



EAHN
2014
torino

INVESTIGATING AND WRITING ARCHITECTURAL HISTORY:
SUBJECTS, METHODOLOGIES AND FRONTIERS

Papers from the Third EAHN International Meeting

Edited by Michela Rosso

INVESTIGATING AND WRITING ARCHITECTURAL HISTORY:
SUBJECTS, METHODOLOGIES AND FRONTIERS

Published thanks to the contribution of



EAHN
2014
torino

Michela Rosso (ed.)

INVESTIGATING AND WRITING ARCHITECTURAL HISTORY:
SUBJECTS, METHODOLOGIES AND FRONTIERS

Papers from the Third EAHN International Meeting

Contents

Editor

Michela Rosso

English editing

Adrian Forty
Josephine Kane
Susan Klaiber
Daniel Millette
Nancy Stieber

Editorial proof-reading

Studio Associato Comunicarch

Cover Image

Mauro Melis

Layout

Elisa Bussi

Copyright

The authors

Publishing

Politecnico di Torino

ISBN

978-88-8202-048-4

Preface, Michela Rosso

15

1. EARLY MODERN

1.1. Fortified Palaces in Early Modern Europe, 1400–1700,

33

Pieter Martens, Konrad Ottenheim, Nuno Senos

1.1.1 Fortified Palaces in Early Modern Sicily: Models, Image Strategy
Functions, *Emanuela Garofalo, Fulvia Scaduto*

35

1.1.2 The *Castrum Sanctae Crucis* in Cremona: From Fortified Castle
to Courtly Residence, *Jessica Gritti, Valeria Fortunato*

48

1.1.3 From Old to New: The Transformation of the Castle of Porto de
Mós, *Luís Serrão Gil*

62

1.1.4 Symphony in Brick: Moscow Kremlin at the Time of Ivan III,
Elena Kashina

72

1.1.5 Seventeenth-Century Fortified Villas in the County of Gorizia, with
Residences Modelled on the Type of a Venetian Palace with Corner Towers,
Helena Seražin

