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FRONT COVER
Palazzo Ducale, Urbino.
Archivio FMR, Castenaso.
Photograph: Gabriele Basilico

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Court Architecture in the Renaissance:
Ongoing Problems and Trends of Research

In the historiography of Renaissance architecture the sovereign's palace—the *regia*, as Leon Battista Alberti called it—is both a classic topic and a still largely under-explored field of research. It is classic because architectural historians have long focussed on this issue—object of particular attention in contemporary treatises starting with Alberti's *De re aedificatoria*—insofar as they considered it one of the fundamental episodes of renewal of the Renaissance language. Indeed, many fifteenth- and sixteenth-century monarchs all over Europe considered the construction or renovation of their palaces as a key ingredient of their strategies of magnificence, thus entrusting major contemporary artists with the task of architecturally expressing the new concepts of power that were gradually emerging in the early modern period. So it is not surprising that many of the court palaces built during the Renaissance in Urbino and Paris, in Rome and Granada, rapidly became reference models in their respective countries, capturing the attention of observers and, later, that of historians (a case in point are the numerous conferences organised in the past twenty years by the Centre d'Études Supérieures de la Renaissance in Tours).

And yet the theme of renaissance court palaces remains today more pressing than ever: the recent wide-ranging revision of our historical assumptions and questions has brought to light many largely unexplored avenues of research, prompting us to base our studies of court architecture on completely new premises. Evidence of this scholarly innovation and renewal lies in the proceedings of numerous international meetings and seminars on this topic in recent years: the conferences organised by the Palatium Network (from 2010), the sessions on 'Princely Palaces' held at the international conferences recently organised by the RSA and the EAUH (2010), the meetings on the 'Princesse bâtisseuse' (INHA–EPHE, 2008–2010), or those dedicated to the architecture of villas (Vicenza, 2005; Ferrara, 2006).

Three main issues appear to have refocused our research, first and foremost the problem of the role of the architect in the design of palaces which often took decades to build, under the control of particularly competent and cognisant patrons, in a period in which the 'sovereignty of the artist' was far from being

Detail of the inner courtyard at the Palazzo Ducale, Urbino.
Photograph: David Nicholls, Creative Commons

universally accepted. As a result, more in-depth study of the sources and closer examination of the chronologies have often led to the paring down of the demiurgic role of an individual creative 'genius' so dear to idealist historiography. Such studies have also helped identify the key role played in construction dynamics by multiple actors whose profile remains vague and interchangeable but who nevertheless contributed to the construction of these palaces with rather a large margin of freedom (an excellent example is the review of the role played by Luciano Laurana in the design of the palace of Urbino, proposed by Arnaldo Bruschi in *Annali d'Architettura*, 2008).

Secondly, the same court represents today a much more nebulous topic than it had been assumed to be, somewhat dogmatically, by twentieth-century historiography. In fact, nowadays we prefer to talk of courts (plural) rather than court (singular) to emphasise the multiple scenarios of the courtly world of the Renaissance. These scenarios were closely interrelated, of course, but they were nonetheless antagonistic, also in terms of patronage. An emblematic example are the female courts of the princesses consort, who enjoyed a relatively independent and particularly dynamic role within the court milieu, not only from a political, cultural, and artistic point of view, but also materially regarding the layout and architecture of courtly spaces.

The circulation of renaissance models in areas often characterised by very distinctive regional differences is the third field of study in which improved knowledge has recently challenged many of our certainties. At this point it is time to jettison the old interpretative approach, which based the evolution of court architecture in the fifteenth and sixteenth centuries on a sort of 'dissemination' of the influence of a handful of avant-garde centres. Instead, the diffusion of *all'antica* models appears to be the result of a close dialogue between the supporters of classicism on the one hand and, on the other, the partisans of vernacular customs, who did not want to be colonised and instead tried to proudly advocate the distinctive features of their own architecture. Italy is a case in point. Here, extremely heterogeneous processes and phenomena co-existed throughout the early modern age: on the one hand the long life of old medieval typologies such as the fortress, on the other the proliferation of unusual models such as royal country residences. On the one hand the diffusion of renaissance style as

seigneurial language par excellence, on the other its increasing integration with different kinds of local traditions. On the one hand the inclination to emphasise the triumphal appearance of the royal palaces, on the other the desire not to conceal the less noble activities (trade, storage, etc.) that traditionally took place there. On the one hand the tendency to make the overall mass of the palaces more compact and geometrically coherent to hide original inconsistencies, on the other a propensity to expand their layout, opening the rooms onto the countryside or the gardens which had become an intrinsic part of courtly world. Over the years all these factors significantly influenced the urban structure. Ultimately, they affected the overall image of the city where the court was located, either by shaping the areas increasingly eclipsed by the oversized mass of the palace, or by reverberating in the design of aristocratic buildings, often emulating or repeating the features of seigneurial models.

In the past few years, studies of court architecture seem to have adopted relatively new approaches. Trying to find a common denominator in trends, however varied, we could say that nowadays the historians of renaissance architecture appear to be much more aware than in the past that their field of study is influenced by factors and circumstances that were not strictly architectural. The reasons could be the material restrictions imposed by existing buildings or the availability of building materials, the practical requests dictated by court etiquette or by the family customs of ruling monarchs, or the subordination to political interests or to financial circumstances. What is certain is that renaissance architects worked in a milieu that was anything but neutral, and that influenced them enormously. This is not to belittle the autonomy of architectural language, but on the contrary, identifying the nature of their milieu emphasises the extraordinary role of building dynamics in the context of 'general' history, of which those dynamics are an integral part, and should be studied as such. Hence the importance of a comparative and interdisciplinary approach: old advice, but for all that no less still relevant.

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Two EAHN Business Meetings

On Saturday 11 February 2012, twenty-five members of the EAHN attended the Seventh Annual Business Meeting, which took place at the Nederlands Architectuurinstituut (Netherlands Institute for Architecture) in Rotterdam (instead of, as planned, in Haifa and Jerusalem, Israel). Almost the same number gathered on Thursday 31 May 2012 at the Palais des Académies in Brussels for the Special Business Meeting, immediately prior to the opening of the EAHN's Second International Conference. The main points on the agenda of these two meetings resulted in the following reports and decisions:

· The secretary, Maarten Delbeke, reported that the EAHN membership has increased from 1,355 to 1,583 members since the last Annual Business Meeting in London. Of those, 176 members indicated that they are willing to participate actively in Network activities. Since the meeting in 2011, the office has sent out over seventy messages to members through Continuous Contact (so-called coco-messages) and produced four issues of the EAHN *Newsletter*. These messages are opened, and the links they contain are clicked, by between thirty-five and fifty percent of the members.
· The treasurer, Tom Avermaete, presented a financial report on 2011, announcing once more a negative balance. Although the EAHN received a generous subsidy from the TU Delft at the beginning of 2011, to which were added the profits of the First International Conference at Guimarães (2010), the Network has not fully succeeded in providing a sufficient financial basis for sustaining the costs of its office in 2011. The balance sheet for 2011 shows a deficit of over a thousand euros.
· To tackle funding, the officers of the EAHN will develop a five-year financial and organisational plan, including a strategy for applying for grants and subsidies from European public and private foundations, and for creating overhead on all activities. This is essential for retaining existing sponsors like the TU Delft and Westminster University, and for acquiring more institutional partners that are prepared to commit themselves for longer periods and with higher contributions than the annual institutional membership. A first draft of the plan was discussed in Brussels; it should be finished by September 2012.
· One major problem is that paying membership is entirely voluntary; and while 114 members have paid a membership fee in 2011, only 68 have done so in the

first half of 2012. To generate a solid financial base for the EAHN, it was decided to change the membership structure: as of 2013 non-paying membership will be abolished. Individual membership will cost 75 euros per year, institutional membership will continue at 250 euros. Non-members will have access to the free sections of the website and to the content of the new journal which was announced at Brussels (see below), but they will receive no messages, have no access to the members-portion of the new website, nor benefit from waivers or reductions connected with the EAHN's publications, conferences, and tours.
· To implement the changes in membership structure, a new interactive website is being built by Mollie Claypool. The new site contains an open part with news, announcements, blogs, and links to Facebook and Twitter, and a members-only section for groups, committees, databases, and the payment system. Messages to members will be send out via the website. Due to these new developments, coco-messages and the *Newsletter* in its current form will disappear. The old site will be archived, its content split between open and members-only access on the new website.
· At Rotterdam, the secretary reported that the EAHN has managed to obtain a 45,000-euro grant from NWO (the Netherlands Organisation for Scientific Research) for developing an open access blind peer-reviewed journal. In Brussels the meeting decided on the journal's title: *Histories of Architecture: The Open Access Journal of the EAHN*. A part of the EAHN membership fee will be used for the production of the journal.
· A protocol was established for the appointment and succession of the EAHN's officers. The Network being a low-intensity organisation, the two-year cycle in use until now has proved too short. A four-year rotation principle was proposed and accepted. In practice, this means that the secretary, who submitted his resignation because of his being chairman of the editorial board of the Network and editor-in-chief of the new journal, has to be replaced as soon as possible. The treasurer will step down in 2013, so a search committee should be in place by the second half of 2012. The president, Adrian Forty, has agreed to remain in place until June 2014, when the current vice-president, Mari Hvattum, will succeed him, which calls for a search committee for a new vice-president by the end of 2013.
· As a part of planning for the long run, the meetings established venues for three successive annual business meetings: the 2013 meeting will take place at Bratislava, hosted by the Faculty of Architecture of the Slovak Technical University; 2014 is

to be hosted in Israel/Palestine (with Oslo as a backup, in view of the problems incurred in 2012), and 2015 in Pamplona.

· In March 2013 the EAHN will collaborate with the Faculty of Architecture and Urbanism of the University of São Paulo (FAUUSP), Brazil, in a conference entitled 'Architectural Elective Affinities: Correspondences, Transfers, Inter/Multidisciplinarity'. For the EAHN, the main objective is to introduce local scholars, particularly the younger ones, to the philosophy and activities of the EAHN, by debating and sharing topics of common interest as well as methodological approaches. On the local plan, the FAUUSP will assume the organisation. The meeting agrees that (co-)organising thematic conferences alternating with the EAHN's biannual international conferences is a viable course, which should be continued.

· The Politechnical University of Turin has offered to host the EAHN's Third International Conference in 2014. This offer was gratefully accepted at the meeting at Rotterdam. At the Brussels meeting, Michela Rosso, assisted by Edoardo Piccoli, presented an overview of the organising and scientific committees; work is well in progress.

· The chair of the Tours Committee, Carmen Popescu, reported that the EAHN tour in Scotland (2011), with fifteen participants, was a success and moreover shows a benefit of 500 euros in the balance sheet. At the Rotterdam meeting Carmen also announced that she would resign her office and presented Daniel Walser as her successor. At the Brussels meeting Daniel proposed a tour through Graubünden (Switzerland), Tirol (Austria) and northern Italy, possibly this year but more probably in 2013. Also, there will be tours related to the conference at São Paulo.

· The chair of the Journals Ranking Committee, Javier Martinez, presented a database of 1,200 titles. Ranking is based on the attribution of qualitative notions, and searching is possible via different (combinations of) criteria. The aim is to make this database available on the website, in the members-only section.

EAHN's Second International Conference

The EAHN's Second International Conference at the Palais des Académies in Brussels was a towering success. Perfectly organised by Hilde Heynen and her group, the tightly packed conference ran as smooth as could be. Over three

hundred attendees attended a two-and-a-half-day programme that consisted of four keynote lectures; one hundred and fifty-odd papers, presented in five series of six parallel sessions; some twenty poster presentations; eight book launches and a couple of other launch events; several lunch tours through Brussels and three post conference tours through Flanders; and great lunches, a splashing reception, and a gourmet conference dinner at the Bozar that was completely booked.

As always with a portfolio conference, a report, or even a wrap-up, is almost impossible. We hope that the official 'reporters' of the six 'tracks' that were set out through the sessions—'Early Modern', 'Representation and Communication', 'Questions of Methodology', 'Theoretical Issues', 'Twentieth Century', and 'Welfare State Architecture'—will post on the website the summaries they delivered orally at the closing of the conference. To give at least an impression of the issues addressed in papers connected to ancient and early modern architecture, there is a succinct review in the section 'Conference Room' of this *Newsletter*.

For the full program, abstracts of papers, a list of attendees, and the like, please visit http://eahn2012.org/.

New Open Access Journal of the EAHN

The EAHN has taken the initiative in launching a new peer-reviewed journal. The journal is a pioneering venture on a new publishing model—online, open access—that many governments and funding agencies are increasingly starting to favour. Thanks to a generous 45,000 euro grant from NWO (the Netherlands Organisation for Scientific Research) the EAHN has got the chance, as one of the first organisations from the humanities, to develop this journal. At the conference in Brussels, Maarten Delbeke, chairman of the Network's Editorial Board and also one of the driving forces behind this project, proudly announced the 'birth' of *Histories of Architecture: The Open Access Journal of the EAHN*.

Histories of Architecture is an international, blind peer-reviewed scholarly journal that wishes to create a space where historically grounded research into all aspects of architecture and the built environment can be made public, consulted, and

discussed. The journal is open to historical, historiographic, theoretical, and critical contributions provided that they engage with architecture and the built environment from a historical perspective. The editors invite original contributions of the highest quality from scholars and critics in all stages of their career. The journal especially welcomes contributions that stimulate reflection and dialogue about the place of history and historical research within the varied and multifaceted ways in which architecture and the built environment are studied and debated today, across disciplines, cultures, and regions. The journal is published twice a year in alternately themed and open issues.

Histories of Architecture is an open access journal; all content is freely available on the internet. Authors pay an Article Processing Fee (APC) of 250 euro upon acceptance of their article for publication in the journal. In the first two years of publication (2012–2013) APCs will be paid entirely by the EAHN. Beginning in 2014, the APC will be charged; EAHN members will benefit from a reduced rate. Although the journal is an entirely electronic publication, authors, institutions, and anyone else may order printed copies of contributions or issues.

The journal will be hosted on the Ubiquity Press (London) publishing platform, which is a modified version of the Open Journal Systems (OJS) open source system. This system is fully maintained by Ubiquity Press, including all technical modifications, updates, and support required. Ubiquity Press will produce the final layout for the full-text article versions. HTML versions of the articles will be produced for online viewing, with embedded machine-readable open linked data (RDFa) to aid article discovery. XML versions will also be produced for indexing. *Histories of Architecture* will be automatically indexed in a range of appropriate databases, and all articles will be archived with CLOCKSS, the British Library, and DANS to ensure permanent access, in perpetuity.

At the Brussels conference, calls for papers for the two first issues were launched, one for an issue themed 'Crisis' and one for open submissions. Fuller details will be posted on the EAHN's website, and also on the site of the journal, which is now up: http://journal.eahn.org/.

New Website for the EAHN

Apart from a new scholarly journal, the EAHN launched at its Second International Conference at Brussels an entirely new, reconceptualised website, designed and built by Mollie Claypool, who will continue as the website editor. This new site, which will absorb the archived old website, is set up as an interactive venue that will both serve the interests of the membership, as well as provide a public resource.

The project has been underway since Davide Deriu and Josie Kane proposed a new web strategy that included a new website with Web 2.0 features. It was discussed and approved last year at the annual business meeting in London. In view of the decisions taken at the business meetings at Rotterdam and Brussels, the new website has open and members-only portions.

Although partly still under construction, the new website is up and can be accessed through the old link: http://www.eahn.org/.

End of the EAHN Newsletter

The combined projects of a new interactive website and a new open access scholarly journal make production of the EAHN *Newsletter* in its current form redundant. Most sections of the *Newsletter* will be absorbed by the blogs 'Views' and 'Conferences' on the website; book reviews are relocated to *Histories of Architecture*. Nonetheless, it is with some sadness that we have to announce that from this issue, the *Newsletter* is no more.

PALATIUM: Court Residences as Places of
Exchange in Late Medieval and
Early Modern Europe, 1400–1700

http://www.courtresidences.eu
http://www.esf.org/palatium

**PALATIUM: Court Residences as Places of Exchange in Late Medieval
and Early Modern Europe, 1400–1700**

PALATIUM is the name of a five-year Research Networking Programme financed
by the European Science Foundation (ESF). It brings together scholars from
different fields and from the whole of Europe to promote interdisciplinary and
international research on the late medieval and early modern court residence or
'palace' (Latin: *palatium*). PALATIUM is concerned with the palace's architecture
in the broadest possible sense of the term, but focuses mainly on its spatial
organisation, decoration, and ceremonial use. The approach is deliberately
multidisciplinary. PALATIUM adopts, moreover, a decidedly international
perspective: it looks at the palace's role as a prominent place of cultural exchange
between the various courts across Europe, as is stressed by the full title of the
programme: 'Court Residences as Places of Exchange in Late Medieval and Early
Modern Europe, 1400–1700'.

