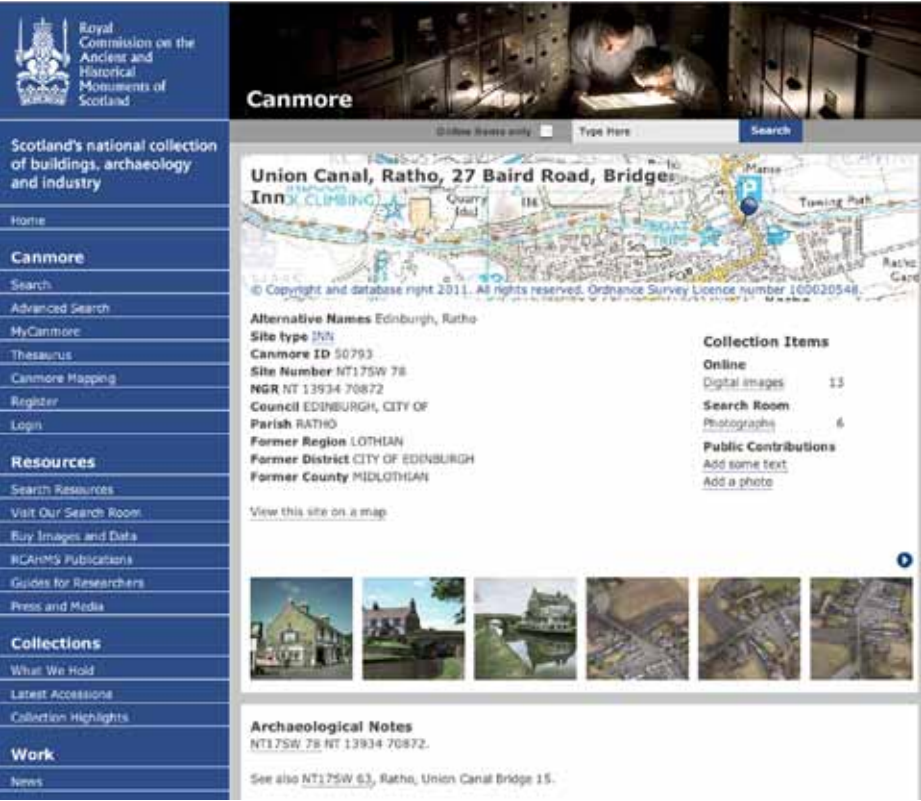
The public Search Room gives extensive access to these Collections for browsing and researching, and RCAHMS has been at the forefront of making these images and information available online. The Canmore database currently gives access to over 150,000 images, and an increased digitisation programme is underway to make more images available. In addition, the online educational resource Scran contains over 366,000 images, sound clips, and movies sourced from museums, galleries, archives, and the media. Social media has been embraced, with the use of Facebook, Twitter, Flickr, and YouTube to engage in dialogue with the public in a more informal way. As well as publicising the range of RCAHMS work and collections through tailored content such as online galleries, social media has enabled a wider promotion of engagement with the built heritage, reaching new audiences while sharing experiences with existing communities. RCAHMS was one of the first national collections in Scotland to enable user generated content and already over 16,000 images and over 1,200 text contributions have been uploaded to the Canmore database.

RCAHMS is working on several projects which include a major social media element. The Britain from Above project, supported by the Heritage Lottery Fund (HLF) and in partnership with English Heritage and the Royal Commission on the Ancient and Historical Monuments of Wales, is creating an interactive website using images from the Aerofilms collection from 1919–53. The public will be able to tag and comment on images, upload their own images, and create or amend wikis.

The Beyond Text project, funded by the Arts and Humanities Research Council (AHRC) and in partnership with the University of Edinburgh, is consulting the public on how they would like RCAHMS online resources to develop, including image tagging, application programming interfaces, and thesaurus enhancement. Other AHRC-funded projects are enabling RCAHMS to enhance community engagement, building on previous projects such as Defending the Past and the award-winning Scotland’s Rural Past. The Skills for the Future training programme is currently underway, supported by the HLF. Over three years, twenty-one trainees are being given the opportunity to gain practical experience and the key skills that will help them get jobs in archives, museums, and galleries in the future.

Philip Graham and Diane Watters
Royal Commission on the Ancient and Historical Monuments of Scotland
Edinburgh

Canmore database at the website of the
RCAHMS.
Screenshot: EAHN



‘Skills for the Future’: trainees consulting
archive material, 2011.
Photograph reproduced by permission of
the RCAHMS



The Brutalist University in Britain

James Stirling, Denys Lasdun, Basil Spence, Gillespie Kidd & Coia, Alison and Peter Smithson, and many other leading British architects counted university work amongst their key projects, often handed enviable jobs by the quietly dominant force in post-war British architecture, Professor Sir Leslie Martin.

Architectural effort after 1945 in Britain ran in overlapping phases with the spread of the Welfare State: first through housing and primary schools, then into medical provision, the arts, and—with massive vigour through the 1960s—universities, with the creation of new institutions and considerable expansion of existing ones. Budgets for university work were relatively good, the clients often full of idealism and theoretically-driven educational ambition. The scale of the projects made university work attractively remunerative, but more than that, universities held a special cachet amongst architects. In particular, they used it as a laboratory to experiment with some of their preoccupations of the moment: the creation of community, multi-level external and internal circulation systems, and perhaps above all the expression of building technology, notably through a wide spectrum of exposed concrete techniques. Architectural debate centred round higher education, with Cedric Price dismissing the sorts of buildings discussed in this tour as being little more radical than medieval universities, and proposing his rival Potteries Thinkbelt project¹.

The tone of the expansion was indeed a curious mix of the utopian and the conservative. The Robbins Report of 1963, a government investigation into the country's requirements for higher education, made explicit the sociological ambition of much of this expansion, to ensure 'the transmission of a common culture and common standards of citizenship'². Perhaps in pursuit of this, a strong scientific and technological emphasis was balanced by considerable investment in the arts and humanities—traditional fields for the British elite.

Considerable autonomy was given to the academic administrations of the universities, especially at the seven New Universities established in England from 1961. At both the University of Essex and the University of East Anglia, for example, the Vice Chancellor (academic head) was appointed first. Next, in consultation with the Vice Chancellor, the architects were chosen. The universities arose spatially, institutionally, and educationally from a collaboration between architect and Vice Chancellor, even before the academic staff was appointed. Personal vision was given very free rein in these very costly projects (well over one million pounds each at 1960s prices), and at large scale (3,000 students in the first phase for each of the New Universities).

1. Cedric Price, 'Potteries Thinkbelt: A Plan for an Advanced Educational Industry in North Staffordshire,' *Architectural Design* 36 (October 1966), pp. 484–97.

2. *Higher Education: Report of the Committee appointed by the Prime Minister under the Chairmanship of Lord Robbins 1961–63*, p. 7, paragraph 28.



Detail of the Newbery Tower, Glasgow School of Art (1969–70; architects: Keppie Henderson & Partners). The alternating broken and boardmarked projections and recessions of the Newbery Tower's in situ concrete work cross Le Corbusier and Paul Rudolph to produce a texture legible at any distance.

Photograph: Barnabas Calder

Although the overall project was visionary and liberal, the government body responsible for the detail of how funding was distributed, the University Grants Committee (UGC), was notoriously tough. When Basil Spence overspent on the first building at the new University of Sussex he was told that the overall budget would not change, obliging him to make substantial savings on the remaining buildings. Architects became adept at pleading special cases, particularly on grounds of one-off scientific equipment, but fundamentally the UGC kept budgets under control, and—a splendid irony given that it funded so much exciting modernism—it opposed architectural innovation, attempting to push architects into using a universal prefabrication system.

The buildings resulting from this boom, for all their intensity of exploratory technique, have nevertheless a family resemblance which has seen them widely mocked or disliked, and which even now leads good examples to suffer casual damage or demolition by administrations which fail to recognise the qualities of their buildings. At a time when British university education is facing a number of substantial challenges from the sharp rise in student fees in England, and heavy cuts in government funding across the country, the optimism and energy of only fifty years ago make a most refreshing study.

This tour will take in six projects, chosen to show the variety of the architectural output, from green-field campuses on the edge of towns to city centre campuses, visiting a range of building types from residential accommodation to laboratories.

Andrew Melville Halls, University of St Andrews
Architect: James Stirling, 1964–68
Postcode: KY16 9SU

Student housing offered architects the chance to experiment firstly with the production of repetitive cellular constructions, and secondly with the creation of community. On a grassy slope outside the pretty town of St Andrews—famous for its ancient university and its golf courses—James Stirling was commissioned to build a series of halls of residence. Only two fingers of accommodation were built, out of a projected eight, but this first phase nevertheless shows the elegance of the idea and the muscularity of its detailing.

Here, and throughout the British university expansion of the 1960s, the model of Oxford and Cambridge colleges proved seductive. Modernist facades disguise the influence, but the collegiate court—generally grassy—recur repeatedly in



Andrew Melville Halls, St Andrews (1964–68; architect: James Stirling).
Photograph: Barnabas Calder

modernised form, here in the grassy return between the fingers of rooms. Stirling wished these to be left rough, and grazed by sheep (in the event rabbits predominate, supporting a large population of birds of prey), but the court survives here in the quiet greenery outside the student rooms, and brings with it an element of community-minded mutual overlooking. Equally pervasively, the traditional Oxbridge organisation of accommodation around vertical circulation rather than corridors is seen here and in the student rooms at the University of East Anglia (see below).

These traditionalist touches are offset by a self-conscious nauticality derived perhaps from Stirling's preoccupation with Le Corbusier: glazed-in social decks run the length of the residential wings, and portholes recur repeatedly. The crystalline form and ribbed concrete components which make up the rooms express strongly the kit-of-parts prefabrication of the block, juxtaposed with the fragility of the system-glazed skin of the communal areas.

The New Museums Site, University of Cambridge

Arup Associates, 1966–74

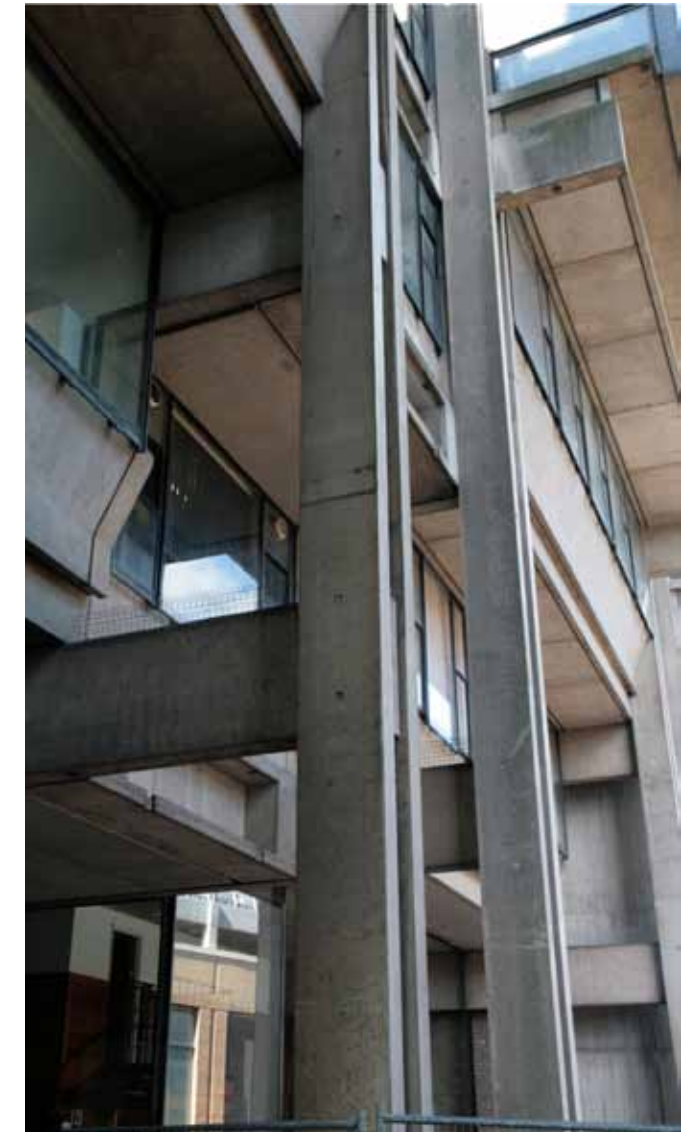
Postcode: CB2 3QZ (the building is to the Corn Exchange Street side of a substantial site)

The first stage of an abortive attempt to rationalise a city-centre science site in which the electron had been discovered, the atom first split, and DNA's structure worked out, this laboratory building for Metallurgy and Zoology was produced in a hurry and with minimal disruption to the surrounding research.

It was designed by a collaborative partnership of architects, engineers and quantity surveyors originating within the engineering practice Ove Arup and Partners, and newly-branded Arup Associates. The engineering is correspondingly expressive, with immense pre-cast columns (the least disruptive solution on a constricted site) supporting wide in situ concrete decks, and on the top level a series of small courtyards open to the sky. Crowded-in by mediocre utilitarian buildings, later neighbours have failed to link to its lonely raised podium, and it sits inconspicuously on a side-street. Nevertheless, the contrast between chunky detailing and delicate-looking structure makes for one of Cambridge's best post-war buildings.