81

1.2. Piedmontese Baroque Architecture Studies Fifty Years On,

92

Susan Klaiber

1.2.1 The Exchange of Architectural Models between Rome and Turin
before Guarini's Arrival, *Marisa Tabarrini*

94

1.2.2 Guarino Guarini: The First 'Baroque' Architect, *Marion Riggs*

102

1.2.3 The Multifaceted Uses of Guarini's *Architettura Civile* in 1968,
Martijn van Beek

109

1.2.4 Idealism and Realism: Augusto Cavallari Murat, *Elena Gianasso*

115

1.2.5 A Regional Artistic Identity? Three Exhibitions in Comparison,
Giuseppe Dardanella

121

1.2.6 Wittkower's 'Gothic' Baroque: Piedmontese Buildings as Seen
Around 1960, *Cornelia Jöchner*

122

1.3. On the Way to Early Modern: Issues of Memory, Identity and Practice, Open Session, Valérie Nègre	130	2.3. Layers of Meanings: Narratives and Imageries of Architecture, Open Session, Cànâ Bilsel	259
1.3.1 Quadrature and Drawing in Early Modern Architecture, <i>Lydia M. Soo</i>	131	2.3.1 The Plan as <i>Eidos</i> : Bramante's Half-Drawing and Durand's <i>marche</i> , <i>Alejandra Celedon Forster</i>	260
1.3.2 Some Observations on Andrea Palladio, Silvio Belli and the Theory of Proportion, <i>Maria Cristina Loi</i>	132	2.3.2 'What do Pictures Really Want'? Photography, Blight and Renewal in Chicago, <i>Wesley Aelbrecht</i>	271
1.3.3 Moralizing Money through Space in Early Modernity, <i>Lauren Jacobi</i>	144	2.3.3 Content, Form and Class Nature of Architecture in the 1950s-China, <i>Ying Wang, Kai Wang</i>	272
1.3.4 Staging War in Maghreb: Architecture as a Weapon by the 1500s, <i>Jorge Correia</i>	152	2.4. Architecture, Art, and Design in Italian Modernism: Strategies of Synthesis 1925-60, Daniel Sherer	283
1.4. Architects, Craftsmen and Interior Ornament, 1400-1800, Christine Casey, Conor Lucey	153	2.4.1 'Fantasia degli Italiani' as Participatory Utopia: Costantino Nivola's Way to the Synthesis of the Arts, <i>Giuliana Altea</i>	285
1.4.1 Architecture Before the Architects: Building S. Theodore's Chapel of S. Mark's Basilica in Venice, 1486-93, <i>Maria Bergamo</i>	154	2.4.2 Carlo Mollino's Enchanted Rooms: Face-to-Face with Art in a Company Town, 1930-60, <i>Michela Comba</i>	296
1.4.2 Decoration in Religious Architecture of the Eighteenth Century in the South Eastern Part of Central Europe, <i>Dubravka Botica</i>	163	2.4.3 The Logics of <i>arredamento</i> : Art and Civilization 1928-36, <i>Ignacio González Galán</i>	307
1.4.3 Architects of the Islamic Work and Phrasing Concepts in Geometry, <i>Mohammad Gharipour, Hooman Koliji</i>	174	2.4.4 The Synthesis of the Arts as a Critical Instrument for Modern Architecture. The Role of Ernesto Nathan Rogers: 1944-49, <i>Luca Molinari</i>	308
1.4.4 Architects, Craftsmen and Marble Decoration in Eighteenth-Century Piedmont, <i>Roberto Caterino, Elena di Majo</i>	183	2.4.5 Gio Ponti's <i>Stile</i> , <i>Cecilia Rostagni</i>	316
2. REPRESENTATION AND COMMUNICATION		2.5. The Medium is the Message: The Role of Exhibitions and Periodicals in Critically Shaping Postmodern Architecture, Veronique Patteeuw, Léa Catherine Szacka	326
2.1. Public Opinion, Censorship and Architecture in the Eighteenth Century, Carlo Mambriani, Susanna Pasquali	195	2.5.1 Charles Moore's <i>Perspecta</i> : Essays and Postmodern Eclecticism, <i>Patricia A. Morton</i>	328
2.1.1 Public Opinion in Amsterdam: Building the Society Felix Meritis, <i>Freek Schmidt</i>	197	2.5.2 Between Language and Form: Exhibitions by Reima Pietilä, 1961-74, <i>Eeva-Liisa Pelkonen</i>	329
2.1.2 An Architect's Reputation: Libel and Public Opinion in Britain, <i>Timothy Hyde</i>	208	2.5.3 Bau Magazine and the Architecture of Media, <i>Eva Branscome</i>	330
2.1.3 Theater Acoustics in the Late Eighteenth-Century Press, <i>Joseph Clarke</i>	218	2.5.4 Entertaining the Masses: IAUS's Economy of Cultural Production, <i>Kim Förster</i>	331
2.2. The Published Building in Word and Image, Anne Hultzsch, Catalina Mejia Moreno	229	2.5.5 Image, Medium, Artifact: Heinrich Klotz and Postmodernism, <i>Daniela Fabricius</i>	332
2.2.1 Catalogues and Cablegrams, <i>Mari Lending</i>	231	3. QUESTIONS OF METHODOLOGY	
2.2.2 Illustrated Picturesquely and Architecturally in Photography – William Stillman and the Acropolis in Word and Image, <i>Dervla MacManus, Hugh Campbell</i>	232	3.1. Producing Non-Simultaneity: Construction Sites as Places of Progressiveness and Continuity, Eike-Christian Heine, Christian Rauhut	335
2.2.3 Lost for Words: How the Architectural Image Became a Public Spectacle on Its Own, <i>Patrick Leitner</i>	233	3.1.1 Mixing Time: Ancient-Modern Intersections along the Western Anatolian Railways, <i>Elvan Cobb</i>	336
2.2.4 <i>In Wort und Bild</i> : Sigfried Giedion, Walter Gropius and the Fagus Factory, <i>Jasmine Benyamin</i>	242	3.1.2 Steel as Medium. Constructing WGC, a Tallish Building in Postwar Sweden, <i>Frida Rosenberg</i>	347
2.2.5 Juxtapositions and Semantic Collisions of Text and Image in Architectural Magazines of the 1920s and 1930s, <i>Hélène Jannière</i>	247		