The programme was launched in June 2010 and runs until May 2015. During
this period, PALATIUM promotes exchanges of knowledge and experience
between historians, architectural historians, art historians, and researchers
from related disciplines. It thus builds up a network of scholars and institutes
from a large number of European countries, so as to mirror the international
network of courts that is being studied. This goal is first and foremost achieved
through the organisation of scientific meetings. About twenty meetings in
total will be organised within the framework of PALATIUM. They are held in
as many different locations across Europe and range from methodological
workshops to large thematic conferences and summer schools. An essential
characteristic of PALATIUM is its openness. Participants in its scientific meetings
are recruited via open calls, attending these events is free of charge and open to
all who are interested, and the resulting publications become freely available
on the programme's open access website. Another important characteristic
of PALATIUM is that it strongly encourages the active involvement of young
scientists, such as PhD students. It does so by offering travel grants to junior
scholars who want to participate in its scientific meetings, and by organising two
summer schools specifically aimed at young researchers.

The five-year programme has now been running for almost two years, so
this seems a good opportunity to present its first results, and to encourage
all interested scholars and students to participate in the programme's future
activities. They are kindly invited to visit the PALATIUM website (www.
courtresidences.eu), and to register themselves. Registration is free, fast, and easy.

Rosenborg Castle in Copenhagen, Denmark.
Photograph: Krista De Jonge, 2006.

Registered users can access the online publications, and will also receive the quarterly PALATIUM Newsletter, which announces upcoming events, calls for papers, and publications.

Aims and Objectives

The court residence or 'palace' was a prominent place of cultural exchange in late medieval and early modern Europe. The world of the courts between 1400 and 1700 constituted a network of truly European scale and international character, long before the age of Versailles. The larger field of court studies has generated a vast bibliography in many European languages during the last four decades, but interest in the architecture of the court is of more recent date. Current scholarship acknowledges that the study of court residences requires an international, comparative, and interdisciplinary perspective, which transcends the common boundaries of styles and stylistic periods. Attention must go to disposition (spatial organisation) and to the interaction between palace architecture and 'ceremonial', i.e., the set of rules which regulates human interaction in this space. These aspects of court life and court architecture are documented by a variety of sources of different character (written, visual, and architectural), so that methodological issues are particularly important.

For any historian studying the period between 1400 and 1700, knowledge of the international network of courts in Europe and of the convoluted dynastic relationships between them is a basic requirement. The architecture of the court, however, is only rarely studied in its 'connectivity'. Here, court architecture must not only be seen as a means of expression and representation, but also as a tool for communication with subjects, or outsiders, of the court society. The PALATIUM network focuses specifically on the international relationships which give meaning to the architecture of the palace.

The palace is seen as a place for exchange where human interactions are regulated and codified by ceremonial. Its patterns are perceived by the palace's owners, inhabitants, and visitors alike in many different ways, and expressed in many different sources, the decoding of which is not easy. Rituals influence the material form of the palace; conversely, the palace's space and form serve as a barometer for the major evolutionary steps of the court ceremonial, and thus the structure and composition of the court society in general. The interaction between palace architecture (tangible) and the ceremonial (intangible, but known through a set of tangible testimonials of different types, written and visual) is one of the key questions the PALATIUM network aims to address. Particular issues are the growth of public versus private space, and the nature of privacy.

Dance during the Coronation of Matthias of Austria as Holy Roman Emperor at Frankfurt in 1612.
Engraving from Gotthard Arthus, *Electio et Coronatio*, 1612.
Courtesy of the Herzog August Bibliothek, Wolfenbüttel.

The palace's architecture carries multiple connotations. To the informed observer it represents power, lineage, and tradition versus innovation. The decoding of this system of signs necessitates input not only of architectural and art historians, but also of other fields, including archaeology, politics, literature, theatre, and music. A particular problem is the loss of the actual material object—partial loss in most cases and complete loss in a number of key instances. For want of evidence, many significant residences are still insufficiently known. The PALATIUM network aims to offer supporting expertise to the many scattered archaeological or building research projects of limited scope undertaken across Europe, and to provide an interpretative context for the data.

Organisation and Structure
ESF Research Networking Programmes (RNPs) are networking activities that address major scientific issues at a European level with the aim of advancing the frontiers of science. Proposals for RNPs are subject to selection through an open call and an international peer review process. The assessment and selection procedure is very competitive, with an average success rate of less than fifteen percent. The initiative to submit such a proposal on the theme of PALATIUM was taken by Professor Krista De Jonge (University of Louvain), who gathered the support of a multidisciplinary group of European colleagues with common research interests. PALATIUM was the only RNP within the field of the Humanities to have been selected and launched in 2010. RNPs are principally funded by ESF's Member Organisations on an à la carte basis. PALATIUM is supported by fourteen organisations from eleven countries: Austria, Belgium, Czech Republic, Denmark, France, Germany, The Netherlands, Portugal, Slovak Republic, Spain, and Sweden. The list of fourteen Contributing Organisations can be found on the programme's website.

The PALATIUM programme is directed by an international Steering Committee consisting of eleven members, one from each contributing country. Among these are seven architectural historians, two art historians, and two historians. The committee members are Chair Krista De Jonge (Belgium), co-Chair Bernardo J. García García (Spain), Uwe Albrecht (Germany), Monique Chatenet (France), Ingrid Ciulisová (Slovak Republic), Birgitte Bøggild Johannsen (Denmark), Herbert Karner (Austria), Ivan Prokop Muchka (Czech Republic), Konrad Ottenheym (The Netherlands), Fabian Persson (Sweden), and Nuno Senos (Portugal). The committee is assisted by a Programme Coordinator, Pieter Martens (Belgium), who is responsible for the day-to-day running of the programme.

The Sala de Batallas at El Escorial, Spain.
Photograph: Pieter Martens, 2005.

PALATIUM is structured in six different subsections called 'working parties'. Within each working party a number of expert meetings are organised. The first three working parties address particular problems of exchange and influence between various courts within specific geographical and chronological areas. The first one deals with the Valois, Burgundy, and Tudor courts in the period 1400 to 1550. The second one looks at the courts of the Habsburg World in the period 1500 to 1650. The third one covers the whole of Europe; it examines the complex network of courts in the period 1500 to 1700 and focuses particularly on the courts outside the Habsburg and Valois/Bourbon realms. The remaining three working parties concentrate on methodological and theoretical issues. The first of these studies the 'connectivity' between the European court residences. It attempts to broaden the historical approach by using new methods (e.g., network theory) to clarify issues such as 'examples', 'models', and 'influence'. The second one deals with heuristics and aims at exploiting historical sources which so far have been neglected by architectural historians. The last working party is devoted to virtual reconstructions and explores new methods for digitising, modelling, and representing 'lost' palaces.

Activities

During its five-year running period, PALATIUM organises about twenty scientific events on various topics and in various formats. Most prominent among these events are three major, four-day conferences, which each deal with one of the more general themes of PALATIUM. The first thematic conference, 'The Habsburgs and their Courts in Europe, 1400–1700', was held at Vienna in December 2011 and hosted a total of forty speakers from sixteen different countries. The second thematic conference will be held at Venice in 2013 and will explore the relationships between court architecture and festivals. It will be jointly organised by PALATIUM and the Society for European Festivals Research. A third and concluding conference is planned for late 2014.

In addition to these three thematic conferences are six slightly smaller colloquia, which concentrate more closely on specific problems of exchange between various courts within different geographical and chronological boundaries (corresponding to the various working parties mentioned above). The colloquium held in Paris in June 2011, for instance, compared male and female lodgings of the princes and princesses of Europe's aristocracy in the period 1450 to 1650. The colloquium at Madrid in December 2010 dealt with family ties, political culture, and artistic patronage within Europe's network of Habsburg courts, while this year's colloquium in Copenhagen looks specifically at the European courts and court residences outside the dominant Habsburg and Valois/Bourbon territories.

The Gallery of Francis I at Fontainebleau, France.
Photograph: Pieter Martens, 2007.

In addition to these conferences and colloquia on various subjects in time and place, there are also six workshops that focus on methodological problems. These workshops are specifically meant to encourage interdisciplinary collaborations between architectural historians and specialists from other fields so as to develop new research methods or tools. At the methodological workshop 'Inventories and Courtly Spaces', held at Sintra in January 2012, for example, historians and architectural historians met to discuss the use of inventories as sources on courtly architecture. The double workshop 'Virtual Palaces' in Louvain and Munich explored new ways of using digital reconstructions and virtual models for the study of palatial architecture.

It should be added, finally, that PALATIUM is also present at a number of conferences that are organised by other institutions and societies. There was a double PALATIUM session at this year's Annual Meeting of the Renaissance Society of America in Washington, D.C., and there was also a PALATIUM session at the EAHN Second International Meeting in Brussels.

PALATIUM strongly promotes the active participation and international mobility of young scholars. It therefore offers travel grants to young researchers who want to attend its workshops or conferences and present their work in progress. More information on these grants can be found on the programme's website.

For the same reason, PALATIUM also organises two summer schools. These schools offer lectures on late medieval and early modern palaces by an international group of experts, as well as field trips to various castles and residences. Participation is free and open to both MA and PhD students. The first summer school will be held in Utrecht this year.

So far, PALATIUM has organised seven major scientific meetings in as many European countries. In total over two hundred speakers, including twenty junior scholars with a travel grant, have been given the opportunity to present a paper and discuss their latest research in an international and interdisciplinary context. The first proceedings of these meetings are presently being published, so it is still too early to draw any solid conclusions about the programme's long-term scientific contribution. What is already evident, however, is the programme's success in building up an international network of historians with common research interests. It is expected that, after the end of the programme, this network will continue to provide a solid basis for future forms of collaboration and exchanges of knowledge about medieval and modern palatial architecture, and, by extension, on architectural history in general.

Participants of the PALATIUM workshop 'Inventories and Courtly Spaces' in front of the National Palace in Sintra, Portugal. Photograph: Pieter Martens, 2012.

It is extremely regrettable that the current streamlining of the European Science Foundation is seriously threatening the future of its Research Networking Programmes. Since last year there have been no new calls for RNP proposals. It is to be hoped that the RNPs will somehow survive, as they are an outstandingly valuable and cost-effective funding instrument for European research.

Pieter Martens (University of Louvain)
PALATIUM Coordinator

Krista De Jonge (University of Louvain)
PALATIUM Chair

Early Modern Pleasure Villas in Spain

In early modern Spain, the concept of the villa as an architectural gem in the centre of a manicured garden hardly existed, nor can it be found in the other countries of the Spanish Crown. Sixteenth- to eighteenth-century Spanish nobles typically did not waste resources on architecture of ostentation. The reasons are many, but the most important one is this: Madrid lacked the cultural influence that would justify its emulation through large numbers of servants, carriages, horses, silver, tapestries, paintings, or luxury buildings (in that order). On the other hand, the villa in Spain has a long tradition as a place of leisure, separate from the urban hustle and sometimes surrounded by an agricultural estate. In the last few decades several ancient villas have been excavated, among them beautiful ones from Roman times. Fine examples near Madrid are La Olmeda in Palencia, Almenara Puras in Valladolid, and Carranque in Toledo, all dating mainly from the fourth century, and now provided with excellent museums.

ORIGINS

Wherever peace prevailed, ancient Roman villas subsisted and were rebuilt during the High Middle Ages. Alas, in many parts of the country security was always fragile due to struggles between Christians and Muslims, Norman pirates, and bandits. One Christian example is a Roman hall with loggias at Oviedo, which was transformed into the small church of Santa María del Naranco in the beginning of the ninth century. In the Muslim part of Spain—the most romanised territory of the Roman Empire beyond Italy—there is the Palacios de Galiana on the outskirts of Toledo, built between the eleventh and thirteenth centuries (by then ruled by Christian monarchs). Despite its rather symmetrical appearance, this building (now heavily restored) was not primarily conceived to be viewed by arriving visitors; instead, it was designed to provide a view from the inside over its own patio, orchard, and gardens. From this mixture of traditions we may begin to understand the main Spanish contribution to villa design.

It was this mixture that made possible El Generalife, a recreational villa from the thirteenth century outside the Alhambra, but reconstructed in the fifteenth century along with an agricultural plantation. It is an irregular structure, built with modest materials. Descriptions and photographs cannot do it justice; it must be experienced. Thanks to its design, the building achieves some internal and external views of incomparable charm.

El Generalife, Granada.
Photograph: Magnus Manske, Creative Commons

Inner courtyard at El Generalife, Granada.
Photograph: Richard White, Creative Commons

Carmen de los Mártires, Granada.
Photograph: Damian Entwistle, Creative Commons

Leisure Buildings in the Countryside

There are many types of leisure buildings, all of them demonstrating a rather informal approach to design yet containing certain formalised elements. Suffice it to say that their façades are designed as smooth surfaces opened up by various types of arcades. They carry suggestive names according to their function: *miradores* (galleries for looking out), *solanas* (terraces for sunbathing), and *paseaderos* (promenades for taking a walk). Moreover, their interiors are arranged around patios, which also have arches. Nature enters into them with potted plants and parterres, small aromatic gardens, and delicious orchards; water is present through fountains, irrigation canals, and pools (sometimes with fish). This is an architecture of the casual (*locus amoenus*), combined with artificial nature (*hortus conclusus*). The result is pleasing irrespective of scale.

Suburban residences, the smallest category of these leisure building types, from the fifteenth to the twentieth centuries accommodated the *hidalgos* as they left the city to escape the summer heat. These houses were situated in groves where to grow vegetables and fruit, protected by high walls. In Spanish literature, two cities are associated with them. At Toledo, the *cigarrales*, situated to the south of the Tagus, enjoy splendid views over the rugged banks of the river. Many of these houses, such as the Cigarral de Caravantes, have survived the centuries and have been recently transformed into hotels or restaurants. At Granada, the *cármenes*, situated in the neighbourhoods of the Realejo and the Albaicín across from the Alhambra, have been the envy of visitors. Many are still extant: the Carmen de la Victoria, the Carmen de los Chapiteles (next to the Darro River), the Carmen de los Mártires, and the Carmen de los Catalanes (in the Mauror).

On a slightly larger scale are the monastic farmhouses. These are isolated farm buildings. The monasteries needed farms to provide milk and meat; they also served as a retreat for infirm monks and as hospice. Two graceful farmhouses survive from the monastery of Guadalupe; both date from the fifteenth century and have patios and arcades on the façade: Valdefuentes with its almost square plan, and Mirabel, which is more irregular and, although somewhat altered, still very picturesque. They served as a model for similar structures. The Casa de Campo on the outskirts of Madrid, to name one, is not unlike them; it is a primary example of a patrician residence, a block surrounded by *miradores* in the centre of extensive gardens and groves. The Vargas family built it as a recreational home in the first decades of the sixteenth century. When Philip II decided to make Madrid his capital, he acquired and transformed it. Today, the building has disappeared; only the gardens remain as a public park. Another is the Palacete de Saldañuela at Burgos, exemplary of the aristocratic Spanish country residence from the first half of the

Palacete de Saldañuela, Burgos.
Photograph: David Pérez, Creative Commons

sixteenth century. This is a more or less rectangular building with an interior patio and an arcaded façade. It is often seen as an example of Italian influence, although this hardly is the case. It utilises a medieval tower although the work is from the mid-sixteenth century. This type of building is what the *conquistadores*—the Spanish colonists in Latin America—had in mind and imitated in the Casa de Colón in Santo Domingo (Dominican Republic) or in the Casa de Cortés in Cuernavaca (Mexico).

Country Residences

Manors, noble country residences that were far more important than these farmhouses, are more difficult to categorise. A castle like Manzanares el Real, a complex with towers and battlements, could easily be called a country residence, since it possesses galleries and promenades. The same holds true for grand baronial palaces like Cogolludo, with its strong Italian influence, or Peñaranda de Duero, which had large gardens that virtually dominated the adjacent villages. We will leave these manors aside in order to refer to three important contrasting examples of country residences from the mid-sixteenth century.

