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COLOPHON

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FRONT COVER

Skopje, City Wall (based on the project by Kenzo Tange), late 1960s, detail of an apartment building.
Photograph: Darko Hristov, Creative Commons; b&w elaboration: EAHN

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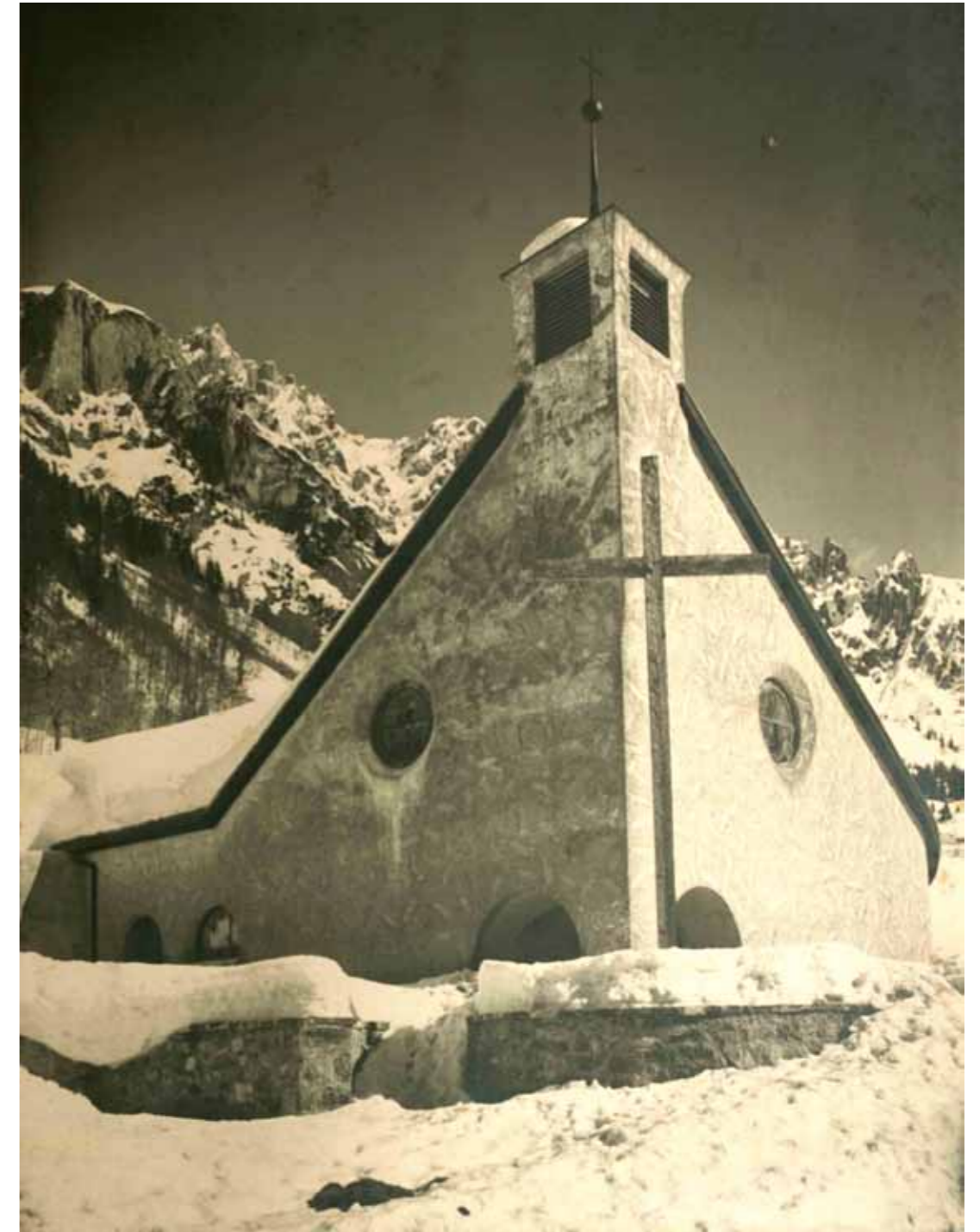
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Hans Feßler (1896–1973), church 'Zur Heiligen Theresia von Lisieux', Langen am Arlberg.
Photograph: Archiv für Baukunst, Innsbruck (donation Hildegunde and Julia Kraupa, Munich)

Funding Changes the Nature of Research Projects

Most architectural history is produced by individuals working on their own. Compared to the sciences, where co-authored work is the norm, there are very few books or articles in our field that carry more than a single author's name. Although there have certainly been some outstanding works of collaboration in architectural history – mostly topographical surveys – collective work has not generally been a feature of the field. In this respect, we are no different from most other humanities disciplines.