3.1.3 Between Technological Effectiveness and Artisanal Inventiveness: Concreting Torres Blancas (1964–69), <i>Marisol Vidal</i>	355	3.5.3 Architecture's Red Tape: Governmental Building in Sweden 1964-72, <i>Erik Sigge</i>	539
3.1.4 The Global Construction Site and the Labour of Complex Geometry, <i>Roy Kozlovsky</i>	366	3.5.4 Provisional Permanence: the NATO Headquarters in Brussels, <i>Sven Sterken</i>	549
3.2. The Historiography of the Present, <i>Andrew Leach</i>	376	3.5.5 The Jewish Agency for Israel - the Constructions of a Civic Frontier in Tel Aviv (1955-66), <i>Martin Hershenzon</i>	559
3.2.1 Proclaiming the End of Postmodernism in Architecture, <i>Valéry Didelon</i>	378	3.6. Revolutionizing Familiar Terrain: The Cutting Edge of Research in Classical Architecture and Town-planning, Round Table, <i>Daniel Millette, Samantha Martin-McAuliffe</i>	573
3.2.2 Architectural Discourse and the Rise of Cultural Studies, <i>Antony Moulis</i>	387	3.6.1 Residency Patterns and Urban Stability: A Theory for Republican Rome, <i>Lisa Marie Mignone</i>	574
3.2.3 After Nature: Architectural History and Environmental Culture, <i>Daniel Barber</i>	395	3.6.2 The Pompeii Quadriporticus Project 2013: New Technologies and New Implications, <i>Eric Poehler</i>	581
3.2.4 Looking Back, Looking Now: Architecture's Construction of History, <i>Inbal Ben-Asher Gittler, Naomi Meiri-Dann</i>	406	3.6.3 Reconstructing Rhythm: Digital Modelling and Light at the Parthenon, <i>Paul Christesen, Aurora Mc Clain</i>	587
3.2.5 Radical Histories and Future Realities – NOW, <i>Lara Schrijver</i>	416	3.6.4 The Urban Development of Late Hellenistic Delos, <i>Mantha Zarmakoupi</i>	593
3.3. On Foot: Architecture and Movement, <i>David Karmon, Christie Anderson</i>	424	3.6.5 Classical Architecture, Town Planning and Digital Mapping of Cities: Rome AD 320, <i>Lynda Mulvin</i>	599
3.3.1 Porticoes and Privation: Walking to Meet the Virgin, <i>Paul Davies</i>	426	3.6.6 Digital Modelling in the Sanctuary of the Great Gods on Samothrace, <i>Bonna D. Wescoat</i>	607
3.3.2 Defining the Boundaries of London: Perambulation and the City in the Long Eighteenth Century, <i>Elizabeth McKellar</i>	437	4. THEORETICAL AND CRITICAL ISSUES	
3.3.3 Walking through the Pain: Healing and Ambulation at Pergamon Asklepieion, <i>Ece Okay</i>	448	4.1. Histories of Environmental Consciousness, <i>Panayiota Pyla</i>	617
3.3.4 Raymond Unwin Tramping the Taskscape, <i>Brian Ward</i>	460	4.1.1 Environmental Counter Narratives in India c. 1960, <i>Ateya Khorakiwala</i>	619
3.4. 'Bread & Butter and Architecture': Accommodating the Everyday, <i>Ricardo Agarez, Nelson Mota</i>	477	4.1.2 We Want to Change Ourselves to Make Things Different, <i>Caroline Maniaque Benton</i>	629
3.4.1 Humdrum Tasks of the Salaried-Men: Edwin Williams, a LCC Architect at War, <i>Nick Beech</i>	479	4.1.3 Zoo Landscapes and the Construction of Nature, <i>Christina Katharina May</i>	640
3.4.2 Third Text: Albert Kahn and the Architecture of Bureaucracy, <i>Claire Zimmerman</i>	492	4.1.4 Experiments on Thermal Comfort and Modern Architecture: The Contributions of André Missenard and Le Corbusier, <i>Ignacio Requena Ruiz, Daniel Siret</i>	651
3.4.3 The Architect, the Planner and the Bishop: the Shapers of 'Ordinary' Dublin, 1940-70, <i>Ellen Rowley</i>	493	4.1.5 The United Nations Headquarters and the Global Environment, <i>Alexandra Quantrill</i>	663
3.4.4 Layers of Invisibility: Portuguese State Furniture Design 1940-74, <i>João Paulo Martins, Sofia Diniz</i>	501	4.2. Architecture and conflict, c. 300 – c. 1600, <i>Lex Bosman</i>	664
3.4.5 Bureaucratic Avant-Garde: Norm-Making as Architectural Production, <i>Anna-Maria Meister</i>	514	4.2.1 The Palace Hall of Chrysotriklinos as an Example of Emulation and Contestation in the Early Byzantine Period, <i>Nigel Westbrook</i>	666
3.5. The Architecture of State Bureaucracy: Reassessing the Built Production of (Colonial) Governments, <i>Rika Devos, Johan Lagae</i>	515	4.2.2 Building Identity and Community in the Post-Crusade Greece: The Architecture of Interaction in the Thirteenth-Century Peloponnesos, <i>Heather E. Grossman</i>	683
3.5.1 SOM, 1939-46: From 'Engineered Dwelling' to the Manhattan Project, <i>Hyun-Tae Jung</i>	517		
3.5.2 Unmonumental Buildings, Monumental Scale: Santiago Civic District, <i>Daniel Opazo</i>	527		