Castle Manzanares el Real, Madrid.
Photograph: e.villanuevamartin,
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Palacio de Cogolludo, Guadalajara.
Photograph: Pablo Monteagudo,
Creative Commons

Courtyard at Palacio de Avellaneda,
Peñaranda de Duero (Burgos).
Photograph: Alberto del Barrio Herrero,
Creative Commons

To begin, let us consider the 'chambers' where the Emperor Charles V retired at Yuste in 1558. This two-storey structure that was to host the rooms for the emperor and his servants was built in haste, following precise instructions. The chambers are adjacent to the church of the monastery and isolated from the rest of the building. Today, they are open to visitors, although they have lost their trappings and seem bare. For this reason, it is necessary to understand that they did not imitate a monastic cell. They composed a villa, because the emperor wanted to live like a private citizen in a pleasing retreat. The chambers were arranged to provide a type of comfort entirely unknown in Spain. Their cool rooms were easy to heat, but above all they offered stupendous views over adjacent groves of lemon and orange trees, enlivened by fountains with fish (today lost), and splendid vistas of the far-off landscape. Its architecture, although it maintains a certain symmetry and is minimally decorated with a few classical columns, is defiantly informal. It exemplifies what was important to the Spanish monarchs of that moment: comfort instead of useless richness in a non-ceremonial context.

About the same time, the Palace of Sotofermoso was converted from a fortress into a Cistercian abbey. Again, the old building consisted of a simple, square, crenellated volume with a graceful *mudéjar* (the style of the Muslims who remained in Christian territory) patio. It was never great (today it is impoverished), but soon it was granted a magnificent Italian renaissance garden, created for Fernando Alvarez de Toledo, the third Duke of Alba who had been governor of Milan and viceroy

of Naples. In spite of being difficult to access, it has become popular in Spain for its gracefully painted and stuccoed constructions, animated by streaming water.

In the third place, we must mention the Casa Blanca on the outskirts of Medina del Campo, itself a city of very simple architecture. The royal architect Luis de Vega designed it as a 'house of pleasure' with an unusually formalised architecture: a volume almost square in plan that ends in four crenellated towers between which appears a lantern. The exterior finish was stucco and whitewash, probably with a few superimposed adornments. Members of the Corral de Villalpando family decorated the interior with precious plasters. The house could have become a model, but it remained an exception. At the time, Charles V, who spent the night there on his way to Yuste, thought it nouveau riche. What he meant can still be seen, although the exterior is stripped of its original whiteness.

Royal Villas Under Philip II

From the second half of the sixteenth century, Italian style imposed a greater rigour of symmetry, elements, and proportions on buildings—not always to their benefit. Then there was the enormous influence of King Philip II, who insisted on a 'rational' architecture that might be confused with the austere or monastic style wrongly ascribed to the Council of Trent. Moreover, as the king was worn out by work—no other monarch worked as he did—he would unwind by hunting or resting in an attractive place. Therefore, he created a network of 'country' residences around Madrid.

While still a prince, Philip ordered the construction of the Palace of Valsaín. It is the most villa-like example from sixteenth-century Spain, even though it took its inspiration from models in the Low Countries, with galleries between towers crowned by Flemish spires—a novelty for Spain. Generally speaking, the building was graceful, although it naively combined brick walls with stone window frames and keystones. Today it is in ruins.

Other small buildings, such as the Torre de Parada, in the Monte del Pardo, or Monesterio, near El Escorial—which in fact is a country house adjacent to a gigantic monastery—were built in a similar practical manner: well constructed, with only what was necessary and indispensible. They were endowed, however, with magnificent gardens (gardening was the king's true hobby) in plain communion with Spanish tradition, yet improved with imported Italian and Flemish techniques. Among these small buildings, the aforementioned Casa de Campo and Aranjuez stand out. The gardens, groves, crops, fountains, and ponds with birds and fish were designed by the best specialists of the time.

Palacio de Aranjuez, Madrid.
Photograph: Ángel Serrano Sánchez de León, Creative Commons

Aranjuez is a model of a Spanish villa. Its symmetrical design by Juan de Herrera follows a peculiar plan. The building is a square with a central patio, but it has two extensions along its principal façade that are crowned by diminished domes. The walls are treated with a simple though studied alternation between stone and brick. In the eighteenth century, the façade was sensibly altered and two wings were added forming a main entry patio. Still, the rear façades give an idea of the original; the architecture seems to merge smoothly with the extensive gardens.

This 'rational' and 'minimal' architecture initiated by Philip II influenced his successors. The Portuguese, who also received this inheritance, typically call it *cha* or 'plain' architecture. It is also true that the financial crisis which became evident after Philip's s reign did not permit extravagance.

Seventeenth- and Eighteenth-Century Developments

In the seventeenth century villas grew less interesting; they were symmetrical structures with regularly spaced windows in walls built from humble materials. Galleries were no longer frequent; similar to city practice, they were substituted by balconies. And if the building had a certain size, two or four towers were added at the corners (in central Spain with spires).

One example of the small model is La Zarzuela, currently the royal residence. This small hunting lodge was built in the mid-seventeenth century by the royal architect Gómez de Mora. The so-called Casa del Rey in Arganda del Rey, which in reality was constructed for the German ambassador Hans Khevenhüller at the end of the sixteenth century, would be typical of the medium size. Today it has lost its spires; its grand garden, which was the pride of its owner, has also disappeared, although it can be seen in paintings. The Palacio de Lerma, finally, is a baronial palace, constructed on the edge of an urban complex to take advantage of extensive gardens and magnificent views. Designed by Gómez de Mora for the all-powerful Duke of Lerma, it represents the large size villa with four corner towers.

In the late seventeenth and early eighteenth centuries, the changes multiplied: a new dynasty arrived—the Bourbons—along with new ideas from French, Italian, and English sources, with a slight tinge of the exotic. Still, ideas progressed slowly.

Here, brief mention must be made of a few episcopal summer residences. They are small compared with their German and French counterparts, although some of them, such as the one of Toledo's archbishops in Alcalá de Henares, had some importance. Most memorable is the Palacio de Umbrete, the archbishop's residence in Seville, since although the house is modest, its garden was beautifully

Palacio de Lerma, Burgos.
Photograph: Rowanwindwhistler,
Creative Commons

Garden of the Quinta del Duque del Arco,
El Pardo, near Madrid.
Aerial view from Google Maps

adorned with works of rocaille. More important is the Jardín del Retiro de Santo Tomás in Málaga (Spain). In the final decades of the seventeenth century, a simple recreational house with a large garden was constructed at what originally was an episcopal farm. At the end of the century the estate was sold to the Count of Buenavista, who completed it. The complex is composed of a garden patio, a formal patio, and a grove, and it combines the aforementioned influences with a few Moorish touches. Today it is a public garden.

Following a similar approach, the Quinta del Duque del Arco was constructed in the outskirts of Madrid. *Quinta* is the local name for a large suburban villa. The building, constructed in 1717, was inspired by La Zarzuela and is excessively discrete; however, the garden is stupendous and has the attraction of a monument. The complex was donated to the crown and combined with the Palacio del Pardo. Both building and garden are still extant.

The monarchs Philip V and Elisabeth Farnese ordered the construction of a retreat in a monastic *granja* (farm), near Segovia, where the king would live after his abdication. By 1720 the building was rebuilt in the plain Spanish style with its well-known four towers, yet set in a magnificent garden. After the death of his successor Louis in 1724, the melancholic monarch unwillingly resumed his reign until his death in 1746. In these years several French and Italian additions converted the initially severe *granja* into a charming palace that could hardly be considered a villa.
By the middle of the eighteenth century, European fashion required a much larger architecture, even for this type of building. A case in point is the Palacio de Riofrío, a cool Italian residence to which Philip V's widow Elisabeth retired in 1751. The structure rises solitarily in a desolate panorama close to Segovia. Also worth mentioning is the palace built by Elisabeth's youngest son, Don Luis, at Boadilla del Monte in the early 1760s. Although smaller than Riofrío, this villa is architecturally more interesting and was surrounded by large gardens. The gardens are partially lost, but some of their architectural ornaments are still extant and worth reconstructing. Twenty years later, Don Luis provided himself with yet another country home in Arenas de San Pedro, the so-called Palacio de la Mosquera, which he left unfinished at his death. Both palaces were designed by Ventura Rodríguez; they closely follow an Italian style—although both have towers—and a singular façade design.
Apart from the royal family, a few nobles could also afford to undertake large buildings. The twelfth Duke of Alba, who had been ambassador to Paris until 1753, prepared the Palacio de Piedrahita as a summer residence, which replaced an old family castle. It was designed by the French architect Jacques Marquet and constructed between 1755 and 1766. The palace is set apart from its surroundings and curiously lacks charme with its single floor overwhelmed by an enormous attic,

Palacio de La Granja, Segovia.
Photograph: Tirithel, Creative Commons

Palacio del Infante Don Luis,
Boadilla del Monte (Madrid).
Photograph: Marcelo Sampaio Fonseca;
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Palacio de Piedrahita, Ávila.
Photograph: Jorge González, Creative Commons

which is poorly restored. The building's real asset is its large formal garden. The Alameda de Osuna, on the other hand, is a happy suburban residence. The ninth Duke of Osuna bought an old villa on the outskirts of Madrid called La Alameda. Reconstruction began in 1783 with the building of some annexes; finally, a palace was built of light and elegant—yet somewhat inconsistent—architecture with curious modern French touches. At the same time, splendid gardens were completed, including the famous Parque de El Capricho, with its tempiettos, small plazas, ponds, and fountains; this park has been preserved.

To end on a more refined and intimate note, we will take a look at the princely *casitas*, the small recreational constructions of the future Charles IV, the heir of Charles III. These 'small houses' include the Casita de El Escorial (1771), the Casita de El Pardo (1784), and within the wider area, the Casita del Labrador at Aranjuez (from 1790). To these we can add the Casita del Infante (1771) at El Escorial. Although all these houses were designed to be inhabited, they are more akin to garden pavilions than to summer residences. Their interiors are particularly rich and they sit like gems in the gardens specially designed for them. Their author is Juan de Villanueva (who did not finish Aranjuez), the architect of the Museo del Prado. Usually they are called Palladian villas, but Villanueva was a designer of many resources and the *casitas* are quite original. The plans are well thought out and the elevations reflect the refined classicism that was Villanueva's hallmark, yet they do not concede to the picturesque. To achieve a certain grace, the architect has opted for a highly *mouvementé* design. Although good, the result is irregular. The best of the *casitas* is probably the Casita del Infante at El Escorial, which is the smallest and posed the most difficulties to resolve.

Palacio in the Alameda de Osuna, Madrid.
Photograph: Javier Gutierrez Marcos;
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Casita del Príncipe, El Escorial (Madrid).
Photograph: Sanva1959, Creative Commons

Casita del Labrador, Aranjuez (Madrid).
Photograph: Ángel Serrano Sánchez de León,
Creative Commons

Casita del Infante. El Escorial (Madrid).
Photograph: Ana Garcia Sanz; reproduced with
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As a counterpoint to this tour of pleasure villas amid their gardens, in the territories where these estates were laid out, the principal houses acquired architectural importance even if their location was not independent nor opened onto a special garden. This occurred in the *cortijos* of Andalusia and the *pazos* of Galicia. In other regions, important isolated houses were built as residences for the agricultural landlords, with zones dedicated to stables, livestock, and storage. Such is the *caserío* of northern Spain or the *masía* of Catalonia. Often they adopt an elemental, compact volume with an organisation of windows reminiscent of Palladio, yet these are houses of labour, not for recreation.

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Selected weblink

Patrimonio Nacional, the Spanish state agency that administers the sites owned by the Spanish State and used by the King of Spain and the Spanish Royal Family as residences and for state ceremonies. It includes palaces, monasteries, convents, parks, and gardens, called the Royal Sites: Aranjuez, El Pardo, La Granja, Riofrío, among others. http://www.patrimonionacional.es/

BOOKSHELF AND WHITE CUBE

BOOK REVIEW

VWolfgang Kemp

Architektur Analysieren: Eine Einführung in acht Kapiteln

Munich: Schirmer / Mosel, 2009, 416 pp., 304 ill., € 49.80

ISBN 978-3-8296-0262-4

Once begun, Wolfgang Kemp's wonderful, if at times demanding, book-length introduction to the analysis of architecture cannot easily be set aside. It features a thorough introduction to the verbal description and formal analysis of architecture. The eight chapters are devoted to detail and unity, façade and plan, space and body, type and context. Kemp's overall approach could be termed as formalist and structuralist. In many ways, it can be read as a twenty-first-century version of Heinrich Wölfflin's famous *Kunstgeschichtliche Grundbegriffe* (*Basic Concepts of Art History*; first published in Munich in 1911). Contrary to the now common and pervasive interest in architectural theory, books, and manifestos, Kemp's *Architektur Analysieren: Eine Einführung in acht Kapiteln* (*Analysing Architecture: An Introduction in Eight Chapters*) is a refreshing exercise in the almost forgotten art of formal analysis. The book ends with a view of Piazza San Marco in Venice and hence with an homage to John Ruskin, an author to whom Kemp has elsewhere devoted a biography (*John Ruskin: 1819–1900: Leben und Werk* [1983], which has also been translated into English under the title *The Desire of My Eyes: Life of John Ruskin* [1991]). Indeed, Ruskin's *Seven Lamps of Architecture* (1849) also totals eight chapters, including the introduction, and the personal tone of Kemp's book is equally reminiscent of nineteenth-century writers.

The examples discussed in mini-essays encompass Brunelleschi's Old Sacristy in San Lorenzo's, Florence, a portal by Serlio, Schloss Charlottenburg, Gropius's Fagus-Werke, the Dreifaltigkeitskirche in Munich, Speyer, Sant'Ivo alla Sapienza at Rome, the Kollegienkirche in Salzburg, Portman's Westin Bonaventure Hotel, the Aachen Chapel, the Florentine Badia, the Karlskirche in Vienna, Trier Cathedral, Stuttgart Main Station, the Bauhaus Building at Dessau, Theodor Fischer's Landesmuseum in Kassel, and Aldo Van Eyck's Hubertus House in Amsterdam. Many
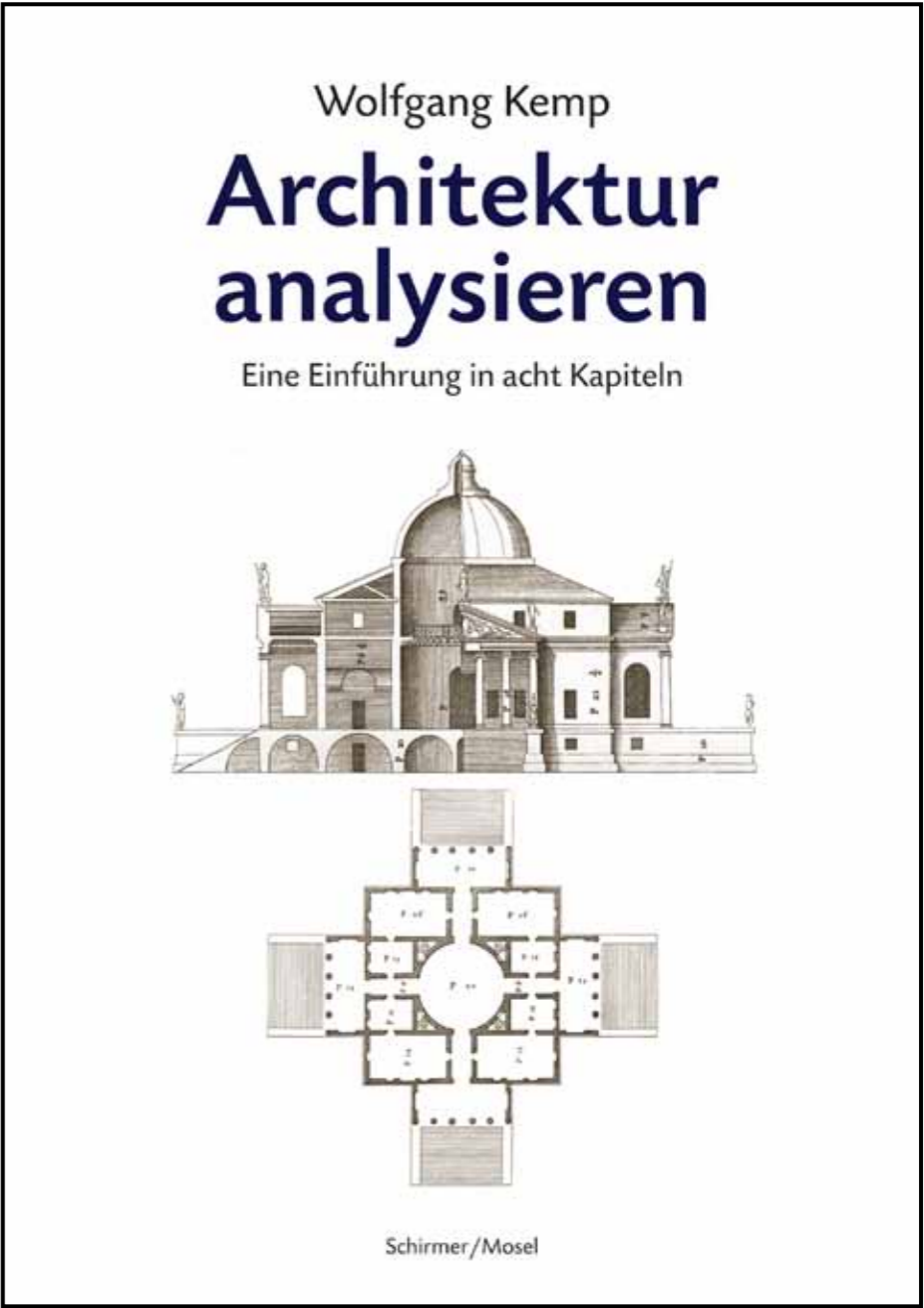
Cover of Architektur analysieren.
Photograph: courtesy of Schirmer / Mosel Verlag

more buildings are mentioned. The great strength of this book is that it does not present a theory argued at any length, but elegantly adds example to example. In many ways, it is therefore an anthology, a *florilegium* of buildings and authors. The main argument is never out of sight and this makes following the author a pleasurable and sometimes entertaining experience. On the other hand, the planning phase of architecture is completely absent: any meaningful discussion of drawings, models, photography, *vedute*, or digital rendering is missing (an exception is the plan). The first chapter is a sustained argument against the indiscriminate use of architectural treatises and theory.