New Museums Site, Cambridge (1966–74; architects: Arup Associates).
The lead-clad tower is almost all that can be seen from the nearby street.
Photograph: Barnabas Calder



New Museums Site, Cambridge; detail of the large pre-cast, pre-stressed columns supporting the outward-stepping section.
The upper windows are legendarily challenging to clean.
Photograph: Barnabas Calder

The Newbery Tower, Glasgow School of Art
Keppie, Henderson & Partners, 1969–70
Postcode: G3 6RQ

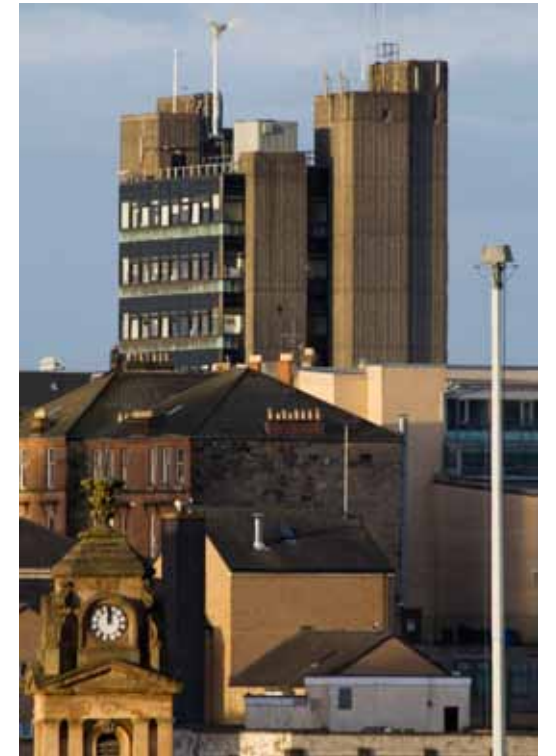
Opposite Charles Rennie Mackintosh’s better-known building for the Glasgow School of Art stands a small but assertive tower by a little-known Glasgow practice. Its variant on Paul Rudolph’s Yale Art and Architecture corduroy concrete was beautifully made to produce a texture legible near and far, and contrasted pleasingly with a chunky cladding to the open-plan studio spaces, with their sensational views over the beautiful city and the mountains beyond.

Built as part of a modest master-plan for the redevelopment of the School’s city-centre hilltop site, Newbery Tower was never acknowledged as a highlight of Glasgow’s rich architecture until the School decided to demolish it. There has subsequently been an extensive wave of appreciation for the building, particularly amongst students, but the tower is nevertheless currently being demolished, apparently because of its limited floor-plates and its poor environmental performance.

The University of London Bloomsbury Redevelopment
Denys Lasdun & Partners, 1967–79
Postcode: WC1H 0AL

Expanding rapidly through the 1930s and 50s, the University of London employed first Leslie Martin and then, from 1960, Denys Lasdun to bring order and architectural quality to its building programme. Lasdun’s scheme was never completed: after extensive demolition of early-nineteenth-century terraced housing, conservationists finally managed to bring the new development to a halt before the last phase could be constructed—a miserable compromise. The entire spine block, however, was completed, shielding an academic pedestrian precinct from road noise with a magnificently single-minded and monumental elevation. A wall of dark glass and bronze-anodised aluminium is topped and bottomed by repetitive in situ forms of proportionately heroic scale, housing service cores and machinery. Attempts to ‘soften’ the building by puny planting fail to detract from its stark beauty.

The Newbery Tower, Glasgow School of Art (1969–70; architects: Keppie Henderson & Partners). The tower provides a landmark for the school on the top of Glasgow’s Garnethill. The influence of Louis Kahn is clear in the attached service and circulation towers, which retain a San Gimignano-like vigour in spite of later roof accretions.
Photograph: Barnabas Calder



University of London redevelopment (1967–79; architects: Denys Lasdun & Partners). To the academic pedestrian precinct side of the spine block, five terraced wings were intended to step down. In the event only this one was built.
Photograph: Barnabas Calder



The University of Leeds central area
Chamberlin Powell & Bon, 1964–76
Postcode: LS2 9NH

Another tidying-up of an existing campus, this is one of a number of substantial developments by one of Britain’s leading Brutalist practices. It housed a range of departments in flexibly-partitioned wings of accommodation with various levels of internal and external circulation running across the sloping site. Large-scale buildings are complemented by large-scale hard landscaping including generous staircases and a big central square.

The repetitive elevations of the extruded wings are interrupted by the expression-istically one-off lecture theatre block in the centre. This resolved the difficulties of fitting irregular-shaped lecture theatres into the system-built department blocks. Here something of Brutalism’s enjoyment of Constructivist histrionics is seen.

The University of East Anglia
Denys Lasdun & Partners, 1964–69
Postcode: NR4 7TJ

The most architecturally impressive of the New Universities, UEA (as it was universally known from its earliest stages) shows Lasdun’s mastery in handling large-scale projects on tight budgets. The sculpting of decent, ordinary internal spaces into external architectural compositions on the scale of rocky outcrops is handled with assurance and drama. Linear teaching and research blocks—‘the teaching wall’—back terraces of stepped-section residences. These student rooms have balconies for each on the roof of the one below, running down to a large area of rough grass-land and trees.

The whole was a product of the long-standing collaboration between engineers at Ove Arup & Partners and architects at Denys Lasdun & Partners to evolve efficient, effective, and expressive prefabrication systems in which structural elements doubled as service-runs, and prefabricated elements tied into in situ service cores (expressed in over-scaled machinery towers above) which could accommodate anomalous spaces and which braced the building for additional strength.

Although existing schemes continued on site, the 1970s saw a collapse in the quantity and ambition of new university projects. At UEA don’t miss a rare highlight of that decade, the marvellous Sainsbury Centre for Visual Arts, Norman Foster’s 1974 shed for a first-rate private art collection.

Leeds University central area (1964–76; architects: Chamberlin Powell & Bon). The one major break with the anonymity of the departmental wings is the central lecture theatre block, where the angular sections of the theatres are allowed to give the exterior an expressiveness emphasised by the vertical applied shafts.
Photograph: Barnabas Calder



The University of East Anglia (1964–69; architects: Denys Lasdun & Partners). Stepped-section ‘ziggurats’ of student rooms curve inwards to form a grassy ‘harbour’, whilst behind them the ‘teaching wall’ accommodates academic departments.
Photograph: Barnabas Calder



Despite decades of hard use, incongruous additions and inappropriate planting, Lasdun's UEA buildings convey the magnificent aspirations, energy and optimism of the 1960s as clearly and poignantly now as they did the day the last tower crane left the site.

ACCESS

Built at a period when the traditional street was under question, many of the above buildings do not have conventional street addresses. Instead the postcode of each is given, which will locate it using any online mapping service.

University buildings in Britain are generally fairly accessible, and many remain in good condition with relatively light external modification beyond the usual glazing replacement and mobile phone masts. With a request in advance, very few doors are closed, and even if visiting casually it is possible to see exteriors of all the buildings discussed here from publicly-accessible land. The interiors, which are often much modified and in most cases less interesting, can often be visited by appointment, or in the case of non-residential buildings it is sometimes possible to visit them informally during their normal working hours.

Barnabas Calder
Department of Architecture
University of Strathclyde
Glasgow, Scotland



The University of East Anglia (1964–69; architects: Denys Lasdun & Partners). Raised walkways between the residences and the teaching wall carry pedestrians on top, services beneath. Expressive service towers above the circulation cores house plant and give identity to the departments entered below.
Photograph: Barnabas Calder

BIBLIOGRAPHY

Journals

An important source for the university architecture of the 1960s remains the architectural journals of the period. These can be easily searched through the RIBA Library's excellent online catalogue at Architecture.com. Of particular relevance are the following special issues:

- 'The Universities Build,' *Architectural Review*, October 1963
- 'The New Universities,' *Architectural Review*, April 1970

Recent books with significant sections on post-war British architecture

- Fraser, Murray, with Joe Kerr. *Architecture and the 'Special Relationship': The American Influence on Post-War British Architecture*. London: Routledge, 2007
- Harwood, Elain. *England: A Guide to Post-War Listed Buildings*. London: Batsford, 2003
- Higgott, Andrew. *Mediating Modernism: Architectural Cultures in Britain*. London: Taylor and Francis, 2007
- Powers, Alan. *Britain: Modern Architectures in History*. London: Reaktion, 2007

Recent books on architects who worked prominently on universities

- Baker, Geoffrey. *The Architecture of James Stirling and his Partners James Gowan and Michael Wilford: A Study of Architectural Creativity in the Twentieth Century*. Farnham: Ashgate, 2011
- Brittain-Catlin, Timothy. *Twentieth Century Architects: Leonard Menasseh and Partners*. London: RIBA and English Heritage with Twentieth Century Society, 2010
- Crinson, Mark, ed. *James Stirling: Early Unpublished Writings on Architecture*. London: Routledge, 2010
- Curtis, William. *Denys Lasdun: Architecture, City, Landscape*. Oxford: Phaidon, 1994
- Glendinning, Miles. *Modern Architect: The Life and Times of Robert Matthew*. London: RIBA, 2008
- Harwood, Elain. *Twentieth Century Architects: Chamberlin Powell and Bon*. London: RIBA and English Heritage with Twentieth Century Society, 2011
- Long, Philip, and Jane Thomas, eds. *Basil Spence: Architect*. Edinburgh: National Galleries of Scotland, 2007
- Powell, Kenneth. *Twentieth Century Architects: Powell and Moya*. London: RIBA and English Heritage with Twentieth Century Society, 2009
- Vidler, Anthony. *James Frazer Stirling: Notes from the Archive*. Montreal: Canadian Center for Architecture and New Haven: Yale University Press, 2010

Recent work on post-war British university architecture

General:

- Muthesius, Stefan. *The Post-War University: Utopianist Campus and College*. New Haven: Yale University Press, 2001

University buildings in England by James Stirling:

- Berman, Alan. *Jim Stirling and the Red Trilogy: Three Radical Buildings*. London: Frances Lincoln, 2010

University of East Anglia:

- Fawcett, William, with Cambridge Architectural Research Ltd. 'Conservation Development Strategy for the University of East Anglia' (completed 2006)
- Muthesius, Stefan. *Concrete and Open Skies: Architecture at the University of East Anglia, 1962–2000*. London: Unicorn, 2001

Leeds University:

- Whyte, William. 'The Modernist Moment at the University of Leeds, 1957–1977,' *Historical Journal* 51 (2008), pp. 169–93

Cambridge University:

- Fawcett, William, with Cambridge Architectural Research Ltd. 'Conservation Plan for New Hall, University of Cambridge'
- Goldie, Mark. *Corbusier Comes to Cambridge: Post-War Architecture and the Competition to Build Churchill College*. Cambridge: Cambridge University Press, 2007

BOOK REVIEW

Vaughan Hart

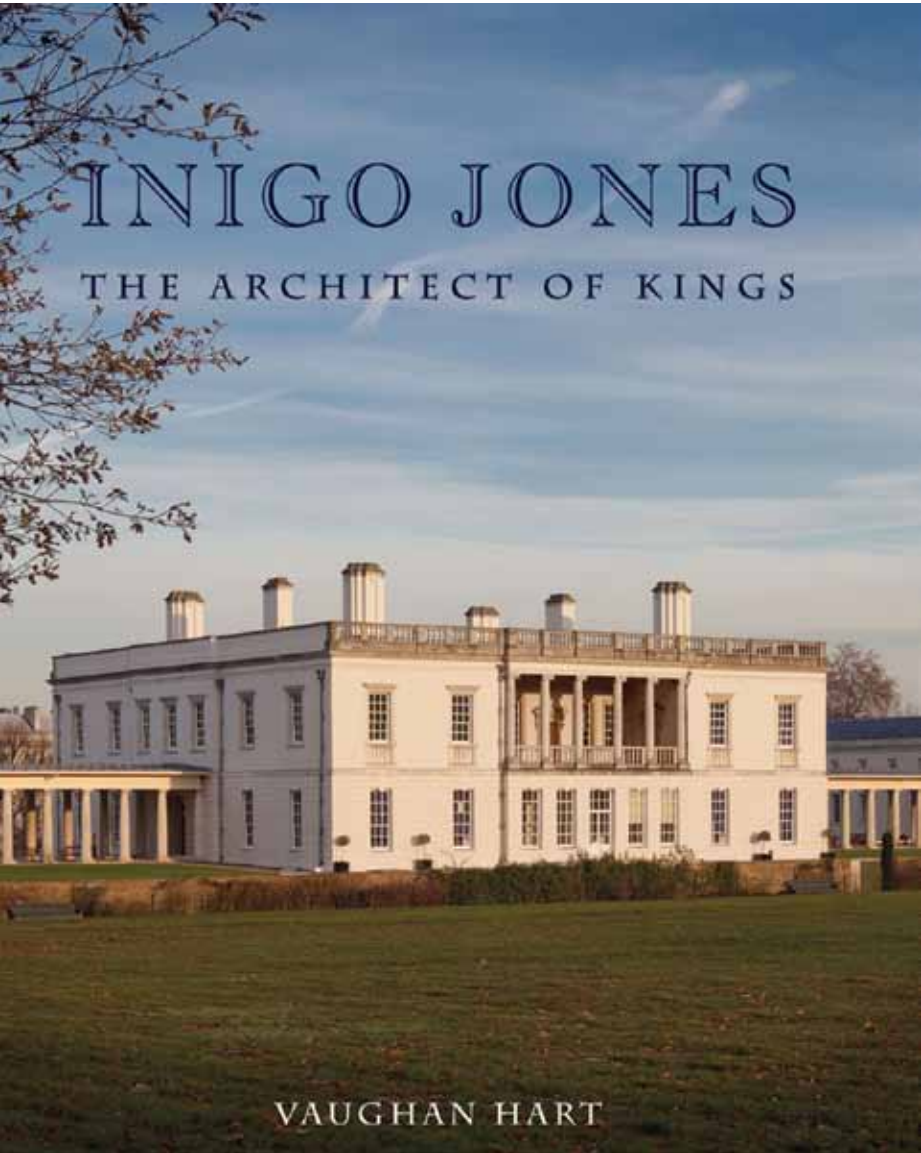
Inigo Jones: The Architect of Kings

New Haven and London: Yale University Press, 2011, 308 pp., 284 ill., £ 35

ISBN: 978-0-300-14149-8

Coming to the work of Inigo Jones as a theatre maker and contemporary performance historian as I do, there persists an unease that he always escapes the best intentioned frames to view his legacy, whether that be the European classical tradition as recently explored by Giles Worsley (*Inigo Jones and the European Classicist Tradition*, New Haven: Yale University Press, 2007) or the theatrical traditions of the Stuart Court as established magisterially by Stephen Orgel and Roy Strong (*The King’s Arcadia: Inigo Jones and the Stuart Court*, London: Arts Council of Great Britain, 1973). The secondary literature has relatively little to go on with regard to Jones’s early life, yet a rich archive of masque drawings, architectural plans, and annotated volumes, principally held at Worcester College Oxford, Chatsworth House, and RIBA in London represents a fertile ground for anyone engaged with the cliché that has become ‘England’s first (and for some finest) architect,’ or, perhaps more persuasively from my perspective, the first post-dramatic performance artist. Coming, as Inigo Jones did, hard on the heels of Shakespeare, reminds me of a continuous, four hundred year tradition of ceremony and spectacle that deserves active reconsideration if only to provoke the new puritans for whom texts not surfaces are the preferred order of the theatrical.