4.2.3	Sieneſe Fortifications in the Age of the Guelph Commune, <i>Max Grossman</i>	684
4.2.4	'Faciendo sette et ſedicion': Architecture and Conflict in Sixteenth-century Verona, <i>Wouter Wagemakers</i>	697
4.2.5	Political Power through Architectural Wonder. Parma, Teatro Farnese, <i>Susanna Piscicella</i>	706
4.3.	How It All Begun: Primitivism and the Legitimacy of Architecture in the Eighteenth and Nineteenth Centuries , <i>Maarten Delbeke, Linda Bleijenberg, Sigrid de Jong</i> ; Respondent: <i>Caroline van Eck</i>	715
4.3.1	On the Colonial Origins of Architecture: Building the 'Maison Rustique' in Cayenne, French Guiana, <i>Erika Naginski, Eldra D. Walker</i>	717
4.3.2	Out of the Earth: Primitive Monuments between Prehistoric and Gothic Ambitions, <i>Jennifer Ferng</i>	718
4.3.3	Viel de Saint-Maux and the Symbolism of Primitive Architecture, <i>Cosmin C. Ungureanu</i>	727
4.3.4	Primitivism's Return: Theories of Ornament and Their Debt to Eighteenth-century Antiquarianism, <i>Ralph Ghoche</i>	728
4.3.5	Cultural Transformations and Their Analysis in Art and Science: Anthropological and Curatorial Concepts Stimulated by the Great Exhibition of 1851, <i>Claudio Leoni</i>	729
4.4.	Socialist Postmodernism: Architecture and Society under Late Socialism , <i>Vladimir Kulić</i>	730
4.4.1	A Dialectic of Negation: Modernism and Postmodernism in the USSR, <i>Richard Anderson</i>	732
4.4.2	When Tomorrow Was Cancelled: Critique of Modernism in the 1970s, <i>Daria Bocharnikova, Andres Kurg</i>	733
4.4.3	The Friedrichstadt Palace, <i>Florian Urban</i>	734
4.4.4	Neither Style, nor Subversion: Postmodern Architecture in Poland, Lidia Klein, <i>Alicja Gzowska</i>	735
4.4.5	Sources of Postmodern Architecture in Late Socialist Belgrade, <i>Ljiljana Blagojević</i>	736
4.5.	Histories and Theories of Anarchist Urbanism , <i>Nader Vossoughian</i>	747
4.5.1	The Legacy of the Anti-urban Ideology in Bruno Taut's Architectural Practice in Ankara (1936-8), <i>Giorgio Gasco, Meltem Gürel</i>	748
4.5.2	Henri Lefebvre's Vers une architecture de la jouissance (1973): Architectural Imagination after May 1968, <i>Łukasz Stanek</i>	760
4.5.3	City of Individual Sovereigns: Josiah Warren's Geometric Utopia, <i>Irene Cheng</i>	761
4.5.4	Architectural Aporia of the Revolutionary City, <i>Peter Minosh</i>	771
4.5.5	'Housing Before Street': Geddes' 1925 Anarchist Plan For Tel Aviv, <i>Yael Allweil</i>	780