Were it not for a shift in research funding regimes, there would be no reason to draw attention to architectural history's attachment to individual scholarship. However, all across Europe, research councils and other agencies are increasingly moving towards a science model of funding, where the various schemes and programmes that they offer are more and more tending to favour groups, networks, collaborations, and partnerships, and to discourage or exclude grant applications for sole-authored work. Whether or not one approves of this shift, this is the new reality, and we have to learn to live with it. The challenge is to find ways of turning these new patterns of funding to our advantage.

In fact, architectural history is a good deal more sociable than many other humanities disciplines. Compared to the solitariness of reading, visiting buildings and cities demands a degree of engagement with occupants, owners, caretakers, and so on that informs what we write; and often we go to see buildings in company, which is generally the most rewarding way to see them. We rely on personal contacts to find out about the things that we study, and, up to a point, it could be said that our research is only as good as our networks. But the task is to turn these informal relationships into something more strategic, around which we can build proposals for funded research.

In many of these new funding regimes, the process of research often appears more important than the product. If the research has brought together people who would not otherwise have talked to each other, the project is judged a success; and if nothing particularly significant emerges at the end, this does not seem to matter so much. For many grant-awarding agencies, the primary aim seems to be to generate activity, and the value of the research is measured more by the extent of the activity than the quality of the outputs. People used to a more traditional view of scholarship are often surprised and sometimes shocked by this,

and can be reluctant to come to terms with it. On the other hand, there are many younger researchers who are increasingly adept at playing this game, and who have been supremely imaginative in exploiting the opportunities offered by the new system, even if what they produce at the end is still a sole-authored article or essay (but rarely, it has to be said, a book, for few of these grants ever offer to fund the time it takes to write, the most valuable commodity of all).

The EAHN has the potential – as yet not fully realised – to help architectural historians across Europe and elsewhere to form new partnerships. The more that people are aware of the work that others are doing, and the more that they have the opportunity to make contact, and maybe develop collaborations, the more effective we shall become in competing for research funds. I hope that we can enhance the EAHN as an instrument for promoting connections between researchers who are interested in European architecture. We need to do this, because without money, there will be no research, and without research, no discipline. As Mario Carpo warned us three newsletters back, our future is a lot less secure than we might like to think.

Adrian Forty
EAHN President

EAHN Sixth Annual Business Meeting

The sixth annual business meeting of the EAHN committee will take place in London from 11-13 February 2011, hosted by EAHN president Adrian Forty, the University of Westminster, and the Bartlett School of Architecture, University College London.

According to the provisional program for the weekend, the general meeting will be held on Friday and Saturday mornings from 10:00 to 12:30, followed by lunch and subcommittee meetings till 14:30. On Sunday morning the group will visit the UNESCO World Heritage site Greenwich before the weekend officially closes at 14:00.

Early arrivals can attend the history and theory lecture by Tanis Hinchcliffe, titled 'Eyes Over London', on Thursday at 18:00. A tour of the Reform Club and a visit to the RIBA drawings collection are also planned for the weekend.

General members are cordially invited to attend the meeting: please contact Caroline Gautier at office@eahn.org as soon as possible, but no later than 15 January, if you would like to attend. Comments and suggestions from the general membership for inclusion in the agenda may be sent to Caroline by the end of January.

Delft University of Technology Continues Support for EAHN Office

By deciding to participate in the funding of the EAHN Office for one more year, Dean Wytze Patijn has confirmed the longstanding engagement of the Faculty of Architecture of the Delft University of Technology (Netherlands) with the EAHN. Although the TU Delft, like many other academic institutions in Europe, is facing financial hardship, Patijn considers it vital – particularly under the current conditions – to continue support for an organization whose mission and activities resonate widely within the discipline of architectural history, as demonstrated by the successful conference in Guimarães last June.

As an institution that seeks to contribute to the further development of the field of architectural research within Europe, the TU Delft wants to continue its historically strong commitment to the EAHN. Therefore the university will fund half of the cost of the EAHN Office for 2011. The remainder must come from the



Victoria & Albert Museum, London; venue for part of the EAHN Sixth Annual Business Meeting
Photograph: Wally Gobetz, Creative-Commons

coffers of the EAHN itself; in order to raise the necessary funds the network will have to pursue, among other measures, a broadly based implementation of its newly introduced participating membership fees.

EAHN Welcomes First Institutional Members

In response to the call for institutional membership launched at the Guimarães conference, and followed by a letter of invitation from EAHN president Adrian Forty, several institutions have now signed up as full participating members of the EAHN.