The great strength of Vaughan Hart’s beautifully produced volume for The Paul Mellon Centre, *Inigo Jones: The Architect of Kings*, is that it comprehensively informs me as an interested amateur as to why, precisely, Jones might stake a claim to that first accolade, while never allowing me to lose reasoned sight of the greater significance of the second. This is certainly not Hart’s intention, which has more specific arguments to progress, but the satisfaction I draw from this work, which is considerable, might point to the wider audience it deserves from beyond the architectural community. Here the all too easy association of Jones primarily with



Jacket of *Inigo Jones*.
Photograph: EAHN

a legacy of Italian architecture, as witnessed on his Palladian travels of 1613–14, is rolled back to reveal a polymath whose wider continental interests never eclipse the continuity of native arts and crafts traditions, English processional protocols, and the collision between Puritan sensitivities and Catholic tastes that coalesced prior to the Civil War.

It is in this re-naturalising of Inigo Jones with due respect for longer, constructed histories of Englishness and sovereign power through the means of performance that allows Hart to stage a convincing narrative of relationality between on the one hand, the masque practices and theatrical rhetoric that often account for one dimension of Jones’s legacy, without having to surrender the architectural imagination and his engineering of built form and spectacle that has to be accounted for on the other. This is a welcome healing of the bifurcation that always haunts what Judith Butler would call the fate of the ‘merely cultural,’ that is the risk that aesthetics, and the ornament of the arts, are separated out from, and devalued, alongside their brutish cousins *Realpolitik* and governance. Here, through eight tightly argued and generously illustrated chapters and an introduction and conclusion, Hart maintains a rigorous and illuminating balance between hermeneutic readings of emblems, heraldry, columns, and sites, and the performative actions, practices, and movements that brought these various iconographic forms into engagement with public and private processes of use.

Vaughan Hart’s imagination of Inigo Jones’s imagination is a central tenet of this work. Without ever sacrificing judicious, evidential scholarship, Hart is willing to mobilise his considerable research towards an adjacent more playful field than the ground that much Jones enquiry is destined to inhabit. I celebrate this deployment of the archive on behalf of play because it would seem to be homeopathic with the imagination of a joiner, a painter, a playmaker for whom celebration was essential. And this proclivity for play should not go unnoticed in an age in which the profaning power of play was never more important in the disturbance of conservative continuities and the support of public politics. The peculiarly decorative façade of Jones’s Banqueting House at Whitehall is, as Hart is right to emphasise, quite at odds with the puritanical pull of decorum in the public realm that marked the majority of Jones’s exterior elevations. Indeed, Vaughan Hart’s detailed analysis of Jones’s re-facing of the medieval St Paul’s, close to ruin, and the symbolic

struggle for power marked by its subsequent defacement by Puritan forces in 1650, reminds one of a much longer history of occupation, symbolic mobilisation, and iconoclasm that enriches any deeper understanding of the current Occupy London movement in its arrival at the same location, its reminder to the clergy of that building that the poor might be of some consequence in their ministrations.

Just because a Yale University Press publication supported by The Paul Mellon Centre for Studies in British Art can look like a coffee table book, does not mean it can only be such a thing. Inigo Jones has had one or two of those already and probably does not need any more. *Inigo Jones: The Architect of Kings* by Vaughan Hart is the antithesis of such a thing. It is heavy, yes, but vitally generous in its interdisciplinary openness, its persuasive, politically nuanced arguments, and its historical reach. It is what I would call ‘essential reading’ if it were not for the devaluation such a phrase might inflict upon its visual power. For while almost every image included was familiar to me from a year in the Inigo Jones archive, each was invigorated by its renewed and renewing context. If I have one caveat regarding such an impressive work it would be to question the a-sensual flatness of the computer assisted design of architectural projections that pales alongside the illustrative depth of Jones and his contemporaries. That said, I applaud the instinct that modelling pasts might invite us to enter presents and look to futures for the real relevance of those we think we know best, among whom Inigo Jones might be one.

Alan Read
Professor of Theatre
King’s College London

BOOK REVIEW

Anthony Gerbino

François Blondel: Architecture, Erudition, and the Scientific Revolution

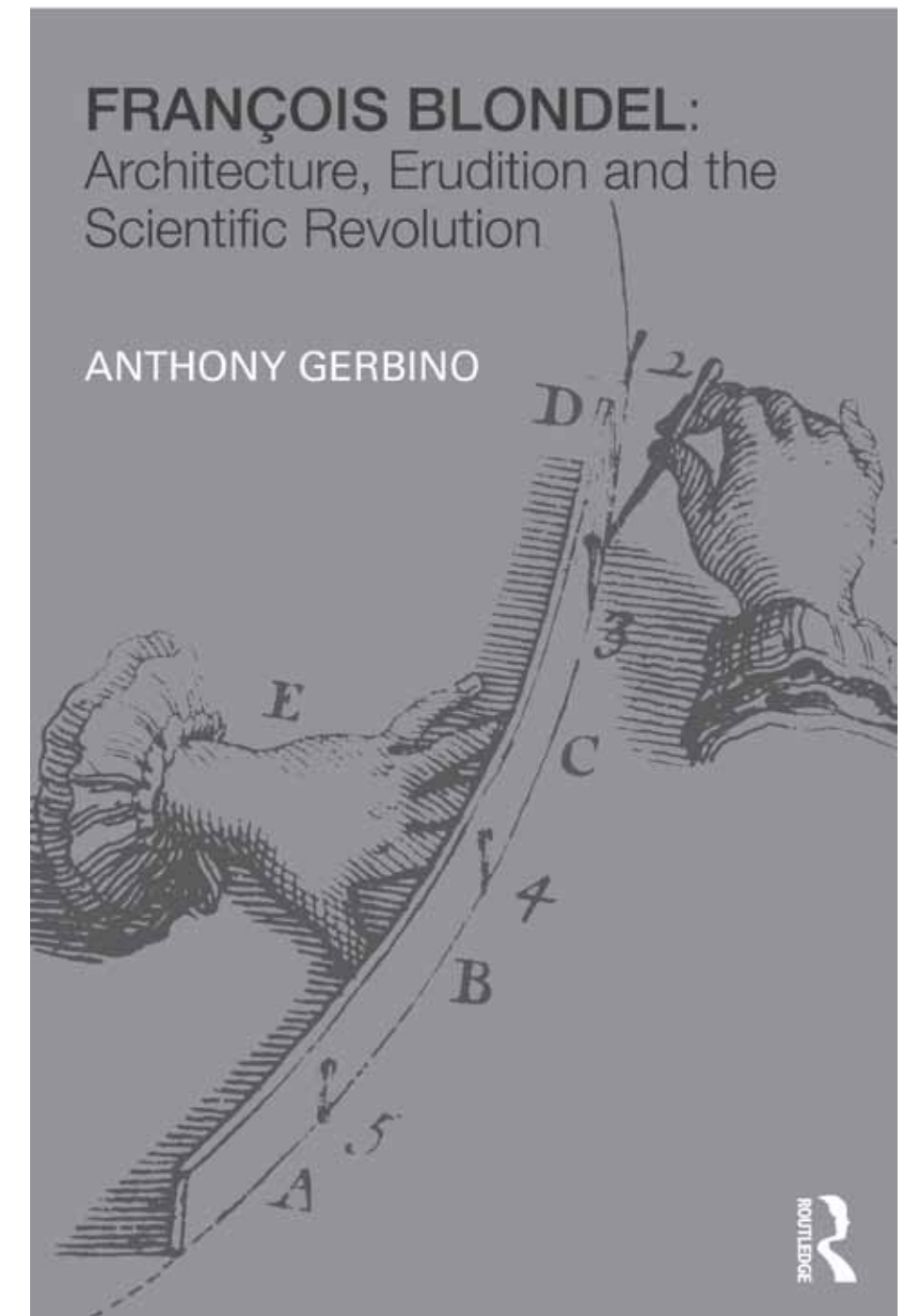
London: Routledge, 2009, 321 pp., 100 b/w ill., £ 75

ISBN 978-0-415-49199-0

Anthony Gerbino's *François Blondel: Architecture, Erudition, and the Scientific Revolution* deals with the story of a French nobleman interested in science and architecture during the reign of Louis XIV. It is also, more generally, an up-to-date synthesis about the relationships between theory, architecture, and power in France during this period.

The first chapter is a chronological presentation of the life, works and career of François Blondel (1618–86). We learn that he is the author of the stables of Chaumont la Guiche, a construction of great interest well known to specialists of equine studies, but whose architect has remained obscure until this major discovery. We follow Blondel from his military career (1637–39) to his works as naval engineer under two very powerful ministers, Sublet des Noyers and Loménie de Brienne (1639–63). His career continued under Colbert but suddenly changed in the period between 1669 and 1671, when he became member of the Académie des Sciences, professor of the Académie d'Architecture, and professor of mathematics to the son of Louis XIV.

The second and third chapters are devoted to the birth of 'French classicism' inaugurated through the Academy of Architecture and the transformation of Paris. Blondel was deeply involved in both these projects as director of the Academy and as designer of a new plan for Paris, as well as through designing the gates commissioned by Louis XIV to mark the entry points to the city, following the demolition of its fortifications. Gerbino provides a good summary of pre-existing research, but also considers arguable hypotheses (for example, a drawing identified as a preliminary project for the Porte Saint-Martin by Pierre Bullet has in fact strong connections with the Arc du Peyrou erected in Montpellier in 1691). The author



Cover of *François Blondel*.
Photograph: EAHN

presents Colbert as authoritarian, the ultimate source for every action, and the creator of tools of propaganda that endeavoured to project a nationalist image of the king. Perhaps this was Colbert's dream, but if so, it was almost a complete failure. Colbert had neither a predetermined idea of what amounted to a good representation of Louis XIV, nor of what constituted good taste in architecture; it was the academies that were created to answer these questions. But this attempt also failed: the academies did not manage to emerge as a coercive framework that would have given birth to 'French classicism', as Gerbino indeed recognizes. This concept of 'classicism' appears to be somewhat deceptive and fails to characterize the specificity of the first part of the reign of Louis XIV.

The articulation between theory and practice is at the core of the final sections of the book. Gerbino explores Blondel's intellectual context through the inventory of his library; published here for the first time, it provides an entry into the heart of Blondel's theory. But the most original part of the study lies in chapters four (already published in the *Journal of the Society of Architectural Historians*, 2005) and five. Gerbino provides a thorough explanation of one of Blondel's first published books, *La résolution des quatre principaux problèmes de l'architecture* (*Solution of the Four Main Problems in Architecture*, 1673). He shows the process Blondel used to answer precise problems: Blondel rejects architectural authorities (Vitruvius or Vignola) but instead relies upon mathematicians of Antiquity. In so doing he identifies the problem of the entasis of columns as a particular case of defining conchoid curves. Likewise, Blondel's analysis of the resistance of beams improves upon the Galilean approach to such problems. In all these areas, Blondel reveals his interest in complex curves and conic sections, two questions that were scarcely debated at his time by other scientists, such as Philippe de La Hire or Gérard Desargues.

Blondel's method provoked a profound controversy with Claude Perrault, who rejected the idea of ideal proportions Blondel defended. Gerbino proposes a new reading of this conflict. Antoine Picon, a scholar who had previously worked on this subject, had explained the opposition by two different visions of science: Perrault, an anatomist and biologist, was not convinced of the absolute supremacy of mathematics, whereas Blondel was sure that mathematics was necessary and sufficient to explain the world in general and architecture in particular. Such an interpretation is not wrong, but Gerbino has provided, so to speak, a Copernican revolution for this problem. He does not study it from the point of view of the sci-

ences but from that of architecture, and he identifies connections between the two men, showing that perhaps they were not as opposed to one another as has previously been thought. Their vision of architecture, it seems, was not that different. They both blended practical and theoretical propositions, and their primary objective was to identify the best process for the study of this hybrid object. Perrault proposed an inductive method, Blondel a deductive one, producing opposite results. The two opponents also shared a common interest in erudition and study of the authors of Antiquity, even if they did not put those studies to the same use.