5. TWENTIETH CENTURY

5.1.	In-Between Avant-Garde Discourse and Daily Building Practices: The Development of the Shopping Centre in Post-War Europe , <i>Tom Avermaete, Janina Gosseye</i>	795
5.1.1	Shopping à l'américaine in the French New Towns, <i>Kenny Cupers</i>	797
5.1.2	From Million Program to Mall: Consumerism in the Swedish Town Centre, 1968-84, <i>Jennifer Mack</i>	798
5.1.3	Reinventing the Department Store in Rotterdam: Breuer's Bijenkorf 1953-57, <i>Evangelia Tsilika</i>	799
5.1.4	Chilean Commercial Snail Buildings: Typology, Shopping and the City, <i>Mario Marchant</i>	812
5.1.5	Building European Taste in Broader Communities: The Role of the David Jones Stores in the Promotion of Design and Architecture in Australia, <i>Silvia Micheli</i>	824
5.2.	Ideological Equality: Women Architects in Socialist Europe , <i>Mary Pepchinski, Mariann Simon</i>	833
5.2.1	GDR Women Architects between Emancipation and Professional Obstinacy, <i>Harald Engler</i>	835
5.2.2	Women in Hungarian Industrial Architecture between 1945 and 1970, <i>Péter Haba</i>	846
5.2.3	Famous or Forgotten: Women Architects in Communist Poland, <i>Piotr Marciniak</i>	855
5.2.4	Emancipated, but Still Accompanied, <i>Henrieta Moravčíková</i>	867
5.2.5	Female Students of Jože Plečnik between Tradition and Modernism, <i>Tina Potočnik</i>	876
5.3.	Missing Histories: Artistic Dislocations of Architecture in Socialist Regimes , <i>Srdjan Jovanovic Weiss, Carmen Popescu</i>	885
5.3.1	Scene(s) for New Heritage?, <i>Dubravka Sekulić</i>	887
5.3.2	Radical Space for Radical Time: The Intersections of Architecture and Performance Art in Estonia, 1986-91, <i>Ingrid Ruudi</i>	888
5.3.3	Appropriation, Commemoration, and Resistance: A Shifting Discourse on Political Space in Socialist China, <i>Yan Geng</i>	898
5.3.4	'Our House': The Socialist Block of Flats as Artistic Subject-Matter, <i>Juliana Maxim</i>	908
5.4.	The Third Life of Cities: Rediscovering the Post-Industrial City Centre, Round Table , <i>Davide Cutolo, Sergio Pace</i>	910
5.4.1	When Turin Lost Its Myths, <i>Cristina Accornero</i>	912
5.4.2	The Case of Paris, <i>Joseph Heathcott</i>	916