The EAHN considers it important that the organization not be limited to individuals, but that centres of architectural research in Europe actively and visibly participate in the network. Therefore we are very pleased to announce our first group of participating institutional members: the Department of Architecture, Urbanism and Planning of the KU Leuven (Belgium), the Escola de Arquitectura of the Universidade do Minho (Portugal), University College, Dublin (Ireland), and the Université Paris 1 Panthéon-Sorbonne (France). Other institutions have also expressed their interest in becoming participating members. The EAHN officers and fundraising committee hope that this will be the beginning of widespread institutional support of the network.

On the Calendar

EAHN Sixth Annual Business Meeting, London, United Kingdom: 11-13 February 2011

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

Call for Session and Roundtable Proposals deadline: 19 December 2010



Delft, Faculty of Architecture of the Technical University Delft.
Photograph: EAHN

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Archive for Architecture, University of Innsbruck

Archiv für Baukunst der Universität Innsbruck

BRIEF HISTORY

The Archiv für Baukunst (Archive for Architecture), the collection of architecture and engineering at Leopold Franzens University in Innsbruck, was opened on 14 January 2005. It is installed in the former Adambräu brewery building, an example of industrial architecture built between 1927 and 1931 and designed by the famous Austrian modernist architect Lois Welzenbacher (1889-1955). Its objective is to collect, conserve, and study materials on architecture and engineering from the nineteenth century onward.

From 2004 to 2009 the archive was part of the Faculty of Architecture and the Institute for Architectural History and the Preservation of Monuments, headed by Professor Rainer Graefe. Since October 2009 the archive has been assigned to the office of the Dean, with Professor Gabriela Seifert as head of the unit and Dr. Christoph Hölz as deputy director.

The foundation of a new university collection or archive is both rare and a stroke of luck in times of low public funding in education and strict budget constraints throughout the various faculties. Only the cooperation of the university, the city of Innsbruck, the state of Tyrol, and the Republic of Austria made it possible to establish the Archiv für Baukunst. While the University of Innsbruck dates from 1669, the Faculty of Architecture was established only in the 1970s as the third school for architects in Austria, next to Vienna and Graz, and the only one in Western Austria. When thirty years later some people suggested abolishing the department, the foundation of a new university museum and archive for architecture was a political act that strengthened its position within the university.

AIMS AND COLLECTION

The archive uses its space of 800 square metres for both its permanent collection and visiting exhibitions. The collection contains architectural bequests, specific projects, companies' archives, photo collections, publications, and models. The main focus is on work from the Alpine regions, including Tyrol, South Tyrol, and the neighbouring regions of Vorarlberg and Trentino.

Classic Modernism is a main component of the collection. The exhibition



Lois Welzenbacher, the former Adambräu brewery building in Innsbruck, 1927–31,
now the Archiv für Baukunst.
Photograph: Archiv für Baukunst

Modernism: Designing a New World 1914-1939, planned by Christopher Wilk for the Victoria and Albert Museum, London, in 2006, demonstrated 'National Modernism', i.e. the national varieties of 'Modern Architecture'. Unfortunately, there was not one single example of Tyrol's 'Modern' Alpine architecture represented. This is symptomatic: compared with Viennese architectural history of the twentieth century, the Tyrolean development is almost unknown.

During the 1920s and 30s, architecture in the central Alpine region developed autonomously. Between the poles of the international 'Modern White Architecture' and the regional architectural scene, a specific Tyrolean architecture came into existence, which proved to be of an extraordinary quality and diversity and attracted Europe-wide attention with its powerful, distinctive formal vocabulary. This 'forgotten modern architecture' needs to be rediscovered.

To date, twenty-one Austrian architects or their heirs have transferred their professional papers to the archive, among these Franz Baumann, Hans Feßler, and Hubert, Theodor, and Nicolaus Wilhelm Prachensky. Moreover, the collection was expanded thanks to loans for individual projects by important architects (or their descendants) with strong ties to Tyrol, such as Othmar Barth, Ernst Hiesmayr, Clemens Holzmeister, and Heinz Tesar. In addition, there are drawings and plans by the contemporary and internationally renowned, Baghdad-born architect Zaha Hadid, whose Bergisel ski-jump added a distinctive landmark to Innsbruck.

Compared to other European archival institutions of this kind, the Archiv für Baukunst is unique for bringing together architecture and engineering. Materials on the engineering of buildings in mountainous regions, with their characteristic conditions and special challenges, will eventually complete the collection.

EXHIBITIONS, LECTURES, AND CONFERENCES

The collection and new acquisitions are made available to the public and to international researchers through exhibitions, publications, conferences, and lectures. Since it was founded in 2005, more than twenty exhibitions have been staged on the archive's premises. Half of these were produced by the archive itself; the others were presentations organized by various institutes in the faculty.

Part of the institute's teaching program of architectural history consists of research projects, in which the students are involved as research assistants. The aim is to preserve our cultural heritage and promote research into the history of architecture.