In Kemp's eyes, architecture's defining feature is its self-reflective nature that can only be uncovered by careful description: architecture speaks about itself. This tenet (which is nowhere explicitly stated) is the underlying argument put forth in this architectural primer. Each chapter is copiously and beautifully illustrated by small black-and-white photographs of buildings from antiquity to the present day. The eloquent prose of Kemp's book is punctuated by footnotes that give a selection of literature on the subject in German and English. This selective bibliography is in itself highly valuable and Kemp often unearths positions and authors now long forgotten. Conversely, the volume has no comprehensive bibliography and no index. Only a reader venturing to read the book from cover to cover will be able to collect these bibliographical pearls and savour Kemp's aperçus. The book therefore in no way can be compared to the usual classroom handbooks. Any reader looking for a straightforward approach to the subject probably will be disappointed. Nonetheless, in a somewhat old-fashioned way it is a very good introductory text for students and teachers alike.

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BOOK REVIEW

Andreas Beyer, Matteo Burioni, and Johannes Grave, editors
Das Auge der Architektur: Zur Frage der Bildlichkeit in der Baukunst
Munich: Wilhelm Fink Verlag, 2011, 607 pp., 104 b/w and 104 colour ill., € 68
ISBN 978-3-7705-5081-4

Editors and reviewers of anthologies face quite similar problems in binding together a wealth of different approaches in order to stimulate discussion. Unfortunately, edited volumes usually do not have an epilogue. And so one needs to approach the finely designed conference proceedings *Das Auge der Architektur: Zur Frage der Bildlichkeit in der Baukunst* (*Architecture's Eye: On Iconicity in Architecture*) like an open-ended corridor.

Editors Andreas Beyer, Matteo Burioni, and Johannes Grave wanted nothing less than to extend to architecture the theory of the image, a theory developed since 2005 by the National Centre of Competence in Research 'Iconic Criticism' (Eikones) at Basel under the direction of Gottfried Boehm. To this end, architecture first needed to be declared an iconic phenomenon; the editors already try to do this through the volume's title. But, although this iconicity catches the attention on a literary level, it actually restricts the subject matter to a personified image of architecture and to examples of eye-like building structures and the eye symbol in the self-projection of the architect (see the essays by Andreas Beyer and Michael Gnehm). The editors carefully explain theories of image and architecture, considered from the perspective of sign, surface, or spatial atmospheres. Via image theory the editors introduce a renewed concept of reception: the iconicity of architecture refreshes itself according to the situation, and independently of parts of a building, in everyday use. This may fit intuitively with the experience of architecture but raises the question as to the instrument of research: what is the use of the subjectively perceived and moreover ephemeral oscillation between building (body) and image (view)?

According to the editors, iconicity here means a surprising 'image creation' by architecture, which goes beyond the visual presentation of images and addresses the beholder. This is clearly based on Boehm's image theory, which assigns to the

work of art an ability to set off actions. Architecture's ability to generate images, postulated in this volume, through metaphors and bodily suggestions expands the discourse in ways both beneficial and detrimental. If architecture communicates via images, this supposition allows familiar material to be approached with fresh questions, although the acceptance of a *poietic* dimension of architecture may distract from historical, functional, or political intentions. But this point of view would not do justice to architecture as a *fait social*. At the same time, the concept of iconicity, according to the authors, enables critical reflection at the very place where a building, with the help of the image, distances itself from its function.

What happens when architecture becomes an image? It becomes part of the discourse about iconic representation—its intention, effect, and control. Not only the architectural drawing, but also models and photography (Alina Payne) as well as *Stadtbilder* (Hans-Rudolf Meier) become charged with narration in the perspective of the image producer. Architectural 'visual systems' such as the façade and the classical orders are presented as if congealed into a vocabulary of political power (Monika Melters), but how the concept of image is distinct from that of symbol is not clarified. Furthermore, architecture is examined as an image-generating setting that provides information on the relationship of real space and image. Whereas Gerd Blum sees the architectural framing of landscape ultimately as a renunciation of a theocentric *Weltanschaung* from the Quattrocento onwards, Johannes Grave identifies the architectural paintings of Filippino Lippi, which destabilise the framework, as a christological programme. If we compare these two essays, it becomes clear that deducing a world-view from an image may lead to contradictions.

To become image, architecture needs the body of the viewer. Matteo Burioni examines this thesis with the help of the doors (ear trumpets), benches, and cornices (sound reflectors) of Quattrocento palaces. Cammy Brothers describes bodily responses to the architecture of the Laurentian Library, Florence, reacting simultaneously to both the core and the shell of the building. And Marion Gartenmeister shows how the caryatid, which represents the implementation of the body in architecture, can undermine the visualisation of tectonics.

Carsten Ruhl wonders whether Aldo Rossi is the pioneer of the medialisation of post-modern architecture. He maintains that Rossi ignores the ideological condi-

.eikones. NFS Bildkritik
NCCR Iconic Criticism

Das Auge der Architektur
Andreas Beyer, Matteo Burioni, Johannes Grave (Hg.)

Wilhelm Fink

Cover of Das Auge der Architektur
Photograph: courtesy of Wilhelm Fink Verlag

tions with which his image models were created and subordinates architectural form to presentational form. If picture corresponds to picture, this also sheds fresh light on Rossi's typology theory and the lack of context of his buildings. How can this be reconciled with the buildings of Rossi's pupils Jacques Herzog and Pierre de Meuron, whose diffusely gazing 'eyes of architecture' evoke images that, according to Philip Ursprung, ultimately exemplify globalisation—no criticism intended? If Rossi substitutes architecture with its 'aggregate media states' (Ruhl), then Herzog and de Meuron tie these back to architecture again.

Using works of Jean Nouvel, Henry Keazor demonstrates how iconicity can be introduced into architecture with imaging methods from film, painting, and photography, for the purpose of not just affecting the viewer, but also for the reflection of social values and of narration, which can also go astray. Other authors derive an expansion of general visual theory from the figurative architect's signet on buildings for artistic self-representation (Alexander Markschies) and from the language potential of contemporary 'communication buildings' (Wolfgang Kemp). Kemp addresses some fundamental issues that are not broached by most of the other essays. How can iconicity be examined from a communication centre like Toyo Ito's Mediatheque in Sendai, which is no *architecture parlante?* Here, iconicity perforce is revealed beyond visual offerings and accompanying visual material from other genres. Its usability generates an image in the perception of the user.

The editors formulate the thesis of a general expansion of the image concept in particular through the view of architecture. An epilogue would have settled whether or not this thesis is confirmed. This could have been the place to discuss, for example, how digitally fluid pictures behave in comparison to those of film, as demonstrated on the basis of the Windows operating system (Margarete Pratschke) or the filmic inventory of Las Vegas by car (Martino Stierli). And a conclusion should certainly have been drawn from the fact that nearly all of the nineteen consistent and well-argued essays start off in the Renaissance or in the post-modern age.

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BOOK REVIEW

Deborah Howard

Venice Disputed: Marc'Antonio Barbaro and Venetian Architecture, 1550–1600

New Haven / London: Yale University Press, 2011, 286 pp., 120 colour and 120 b/w ill., £ 45
ISBN 978-0-300-17685-8

During the second half of the sixteenth century, Venice became the setting for an intense intellectual debate about architectural theory and practice. This was the period when Andrea Palladio, perhaps the greatest architect of all time, produced some of his finest buildings. It was also the period when two of his most important patrons, the brothers Daniele and Marc'Antonio Barbaro, sought to translate the ideas and ideals of Roman architecture into a way of building at peace with the Venetian landscape. Palladio's villa and chapel at Maser, designed in collaboration with the brothers, are tangible expressions of this project, just as Daniele's 1556 Italian translation of, and commentary to, Vitruvius explored these ideas on paper. The church of the Redentore by Palladio, the Rialto Bridge, the Arsenal, and the restoration of the Doge's Palace also all date from this time. If ever there was an architectural golden age in one particular city, this period in Venice was surely it.

Whilst Palladio has been the topic of countless monographs over the years, the two Barbaro brothers have received less attention. There is still no English translation of Daniele's Vitruvius commentary, for example, and Marc'Antionio has been the subject of only one previous biography, by Charles Yriarte published at Paris in 1874. Part biography, part architectural history of the period, Deborah Howard's *Venice Disputed* throws fresh light on Marc'Antionio's life and involvement in the leading building projects of his time. Complex family relationships are also clarified (although two different Zaccaria Barbaros are given as fathering the humanist Ermolao the elder). And whilst neglected heroes such as the proto Antonio da Ponte come to the fore, Marc'Antonio's own legendary contributions to Venetian public buildings somewhat ironically fade on closer scrutiny. For example, Howard reconsiders Barbaro's role in the reception of Henry III in Venice in 1574, pointing out his relatively small part in the procession, and she also points out that he was

appointed in his absence as supervisor of the project to extend Jacopo Sansovino's Library facing the Palazzo Ducale. Indeed it is tempting to wonder why the Arsenal is discussed here at all, given what appears to have been the limited nature of both Barbaro's influence on its design and the level of public debate about it. It would seem that Barbaro has in fact enjoyed an exaggerated reputation as an architect.

It is perhaps a paradox that such consummately coherent buildings as the Rialto Bridge and the Redentore could result from something resembling a democratic design debate, and yet this is the picture that emerges in this study of the workings of the Venetian Senate with regard to its buildings. The triumph of democracy—the 'dispute' of the book's title—over the design autocracy of a single architect (even one as talented as Palladio) is one of Howard's central themes. This theme is most convincingly evidenced in the case of the Rialto Bridge, where Howard charts the Senate's elaborate consultation process that informed its design and the rejection of Palladio's bold, if somewhat impractical, solution. In many ways the Senate is the real protagonist of Howard's story, with Barbaro playing on occasions the part of its rather hapless servant. His championing of the classical language of architecture would also appear to have been increasingly at odds with the Senate. For Howard points out that just at the moment when a wealth of literature on the canonical principles of *all'antica* design became available—following Serlio's *General Rules* of 1537, Bartoli's Italian translation of Alberti of 1550, Barbaro's Italian Vitruvius of 1556, and Vignola's exploration of the orders of 1562, not to mention Palladio's *Quattro libri* of 1570—the Republic of Venice seemed to 'lose enthusiasm' for the hierarchical principles of the orders of architecture. Howard's implication is that the expression of architectural absolutism was as unpalatable to the Venetian authorities as its political counterpart.

In some respects Marc'Antonio remains a shadowy and ambiguous figure. Despite his enthusiasm for *all'antica* architectural theory, his involvement in the practicalities of building was sometimes forced upon him (as with the founding of the fortress town of Palmanova, 1593) whilst at other times he was curiously disengaged (as with the Arsenal). Questions remain concerning his relationship with his brother, notably with regard to the Vitruvius translation project, and the role that his high regard for, and skills in, rhetoric and oratory played in his understanding of architectural theory. This is especially pertinent given the
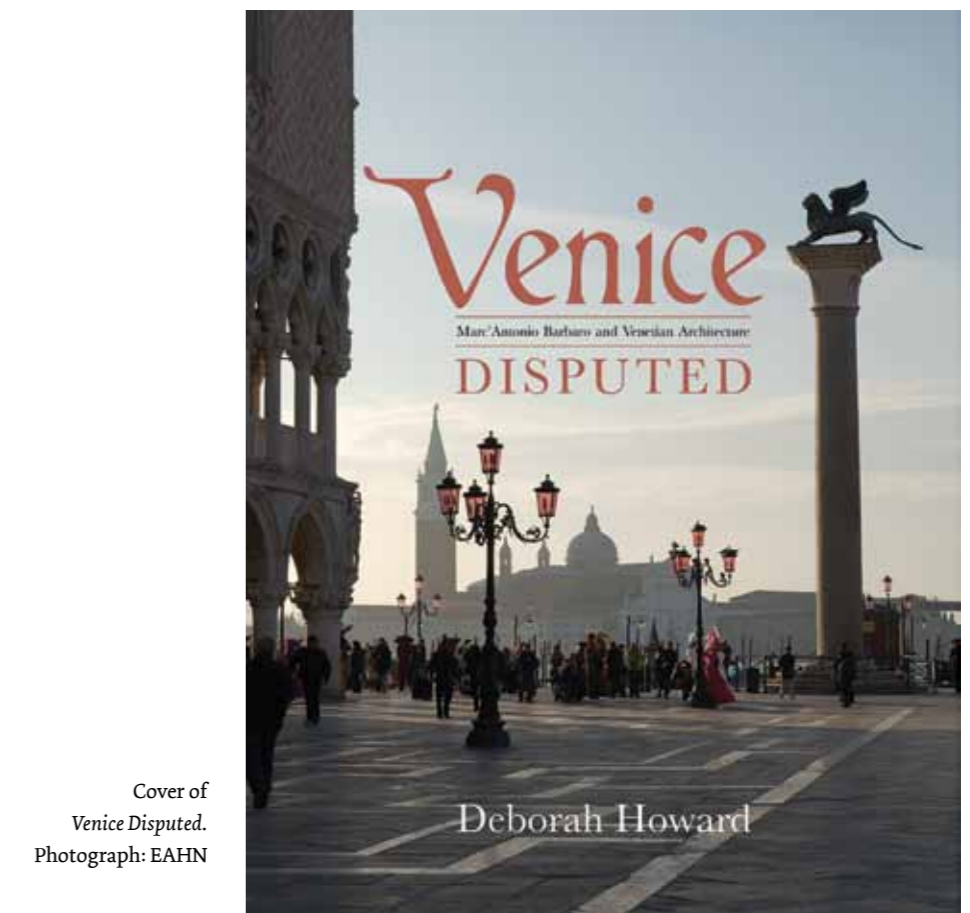
Cover of
Venice Disputed.
Photograph: EAHN

connections that Daniele made between the two arts in the Vitruvius project. Answers to these questions might go some way to reinstate Barbaro's wider architectural influence and reputation.

Howard's book is an interesting, beautifully illustrated, scholarly study, which throws much new light on Marc'Antonio and the commissioning of architecture in Venice during his lifetime. Given the complexity of the Barbaro brothers, the book usefully opens the door for further study of their relationship with Vitruvius and the modern ways of building *all'antica*.

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BOOK REVIEW

Helen Hills, editor

Rethinking the Baroque

Aldershot: Ashgate, 2011, 286 pp., 25 colour and 34 b/w ill., £ 65

ISBN 978-0-7546-6685-1

Helen Hills' *Rethinking the Baroque* confirms that there are still imaginative and thought-provoking ways to respond to the challenges of 'baroque'. This interesting interdisciplinary volume, which stems from a conference held in 2006 at the University of York, is not a survey of the 'Baroque' as a chronological or geographical concept, as Hills makes clear. Instead, the ten essays address 'baroque' as an operative system from numerous points of view; though the essays all focus on architecture, the visual arts, and their histories, they do so in quite different ways, and aim 'to problematize easy forms of periodization by using complex notions of historical time' (p. 4), highlighting the potentialities of the concept of baroque outside the art historians' usual practices.