Gerbino has studied Blondel as a specialist of history of sciences as well as of the visual arts, but in so doing he has set aside some important questions. What was the impact of Blondel on the French formal garden, a subject he was evidently interested in, as we can see in an exceptional unpublished autograph drawing for his own property near Meudon (now in the collections of the Bibliothèque Mazarine)? What was his influence, as an architectural expert, on the great projects of Louis XIV's reign (for the Invalides, for example) and in the fortifications designed by Vauban? Also, Gerbino has clearly identified the influence of Blondel in the field of theory, but much less clearly the influence of his practice and buildings. It would be good to question the links between Blondel and Bullet, an architect who had the most important architectural agency in France at the end of the seventeenth century, second only to that of the king.

There is still a lot to do to improve our understanding of this decisive period, but Gerbino's book is undoubtedly a milestone in research, a book which provides us with new insight and a new key for reading French architecture of the seventeenth century. Gerbino demonstrates decisive interactions between science, research and architecture that are a fundamental key to understanding the production of this period. We can conclude that this new interaction explains in part the originality of the architecture from the first part of the reign of Louis XIV.

Guillaume Fonkenell
Musée du Louvre
Paris, France

BOOK REVIEW

Mark Crinson and Claire Zimmerman, editors

Neo-Avant-Garde and Postmodern: Postwar Architecture in Britain and Beyond

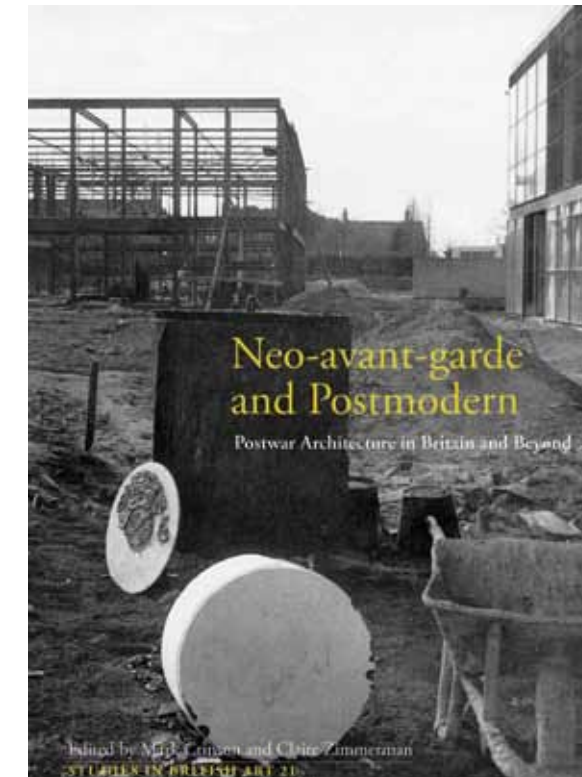
New Haven: Yale University Press, 2010, 432 pp., 27 b/w and 76 colour ill., \$ 65

ISBN 978-0-300-16618-7

Postmodernism still can't get a fair shake. As the co-curator of a major exhibition on the topic, on view at the V&A this autumn, that was my first reaction to this new book of essays on post-war architecture. My second reaction was: maybe that's a good thing. Postmodernists were never interested in fairness in the first place, and in its late stages, they seemed to offer little apart from the twin poles of arbitrariness and negation. The movement was a big bold X, marking the grave of coherent architectural discourse. By remaining so conspicuously absent, even in a book that bears the word in its title, postmodernism continues to serve as the defining aporia of recent architectural history.

But I'm getting ahead of myself. For despite the title, this book is really about what the editors call the 'neo-avant-garde,' that is, the continuation of radical modernism into the post-war period, especially in Britain. In practice, this means that it is largely about Alison and Peter Smithson, and James Stirling. We also read about other figures directly associated with these key protagonists, like the critic Reyner Banham and the other members of the Independent Group, Colin St. John Wilson and other less prominent British modernists of the time, and those abroad who can be seen as allied in approach, such as the Italian art/architecture group Superstudio. But the book's core business is to reassess the Smithsons and Stirling, not only in terms of their own practice but the extent of their influence, both domestically and abroad. Throughout this endeavour is carried out with remarkable depth and care. Some of the book's contributors, including Ben Highmore and Sarah Treadwell, concentrate on the un-built: preparatory studies that reveal the experimental thinking of the time. Two essays consider the wide influence of the Smithsons' brutalism. Paul Walker discusses the work of Miles Warren, who exemplified a group of self-conscious modernists in New Zealand that called themselves,

Cover of *Neo-Avant-Garde and Postmodern*.
Photograph: courtesy of Yale University Press



charmingly enough, The Group. Richard Williams contributes a fascinating article on the dilapidated state of João Batista Vilanova Artigas's university building FAU-USP, in São Paulo, and the extent to which it might be inadvertently literalizing its creator's aesthetic predilection for ruins.

The strongest through-line of *Neo-Avant-Garde and Postmodern*, however, concerns the mediation of architecture, which the Smithsons and Stirling, in their own ways, reflected through their practice. Many of the authors highlight the importance of magazines and, more generally, 'architecture culture' as an echo chamber in which buildings are imagined and received. Simon Sadler goes so far as to propose the term 'projective modernism' as a mode of operation, in which the building-as-image escapes the constrained 'boudoir' of professional discourse (p. 367). This idea, that architecture happens not only on the ground but in second-order representations, is most powerfully framed by the book's co-editor Claire Zimmerman. Her contribution to the volume reverses the usual priority between building and image, showing that it was photographs (rather than direct experience) of architecture by Mies van der Rohe that most informed the Smithsons.

Zimmerman also offers a persuasive summary of the difference between neo-avant-garde and postmodernism: the former ‘resists the influence of the image,’ while the latter ‘embraces and absorbs it.’ (p. 223) This distinction seems absolutely right to me, and maybe it is this difference that accounts for postmodernism’s near-absence from the proceedings. Architecture in the 1970s and 80s did thoroughly absorb the surrounding context of buildings—not just vernacular style, but also the unwelcome realities of high capitalist commerce, as Fredric Jameson famously charged. This brought to an end the ‘criticality’ (as Sadler puts it) that makes architecture, for these historians, worth discussing at all. Taken as a whole, the book’s authors seem rather nostalgic for that sense of opposition. Their essays are filled with face-offs: not only the Smithsons and Stirling, who are repeatedly juxtaposed, but also Corbusian rationalists (‘hards’) versus Swedish empiricists (‘softs’), brutalists vs. vernacularists, whites vs. grays. These debates are lovingly described by the various authors, so much so that one might well join them in pining for the old days, when arguments carried on between architects seemed like more than media posturing.

In her rather wonderful afterword for the volume, Felicity Scott introduces a very early version of Charles Jencks’s ‘flow’ diagram showing the multi-stream course of architectural history. He created this one all the way back in 1971, in a book entitled *Architecture 2000: Predictions and Methods* (New York: Praeger and London: Studio Vista), as a map of future trends in architecture through the end of the millennium. The big surprise, as Scott notes, is that ‘Jencks all but totally failed to anticipate the postmodern turn, whose codification became his primary platform over the next two decades.’ It’s almost as if the historians collected here wish they, too, could turn back the years to that moment, which retrospectively seems so full of unrealized possibilities. For, just as in Jencks’s chart, the main protagonists of postmodernism are all but absent from the book: Charles Moore, Michael Graves, Hans Hollein, Arata Isozaki. What we get on the subject of postmodernism is mostly limited to intelligent parting shots, like Zimmerman’s above-quoted point about mediation, or Martino Stierli’s equally incisive distinction between neo-avant-garde mimicry, which ‘operates from a position of seeming subordination’ to the referent, and postmodern parody, which ‘acts with self-confidence and ironic detachment.’

The three writings in the book that deal with postmodernism at length all skirt the

issue in one way or another. Andrew Leach returns to Joseph Hudnut’s essay ‘The Post-Modern House’ (*Architectural Record* 97, May 1945). This use of the term has little to do with the ideas that would become associated with postmodernism once Jencks started writing about it in the mid-1970s. So while Leach’s argument has interest—especially when he points out that Nikolaus Pevsner, of all people, was using the term in a comparable sense—it doesn’t really relate to the later movement. A second essay, by Simon Richards, is the only one in the book to look at postmodernism directly. It is the exception that proves the rule, for he is concerned mainly to show that the origins of the movement were tainted with bad faith. For him, the ‘toxic history’ of the movement has a single poisonous contradiction at its core: despite their vaunted embrace of the vernacular, postmodern architects never really respected ‘the notion of nonarchitects being able to express themselves through design.’ Richards is convincing on this score, showing how from Gillo Dorfles to Rem Koolhaas, figures on all side of the postmodern question were united by their fundamental disrespect for true ‘pop’ (roadside, strip, kitsch) architecture. Finally, there is Reinhold Martin, who writes about a topic so close to postmodernism that it might seem indistinguishable from it: historicism in the 1980s. But his interest is not in any of the conventional streams of postmodern discourse, but rather the official usage of past styles by the USA government. Allan Greenberg is the main character here. A nearly forgotten figure from the heyday of 1980s classical revival, he is roughly comparable to Quinlan Terry or Leon Krier in the UK. Martin takes sly pleasure in treating this thoroughly banal architect entirely seriously, and situating him, moreover, at the heart of an unstudied (and very powerful) architecture culture, one headquartered in Washington DC.

Martin operates on the presumption, which is also grasped firmly by certain other recent historians, that you don’t necessarily need to be in favour of postmodernism in order to believe in its importance. If more scholars bring the kind of clear-eyed, patient attention to the 1970s and 1980s that is devoted, in the book under review, to the fading glories of the post-war ‘avant-garde,’ then we will have a history of postmodernism worth reading.

Glenn Adamson
Research and Graduate Studies
Victoria & Albert Museum

BOOK REVIEW

Florian Urban

Tower and Slab: Histories of Global Mass Housing

Abingdon, Oxfordshire, UK, and New York, NY, USA: Routledge, 2011,

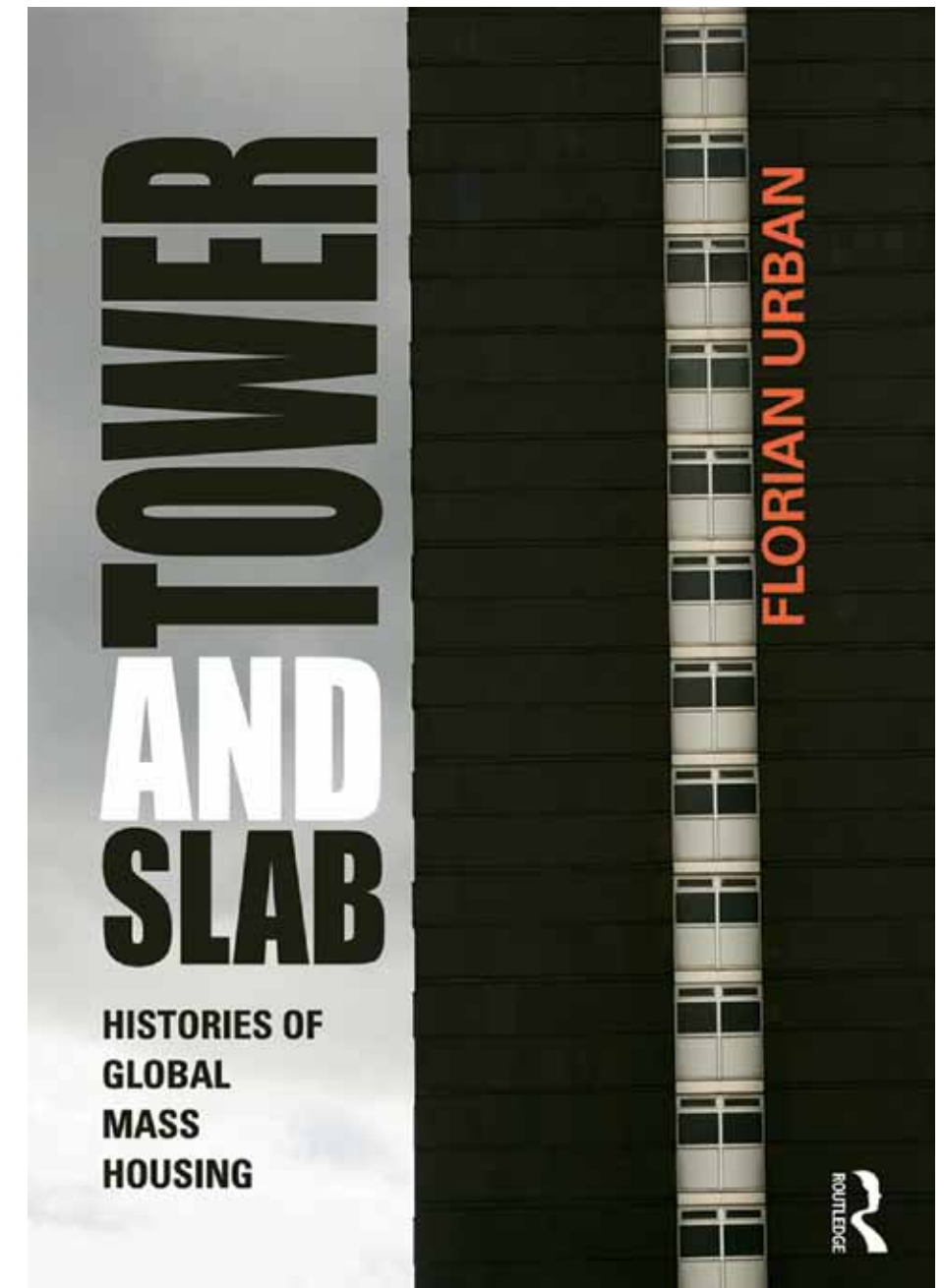
220 pp., 46 b/w photos, 16 b/w drawings/maps, £ 95 (cloth), £ 24.99 (paper)

ISBN 978-0-415-67628-1 (cloth); ISBN 978-0-415-67629-8 (paper);

ISBN 978-0-415-80413-1 (E-book)

The demolition of the Pruitt-Igoe mass housing complex, a massive ensemble of slab buildings in St. Louis, MO, USA, on 15 July 1972, only sixteen years after its completion, symbolises for many Americans the ‘failure’ of public mass housing. The architectural theorist Charles Jencks even declared it the day that ‘Modern Architecture died.’ Le Corbusier’s modernist ideals, which inspired the design of Pruitt-Igoe, and his utopian concept of a ‘house as a machine for living’ appeared to have failed. Other Western countries experienced similar cathartic crises of rejection or catastrophe, ranging in date from England’s Ronan Point disaster of 1968 to the 1992 ‘Bijlmeramp’ jumbo-jet crash in Amsterdam. Yet, whereas public mass housing projects gradually vanished during the 1970s and 1980s from the political agendas in North American and European cities, in communist East and capitalist West Europe alike, government driven mass housing continues to this day to be built in South America and Asia, often at a large scale and even liked by its inhabitants.