5.4.3 Prague – Buildings, Spaces and People in its Re-discovered Centre, <i>Petr Kratochvíl</i>	920	6.2.3 Foundations of Renaissance Architecture and Treatises in Quentin Massys' S. Anne Altarpiece (1509), Jochen Ketels, Maximiliaan Martens,	1072
5.4.4 Turin to Naples, Stopping in Milan: Urban Transformations between Heritage and Theme Parks, <i>Guido Montanari</i>	925	6.2.4 An Invented Order: Francesco di Giorgio's Architectural Treatise and Quattrocento Practice, <i>Ageliki Pollali</i>	1084
5.4.5 Rediscovering a Port-City: Genoa's New Waterfront, <i>Luca Orlandi</i>	932	6.2.5 Donami tempo che ti do vita – Francesco Laparelli (1521-70). Envisioning the New 'City of the Order', Valletta, <i>Conrad Thake</i>	1085
5.4.6 A Return to Growth, <i>Ted Sandstra</i>	940		
5.5. Strategies and Politics of Architecture and Urbanism after WWII, Open Session, <i>Adrian J. Forty</i>	941	6.3 European Architecture and the Tropics, <i>Jiat-Hwee Chang</i>	1095
5.5.1 From Visual Planning to Outrage: Townscape and the Art of Environment, <i>Mathew Aitchison</i>	942	6.3.1 The Afro-Brazilian Portuguese Style in Lagos, <i>Ola Uduku</i>	1097
5.5.2 Germany's 'Grey Architecture' and its Forgotten Protagonists, <i>Benedikt Boucsein</i>	953	6.3.2 Tectonics of Paranoia: The Matshed System within the First Fabrication of Hong Kong, <i>Christopher Cowell</i>	1098
5.5.3 Process Above All: Shadrach Woods' NonSchool of Villefranche, <i>Federica Doglio</i>	964	6.3.3 Architecture of Sun and Soil. European Architecture in Tropical Australia, <i>Deborah van der Plaats</i>	1119
5.5.4 Sacred Buildings in Italy after World War II: The Case of Turin, <i>Carla Zito</i>	976	6.3.4 Health, Hygiene and Sanitation in Colonial India, <i>Iain Jackson</i>	1131
5.5.5 Architecture Resisting Political Regime: The Case of Novi Zagreb, <i>Dubravka Vranic</i>	986	6.3.5 Climate, Disaster, Shelter: Architecture, Humanitarianism and the Problem of the Tropics, <i>Anooradha Iyer Siddiqi</i>	1141
		6.4 Lost (and Found) in Translation: The Many Faces of Brutalism, <i>Réjean Legault</i>	1142
6. CIRCULATION OF ARCHITECTURAL CULTURE AND PRACTICES		6.4.1 When Communism Meets Brutalism: The AUA's Critique of Production, <i>Vanessa Grossman</i>	1144
6.1. Afterlife of Byzantine Architecture in the Nineteenth and Twentieth Century, <i>Aleksandar Ignjatovic</i>	1007	6.4.2 Gravitas and Optimism: The Paradox of Brutalism in Skopje, <i>Mirjana Lozanovska</i>	1145
6.1.1 Suburban Byzantine: Tradition and Modernity in the British Catholic Church, <i>Robert Proctor</i>	1009	6.4.3 Bringing it All Home: Australia's Embrace of 'Brutalism' 1955-75, <i>Philip Goad</i>	1146
6.1.2 To Find the Right Style: Byzantine Revival Synagogues in America, <i>Michael B. Rabens</i>	1010	6.4.4 African Ethic, Brutalist Aesthetic: Vieira da Costa in Huambo, <i>Ana Tostões, Margarida Quintã</i>	1158
6.1.3 France-Byzantium: The Authority of the Sacré-Cœur, <i>Jessica Basciano</i>	1019	6.4.5 Hard Cases: Bricks and Bruts from North to South, <i>Ruth Verde Zein</i>	1159
6.1.4 Architectural Explorations of Byzantine Revival in 1920s Greece, <i>Kalliopi Amygdalou</i>	1031		
6.2. Building by the Book? Theory as Practice in Renaissance Architecture, <i>Francesco Benelli, Sara Galletti</i>	1042	6.5 Southern Crossings: Iberia and Latin America in Architectural Translation, <i>Marta Caldeira, Maria González Pendás</i>	1160
6.2.1 'Restaurenti e Restituzioni di Case'. Book VII on Architecture by Serlio and the Dissemination of Classical Order in the Language of Monumental Architecture and Basic Building in Ferrara, <i>Alessandro Ippoliti, Veronica Balboni</i>	1044	6.5.1 Southern Readings: Lucio Costa on Modern Architecture, <i>Carlo Eduardo Comas</i>	1162
6.2.2 'Libri tre nei quali si scuopre in quanti modi si può edificare vn Monast. sý la Chiesa': Architectural Treatise of Capuchin Friar Antonio da Pordenone, <i>Tanja Martelanc</i>	1058	6.5.2 Avant-Garde Crossings between Italy, Argentina and Spain: From Gropius and Argan to <i>Nueva Visión</i> and <i>Arte Normativo</i> , <i>Paula Barreiro López</i>	1174
		6.5.3 Shells Across Continents, <i>Juan Ignacio del Cueto Ruiz-Funes</i>	1175
		6.5.4 Emili Blanch Roig and Modern Architecture: Catalonia and Mexico, <i>Gemma Domènech Casadevall</i>	1180
		6.5.5 Re-entry: Antonio Bonet's Return to Spain, <i>Ana Maria León</i>	1186