The essays revolving around the idea of 'baroque', illustrating its multiple facets, are grouped into six sections. The first section includes Hills' introduction, which clearly states the aims of the volume, followed by an extremely valuable essay, also by Hills. Here, the author traces the etymology and history of the term 'baroque', starting with Pernety's dictionary definition in 1757, and proceeding through to the interpretations of Benjamin and Deleuze.

The second section, which considers the 'Baroque' as a style, is made up of two essays. In the first, Alina Payne concentrates on the causes of the shift in aesthetic evaluation that occurred between Burckhardt's *Der Cicerone* (1855) and Wölfflin's *Renaissance und Barock* (1888). Analyzing the impact of the discovery of the Pergamon altar reliefs (displayed in the Altes Museum at Berlin in 1879) and the concept of 'Malerisch' ('picturesque'), she investigates the beginnings of baroque studies and the issue of media specificity, in particular of sculptural relief, for the Baroque. She traces the genealogy of such concerns back to the paragone amongst
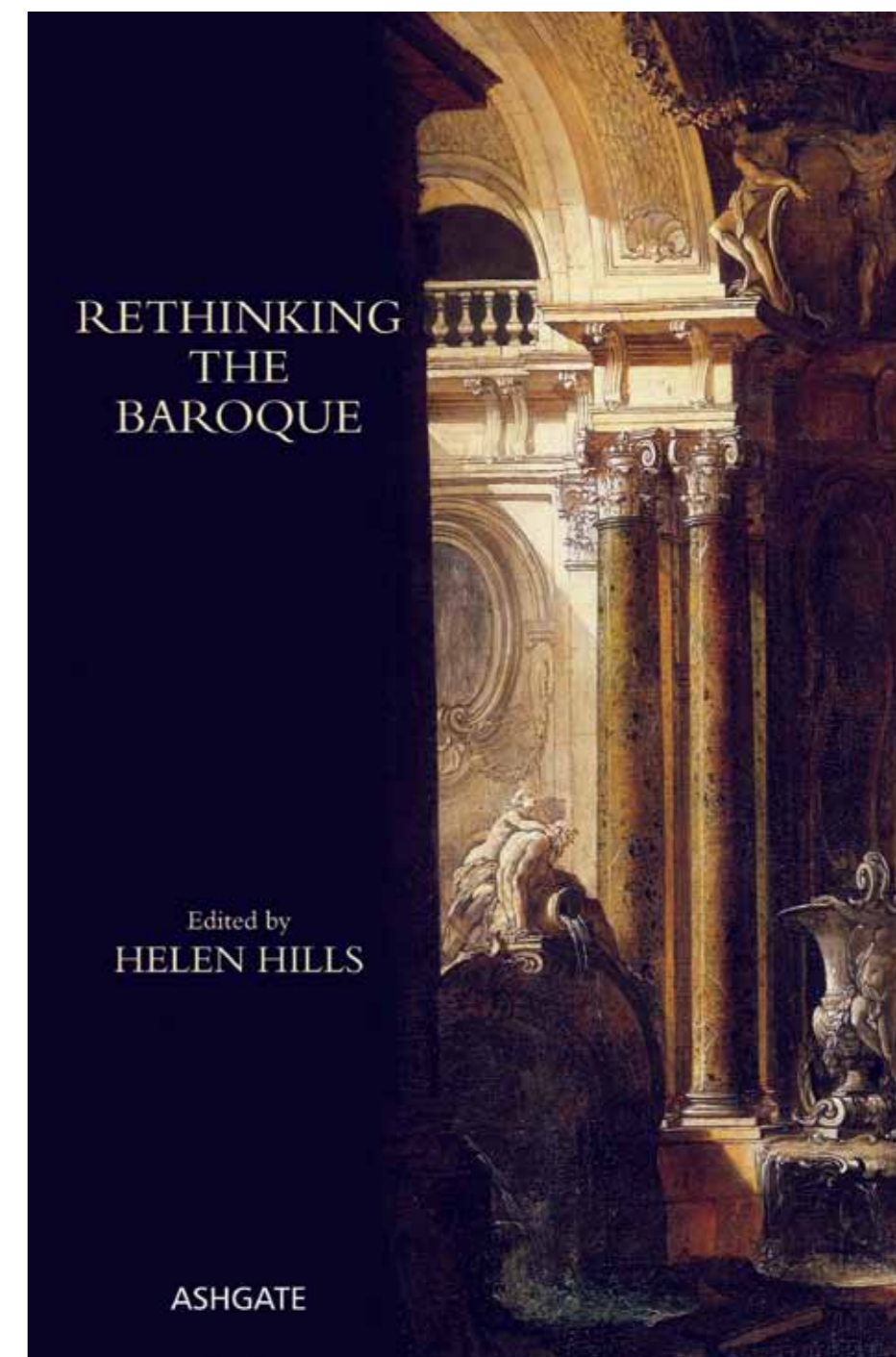
Cover of Rethinking the Baroque
Photograph: EAHN

renaissance artists and its acknowledgement in the nineteenth century. The next essay, by Howard Caygill, transforms the controversial application of the concept of 'baroque' style to the architecture of the Ottoman Empire into an opportunity to raise more general issues concerning the institutional taxonomic principles of the Baroque.

Geographical and cultural conceptions underlying the concept of 'baroque' are also at the heart of Claire Farago's essay, 'Reframing the Baroque: On Idolatry and the Threshold of Humanity', which discusses two 'bizarre' cases of influence, the feather mosaic of the Mass of St Gregory's (1539) and of the Codex Veyta (1755), on pre-Columbian culture. Thus she extends Caygill's reflections to the art of the New World, in particular in New Spain. These concerns are taken into consideration also in Thomas DaCosta Kaufmann's essay, 'Rethinking Baroque Art History', in this case considering Central and Eastern Europe. He expresses a degree of scepticism towards the use of the term 'baroque' to describe styles, attitudes, or periods of art. A recollection of his first academic encounter with Wölfflin's work in the late 1960s provides the starting point for exploring these limits in terminology, and throughout the essay the author's personal experience as a student, and later as a scholar, provides the evidence to illustrate the limits of traditional stylistic vocabulary. At the end of the essay, though, Kaufmann does admit the potential offered by considering 'baroque' as a global phenomenon.

Is there such a thing as a baroque technique? This is the question that the two essays in the fourth section, 'Baroque Traditions', try to answer. Anthony Geraghty explores the role of architectural drawings in seventeenth-century England as a means to rethink the possibility of an 'English baroque'. In particular, he investigates the complex relationship between Nicholas Hawksmoor's drawing technique of the 1690s and John Locke's *Essay Concerning Human Understanding* (1690). Glenn Adamson, instead, seeks to define a precise periodisation of technique, looking at the baroque technique through the lens of the Rococo.

The last three essays turn towards the contemporary theoretical relevance of the term 'baroque'. Andrew Benjamin, using the work of Walter Benjamin, questions the concept of historical time and the practice of establishing limits and points of demarcation. The cultural theorist Mieke Bal presents four contemporary works to show the potentialities of the term 'baroque' and to clarify how it can refer to a

mode of vision rather than a style or period. Tom Conley's essay closes the volume with a remarkable analysis of how 'baroque' produces a new and innovative way of thinking about and representing space. He draws on Deleuze's approach to 'baroque' and analyses passages from Montaigne's *Essais*, together with some topographical drawings made for Henry IV of France and a cartographic reflection in Descartes' *Discours de la méthode*.

Beyond the individual interest of each essay, the volume reveals the editor's desire to establish a dialogue between 'early modern empiricism and theoretical concerns' regarding the Baroque, as stated explicitly in the introduction. The result is a tension between the chapters, which, though sometimes a little distracting, makes this volume stimulating and a valuable contribution to the field.

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BOOK REVIEW

Nicholas Bullock and Luc Verpoest, editors

Living with History, 1914–1964: Rebuilding Europe after the First and Second World Wars and the Role of Heritage Preservation / La reconstruction en Europe après la Première et la Seconde Guerre Mondiale et le rôle de la conservation des monuments historiques

Louvain: Leuven University Press, 2011, 392 p., 215 ill., € 65

ISBN 978-90-5867-814-6

Within the last decades heritage preservation in Europe has become one of the most important subjects of historical and art historical research, especially for the development of guidelines for the preservation practice and the history of debates on cultural heritage. In recent years discussions have focussed on the questions of reconstruction and identity construction, reflecting an ongoing debate on authenticity and the politics of heritage construction, for example, in the exhibition catalogue *Geschichte der Rekonstruktion: Rekonstruktion der Geschichte* (*History of Reconstruction: Reconstruction of History*), edited by Winfried Nerdinger in cooperation with Markus Eisen and Hilde Strobl (2010), and also the critical anthology *Denkmalpflege statt Attrappenkult: Gegen die Rekonstruktion von Baudenkmälern—eine Anthologie* (*Preservation rather than Imitation Cult: Against the Reconstruction of Historical Buildings—An Anthology*) from the same year, edited by Adrian von Buttlar, Gabi Dolff-Bonekämper, and Michael Falser. Research on the links between preservation history and post-war rebuilding in Europe has been widely undertaken in almost all countries that suffered demolition in the First and Second World Wars. One main focus has been on reconstruction politics in Germany, which takes into consideration the severe debates on rupture and continuity, guilt and memory after 1945. Another research focus on post-war rebuilding and reconstruction has centred on Poland, reflecting the specific politics of national identity construction and cultural memory, as demonstrated in *Visuelle Erinnerungskulturen und Geschichtskonstruktionen in Deutschland und Polen seit 1939* (*Visual Memory Cultures and Constructions of History in Germany and Poland since 1939*), edited by Dieter Bingen, Peter Oliver Loew and Dietmar Popp (2009).
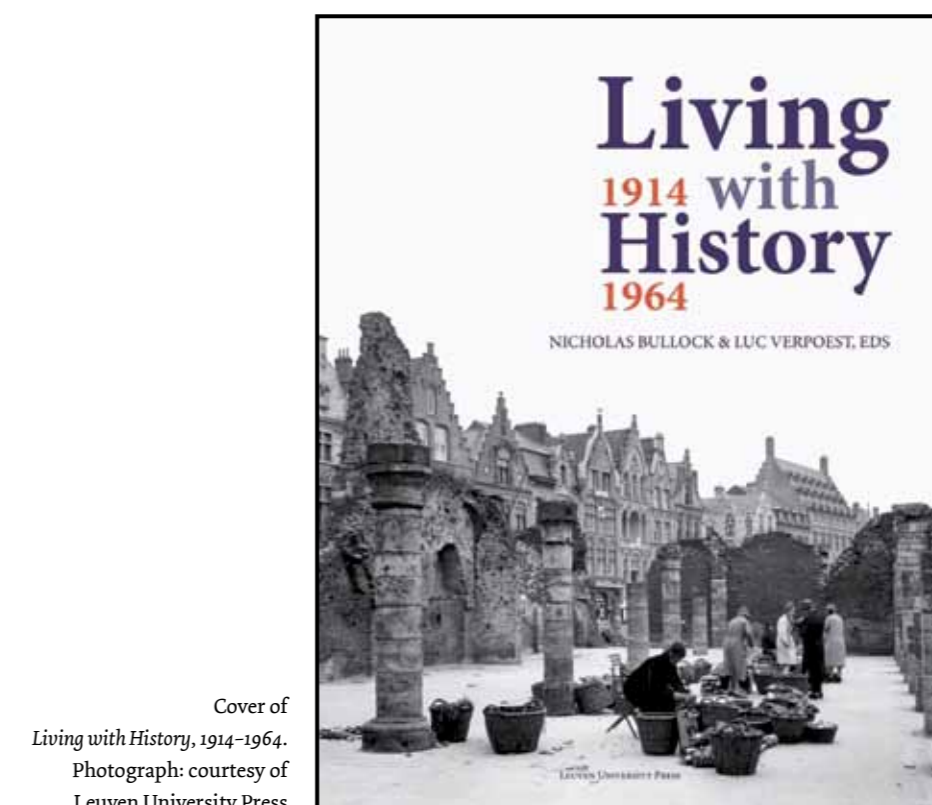
Cover of
Living with History, 1914–1964.
Photograph: courtesy of
Leuven University Press

The volume *Living with History*, edited by Nicholas Bullock and Luc Verpoest and based on a conference that took place in Louvain and Ypres in 2004, opens another regional focus. Although the volume's subtitle suggests a broad overview of rebuilding politics in Europe in general, most of the articles assembled in this anthology provide examples from Belgium, the Netherlands, and France, complemented by selected examples from Germany, Croatia, and Great Britain. The volume presents instructive studies of cases that are often unfamiliar but of great interest. The editors raise two general questions through their focus on the 'reconstruction of heritage' and the 'heritage of reconstruction'. Both fields of research, the history of post-war town planning, rebuilding, and heritage reconstruction on one hand, and the question of our contemporary approach towards this heritage on the other, are connected and lead to further questions of urban, regional, and even national identity constructions. All of the twenty-three contributions to this volume give valuable insight, but due to the sheer amount of instructive essays, this review will concentrate on some few exemplary texts, referring to three crucial questions: cross-border activities during and

after wartime, manifestations of regionalism, and semantic ambivalences of reconstruction.

Illuminating insights are presented by Marnix Beyen, who gives an overview of German art-historical research concerning Belgium's architectural heritage during the First World War, and by Wolfgang Cortjaens, who reflects on German reconstruction planning for Belgium after 1914. Germany, whose standards concerning art historical research, heritage preservation, and town planning discourses had enjoyed a remarkably good reputation in Belgium before the First World War, appeared to many critical Belgian commentators after 1914 as a violent aggressor responsible for immense destruction of cultural heritage. The work of German art historians such as Paul Clemen, officially commissioned with systematic research on Belgian architectural history during the occupation, was considered a part of German cultural policy. Of course, their work had propagandistic implications, trying to neglect the devastation caused by German troops. But on the other hand, it provided fundamental contributions and set standards for later systematic writing on Belgian art history. Cortjaens's text refers to the impact of German regionalist *Heimatschutz* and Garden City movements in the context of projects to rebuild destroyed Belgian cities, notably visible in the housing units for the heavily destroyed village of Kapelle-op-den-Bos. Another focus is given to reconstruction politics in France. Again, the question of regionalism is one of the main aspects of rebuilding debates after the First World War. Benoît Mihail's text about the rebuilding of French Flanders reveals different manifestations of regionalism, ranging from the desire to preserve 'l'âme de la Flandre' to mere utilitarian motifs. Here, as in similar texts in the volume, the author provides valuable details on the complex history of early regionalist planning.

Gabi Dolff-Bonekämper's contribution is dedicated to the historic and social value of reconstructed monuments after the Second World War, based on reflections on two outstanding German examples: the rebuilding of the city hall in Münster/Westfalen and the Goethe-Haus in Frankfurt/Main. Her text, far from defending wide-spread tendencies towards reconstruction in today's architectural discourse, points out how reconstructions, with all their ambiguities and ambivalences can become bearers of historical significance. In special cases, reconstructions

convey history not as pure, authentic structures, but as reminders of the destroyed original and as location of heritage with a 'double identité', including both the histories of loss and of rebuilding.

Nicholas Bullock, one of the editors, concludes the anthology with his text on post-war rebuilding in Britain, especially focussing on Basil Spence's concept for Coventry Cathedral. This example illustrates the crucial questions of most of the rebuilding debates after the Second World War: first, the problem of preserving ruins as both reminders of great architectural history and memorials of destruction, and second, the task to develop architectural concepts capable of linking past and future. From an art historian's point of view, Spence's design can easily be seen as a typical example of the approach in the 1950s to new monumentality and iconic value. However, contemporary commentators valued it immediately as an impressive manifestation of the will to preserve the memory of the past and a desire for a peaceful future. This meaning remains valid to the present day, when Coventry Cathedral has become one of the most significant British monuments thanks to its complex layers of history.

This impressive anthology would have benefited from an even broader collection of case studies, including more examples from Central, Southern, or Eastern Europe. Nevertheless, the well-illustrated volume provides a great variety of case studies of post-war rebuilding from 1919 to the 1970s, including examples of modernist approaches as well as reconstruction concepts, and underlining the importance of heritage preservation within rebuilding concepts. The volume contributes to ongoing research in this field and especially to a broader understanding and consciousness of the historic value of post-war rebuilding concepts, which today have themselves become part of a complex concept of multi-layered cultural heritage.