Providing publically funded mass housing has always been an ideologically charged topic, and as ideologies varied from country to country, from continent to continent, and, indeed, from bloc to bloc, the history of mass housing in the twentieth century must be a blend of differing and diverse regional stories. So, Florian Urban is right in using the plural of ‘history’ in the title of his new book, *Tower and Slab: Histories of Global Mass Housing*. Urban, now Professor and Head of Architectural History and Urban Studies at Glasgow School of Art, Scotland, had previously published *Neo-Historical East Berlin: Architecture and Urban Design in the German Democratic Republic 1970-1990* (Farnham: Ashgate, 2009).



Cover of *Tower and Slab*.
Photograph: EAHN

In *Tower and Slab*, Urban, who had studied fine art, urban planning, and architectural history both in his native Germany and in the USA, presents the ‘histories’ of the development of mass housing in seven cities: Chicago, Paris, Berlin, Brasília, Mumbai, Moscow, and Shanghai. Each city is given its own chapter, which is supplemented not only with introduction and conclusions but also with a separate chapter providing a historical overview about ‘Social Reform, State Control and the Origins of Mass Housing.’ The idea for this book, as Urban explains in his foreword, first emerged in 2003 ‘as a sideline project during ... doctoral studies at MIT’ (Massachusetts Institute of Technology, Cambridge, MA, USA). The selection of the cities presented is, therefore, not systematic, but Urban’s own personal choice.

Each city chapter gives a well-structured account of the historic development of mass housing policy, illustrating the different development periods with carefully selected examples of housing complexes. The focus is clearly on urban planning and policy in its social and political context. The research for this book is not only based on a literature review, but also on Urban’s own field research, including interviews with many local professionals involved in urban planning. The book is an opportunity to ‘hone in on the debates,’ as Mark Jarzombek, Urban’s doctoral tutor at MIT, notes in the preface of the book, to ‘realize that not all slabs and towers are alike and that the utopian dreams, social realities and political justifications associated with them were often more complex and nuanced than one might think.’

Urban investigates, as the book’s cover text puts it, ‘the complex interactions between city planning and social history.’ And, indeed, the book is more a history of the concepts and policies of mass housing and their socio-political context, and less about the actual architecture and its construction. This also becomes apparent when looking at the illustrations used. Most of them are exterior photographs, interspersed with some maps and site plans. Only one photo is of an apartment’s interior, but actually focusing on a visiting delegation of politicians rather than on the place itself; and there is only one set of floor plans and one set of elevations (with the latter in miniature format far too small to give away any details).

From the book’s title one might have expected to be given clear definitions of these terms. Instead an even wider range of only vaguely defined phrases is used, such

as tower block, point block, serial apartment block, serially produced apartment block, condominium, tenement, and so on. However, one might forgive Urban for not using clear definitions, considering that such terms are often used with different connotations depending on period, cultural context, and language. Indeed, the relevant terminology can even differ significantly between American and British English, with the book generally using the American terms, such as ‘condominium’ in lieu of ‘owner-occupied flat’. At a recent conference in Edinburgh about mass housing (for a review, see this issue on pages 72–77), at which Urban presented an excellent paper about mass housing in East and West Germany, it was pointed out that the lack of a clearly defined terminology makes comparisons between mass housing developments in different countries extremely difficult.

Urban manages well in his book to convey the complexity of mass housing histories and to highlight the difficulties in making straightforward comparisons. Although the conclusions in the book present interesting arguments, it would have been helpful if these had been strengthened with more systematic comparisons between the different city examples. In particular, insufficient attention is given to the economic context of the presented mass housing developments, especially where the discussion focuses on more recent developments in the mega-cities of the developing world; but then, with each city chapter being on average about twenty-odd pages long, there is only so much one can include.

As an introduction to mass housing on a global level, its policies, and its social context, Urban’s book is a well-informed and generally entertaining read, and the endnotes include many essential references of interest to those wanting to conduct further research. That said, a separate bibliography would have been helpful. It will be interesting to see how Urban will continue his mass housing research in the future: by widening its geographical scope with more case studies (including, hopefully, more from the developing world), or by conducting more detailed and systematic comparisons between the places presented in *Tower and Slab*?

Carsten Hermann
Docomomo Scotland
Edinburgh

BOOK REVIEW

Juliet Koss

Modernism after Wagner

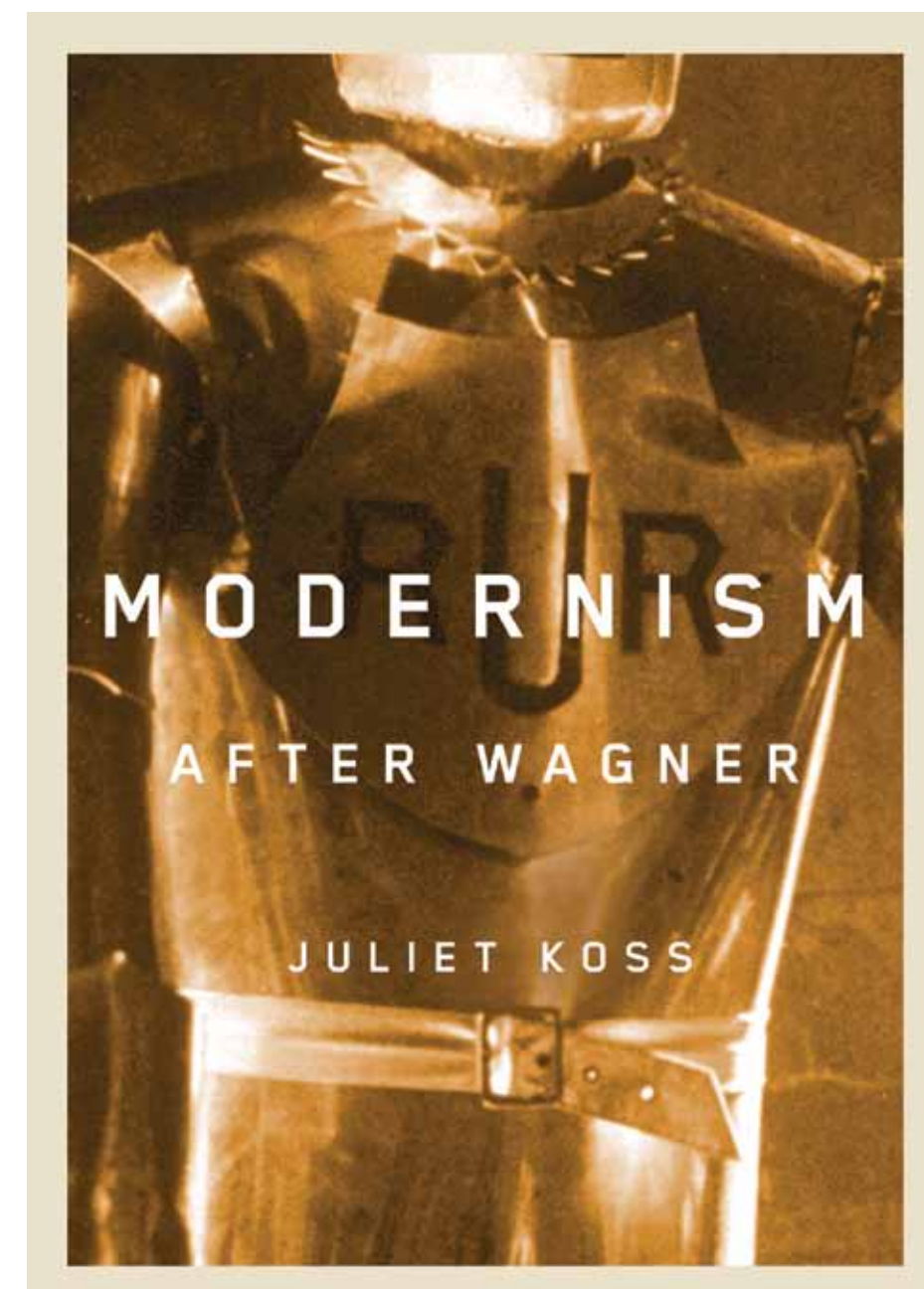
Minneapolis: University of Minnesota Press, 2010, 416 pp., 100 b/w and 14 colour ill.,

\$ 29.50 (paper), \$ 88.50 (cloth)

ISBN 978-0-8166-5159-7 (paper), ISBN 978-0-8166-5158-0 (cloth)

Richard Wagner is one of the most controversial figures in art: a genius for some, a charlatan for others, for others a dangerous sorcerer infantilizing his audience in a proto-fascist manner. The latter view, propounded by Theodor Adorno, has certainly convinced art historians to neglect Wagner. In art theory, however, the concept of the *Gesamtkunstwerk*, or ‘total work of art’, is firmly associated with his name, and this is where Juliet Koss begins her attempt to revive Wagner, not as authoritarian anti-modernist, but as architect of a revolution in the way spectators approach art. *Modernism after Wagner* ‘addresses a series of conceptual appropriations concerning the Gesamtkunstwerk and spectatorship to demonstrate that aesthetic theories themselves have a history’ (p. xviii). Koss presents a lively history of the Gesamtkunstwerk, whose origins precede Wagner (chapter 1) and whose largely Wagnerian echoes enlivened Bauhaus theatre and a variety of immersive avant-garde practices of the twentieth century.

Throughout the historically precise but sometimes loosely connected case studies, two theoretical claims remain in focus. First, Koss contends that the Gesamtkunstwerk is not the muddled antipode to medium-specificity and thus to high modernist self-understanding, but, at least in Wagner’s ideal vision, a precise interrelation of poetry, music and dance, taking into account their specificities and potential for collaboration. ‘In joining the Gesamtkunstwerk, each art form grew stronger in the struggle to define itself against the others and became more independent in the process’ (p. 17). Second, Koss insists that the study of the Gesamtkunstwerk can tell us much about a central problem in contemporary art discourse, namely, the role of the audience. She vigorously opposes the superficial ascription of passive spectacle to Wagner. Wagner’s theoretical, musical and



Jacket of *Modernism after Wagner*.
Photograph: courtesy of University of Minnesota Press

theatre-architectural efforts to establish a ‘mystic abyss’ between works of art and the public Koss reads as a complex interaction between immersive closeness and the distance required by Adorno and other modernist theorists.

Koss is an architectural historian trained at MIT, and is thus concerned with how the interaction with the audience plays out in space: not just in the theatre Wagner envisioned for his operas, with Gottfried Semper’s unrealized proposal for Munich and the building executed in Bayreuth (chapter 2), but also in the architecture of the artists’ colony on the Mathildenhöhe in Darmstadt. She pays special attention to the attempts by architect Peter Behrens and writer Georg Fuchs to reform theatre by bringing together art and life, audience and actor, in a particular revival of the Gesamtkunstwerk with Nietzschean vitalist overtones (chapter 4). Their objective was establishing common feeling and self-consciousness as *Volk*, a term that haunts the book and which Koss seeks to explain in terms of Germany’s political struggle for nationhood, not simply with regard to ‘right’ or ‘left’. The book’s centrepiece treats theatre reformer Max Littmann’s Munich Artists’ Theatre (1908) and related projects (chapter 5), the rise of movie theatres (chapter 6), and finally the Theatre of the Bauhaus, on which Koss has published an influential essay (essentially an earlier form of chapter 7). This chapter is an original study of Gesamtkunstwerk, political opportunism (Oskar Schlemmer’s Nazi period is not forgotten), and avant-garde aesthetics. Koss claims that in staging performers (often the designers) as dolls and marionettes, designers, performers and audience became equal, gender roles were performed rather freely, and the Gesamtkunstwerk came to infiltrate even informal costume parties, marking ‘the entire world as the ultimate Bauhaus stage’ (p. 243).

In making such emphatic claims of what Allan Kaprow called ‘the blurring of art and life’, Koss clearly goes beyond anything Wagner would have wanted as an aesthetic experience. One has to wonder whether the Bauhaus Christmas Party and the mystic abyss, understood as modernist detachment, are compatible.

The empirical studies are punctuated by a disquisition on perception and physiological aesthetics (chapter 3, also previously published). The treatment of Adolf Hildebrand’s *Das Problem der Form in den bildenden Kunst* (*The Problem of Form in the Visual Arts*, Strasbourg: Heitz, 1893) and Wilhelm Worringer’s *Abstraktion*

und Einfühlung: Ein Beitrag zur Stilpsychologie (*Abstraction and Empathy: Essays in the Psychology of Style*, diss. Bern, 1907) is familiar, and does not really get a Wagnerian reworking, but Koss does show its relevance to architectural practice, bringing out especially the ambivalence of aesthetic detachment and absorption that mirrors contemporary discourse, and, of course, Nietzsche’s love-hate relationship with Wagner. This chapter, with its final appeal to Riegl and Kandinsky, is crucial to Koss’s case that Wagner is at the centre of modernism, but the argument itself remains abstract, since the only common thread here is the broad category of ‘empathy’.