7.1 Architectural History in Italian Doctoral Programs: Issues of Theory

and Criticism, PhD Round Table, Mary McLeod, Maristella Casciato

- 7.1.1 Meyer and Paulsson on Monumentality: The Beginning of a Debate, 1198
1911-40, *Giacomo Leone Beccaria*
- 7.1.2 A relational issue: towards an international debate on habitat from the 9th Congrès International d'Architecture Moderne, *Giovanni Comoglio* 1200
- 7.1.3 The Urban Landscape as Cultural Heritage. The Contemporary Debate in France and Italy, *Elena Greco* 1203
- 7.1.4 'A Home': Östberg's search for the total artwork, *Chiara Monterumisi* 1205
- 7.1.5 Order and Proportion: Dom Hans van der Laan and the Expressiveness of the Architectonic Space, *Tiziana Proietti* 1207
- 7.1.6 The Use of the Convenzioni Urbanistiche in the Historic Centre of Milan: Negotiation and Planning Instruments in the Second Post-War Period, *Nicole De Togni* 1209

7.2 Architectural History in Italian Doctoral Programs: Histories of Buildings, Architects and Practices, PhD Round Table, Mari Hvattum

- 7.2.1 Ahmedabad. Workshop of Modern Architecture: The National Institute of Design, *Elisa Alessandrini* 1213
- 7.2.2 Transformations of Public Space in Paris. From Infrastructure to Forme urbaine, *Daniele Campobenedetto* 1215
- 7.2.3 Layers of Narration: The Architecture of Piero Bottoni in Ferrara, *Matteo Cassani Simonetti* 1217
- 7.2.4 Architecture that Teaches. Swiss School Buildings During the 1950s and 1960s, *Marco Di Nallo* 1219
- 7.2.5 Star-Shaped Rib Vaulting in the Church of San Domenico, Cagliari, *Federico M. Giannusso* 1221
- 7.2.6 The Evolution of Domestic Space in Southern Italy and Sicily, *Serena Guidone* 1223
- 7.2.7 From the South. Ernesto Basile's Routes and Destinations, *Eleonora Marrone* 1225
- 7.2.8 The Wilhelm Lehmbruck Museum, Paradigm of Modern Architecture in Postwar Germany, *Benedetta Stoppioni* 1227
- 7.2.9 *Magnificentia*. Devotion and Civic Piety in the Renaissance Venetian Republic, *Emanuela Vai* 1229

INVESTIGATING AND WRITING ARCHITECTURAL HISTORY: SUBJECTS, METHODOLOGIES AND FRONTIERS

6.1 Afterlife of Byzantine Architecture in the Nineteenth and Twentieth Century

SESSION CHAIR:

ALEKSANDAR IGNJATOVIC

Univerzitet u Beogradu, Serbia

The nineteenth and twentieth centuries witnessed a continuous, controversial and unexpectedly complex revival of Byzantine architecture. This process left its mark in Europe, USA and beyond, where a significant number of buildings associated with the Byzantine style altered the appearance of many urban landscapes, including Sainte-Marie-Majeure in Marseilles (1852-93), San Spiridione in Trieste (1858-69), Westminster Cathedral in London (1893-1903), Notre Dame d'Afrique in Algiers (1858-1872), the National Shrine in Washington (1919-61), the Cathedral of Christ the Saviour in Moscow (1883, 2000), Saint-Espirit in Paris (1828-35) and the Australian War Memorial in Canberra (1927-41). Yet there is no clear overview of this rich tradition of neo-Byzantine architecture, which remains marginal and largely incomprehensible due to rigid national or regional patterns of interpretation, scholarly disinterest and historiographical reluctance.

This session considers the discrepancy between the plenitude, diversity and importance of re-imagined and re-used Byzantine architecture and its persistently peripheral status in historiography. This paradox is especially apparent in the context of Byzantine and neo-Byzantine architecture, frequently perceived as both a model for, and a precursor of, architectural modernism. A link between Byzantine and modern architecture, based on the ideas of structural rationalism, tectonics, truthfulness and anti-naturalism, as represented in neo-Byzantine architecture and elaborated by various historians and theoreticians - from John Ruskin and Henri Labrouste to Henry-Russell Hitchcock and Philip Johnson, Roger Fry and Clement Greenberg - seems to be, however, only part of an unexplored kaleidoscopic picture. The question of the origins, importance and roles of architecture associated with the Byzantine style in different contexts throughout the nineteenth and

twentieth century remains obscure and elusive. Nevertheless, this architectural tradition has been developed under different social, ideological and political circumstances associated with concepts as diverse as nationalism and modern imperialism; clericalism and religious messianism; authoritarianism, monarchism and conservatism; spiritual regeneration and the re-interpretation of classical antiquity.

This session invites participants to investigate the complex and still largely unacknowledged architectural and ideological legacy of neo-Byzantine architecture, which has appeared across the globe in a dizzying array of building types: from Roman Catholic cathedrals to Protestant churches; from congregational temples for the Eastern Orthodox Christians to synagogues; from war memorials to exhibition pavilions and other secular buildings.

6.1.1 Suburban Byzantine: Tradition and Modernity in the British Catholic Church

ROBERT PROCTOR

Glasgow School of Art, UK

ABSTRACT

The predominant style of church design for Roman Catholic churches in Britain from around 1920 until 1960 was a simplified Romanesque or Byzantine revival based loosely on north Italian models. Many of the architects who favoured this style remain little known, as regional architects specialising in a mode of architecture deliberately opposed to the development of modernism. F. X. Velarde in Liverpool; Reynolds & Scott in Manchester and E. Bower Norris in the Midlands; H. S. Goodhart-Rendel and Adrian Gilbert Scott, and many others, favoured variants on the style. Few needed to explain their motivations, since they were always in demand by the clergy, who were aware that the Church explicitly required 'traditional' forms. Those who attempted an explanation articulated a defence of a Catholic tradition of church building. It was a tradition, however, that only began in the early twentieth century with the completion of J. F. Bentley's Roman Catholic Cathedral at Westminster, and was actualised by architects who derived their designs from this model, from books on Italian Romanesque and Byzantine architecture, from their travels and from each other. At the same time many architects proposed that their tradition was also modern, often embracing new materials and techniques and incorporating aspects of modern styles. In some extraordinary cases, church buildings in a fully understood modernist style accommodated historicising elements to express a development of this supposed Catholic tradition. This paper will consider the ways in which such church architecture could be conceived of as simultaneously adhering to 'tradition' and to the 'modern'. Bringing both terms into tension, neo-Romanesque and Byzantine church architecture of this period can be considered less as the retrograde rejection of modernism by an "other" branch of architectural practice than as highly symptomatic of twentieth-century anxieties and contexts.

KEYWORDS

Church, architecture, modernity, tradition, neo-byzantine