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BOOK REVIEW

Lukasz Stanek

Henri Lefebvre on Space: Architecture, Urban Research, and the Production of Theory

Minneapolis: University of Minnesota Press, 2011, 392 pp., 88 b/w ill., $ 30

ISBN 978-0-8166-6617-1

Lukasz Stanek's book *Henri Lefebvre on Space* is situated within the 'third wave' of interpretation of the French sociologist and philosopher Henri Lefebvre (1901–91). This generation of thinkers voiced its theoretical views in the 2008 volume *Space, Difference, Everyday Life: Reading Henri Lefebvre*, to which Stanek contributed a chapter. Subsequently, the implications of Lefebvre's theory for the problems of contemporary urbanism, globalisation, and liberal capitalism were explored at the conference 'Urban Research and Architecture: Beyond Henri Lefebvre' organised by Stanek at the ETH Zurich the following year. The interest of the 'third wave' is to find an interpretation of Lefebvre that would allow for empirical application of his theory, the unleashing of its utopian dimension, and its utilisation as a platform for radical politics.

Stanek focuses on the empirical dimension of Lefebvre's work. His goal is to disprove the claims that Lefebvre was dissociated from empirical research and urbanism. The author seeks to situate Lefebvre's work that appeared between 1968 and 1974, the time when he wrote *Le droit à la ville* (*The Right to the City*, 1968), *La révolution urbaine* (*The Urban Revolution*, 1970), and *La production de l'espace* (*The Production of Space*, 1974), in its historical context, and trace the relationship between theory and architectural practice. The first chapter of the book, 'The Production of Theory', gives the reader an overview of this historical context: the social networks in which Lefebvre participated, the nature and influence of his institutional affiliations with the Institut de Sociologie Urbaine and the University of Paris X–Nanterre, his publishing work, and his role as a public intellectual and a participant in architectural competitions.

Cover of
Henri Lefebvre on Space
Photograph: courtesy of
University of Minnesota Press
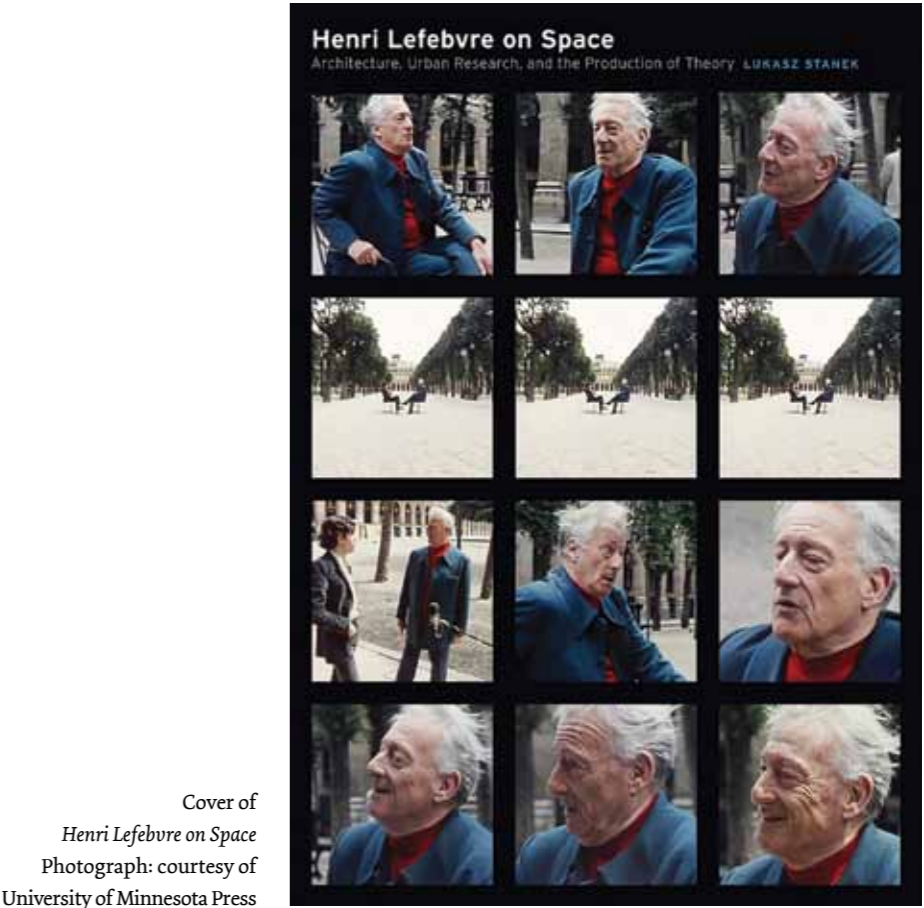
The remainder of the book is divided into chapters on 'Research', 'Critique', and 'Project', which Stanek identifies as the structure of Lefebvre's work. The chapter on 'Research' is about Lefebvre's empirical research at the Institut de Sociologie Urbaine, and the exploration of concrete examples that led him to depart from ISU's programme in order to develop the new concept of 'habitation'. In the third chapter, the one on 'Critique', the author considers Lefebvre's work as an interdisciplinary interpretation of contemporary psychoanalysis, Marxism, and phenomenology. He traces Lefebvre's concept of space as a 'concrete abstraction' from the works of Hegel and Marx, and contrasts his approach to dominant Marxist theories of the time. Finally, in the chapter on 'Project', Stanek discusses Lefebvre's analysis of Nanterre as a *heterotopia* and his participation in urban design projects, such as Ricardo Bofill's project City in Space, Constant's New Babylon, as well as his direct involvement in the competition for rethinking New Belgrade.

Stanek's effort is encyclopaedic. It contains an astonishingly large collection of archival material, aiming to document the totality of Lefebvre's work in the early 1970s, and is based on an equally astonishing breadth of research, which creates a treasury of facts that can inform the understanding of this seminal thinker. The formal qualities of the text are also distinct and make it interesting in its context. Evidence, rather than speculation, is what grounds Stanek's work (the first chapter, for instance, has 356 references). He is equally careful about maintaining respect for the original text. Lefebvre, as well as other philosophers, are extensively quoted, very rarely paraphrased. There is a deliberate lack of rhetoric. Nothing is strange, funny, or surprising. In the same vein, and for the sake of providing a smooth narrative, the author stresses the consistency of Lefebvre's theory—for example, by providing clean correspondences between Lefebvre's conceptual triads—and the clear logic of its relationship to design, while shunning historical and theoretical disjunctions, accidents, and slippages. These qualities closely resemble those which Hayden White, in *The Content of the Form* (1987), describes as the traditional techniques of the professionalised historical discourse of the nineteenth century, defined in opposition to political theory. The goal of this discourse was the complete opposite of the goal of the 'third wave' within which Stanek operates: the suppression and disciplining of utopian tendencies.

This work is radically conservative. That is not necessarily a bad thing. Stanek's return to the archive and his contextualisation of Lefebvre are an invaluable contribution which renders the revolutionary translation of Lefebvre more precarious, but also potentially contributes to innovation. Furthermore, Lefebvre would probably value the project's anachronism as potentially creating a space of difference in a political atmosphere of hype and urgency.

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BOOK REVIEW

Architectural historians and conservationists differ widely in their opinions on how, if at all, examples of mass housing in Europe can be safeguarded for the future. Yet nearly everyone will agree that mass housing, the result of exceptional architectural and social effort of the second half of the twentieth century, needs to be documented and published before it is too late. In the story of mass housing, Bratislava is a special case. Nowhere in central Europe do we find such a long and rich history of the phenomenon. The area of Slovakia's capital is covered by the greatest single quantity of flats in the region; here was the testing ground for a range of concepts of urban planning, and here were used the widest variety of prefabricates for construction. Documentation is scarce, so this 'atlas' published by Henrieta Moravčíková and her collaborators is to be applauded, as it is the first inventory of mass housing in the former Eastern Bloc, and one of the few such publications in Europe.

The first part of the book consists of a relatively short and general introduction to the development in time and place of the estates in the national and local context. In the second part the 'atlas' compares and illustrates the twenty-one different estates built between 1955 and 1995. Its aesthetic and clinical data-scaping and mapping owes much to the way Joost Grootens designed a series of atlases for 010 Publishers at Rotterdam (Netherlands). The third part shows the layouts of the range of different standardized apartments and such non-residential buildings as schools and shopping centres. Also presented are almost all the non-standardized and experimental structures—even public works of art.

The bibliography shows how this bilingual publication might stimulate more comprehensive international studies: of the 198 titles, only seven are in German or English, and for the most part they are dealing with a far more general

subject than Bratislava's mass housing. The atlas provides an index of names, but a topographical index is missing. This is a pity, because street names are lacking in the maps and none of the buildings in the illustrations is given their cartographic position. So if one wants to visit the sites, one still needs a lot of other information.

The overview of the standardised housing is in the vein of the first survey of the *Existenzminimum* by CIAM in 1929; the presentation is even more abstract, limited as it is to bare outlines of plans and elevations. It clearly shows a decrease of the total square footage of apartments at the beginning and an increase in later years. A little less clear is the differentiation between spaces when the total available space increased and a distinction between day and night rooms finally became possible. One really cannot wait till more information on the history of Czech-Slovakian quest for prefab building becomes available. For instance, they were not too proud to buy a Danish system.

The next step in the study of Bratislava will be to sketch the possibilities and impossibilities of conservation and transformation instead of demolition of the complexes. In this book, a beginning is made in sketching the complexof problems that have to be dealt with. Part of these problems is technical: many of the systems used present almost unsolvable problems due to their enormous energy consumption, noise, etc. Moreover, there is the wide range of socio-economic problems regarding not just maintenance and ownership but also image, as these buildings have become a symbol of the failures of the communist state. For possible solutions, international cooperation is essential, as demonstrated in Vera Kapeller's edited volume *Plattenbausiedlungen: Erneuerung des baukulturellen Erbes in Wien und Bratislava* (*Housing Estates: The Regeneration of the Built Cultural Heritage in Vienna and Bratislava*; Vienna, 2009). Similar developments can be observed in Finland, Denmark, the Netherlands, and perhaps Great Britain. The first steps in seriously studying and using these buildings in the future have been made.

Rob Dettingmeijer

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the Netherlands
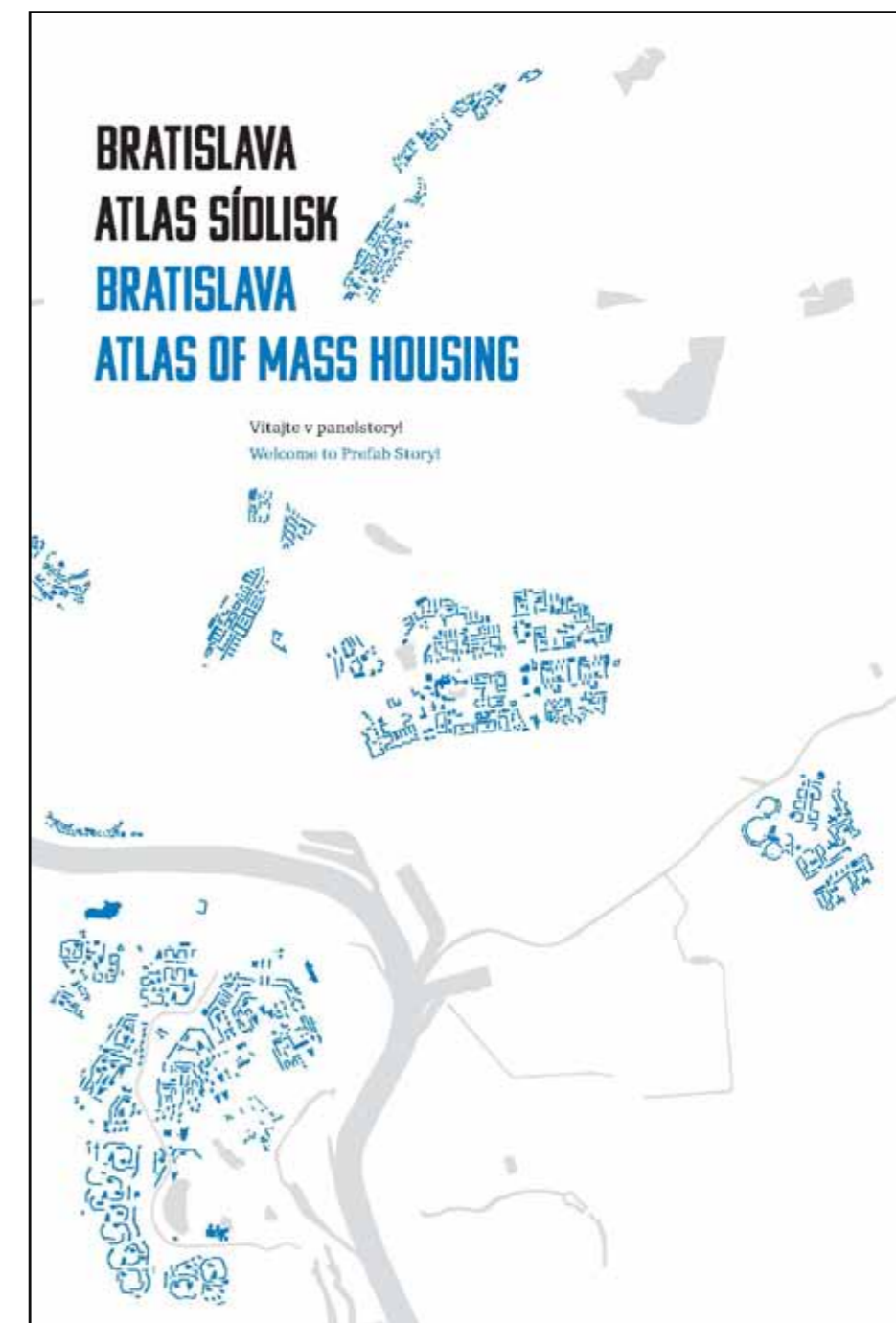
Cover of *Bratislava, Atlas of Mass Housing 1950–1995*
Photograph: courtesy of Slovart Press

EXHIBITION REVIEW

'I Borghese e l'Antico'

Curators: Anna Coliva, Marie-Lou Fabréga-Dubert, Jean-Luc Martinez, and Marina Minozzi

Rome, Galleria Borghese
7 December 2011 – 9 April 2012

'I Borghese e l'Antico' reconstructs the original collection of the Galleria Borghese by bringing back, for the first time ever, sixty renowned works that in 1807 left Rome for the Louvre. Their reinstallation prompts a myriad of reflections, from the changing relationship of the Borghese family to Antiquity to the history of collecting, and from the nature of display to the association of object and architecture. It is such a richness of stimuli, as well as the momentousness of the event, that makes 'I Borghese e l'Antico' a landmark exhibition.

The Galleria Borghese, the focus of the show, was built and decorated between 1612 and 1620 in the wake of the aristocratic villas of Rome. As a diplomatic and political seat for Cardinal Scipione Borghese (1576–1633), nephew to Pope Paul V, it showcased one of the most celebrated collections of ancient sculpture, which the cardinal enriched by transferring many modern paintings from the family's Roman palace. A century later Scipione Borghese would have hardly recognised his villa, after Marcantonio Borghese IV (1730–1809) and the architect Antonio Asprucci (1723–1808) reorganised its space and renovated its decoration. Its current appearance is largely due to this phase of transformation. The current state of the collection, however, does not date to this period, as in 1807 Camillo Borghese sold 695 works, or one-third of the total, to Napoleon, the brother of his wife. 'I Borghese e l'Antico' is the first attempt to partially amend such a loss.

The exhibition opens in the Salone with the famous *Borghese Vase*, whose ecstatic Dionysian procession rates among the most admired carvings from antiquity. The *pianterreno* and *piano nobile* display other masterpieces, including the two imposing, lifelike busts of Marcus Aurelius and Lucius Verus, as well as the

Historical arrangement of a room at the Villa Borghese, Rome.
Photograph: reproduced with permission of the Galleria Borghese

Sleeping Hermaphrodite, provocatively lying on the soft-looking mattress that Bernini carved. *The Three Graces*, *Centaur with a Cupid on His Back*, and *Silenus Holding the Infant Bacchus* are three of the other extraordinary works that Napoleon appropriated.

Despite the masterpieces on display, 'I Borghese e l'Antico' is a minimalist show. The information and visual apparatuses are kept to the essentials so as not to spoil the enjoyment of the works or distract the many tourists who are primarily interested in seeing the permanent collection. Most of the information concerning the history of the artworks can be found in the massive exhibition catalogue, the result of many years of meticulous scholarly research. Interestingly, the catalogue entries detail the many locations of the works over the years, a line of inquiry that has affected the curatorial agenda of the show. For example, the curators' decision to place the impressive *Borghese Vase* in the centre of the Salone re-enacts the end point of a spatial trajectory that lasted over a century. Indeed, in the mid-seventeenth century it was located not in this room, but on the façade; by 1700 it had moved to the loggia of the upper floor, surrounded by Lanfranco's frescoes. Only at the end of the eighteenth century was it moved into the room which eventually took its name (La stanza del Vaso) and which is now considered the 'prima sala' of the Borghese Gallery. Reconstructing the route of the Borghese Vase within the villa suggests questions on the relationship of works of art and architectural space as well as the transformation of the building, from a suburban retreat to a museum.