The last chapter of the book reviews the attacks on Wagner (chapter 8) and defends Wagner’s aesthetic endeavour while admitting that his politics are inexcusable. One may be unconvinced about Wagner’s character, but Koss shows that the Wagnerian approach is found throughout the twentieth century, in just those works we consider particularly ‘modern’. This is where the study rises to a reconsideration of the modernist tradition per se.

Modernism after Wagner is clearly written, well illustrated, and nicely designed, yet it would have profited from another round of editing, as several sentences in the introductory chapters are repeated almost verbatim. Intellectually, the book is at times exhausting, but the connections Koss draws between modernism, audience affect, media collaboration, and German culture are for the most part worth the effort, the more so because of her crisp academic style and her insisting that even though they reappear, concepts are never the same.

Mechtild Widrich
Institute for Architectural History and Theory
ETH Zürich
Switzerland

EXHIBITION REVIEW

Ernst May: Neue Städte auf drei Kontinenten

Curator: Claudia Quiring

Frankfurt am Main, Deutsches Architekturmuseum

28 July – 6 November 2011

When the work of a prolific architect is considered in retrospect through exhibitions, the scale of work tends to normalize the details, contradictions, and eccentricities of that work. Even the most genuine effort to explicate the non-linear nature of a career in architecture can be inadvertently stifled by the imperative to exhibit, with a massive amount of information in a limited amount of space and time, the entirety of a long and productive career. Such would be the inevitable risk of a comprehensive monographic study of the German architect and planner Ernst May (1886–1970), who produced and oversaw the construction of tens of thousands of buildings, primarily residences in Europe, Africa, and Asia. Curator Claudia Quiring and director Peter Cachola Schmal averted this risk with aplomb and a vivifying sense of surprise in the Summer–Fall 2011 exhibition ‘Ernst May: Neue Städte auf drei Kontinenten’ at the Deutsches Architekturmuseum (DAM).

The exhibition is a tour de force of scholarship, bringing together leading May scholars in a fine exhibition catalogue that divides May’s career, quite aptly, into phases tied to the location from which he centred his practice: early work in Frankfurt, cemeteries designed on the eastern front of the First World War, Silesia, Frankfurt again, the Soviet Union, East Africa, and finally, a nation-wide career in Germany. It is clear that the catalogue provided the template for the show’s organization, whose visual punch is enhanced by the careful selection of appealing media and models that demonstrate, in all periods, May’s range of design skills, from tiniest detail to comprehensive master plan.

The exhibition begins with the earliest projects designed by May upon the completion of his studies in Frankfurt—a series of semi-detached villas (1914), which are no longer extant. Here, May anticipates a bourgeois house type



Arrangement of a room of the Ernst May exhibition at the Deutsches Architekturmuseum, Frankfurt.
Photograph: © Uwe Dettmar

predicated on the rapid growth and industrialization that characterized the late imperial era. The building's form playfully negotiates German Teutonic romanticism with a proto-modernist and decidedly urbane articulation of dense gardens, long and minimally obstructed lines of windows, and carefully orchestrated circulation patterns for multi-family situations that emphasize at once privacy and a sense of communal obligation.

Originally enlisted as a soldier for the German and Austrian front in Romania in 1914, May lobbied for a more architectural post in the imperial forces and was designated as Inspector of Military Cemeteries. Of his numerous designs in both France and Romania, his Military Cemetery for the 115th Infantry Division in Gulianca, Romania (1917) is perhaps the most arresting. The design consists of a transverse rectangle and a curvaceous entrance area attached to a moat and embankment system that places the existing village church at its visual centre. A simple wooden landmark marks the names of the dead and is abutted by two wooden crosses and two wooden benches. It evokes a delicate mix of Romanian vernacular and proto-fascist monumentality, but it reads more as a work of landscape design than as a traditional cemetery.

Upon the end of the war May was appointed as chief architect of the state of Silesia where the scale and scope of his work began to accelerate in earnest and solidified his reputation as an architect of mass housing. Among the most captivating projects of the period is the Upper Silesian refugee housing project in what is today Gilwice, Poland (1923). Despite skyrocketing inflation and limited infrastructure, May developed a series of two-storey homes that echo the early *Doppelvillen* in Frankfurt, albeit this time with a pared-down and prefabricated façade system constructed of iron-reinforced pumice concrete made of materials from nearby demolished aircraft hangars. Despite its crude qualities, the project finely demonstrates May's preoccupation with all things concerning the kitchen and personal hygiene, the interiors outfitted with ultra-modern plumbing, electricity, and ventilation systems, and each unit provided with an individual 'kitchen garden'. It shows also the origin of May's fascination with prefabrication, which played an important role in his work that increased exponentially in scale.

With May's return to Frankfurt began what is usually thought of as the 'mature' phase of May's career (1925–30. A steadily flourishing Weimar economy and

Replica of a kitchen designed by Ernst May, at
the reviewed exhibition.
Photograph: © Uwe Dettmar



Furniture designed by Ernst May, at the
reviewed exhibition.
Photograph: © Uwe Dettmar



artistic climate facilitated a series of some of the most ambitious and successful experiments in urban renewal, including, among others, May's well-known Praunheim Siedlung (1926–29), Riederwald Siedlung (1926–28), and Römerstadt Siedlung (1927–28). The exhibition delicately handles these designs, typically noted for the topographical qualities and layout innovations, by placing photographs of interiors and details alongside the familiar master plans. This sense of scale is reinforced by the installation of a full-scale Frankfurt kitchen, more dazzling than the version recently acquired by the Museum of Modern Art in New York.

Of the Soviet phase of May's work (1930–33), little has been known for a long time Russian archives were classified. The revelation is astounding: master plans, sometimes entirely from scratch, which double, triple, even quadruple the scale of those in Frankfurt. Among the most impressive are those of Magnitogorsk (1931–33), Leninsk (1931), and Orsk (1933) in present-day Russia, and Karaganda (1931–32) in present-day Kazakhstan. In all of these projects, May negotiates the Stalinist ideals under which he was hired (and for which he moved his entire office) with the softer qualities of Weimar social ideals, sometimes successfully and sometimes not.

Like so many of his colleagues, May was forced to flee Europe with the rise of the National Socialists. While his peers chose the shores of North and South America, May chose a series of locations in Kenya and Tanzania, where he lived and practised architecture between 1934 and 1954. In this lesser-known yet wholly fascinating period of May's work, we see a sort of back to basics: he returns to one-off designs of private homes, churches, and small office blocks. Unlike Le Corbusier, May abstained from an ethnocentric slant of subaltern contextualism, preferring to operate in a mild mannerist fashion that privileges the importance of materiality in that tropical climate, and the importance of prefabrication given the economic situation. Two projects stand out: the Usagara Trade Organization Complex (1937) and the hook-on-slab prototype for African single-family homes (1945), which demonstrate May's formal and economic interests in African building culture.

The most forgettable phase of May's oeuvre is, sadly, the last one, which includes all of his work across Germany from his return in 1954 until his death in 1970.

The innovative nature of May's overarching ideas, of his lucid notion of the domicile as both a machine for living and a place of human physical and mental health, begins to feel inert, particularly in his relatively unadventurous explorations of materiality through the 1950s and 60s. Nonetheless, projects such as the Neue Heimat highrise at Hamburg (1954–57) reveal a new sensitivity to verticality that is as much a product of its time as it is genuinely interesting.

Beyond the serial phases of May's work, 'Ernst May: Neue Städte auf drei Kontinenten' offers a more complex characterization of May's career than any previous show or monograph. The exhibition places greater emphasis on the primacy May placed on collaboration throughout the course of his career. The roles of important partners, including Fred Forbat, Hans Schmidt, Mart Stam, and Margarete Schütte-Lihotzky, is not characterized as ancillary, as it easily could be, but rather, their work is presented as a series of creative interactions that oscillated between autonomy and total fusion. This characterization ushers in a healthy sense of historic unevenness. In a somewhat revisionist argument, the exhibition highlights May's intellectual fervour for the architectonic debates of Neue Sachlichkeit, the Deutscher Werkbund, and Bauhaus, thus de-emphasizing the more typical portrayal of May as a consummate thinker of the urban scale. May's vast urban projects, particularly those in Frankfurt and the Soviet Union, are in turn considered more in terms of their economic success, their evolution of the Garden City model, and the hope that May invested in them as a potential substrate for a practice modelled on the more polemical architectural debates of the day. These layers are thoughtfully overlaid on all seven of the phases of May's career so that they do not read as a teleology, but rather as a constant narrative that is less the product of historical projection than it is the fabric of architectural practice more generally.

Peter H. Christensen
[Graduate School of Design, Harvard University]
USA

Publication related to the exhibition:

Claudia Quiring e.a., editors, *Ernst May, 1886-1970*, Munich: Prestel, 2011, 336 pp., 154 colour and 317 b/w ill., ISBN: 978-3-7913-5132-2, € 49.95

EXHIBITION REVIEW

Variety, Archaeology, and Ornament: Renaissance Architectural Prints from Column to Cornice

Curators: Cammy Brothers and Michael Waters

Charlottesville, VA, University of Virginia Art Museum

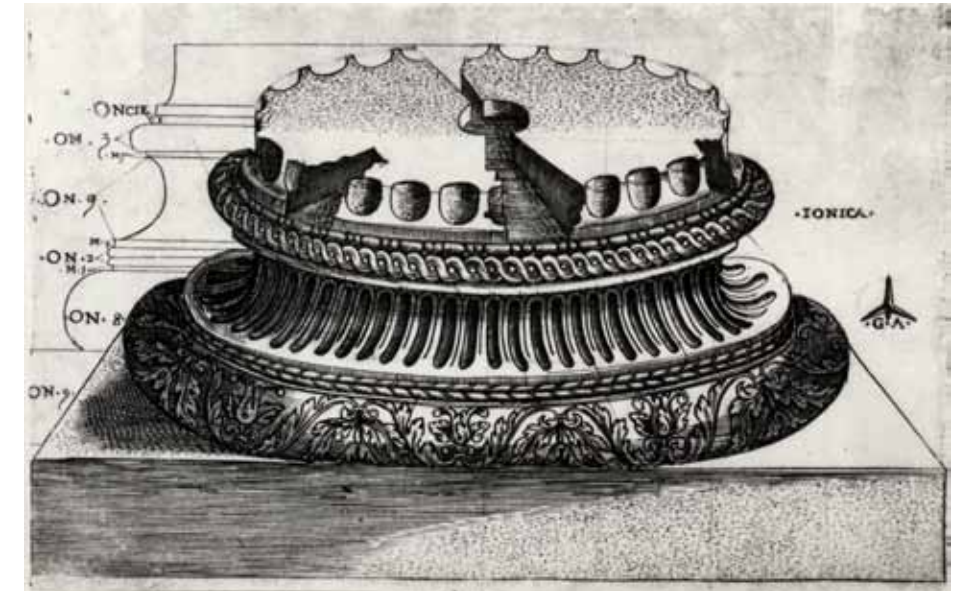
26 August – 18 December 2011

‘Variety, Archaeology, and Ornament’ at the University of Virginia Art Museum is a compact yet ambitious exhibition that reconsiders the significance of the medium of print in early modern architecture. Through a discerning selection of seventy-four objects gathered from institutions across North America, the show challenges Mario Carpo’s influential notion that the mechanically reproducible image standardized architectural knowledge. To make their case, the curators emphasize the diversity with which the medium presented architecture. In a roughly chronological arrangement, objects are divided into five thematic sections titled ‘Origins’, ‘Antiquity’, ‘Variety’, ‘Archaeology’, ‘Order’, and ‘Afterlife’. Visitors can follow the sections in this sequence, but the dense, one-room layout also invites divergence from this path to draw individual interpretations.

The heart of the show is a series of single-leaf copperplate engravings from the University of Virginia’s own collection, issued by the early sixteenth-century artist Master G. A. with the Caltrop, identified by the four-sided weapon (caltrop) of his monogram. Twenty-three of his engravings after the antique are here on display for the first time. While little is known of this artist, his works provocatively suggest the existence of a poorly studied market for single-leaf engravings, where printed images circulated autonomously as collectible items. Contrary to what their methodical display of details and insistence on measurements may indicate, only a handful of these ‘archaeological documents’ actually study real Roman monuments. Rather than partaking in classicism’s rule making, the prints then reinvent antiquity imaginatively, diversifying the canon and fragmenting the model.

Master G.A. with the Caltrop (active at Rome in the mid-1530s), *Ionic base* (c.1537); engraving, 11.75 x 18.1 cm; collection of the University of Virginia Art Museum.

Photograph: courtesy of the University of Virginia Art Museum



A similar notion of fantasia runs strong in many of the works on display. An example is offered by the puzzling engraving by Giovanni Antonio da Brescia (c. 1510), on loan from the Art Institute of Chicago. In what is one of the earliest single-leaf engravings of architectural motifs, we see classical columns, capitals, and bases whimsically juxtaposed with grotesque elements—a commentary on the notion of decorum and artistic license. Another, displayed under the heading ‘Antiquity’, is a first edition of Giovanni Colonna’s *Hypnerotomachia Poliphili* (1499), whose tale is famously illustrated by fanciful buildings inspired by antique models. It is objects like these that convincingly show the pervasiveness of images of pure fantasy, which scholarship tends to dismiss as secondary and marginal.

One of the exhibition’s real strengths is its articulation of nuanced relationships between architectural drawings and prints. The show locates the origins of single-leaf architectural engraving in the painter’s workshop, through examples like the Getty’s drawing album by the so-called Master of the Mantegna Sketchbook, and the Metropolitan Museum of Art’s Goldschmidt Sketchbook. The detailed on-site studies of the Pantheon we find on the folios of the latter were then printed as well as hand-copied in the studio by French artists. These works challenge the idea that printed images were considered more authoritative than drawings during

the Renaissance, for neither entirely supplanted the other. What then granted an image authenticity and authority if not its medium? This proves a difficult question and the show can only suggest a nebulous constellation of contestable attributes, including authorship, beauty of execution and familiarity with the original.

Because the exhibition primarily aimed to broaden the notion of Renaissance architectural culture by incorporating previously ignored visual material, its section on the printed treatises left the visitor wanting more. This was especially disappointing given the number of critical items gathered for the occasion, including works by Cesare Cesariano, Sebastiano Serlio, Jacopo Barozzi da Vignola, and Daniele Barbaro. A revision on how this material utilized reproducible images would have strengthened the critique of Carpo's thesis. Instead, here the show falls on more conventional ground. In the section 'Orders', for instance, we are reminded that the classification system for the orders was perpetually in flux, echoing the classic 1985 essay by Christof Thoenes and Hubertus Günther, 'Gli ordini architettonici: Rinascita o invenzione?' ('The Architectural Orders: Rebirth or Invention?').

More successful is the exhibition's emphasis on the consumption of architectural imagery. This avenue of inquiry is a welcome addition to a field so often narrowly focused on the transmission of ideas. The album of architectural prints assembled by the seventeenth-century Austrian collector Wolfgang Engelbert (another loan from the Getty Research Institute) is taken to indicate how creatively ornament was interpreted. Truly exceptional in this respect are Antonio da Sangallo the Younger's dense annotations to the 1513 illustrated edition of Vitruvius, which reveal one professional's response to the text. The late-seventeenth-century Belgian artist Renier Panhoy de Rendeux similarly produced a one-of-a-kind object when he appropriated a copy of Giovanni Battista Montano's treatise on architectural ornament as his journal. Approaching the culture of architectural images through such responses helps open fresh discussions on even the most well-trodden of topics, like the classical orders.

Because of the manifold issues it addresses, this exhibition has much to offer to other areas of study beyond its immediate specialist interests, such as the history



Arrangement of a room at the reviewed exhibition.
Photograph: Mari Yoko Hara

of art markets, collecting practices, print culture, antiquarianism, and early modern scientific education. The curators are to be commended for successfully inserting architecture into these broader fields of discussion.

A number of questions outlined in this review were raised during a two-day symposium (30 September–1 October 2011) held at the University of Virginia's School of Architecture. The full exhibition catalogue is now available for consultation online. 'Variety, Archaeology, and Ornament' admirably demonstrates what a college art museum does best: an approachable, thought-provoking exhibition backed by rigorous scholarship and a strong dedication to higher learning.

Mari Yoko Hara
University of Virginia
Charlottesville, VA, USA

Website related to the exhibition:
http://www.virginia.edu/artmuseum/on_view/exhibitions/Variety_Archeology_Ornament.php

CONFERENCE ROOM

‘Mass Housing in Eastern Europe in Its International Context’

Organizers: Miles Glendinning and Carmen Popescu

University of Edinburgh, 8 September 2011

Mass housing is a global phenomenon, yet its histories are regionally very different. It is often politically and ideologically charged, and affects large parts of the urban population through its visual and spatial impact on a city landscape. Whereas in Europe and North America mass housing funded or supported by the governments has more or less ceased, it is still very much on the agenda of some Asian and South American governments. Surprisingly, despite its large impact on the development of many cities, historical research on this topic is relatively rare, and related conferences are even rarer.

In an attempt to change this, Docomomo International (through their Specialist Committee on Urbanism and Landscapes) and EAHN organised jointly a conference on mass housing in Europe in the twentieth century. The conference took place on 8 September 2011 in Edinburgh, Scotland, at the Edinburgh College of Art, since August 2011 part of the University of Edinburgh. The conference’s main organisers were Miles Glendinning (University of Edinburgh), and Carmen Popescu (EAHN), an independent architectural scholar from Paris.

Glendinning outlined the ideas behind the conference in his introduction, by defining the term ‘mass housing’ as housing for large sections of societies, provided by a state administration, or at least somewhat guided or financially supported by it. Privately developed mass housing without government involvement or intervention was, therefore, excluded from this definition. The papers covered a large variety of European countries, presented by speakers from Europe and the United States of America. Unfortunately, some areas of Europe, such as Scandinavia, Finland, Russia, the Iberian Peninsula, and Italy, did not feature in the conference, despite significant mass housing developments in these countries.



Apartment building from the 1980s at Bulevardul Unirii (Union Avenue), Bucharest.
Photograph: © Marius Imperator

In the morning session, chaired by Ola Uduku (University of Edinburgh), national case studies were presented. Glendinning introduced the conference theme, bedding it into an international context by presenting ideas from his current research on the development of mass housing in Hong Kong and Singapore. (Mass housing is since long a principal research topic of Glendinning, who published already in 1994 the book *Tower Block: Modern Public Housing in England, Scotland, Wales and Northern Ireland*, New Haven, CT, and London: Yale University Press, co-authored by Stefan Muthesius, who also spoke at the conference.)

Following the introduction, three speakers presented case studies from East Europe: Juliana Maxim (University of San Diego, USA), presented the planning idea of the microrayon, or micro-district, a primary organisation element of residential area construction used in many former communist states. She illustrated this planning concept with the example of the Balta Albă housing district, a mass housing ensemble with 36,000 apartments, built between 1961 and 1966 in Bucharest, the Romanian capital.

The next two talks, by Henrieta Moravčíková (Slovak Academy of Science) and Mart Kalm (Estonian Academy of Arts) provided more of a socio-economic context. Moravčíková, for example, pointed out—using mass housing in Bratislava, Slovakia’s capital, as a case study—how difficult it was for people to obtain apartments in these often well sought after housing complexes, with hardly any option to choose between two or more apartments. (Moravčíková’s new book *Bratislava: Atlas of Mass Housing, 1950–1995* was published this year: Bratislava: Slovart, 2012.) Kalm described how the construction of mass housing in Estonia was predominantly carried out by Russian immigrants, employed as construction workers for a one to two year period, after which they were generally rewarded with an apartment in these housing complexes and then often left the construction profession. This meant that building construction in Estonia was normally carried out by rather inexperienced labourers. Kalm also showed with the example of Tallinn-Lasnamäe (the most populous district of Tallinn, the Estonian capital, consisting predominantly of mass housing built in the 1970s and 1980s and until today inhabited by a Russian-speaking majority) how these mega-districts can still today be lacking infrastructure: a tram system, originally planned to connect Lasnamäe with Tallinn’s city centre, 5 km away, was never constructed,

and the areas reserved for the railway tracks still lie empty to this day. Following a coffee break, the morning sessions turned from East to West Europe with the talk by Florian Urban (Glasgow School of Art), conveniently providing the transition by describing and comparing mass housing developments in the formerly separate states East and West Germany. Urban showed that mass housing developed as much in capitalist West Germany as it did in communist East Germany. Large housing complexes were constructed in both countries, in an effort to solve the housing shortage created through the Second World War and the subsequent mass migration of Germans from areas to the East of East Germany. Urban’s presentation was the first ‘national case study’ of the conference not focussing on the capital of the concerned country, but showing examples of mass housing from a variety of cities from all over Germany. He argued convincingly that mass housing in East and West Germany was generally very similar, despite the different political ideologies underpinning the two countries, only that in capitalist West Germany the quality of construction was often better compared to that in the communist East, and that in the West state-provided mass housing ceased much earlier, during the 1970s, whereas in East Germany it continued until the 1980s. (Urban’s new book *Tower and Slab: Histories of Global Mass Housing* was published shortly after the conference, and is reviewed in this issue on pages 54–57.)

The French case study, presented by Annie Fourcaut (University of Paris 1 Panthéon-Sorbonne) showed similarly that planning ideas used in the communist states of East Europe, such as the micro-district, were also applied in the planning of French mass housing estates, so-called grands ensembles, built between the 1950s and 1980s, some of which were reported about in the news in 2005 for socially motivated rioting. Fourcaut pointed out that housing policy in capitalist France during the 1970s was heavily influenced by Marxist sociology. By now, the grands ensembles are seen by many French as ‘a shame of the past’.

Stefan Muthesius (University of East Anglia) discussed the development of urban planning in England through the twentieth century, highlighting that low-rise mass housing in form of terraced houses started to play a significant role in England’s urban planning already in the nineteenth century and was supplemented at the turn of the century by the concept of detached and semi-

detached houses, available for lower and mid-income classes, in form of garden suburbs, a subtopia. This might explain why in Britain high-rise mass housing was not built to the same extent and at the same scale as in other European countries, although several estates featuring tall tower blocks were constructed. Interestingly, it appears that Scotland, with less of a tradition of terraced housing and garden suburbs, has seen, proportionally, the construction of more tower block developments than England.

The afternoon session, chaired by Popescu, featured methodological studies and on-going projects. It was opened by Kimberly Zarecor (Iowa State University) with a paper about the challenges of a mass housing inventory in Czechoslovakia. In the Czech Republic, about thirty percent of today's population live in mass housing ensembles, so-called *paneláks*. Zarecor noted that to her the idea of inventorisation seems to be a very European approach to heritage methodology, and is less used in North America. She wondered if the scale, the 'bigness,' of mass housing, but also the extent to which it was built, does forbid using such an approach. She questioned if the definition used for mass housing at this conference—state-provided housing (often for lower income groups of society)—is the appropriate one, noting that in Czechoslovakia to obtain an apartment in a panelák was not determined by income, but depended more on, for example, one's workplace and political connections. Zarecor also criticised that architectural historians often do not sufficiently take into account the changes of production methods affecting the construction industry and impacting heavily on the construction of mass housing. She suggested that a definition for mass housing should be more 'process- and not style-orientated'. (Zarecor's book *Manufacturing a Socialist Modernity: Housing in Czechoslovakia, 1945–1960* has recently been published: Pittsburgh, PA: University of Pittsburgh Press, 2011.)

Danièle Voldman, a colleague of Fourcaut, presented the on-going project 'Mass Housing in Eastern and Western Europe, 1947 to 1989,' noting the difficulties in making comparisons across Europe due to the differences between the political systems, and in the definitions and languages used.

The last talk of the conference differed from the others, in that it presented the work of a Romanian non-governmental organisation practically engaged in the

field of urban planning for ten years now. The presentation was given by Vera Martin, an urban planner, who is the president and coordinator of the Association for Urban Transition, based in Bucharest and Sibiu. Her paper described the importance of understanding the urban actors involved in the repair and (re-) development of Romania's mass housing estates, and how the lack of data about these estates, in particular data about the condition of building fabric and services, is making the planning processes extremely difficult.

The conference concluded with an open discussion, asking if it would be beneficial for mass housing researchers to create a better cooperation platform, to exchange ideas, methods and results. The discussion highlighted that, although planning approaches for mass housing estates were generally quite similar in East and West Europe, the socio-political context, both then and now, was very different, particularly with regard to current redevelopment. It will be interesting to see if the proposed cooperation will deepen until the next mass housing conference and if the focus will shift to include other research aspects more clearly, such as production and construction methods, and other geographical locations, maybe outside Europe. The publication of the conference proceedings is anticipated for this year.

Carsten Hermann
Docomomo Scotland
Edinburgh

CONFERENCE ROOM

‘Filippo Juvarra (1678-1736): Architetto dei Savoia, architetto in Europa’

Organizing institutions: La Venaria Reale, Bibliotheca Hertziana, and Politecnico di Torino

Turin, Venaria Reale, and Rivoli, 13–16 November 2011

In November 2011 the city of Turin hosted an international conference dedicated to the Italian baroque architect Filippo Juvarra (1678–1736). The event was organized by the trustees of La Venaria Reale (the royal palace of Venaria), the Bibliotheca Hertziana (Max Planck Institute for Art History, Rome), and the Politecnico di Torino (Technical University of Turin, department Casa-Città), in collaboration with Palazzo Madama (Turin) and the Castello di Rivoli. Three palaces built by Juvarra—Palazzo Madama, Reggia di Venaria, and Rivoli Castle—were the venues for this third conference in the series ‘Architettura e potere: Lo Stato sabaudo e la costruzione dell’immagine di una corte europea’ (‘Architecture and Power: The Savoy State and the Construction of the Image of a European Court’). Forty scholars presented papers from their work in progress on different aspects of Juvarra’s multidisciplinary activity. On the opening day, participants witnessed the web launch of Juvarra’s drawings kept at Palazzo Madama. These drawings now can be consulted online at http://www.palazzomadamatorino.it/PMT2010_capolavori.php.

The topics were presented under five main headings: ‘Filippo Juvarra, design and the arts’, ‘Juvarra, Rome, and Italy’, ‘Juvarra and Venaria’, ‘Juvarra and Europe’, and ‘Juvarra and Turin’. The program aimed at highlighting the versatility and the innovative skills of the architect: on the one hand, he applied himself to different fields (he was a silversmith, an architect, a draughtsman, a designer, and an academic); on the other hand, he created a new language which broke down the barriers that prevented dialogue between tradition and innovation. Studies of the facades of the Churches of Santa Brigida and San Filippo (Naples) provide evidence that Juvarra did not neglect the great seventeenth-century Roman masters, like Gian Lorenzo Bernini, Pietro Da Cortona, and Francesco Borromini: rather,



Afternoon session at the Juvarra conference on 15 November 2012, in the chapel Juvarra added 1716–1729 to the royal palace at Venaria Reale, Turin. Photograph: courtesy of the Consorzio La Venaria Reale



Poster of the reviewed conference. Photograph: EAHN

Juvarra's Neapolitan works from 1706 testify that he re-adapted their lessons, in compliance with the specific exigencies of the local context.