As the display of the Borghese Gallery changed continuously over the centuries—the result of personal choices as well as historical circumstances—the curators of the show decided to focus on two moments. The display on the upper floor apparently represents the artistic taste of Scipione Borghese, who preferred to hang modern paintings next to ancient statues regardless of style and subject matter. In stark contrast to the unifying iconographic programs of renaissance villas, Cardinal Borghese opted to present the works heterogeneously, so to incite *meraviglia* (admiration). That left an unprecedented freedom for the viewer, whose pleasure stemmed from his own visual skills and knowledge. It was this eclectic, liberating arrangement that stimulated the young Bernini to make his masterpieces: statues that, by combining pictorial and sculptural effects, aimed at surpassing Antiquity.

Historical arrangement of the room with *Sleeping Hermaphrodite* (on the mattress carved by Bernini) at the Villa Borghese, Rome. Photograph: reproduced with permission of the Galleria Borghese

Historical arrangement of the room with *The Three Graces* at the Villa Borghese, Rome. Photograph: reproduced with permission of the Galleria Borghese

In contrast, the ground floor reproduces the late eighteenth-century collection. In the Salone, where the statues of Mercury and Achilles face each other across the room, the curators have framed the sculptures with panels that suggest the original scenographic *aediculae*. Such devices give an idea of the important role Marcantonio IV Borghese bestowed upon architecture in order to shape the viewer's experience. Marcantonio explicitly requested the walls be divided with architectural elements and niches to enhance the display of statues and busts. He also separated sculptures from paintings, sending the latter to the upper floor while keeping the former on the ground floor, easily accessible to the public. The most renowned sculptures were also removed from along the walls and became centrepieces, frequently dictating the theme of the frescoes and names of the rooms. The Hermaphrodite room, for instance, took the name from the sculpture of the *Sleeping Hermaphrodite*, whose curious subject was explicated and glorified in the ceiling, which Marcantonio had frescoed with the myth of Hermaphroditus and Salmacis. The present display of Bernini's sculptures also follows Marcantonio's arrangement.

Even more than other exhibitions expressly dedicated to the theme of display, 'I Borghese e l'Antico' is a successful show as it directs attention towards the complex relationship between artwork and space. At the same time, the show questions the roles of collectors and architects in constructing an aesthetic experience.

Anna K. Tuck-Scala

John Cabot University and Temple University Rome Campus

Italy

Historical arrangement of the Salone the at the Villa Borghese, Rome, with the *Borghese Vase* as its centrepiece.
Photograph: reproduced with permission of the Galleria Borghese

EXHIBITION REVIEW

'In mezzo a un dialogo: La piazza di Carpi dal Rinascimento a oggi'

Curators: Manuela Rossi and Elena Valduz

Carpi, Musei di palazzo dei Pio
31 March – 10 June 2012

I had just begun to write this review when, on 20 and 29 May 2012, a disastrous earthquake shook the area between Ferrara and Modena. Twenty-seven people died, hundreds were injured, and 15,000 were evacuated. Severe damage, the balance of which is still being determined, occurred to our cultural heritage in several villages and minors towns. At the time of writing, one month after the event, more than 700 historical protected buildings have been reported as damaged. Carpi has been seriously hit, and for weeks the whole centre was declared a 'red zone'. The church of San Niccolò has serious cracks at the apse and the bell tower; in the church of San Francesco the nave ceiling collapsed; dramatic cracks have appeared in the dome of the *duomo*, or *collegiata*, and in the façade, which has also lost some parts from the top of its pediment: here one must fear for the worst.

The Palazzo dei Pio, too, where the exhibition 'In mezzo a un dialogo: La piazza di Carpi dal Rinascimento a oggi' ('In the Midst of a Dialogue: The Square of Carpi from the Renaissance to the Present') was being hosted, has suffered some damage on the Torrione degli Spagnoli, Torre del Passerino, and Torre dell'Orologio. For all of this, I feel it even more important to review this serious and carefully studied exhibition—conceived to celebrate the fifth centennial of Carpi's famous *piazza grande* by retracing the urban and architectural history of this huge space, which was created under Alberto Pio III (1475–1531)—in the hope that the inhabitants and all the museum staff will accept it as a sign of solidarity and esteem.

In the Quattrocento there was a wide diffusion of small dynastic states in central and northern Italy, each of them with their own capital, seat of the lord's court. Carpi was one of them, long celebrated as an outstanding example of a renaissance 'ideal city'. Alberto Pio, the last signore of Carpi, thoroughly changed the

Room at the Palazzo dei Pio, Carpi.
Photograph: Stefanos Antoniadis

Gallery with visitors looking at the exhibition
in the Palazzo dei Pio, Carpi.
Photograph: Veronica Croce

appearance of his capital. He began by transforming the castle into a palace with a regular courtyard and a new façade facing a vast open space. On the northern side of this space he began the construction of a new church which eventually would become the cathedral. Alberto Pio's idea was clearly set to converting the irregular open space behind the castle into a big central square, and transforming the village in a true city. In about ten years, between 1510 and 1520, with the help of the architect Baldassarre Peruzzi, he completed the church of San Niccolò, began the collegiata, and re-arranged the façade of the palace and the portico facing it at the other side of the square.

The goal of the exhibition and its catalogue was to offer an update and a synthesis of earlier studies on Carpi, not only from an urban and architectural point of view, but also from a social and civic one. At the same time, the project was an occasion to put the square in context by comparing it with other ideal and real examples from the Italian Renaissance.

In the first section ('La piazza e la città ideali') was a selection of important manuscripts, drawings, and prints from the fifteenth and sixteenth centuries. It included the Palatine codex of the *Trattato di architettura* by Filarete, the anonymous so-called Vitruvio ferrarese, and the printed editions of Vitruvius by fra' Giovanni Giocondo da Verona (1511) and Cesare Cesariano (1521), illustrating theoretical elaborations on the theme of the ideal square and city. In the second section ('La piazza e la città: Carpi e le altre piazze'), Carpi's piazza was compared with contemporary examples such as Vigevano, with its Ducal piazza, and other centres such as Cento, Cortemaggiore, Correggio, Faenza, Ferrara, Imola, Loreto, Mantua, Mirandola, Novellara, and Scandiano. This section focused on the role of the main square in relationship with the rest of a town by means of printed maps from the fifteenth to the nineteenth centuries. The heart of this part of the show was Luca Nasi's detailed perspective plan of Carpi from the second half of the seventeenth century, the most important source to document Alberto Pio's urban renewal; the map has become itself an iconographical emblem of the city. The third section ('La rappresentazione della piazza di Carpi') exhibited several images of the square, concluding with photographs illustrating the life of the piazza up to the present day.

The gallery round the inner courtyard at the Palazzo dei Pio, Carpi.
Photograph: Veronica Croce

Model of the castle (Palazzo dei Pio), Carpi.
Photograph: Veronica Croce

The exhibition, moreover, was organised around the binomial 'computer and history', intending to use new technologies for realistic and well-documented reconstructions and representations. The curators successfully avoided using them just for adding nice and captivating images to a traditional exhibition, but instead used them as an instrument to better understand, visualise, and communicate the transformation of this urban space from the fourteenth century until now. This was the content of the last section ('Da Borgogioioso a Piazza dei Martiri, un modello digitale'), realised in collaboration with the University of Padua, consisting of three-dimensional and dynamic animations and plaster models, also digitally generated.

The Palazzo dei Pio, restored between 2003 and 2008, was itself part of the exhibition. The refined setup of the show, designed by the architect Cesare Sereni of Carpi's public administration department, was clearly intended not to conflict with the remarkable interiors. The show was installed in the *piano nobile* along the gallery which surrounds the courtyard and in the painted main rooms on the north side. The exhibits were arranged on a platform in the middle of the rooms, completely detached from the walls so as to allow visitors to appreciate the entire spaces without covering or fragmentation. The arrangement, moreover, was defined in two colours: white for the 'historical' part of the exhibition and black for the second part, dedicated to the digital reconstructions, a colour that allowed a better view of the videos and the models. The path ended on the terrace of the Torre dell'Orologio, exceptionally open during the exhibition, where from this favoured belvedere one could finally appreciate the real piazza in fullest dimension.

Due to the earthquake the show has been closed, but at the time of writing (the end of June) I just learned the happy news that in a few days director Manuela Rossi and the staff of the Musei di Palazzo dei Pio can re-enter the palace, if only parts of the ground floor for the moment. I strongly hope that reconstruction of the crashed buildings and the restoration of the architectural heritage will begin soon and in a substantial way, so that everyday life can return to the squares which make these Italian 'minor cities' so unique.

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Model of two phases in the development of the central square at Carpi, looking towards the cathedral.
Photograph: Elena Svalduz
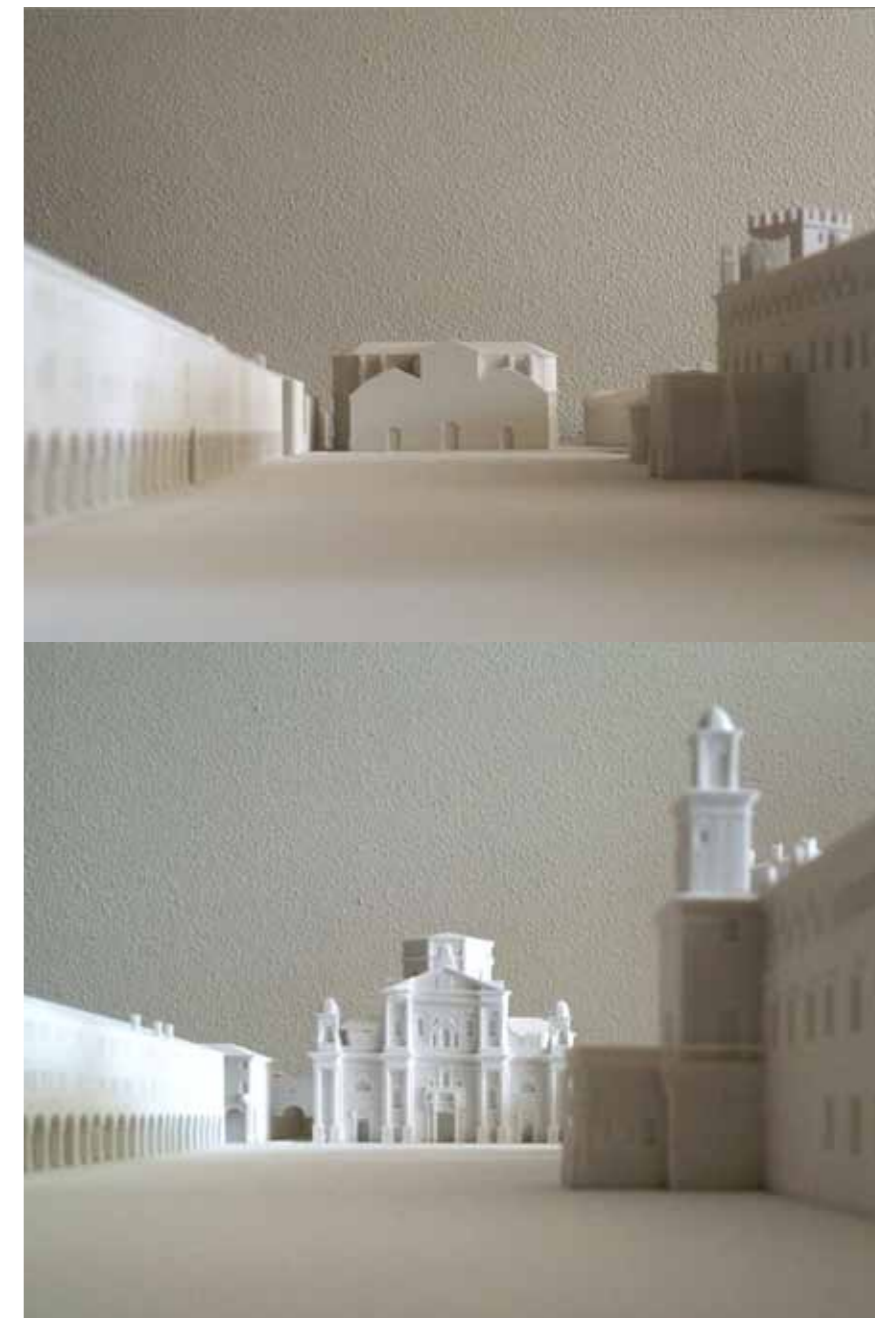
CONFERENCE ROOM

'"…die ächte Bildung des Baumeisters…": Der Lehrbuchdiskurs über das Bauen'
('"The True Architectural Education": The Discourse of Achitectural Manuals')
Organisers: Uta Hassler, Torsten Meyer, Christoph Rauhut, and Knut Stegmann

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ETH Zurich, 16–17 February 2012

For a long time, Henry-Russell Hitchcock's *American Architectural Books: A List of Books, Portfolios and Pamphlets on Architecture and Related Subjects Published in America before 1895* (1962) stood out as an isolated, intriguing list, whose titles alone suggested the nature and scope of architectural knowledge that was dealt with in architectural books. Only in the 1990s was the subject thoroughly researched, beginning with Eileen Harris and Nicholas Savage's seminal *British Architectural Books and Writers 1556–1785* (1990), followed by Savage's voluminous publications on some important architectural collections, such as *Early Printed Books, 1478–1840: Catalogue of the British Architectural Library Early Imprints Collection* (1994–2003); the four volumes on the Mark J. Millard Architectural Collection (1993–2000); and *Avery's Choice: Five Centuries of Great Architectural Books* (1997) by Adolf K. Placzek. The early titles from Hitchcock's list were the subject of Janice Schimmelman's *Architectural Books in Early America* (1999).

Recently the focus has shifted towards the importance of the architectural book as a body of knowledge. The upcoming conferences of the EAHN (Brussels 2012) and the SAH (Buffalo 2013) both have sessions on the position of architectural books in the network and circulation of architectural knowledge. Also, in November this year the French institutes CDHTE, CNAM, and INHA, organise the third joint conference on architectural books under the title 'Translating Architecture', questioning the displacements and transformations of architectural knowledge that occur through translations.

Last February, at the ETH in Zurich, the Institute of Historic Building Research and Conservation hosted the conference '"The True Architectural Education": The Discourse of Architectural Manuals'. It is one of a series of events and publications that has proceeded from the ambition of the institute to reflect upon and renew its true polytechnical tradition—*Bauforschung* encompassing construction history as well as the history and theory of architectural knowledge.

Fourteen papers and two debates addressed Uta Hassler's opening question: 'Is the architectural manual a typical product of its age, or is it still relevant in the twenty-first century?' The conference had a strong kick-off, with three general introductions to the genre of the manual. Wolfgang Weber talked about its development from the sixteenth through the nineteenth centuries in the context of technical innovations in book production, the publishing trade, and the book market. Günter Abel and Gerhard Rammer analysed the manual from an epistemological and history of science perspective. Both Abel and Rammer pointed out that Thomas Kuhn, in *The Structure of Scientific Revolutions* (1962), held the manual in little esteem because of its conservative bias. The purpose of manuals is to contain canonical knowledge: they reflect the state of the arts of a discipline, organise it hierarchically, and define the basic concepts. The strength of the manual genre is precisely its orientation towards stable knowledge, argued Abel, providing a trustworthy foundation for a discipline. Only from there innovations, ruptures, and revolutions can take place. In addition, Rammer singled out the stimulating and formative role of the manual. Most sciences first only existed as a literary genre before developing into a discipline in the nineteenth century.

After this epistemological introduction to the genre, the conference explored the development of the architectural manual from Vitruvius up to the present. This vast period of time was subdivided into four historical episodes, from Antiquity until the eighteenth century, and the nineteenth, twentieth, and twenty-first centuries respectively.

In the early modern period there was no fixed format for the architectural manual, but Vitruvius's influence on the architectural discourse was immense. Alexander von Kienlin gave the example of timber constructions, which up to the nineteenth century were virtually absent from architectural theory because of Vitruvius's disinterest in the subject matter. Another conclusion about the early modern manuals is that their objective was twofold. They educated not only the

architect but also the client, so as to enable him to judge the quality of a presented work. As an exception to this rule, Marcus Popplow explored Leonard Christoph Sturm's contribution on architecture in *Der geöffnete Ritterplatz* (*The Open Knights' Court*; 1702), an encyclopedic work for the education of young gentlemen. Sturm popularized architectural knowledge, for example by explaining in a very practical way how to recognise the classical orders, to prepare these young men for their grand tour.