One objective of the conference was to determine the 'paradigms' underlying Juvarra's peculiar style. As a term of major importance, 'paradigm' was used both in its lexical sense as 'model' and in its grammatical meaning of 'a set of verbal forms whose knowledge enables us to conjugate a verb in all its shapes'. Taking this double definition as a starting-point, speakers discussed Juvarra's inspiration models of his formative years. They paid special attention to the constant features of his style, reflections of which can be seen in several artistic fields in Italy and Europe, such as the goldsmith art in Rome, or architectural culture and city planning in Portugal.

Distinctive features of Juvarra's art are a continuous dialogue between ancient and modern and the harmonious integration of a building within its urban and natural environment, together with a taste for spatial illusionism in works of architecture, which the artist defined as 'stage machinery'. Any restoration project by Juvarra of an ancient building demonstrates his sensitivity to renovation and his complete respect for the pre-existing structure. This peculiarity of Juvarra's style was investigated in the papers on Palazzo Martinengo Colleoni di Pianezza in Brescia, the Cathedral of Como, and Villa della Regina in Turin. With the last two buildings, in particular, the architect paid special attention to connecting the structure with the environment: the dome of Como Cathedral rhymes with the dominating hill of Brunate; at Villa della Regina, the distributive system of the palace and the surrounding garden combine harmoniously. Como Cathedral also draws the attention to the construction of domes, an aspect of Juvarrian activity that has been only partially analysed so far. As demonstrated during the conference, Juvarra made several studies of domes; for example, determined to create a model that would better adapt to pre-existing elements, he analysed Borromini's domed structures.

Some scholars argued that Juvarra's harmonizing instinct dates back to the early days of his training at Carlo Fontana's atelier. The Swiss master's project for Palazzo Borromeo in Isola Bella, for instance, can be considered one among many didactic models for Juvarra's future large-scale projects that are based on the

connection between architecture and environment. Examples are Villa Orsucci in Segromigno (Lucca), the Reggia of Venaria Reale, and the Basilica of Superga (Turin). The gardens of Villa Orsucci and the royal palace of Venaria Reale are specially designed to create a scenographic dialogue between architecture and environment. 'Don Filippo' was, therefore, not only an architect, but a landscape architect as well—the last Royal Architect to the House of Savoy to play this double role. Superga shows Juvarra's harmonizing touch: multiple relations connect the hill to the basilica, whose structure evokes memories of previous architectural and artistic models, like the Pantheon, Raphael's fresco *The Expulsion of Heliodorus from the Temple*, Michelangelo's dome of Saint Peter's, and Borromini's Church of Sant'Agnese in Agone in Rome, or Jules Hardouin-Mansart's Invalides in Paris.

Studies of squares and temples, in particular of Saint Peter's in Rome, played a major role in defining the relation between project and urban space. According to some reports, Juvarra was so influenced by Bernini's work on St. Peter's Church and the opposite square that we can find traces of Berninian style in the project for St. Hubert's Chapel at Venaria Reale: the (unfinished) facade, framed between two belfries, and the connections established between canopy, cross vault, throne, and ciborium make this clear.

By using a three-dimensional model, one speaker proved that the basic module of Saint Hubert's Chapel was the 'fractal', which is repeated over and over in the plan, on different scales. The use of the unit module is recognizable in other projects also. Knowledge of geometry is essential for fully understanding Juvarra's work. The architect made subtle use of geometric notions of depth (the third dimension) for creating (fake) perspective, which constitutes an integral part of his illusionistic architecture. For this reason, the didactic tables of the 'Galleria Architettonica', a collection of Juvarra's didactic drawings and written notes currently kept at the Royal Library of Turin, were subjected to analysis, as they seem to contain the fundamentals of geometry and science which Juvarra presumably acquired at the Jesuit college and the seminary in his native Messina.

In addition to his impressive ability to plan, organize, and coordinate a construction site, 'don Filippo' was undoubtedly an outstanding draftsman.

Exhaustive analysis of Juvarra’s architectural drawings, in particular those of central plans, reveals what lends Juvarra’s graphic production its high aesthetic value: technical brilliance in drawing, harmony between the various elements of the design, and uncommon creative skills. Despite the small scale of drawings and their two-dimensional nature, Juvarra’s objects acquire a three-dimensional, well-proportioned effect. Juvarra’s ability to work out the final project, from the earliest sketches on, is often ascribed to his training as a silversmith and engraver. In fact, the goldsmith’s art requires an artisan’s ability to prefigure the finished product, even before producing it. Similar features can be recognised in Juvarra’s studies of heraldry in *Raccolta di varie targhe di Roma fatte da Professori primari* (*Collection of Various Plates of Rome Made by Leading Teachers*, 1711), in tables illustrating the architectural orders from his ‘Galleria Architettonica’, and in architectural fantasies from the *Disegni di Prospettiva Ideale* (*Designs of Ideal Perspective*, 1732) the architect dedicated to Augustus II of Saxony.

The study of written sources, such as the *Elogio del Sign. Abate Filippo Ivara Architetto* (1738) by Scipione Maffei, or travel literature, show conflicting opinions about Juvarra’s work, swinging between fame and oblivion. Surprisingly, there is no trace of the Royal Architect in the written memories of eighteenth-century travellers who visited Turin. Pantaleone Dolera does not mention Juvarra in his biographic notes on Duchess Marie Jeanne of Savoy, known as Madama Reale (*Memorie della vita di Madama Reale dopo la Sua Reggenza*). No reference to Juvarra is made in the sections dedicated to the works the architect carried out on the duchess’s commission, namely Palazzo Madama’s facade and grand staircase, along with the facade of the Church of Santa Cristina. These omissions might be the consequence of an unfriendly attitude of the Savoy Court towards foreigners. Conversely, John V of Portugal and Philip V of Spain appreciated Juvarra to such an extent that they invited him to Lisbon and Madrid, respectively. The European royal courts were impressed by the architectonical grandeur Juvarra had conferred to Turin. Duke Victor Amadeus II of Savoy (1666–1732), who became king of Sicily in 1713 and was forced to exchange this title for that of king of Sardinia in 1720, wished his city to be designed so as to become the new pole of attraction for all territories annexed by the Crown of Sardinia. This ‘perspective of extended centrality’ is the key through which Juvarra’s architectural and urban performances must be read. Architecture and city planning, particularly

the buildings surrounding Palazzo Reale, became instruments for exerting and expressing power.

Studies of the relations between architecture and power led to comparisons between Juvarra and Nicola Michetti (1677–1758), architect at the court of Tsar Peter the Great, and also between Juvarra and Andreas Schlüter (1659–1714), architect under Frederick I of Prussia. The last comparison, which involved the royal capitals of Turin and Berlin, might seem hazardous; but the point the speaker wanted to make was to demonstrate that the precepts of the Roman School equally influenced the formation of architects both inside and outside Italy.

Juvarra’s long stays in Portugal and Spain imply that the study of his oeuvre should be European in scope. Yet some aspects of his Italian period still need closer examination. For example: What led Juvarra to Naples? Who were his contacts in this southern city, and what was their effect on his work? What was the quality of the relationships between Juvarra and his clients in Brescia, Pietro Emanuele Martinengo and Bishop Angelo Maria Querini? Research continues; for this purpose, multidisciplinary projects by historians, mathematicians, architects, and historians of art and architecture would be desirable. The combination of their studies might result in detailed knowledge of Juvarra and his public and private dimensions in Italian and European contexts.

This meeting can be considered a first step towards a new definition of Juvarra’s image, both in biographical and professional terms. New and less investigated topics have replaced the traditional analysis that concentrates on the Turin–Madrid axis. The organizers promised to publish the papers presented at the conference this year. The volume undoubtedly will form the basis for further investigation.

Benedetta Gianfranchi

[Università degli Studi di Pisa]

Italy

‘Ongoing and Upcoming’ events listings are available in an online database on the EAHN website.

The database contains events listings from the current issue of the EAHN Newsletter, as well as those from all previous issues. Events may be searched by country, type of event, date, keyword, or combinations of these parameters at the section ‘Ongoing and Upcoming’ at www.eahn.org.

EAHN members and others are encouraged to submit notices of their own events for inclusion in the database through the ‘Add a Listing’ page on the website.

For all current listings in the various events categories, click on the shortcut links below.

Conferences and Symposia

Lectures and Lecture Series

Calls for Papers

Exhibitions

Study Tours

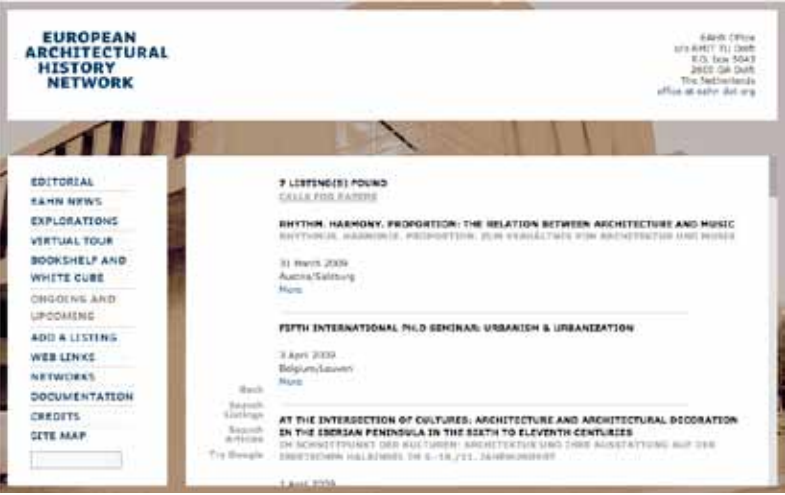
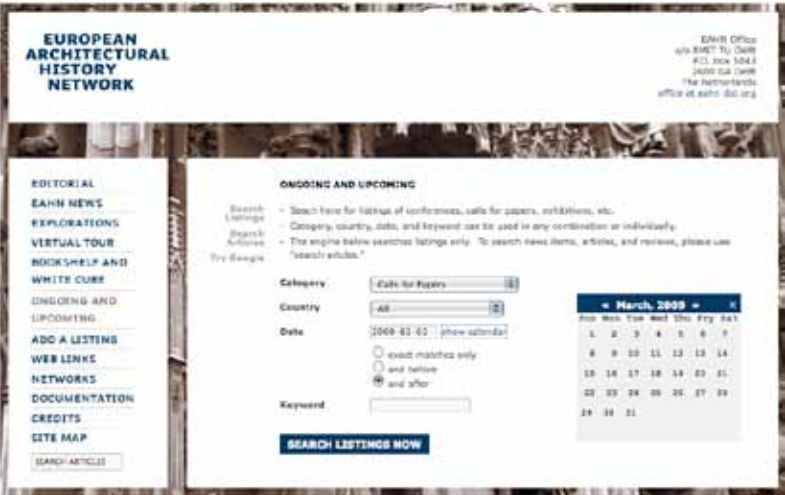
Grants and Fellowships

Miscellaneous

‘Ongoing and Upcoming’
Start page, you can select category,
country, date, and/or keyword

‘Ongoing and Upcoming’
A list of matches will be displayed.
If you click a listing, more detailed
information will be made available.

‘Ongoing and Upcoming’
Detailed entry of an event.



EDITORIAL COMMITTEE

Board of Advisors	Nancy Stieber
	Susan Klaiber
Editor	Lex Hermans
Book Review Editors	Fabrizio Nevola
	Martino Stierli
Exhibition Review Editors	Emanuele Lugli
	Mari Lending
Photo Editor	Mauro Bonetti
Travel Editor	Carmen Popescu
Westminster	Davide Deriu
	Josephine Kane
Copy Editor	Lenore Hietkamp
Design Concept	Reto Geiser
Layout	Caroline Gautier

CORRESPONDENTS

Austria	Georg Geml
	Andreas Zeese

Belgium

Cyprus
Denmark
France
Georgia
Germany
Greece
Ireland
Israel

Italy

Lithuania
Macedonia
Netherlands

Inge Bertels (Centrum Vlaamse Architectuurarchieven (CVAa))
Panayiota Pyla
Martin Søberg
Karen Bowie
Nestan Tatarashvili
Klaus Tragbar
Olga Touloumi
Ellen Rowley
Marina Epstein-Pliouchtch
Tzafrir Fainholtz
Dorit Fershtman
Elena Dellapiana
Giulia Ceriani Sebregondi
Officina di Storia del- l'Architettura (OSA)
Marija Dremaite
Kokan Grchev
Marie-Thérèse van Thoor

Norway
Poland
Portugal

Romania
Russia

Serbia

Slovakia
Slovenia

Spain

Sweden
Switzerland
Turkey
United Kingdom

Bente Aass-Solbakken
Agata Morka
Maria Helena Barreiros
Ana Lopes
Ruxanda Beldiman
Ivan Nevzgodin
Dmitry Oboukhov
Tanja Conley
Renata Jadresin-Milic
Aleksandar Kadijevic
Viera Dlhanova
Matej Nikšič
Natalija Milovanović
Mar Loren
Daniel Pinzón
Jennifer Mack
Martino Stierli
Elvan Altan Ergut
Didem Ekici

SPONSORING INSTITUTIONS

Faculty of Architecture, TU Delft
Department of Architecture, University of Westminster
Escola de Arquitectura da Universidade do Minho
KU Leuven
University College Dublin
Université Paris 1 Panthéon-Sorbonne
Universiteit Gent
The Oslo School of Architecture and Design
Ramla Benaissa Architects
John Rylands University Library, University of Manchester
The Bartlett School of Architecture, UCL
School of Architecture, University of Liverpool