The nineteenth century witnessed a boom in the publication of architectural manuals, exemplifying the institutionalisation and professionalisation of architectural knowledge. While Stieglitz's *Enzyklopädie der bürgerlichen Baukunst* (*Encyclopaedia of Civil Architecture*) from 1792, beautifully analysed by Klaus Jan Philipp, aimed to be an architectural manual, it lacked its typical qualities: a systematic and balanced arrangement by subject matter and adequate illustrations. The genre became firmly established over the course of the century. Still, manuals showed great variation in purpose and discourse. Andreas Hauser and Knut Stegmann both elaborated on Ernst Gladbach's studies on historic Swiss timber-frame constructions, which according to Gladbach could function as a pretext and inspirational source for developing a modern, national style. In contrast, Gottfried Semper analysed the same construction method in *Der Stil* for its idiosyncratic qualities, without alluding to its allegedly typical Swissness.

The last papers of the conference pointed out two developments in the twentieth-century architectural manual. One development, discussed by Utta Hasler, was how the discourse on architectural aesthetics virtually disappeared from the manual, leaving the architect without a coherent system of norms to develop good taste. The second development was that handbook knowledge became ultimately normalised and standardised. Karl-Eugen Kurrer showed the slow but sure transformation of handbook knowledge into charts and books with tables. Interestingly, his lecture, along with Walter Prigge's lecture on Ernst Neufert, pointed at the cultural value of this seemingly neutral and depersonalised knowledge in service of industrialised modular construction methods. These norms were not based on natural or absolute standards, but were rather negotiated between architects, designers, entrepeneurs, and manufacturers. The final discussion of the conference once more addressed the question posed

by Hassler at the beginning: is the architectural manual still relevant in the twenty-first century, or is it a typical product of its age, with its heyday in the nineteenth century long gone? The answer was a wholehearted affirmation that manuals are still a vital genre, even if the digital revolution and the internet have added completely new dimensions to the collecting, ordering, and transfer of knowledge for specific audiences. While the emergence of this new digital body of knowledge must partly account for the increasing scholarly interest in the printed manual as its 'predecessor', the latter can still stand on its own. The value of the manual is precisely that it offers a demarcated, coherent, and hierarchically organised introduction to a discipline. It was rightly stated that students still ask what book they should read to become acquainted with a discipline, and there is no univocal answer to that. The architectural manual of the twenty-first century has still to be written.

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CONFERENCE ROOM

'Masons at Work: Architecture and Construction in the Pre-Modern World'

Organisers: Lothar Haselberger, Renata Holod, and Robert Ousterhout

Philadelphia, Center for Ancient Studies, University of Pennsylvania,
30 March – 1 April 2012

The symposium 'Masons at Work' brought together a wide range of scholars in different stages of their careers from more than fifteen countries and from many academic disciplines to present current research on pre-modern building practices. More than thirty-five papers were presented, ranging in topic from Roman two-piece Corinthian capitals to the carved stone domes of Cairo. Participants sought to understand the different ways that buildings imparted information in the past, and how we can discover these messages in our modern, academic settings, each with its own specific techniques of inquiry. Four variations on this theme were readily apparent: many scholars focused on detailed description of buildings and instructive methods of visualisation; architectural and mechanical engineers presented papers on the stability of ancient structures and the analysis of building materials; a few papers were more theoretical, in an effort to analyse the social impact of buildings; and lastly, architectural conservators weighed in on the deteriorating effects of time and their labours to combat them. In the end, there was a call for increased collaboration across disciplines as an essential aspect of the study of pre-modern buildings.

The conference opened with Lynne Lancaster (Ohio University), who considered the development and spread of dome construction techniques in the Near East and Mediterranean world. She discussed the importance of Alexandria as a centre through which vaulting technology moved from east to west, using unpublished evidence for sail vaulting in the Egyptian Fayuum in the late first century BC, and tracing the connections through Ephesus' Terrace House to the dome of Diocletian's mausoleum at Split. Her presentation combined sophisticated visualisations with a contextualised approach that exemplified how the tools of *Bauforschung* can address historical and cultural questions.

Similarly, Nikolaos Karydis (University of Notre Dame) used graphic reconstructions of Early Byzantine churches from Asia Minor to discuss whether a desire to limit timber-use was a driving force for the setting of bricks in corbelled pitched courses, rather than using other timber-intensive centring methods. Marco Brambilla (California), analysing building techniques in Ilkhanid Iran, presented impressive reconstructions of three monumental structures built for Ghazan Khan and Uljaytu at the turn of the thirteenth and fourteenth centuries. Among these was the masterful mausoleum complex of Uljaiytu in Sultaniyya, which relied on pre-fabricated components and on the building reforms established by the newly organised administration under Ghazan Khan.

In another approach to the theme of visualisation, several papers considered images of masons and architecture from the pre-modern world. David Khoshtaria (George Chubinashvili National Research Centre) presented part of the sculptural program from the tenth-century Georgian church at Korogo, a series of images detailing the process of the church's construction with particular attention to stone preparation and transportation. Michael Davis (Mt. Holyoke), meanwhile, looked at the social dimension of architectural drawing among French Gothic masons, describing how the technical craft served both as a practical tool and as a valued product of individual master craftsmen in its own right.

Numerous papers explored the relationship of buildings and their construction with cultural continuity or change. Heather Grossman (University of Illinois at Chicago) explored the link between buildings, memory, and culture. Likewise, Allyson McDavid (Institute of Fine Arts, New York University) focused on the evolution of a single structure, the Hadrianic Baths of Aphrodisias, detailing the various repairs and alterations made over its 500-year history. These alterations reflect not only the masons' skill but also society's changing attitudes towards bathing and the baths themselves.

Jordan Pickett (University of Pennsylvania) used newly generated digital models and labour values to study the differential investment of social and material capital in the monumental architecture of various cultures in the thirteenth century. He was then able to compare how monumental construction affected the position of labour forces in different societies.

Several engineers added greatly to the conference's diversity. John Ochsendorf (Massachusetts Institute of Technology) presented his work on modelling the stability of ancient arches and vaults. His mathematical models depicted acceptable curves of stability within given structures and also predicted points of failure. To better understand these points of collapse, he created scale models from 3-D prints and filmed the results of gradual increased stresses until the moment of structural failure. Beyond providing fascinating visualisations, this work has broad implications for understanding current issues of preservation as well as ancient building technologies.

Phillip Brune, a mechanical engineering consultant for DuPont Engineering Technology, demonstrated the need for technical expertise in experimental archaeology. His research involved recreating and experimentally testing a mortar based on the concrete formulation from the walls of the Markets of Trajan, which replicated both the material composition of the mortar as well as the mixing processes. The study produced both a better understanding of ancient mortar paradigms as well as quantitative data with consequences for the preservation of deteriorating structures.

Finally, several architectural conservators talked about the role that architectural preservation plays in the academic conversation about masons and masonry. Gionata Rizzi (Milan), discussing recent conservation work on the façade of the Parma Cathedral, highlighted the valuable insights gleaned from the cathedral's careful conservation—making conservation not simply an end goal, but an integral component of a research program.

Frank Matero (University of Pennsylvania) closed the conference with a call to incorporate preservation programs into building study as a matter of course. While our focus may often be on the past, Matero suggested that preservation is our ethical and moral responsibility to ensure that the remains of the past will still be around in the future, ready for new interpretations and re-readings.

The concluding session, featuring remarks by Kostis Kourelis (Franklin & Marshall) and the conference organisers, provided a fitting capstone to the conference. Kourelis meditated on our relationship with the ancient masons from our position in modernity, noting in particular modern academic institutional and disciplinary fault lines and the intellectual history underpinning the work of modern scholarship. Kourelis emphasised the action of the mason, who did not blindly build, but rather, encoded meaning in his works. Our ability to read this meaning in turn allows us to find the mason in his building. 'Finding the mason' encourages the slippage through which architectural historians by degrees become cultural historians yielding fruitful results for both disciplines. Lothar Haselberger finally and enthusiastically advocated this interdisciplinary focus. Reviewing how the contributions of structural engineers, art and architectural historians, architects, and archaeologists enriched the conference, Haselberger pled for continued and increased interdisciplinary collaboration. An important point was his dismantling of the sciences–humanities dichotomy, arguing instead for melding the sciences as humanities and the humanities as sciences. This productive conclusion to an enlightening conference laid the groundwork for future work and collaboration.

The proceedings of the symposium will be published online this summer. Look for the link at the Center for Ancient Studies website: http://www.sas.upenn.edu/ancient/. A full program of the papers presented may be found at the same site.

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CONFERENCE ROOM

EAHN Second International Meeting

Organiser: Hilde Heynen (conference chair) e.a.

Brussels, Palais des Académies
31 May – 2 June 2012

The short report that follows is in no way a faithful summary of the EAHN's Second International Meeting, nor can it be; with over one hundred and seventy papers presented in five series of six parallel sessions and one session of poster presentations, the event was simply too large for one person to cover. If anything, what you will find here is the personal choice by this *Newsletter*'s editor from the overwhelming supply on offer. In view of the theme of this issue—early modern (aristocratic) architecture—and the editor's personal liking for classical and classicist buildings and urban design, his choice, although narrow, seems legitimate. For other recaps, the reader is kindly requested to refer to the information on the meeting's website (http://eahn2012.org/), wait for what attendees will publish on the EAHN's new website, or submit his or her own review.

To choose the themes for this report, I did not limit myself to following the track of 'Early Modern' that the organisers had so conveniently set out through the conference. Instead, I put together my own track. In doing so, I determined three thematic clusters: re-use of antiquity, varieties of fusion, and dictations of ceremony and politics.

In European, and especially Mediterranean society, the use of antiquity was obvious. Why design a town *ex novo* if there is a centuries-old layer of usable fundaments at hand? Nor was this necessarily an early modern choice, as Allan Ceen amply showed. Generation upon generation created the urban palimpsest of modern Albano, a small town in the hills south of Rome, from antiquity to the nineteenth century. As in many such cities, the original grid of the Roman citadel is palpable in the modern urban fabric, and the siting of medieval and early modern structures like city gates, the town hall, or the main church

demonstrably follows the location of Roman—pagan—predecessors. Growth was here organic; meaning presumably changed with the times. But there are other models. One is the intentional construction of an antique pattern, as at downtown Naples (originally an ancient Greek foundation), where—as suggested by Paolo Sanvito—the Aragonese dynasty in the second half of the fifteenth century had laid out a new urban plan which made use of ancient Greek concepts of city planning. This was a conscious reference, using ancient theory as a source of inspiration. Another model is to use extant archaeological sites for creating new routes and city patterns, which happened in fascist Rome, as Amy Russell made clear. While the avenue along the ancient imperial *fora*, which had never existed in antiquity, satisfied Mussolini's need of a long parading ground, it also served to link the self-image of the fascist state with the glory that was Rome. Here the new posed as if it were old. Yet another model, analysed by Konstantina Kalfa, is developing a modern city in such a way that its street pattern opens up ravishing views of still standing ruins. This is the case in Kleanthis and Schaubert's plan from the early nineteenth century for the new city of Athens, which can truly be called picturesque. Here the views of the ancient monuments were meant to set the modern Athenians' mind towards the future. And then there is the model of importing 'antiquity', as had happened in Great Britain with Palladianism. One step further, this classicism was exported again from Britain to other countries, for instance to Portugal, as witnessed by John Carr's Hospital Real de Santo António at Porto (built 1779–1824). Domingos Tavares showed that Carr designed the whole building irrespective of local tradition and even of its planned location. The 'foreign', 'imperial' building served to stress Porto's relations with the United Kingdom and its independence from the nationalistic policy of Portugal's prime minister, the dreaded Marquess of Pombal.

Fusion is the almost inevitable corollary of historical development. In their session 'Fusion Architecture from the Middle Ages to the Present', Brigitte Sölch and Erik Wegerhof identified various forms of fusion: enveloping older structures; visually using existing elements in new buildings; redeveloping old buildings, defined in the spirit of the Smithsons' 'As Found'; and adapting new architecture stylistically to its setting. Most modern critics consider 'as if' design to be inferior, preferring what can be called inspired confrontation to visual harmony. In the early modern world, fusion was the rule rather than the exception—often more confrontational than modern critics would applaud. One

example is the consonance of old and new practised by Leon Battista Alberti, the first architectural theorist of the Renaissance. According to Anke Naujokat, Alberti smoothed over his fusion of incompatible forms by applying strategies to soothe the eye of the beholder, such as riming the colours and decoration techniques of the new with the old, as in the façade of Santa Maria Novella, Florence, or harmonising volumes by means of sight lines, as in the Rucellai Chapel at the church of San Pancrazio, also Florence, where the clear lines on the pavement, walls, and vault make the insertion of the contrasting Tempietto del Santo Sepolcro visually natural. Conversely, contrasts can be intentionally confronting, as Sascha Köhl made clear through looking into the integration of medieval town halls in early modern building complexes in the Netherlands. Here, keeping medieval elements like belfries, crenellations, ogival windows, or even old-fashioned masonry rigorously in view—completely at odds with seventeenth-century classicist ideals—signalled proud civic memory and political awareness of old rights. The town halls at Haarlem and Delft eloquently represent this mentality. Hybrid forms, however, were not necessarily the outcome of rebuilding; both Lauren Jacobi and Katie Jakobiec drew attention to structures that were newly designed along fusion lines. Jacobi examined the mid-sixteenth-century Mercato Nuovo, Florence, and concluded that it fused elements of the *fondaco*, a typically eastern Mediterranean mercantile form, and the loggia, which was mainly associated with public administration and civic display. While being used as a market hall, the edifice was also an image of the sources of the city's wealth and power. At the same time, its forms also echoed those of an earlier period, when it was merchants and bankers who governed the community, not princes. On an entirely different note, Jakobiec showed how in the early seventeenth century rich merchants at Kazimierz Dolny, Poland, had adorned their city dwellings with a curious mixture of renaissance forms. The patchwork of styles on the façades reflected the variety of commodities that formed the trade of the merchants; for them, hyperbole expressed riches—without embarrassment.

Politics and ceremony, finally, often did give rise to the use of antiquity and fusion of forms. The above-mentioned case of John Carr's hospital is a clear example of a politically informed choice for classicism; the Byzantine influences in the Ottoman palaces from the fifteenth century, to which Satoshi Kawamoto referred, are another. At the moment the Ottomans had conquered the Byzantine

Empire, and were making diplomatic overtures to the West, they began to sense the need for imperial display on western terms. Surely they wanted to be seen as the legitimate heirs of the emperors of the Romans—as the Byzantines had called themselves—and as the (more than) equals of European rulers. Another political choice influenced the land- and cityscape of eighteenth-century Dublin. To the amazement of visitors, Dublin's most prestigious city sites were occupied by inconspicuous merchant dwellings and even dockyards, while the large estates along the coast remained un(der)developed. The main reason, according to Finola O'Kane Crimmins, was that after the annexation, the British had no need for a glittering capital in Ireland as a possible nucleus for revolutionary movement. The local aristocracy was incited to focus instead on London, the place of the Court and politics. They did, and in doing so became absentee landlords, with corresponding interests. They began to see Dublin and surroundings with something like a tourist gaze: picturesque but immaterial to their status. Conversely, when representation of status was crucial, architecture was instantly made to contribute, as became evident in the papers delivered in the session 'Court Residences in Early Modern Europe (1400–1700)', organised by members of the PALATIUM-network. In particular, Giulio Girondi and Elisabeth Wünsche-Werdehausen stressed the connections between the plan and/or the decoration of a suite of rooms, and the precise use to which the patrons put these rooms. As courtly buildings have always been susceptible to change, the task to establish the meaning of such apartments at a given time is surely daunting.

In the three clusters we have reviewed there can be recognised a leitmotif—the clear wish of early modern patrons and designers to make architecture, both exterior and interior, the bearer of meaning. For twenty-first-century man this meaning is often elusive, the more so if the original arrangement has disappeared. Refashioning from later periods, partial demolition, and encapsulation of older remnants in newer structures distort our view. Often, architectural historians need to use techniques developed by archaeologists and manuscript experts in order to obtain a readable and plausible image. What we want to get is not what we see; yet a lot of digging and scraping must be done before we can begin to read what was lying under the surface.

Lex Hermans
Editor of the EAHN *Newsletter*

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