Alongside its publications, the most influential medium for research and



Franz Baumann, study design for a never realised expansion of the Hotel Monte Pana in Sankt Christina (Südtirol), watercolour, 50 x 91 cm, 1963.
Photograph: Archiv für Baukunst (donation Hubert Prachensky)

diffusing information is the archive's own, newly programmed database, which has been expanded continually since 2006/07 (see <http://www.uibk.ac.at/baugeschichte/archiv-fuer-baukunst/index.html>). In the long term it will make all important areas of individual archive work (such as inventorying and cataloguing, digitalisation, restoration, exhibition management, and maintaining the website) more efficient, user-friendly, and secure.

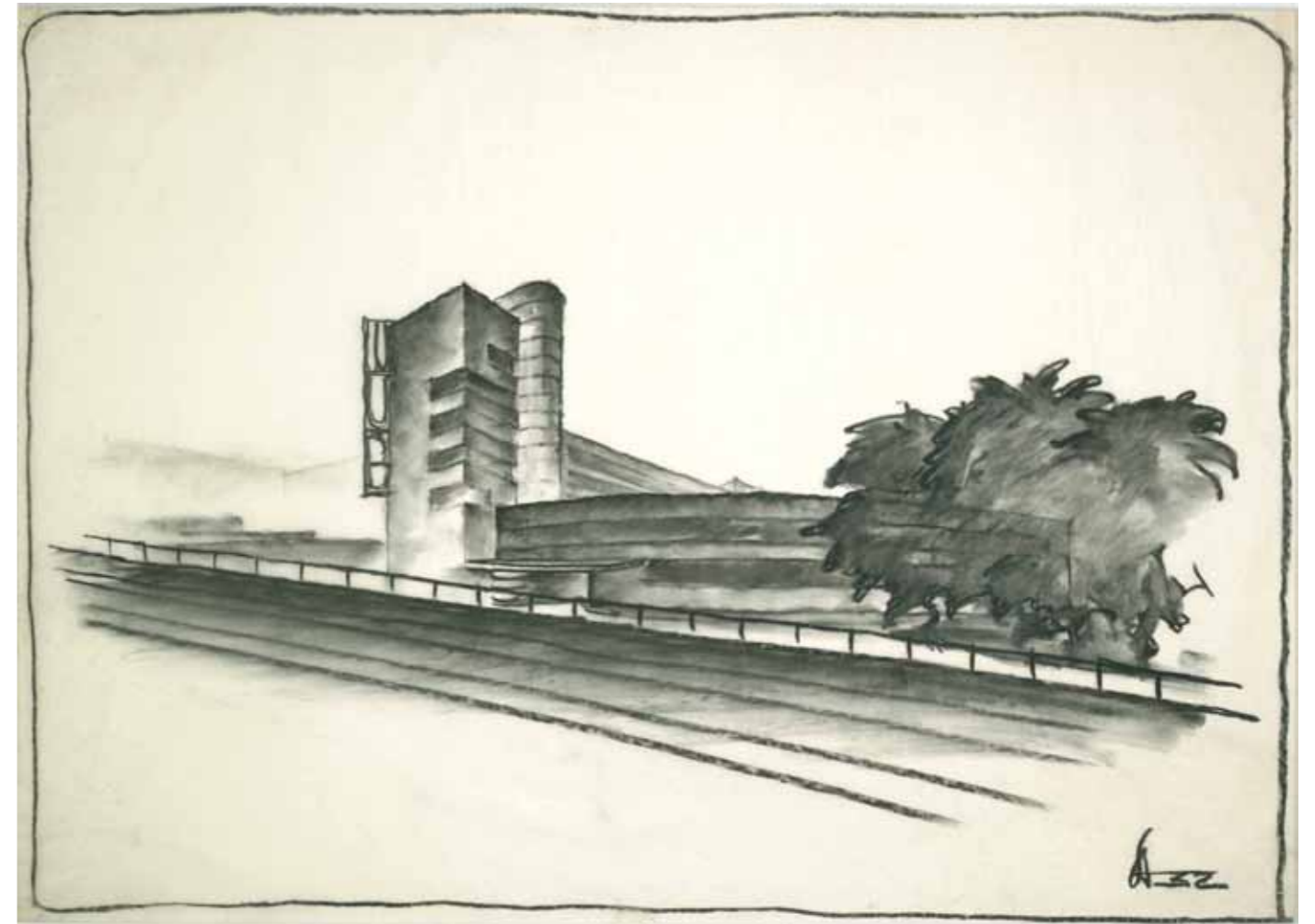
COOPERATION WITH OTHER INSTITUTES AND EXTERNAL SCHOLARS

The archive is part of a dense international network of archives and museums for modern architecture. Its closest partners are the institutions in southern Germany, Switzerland, and Austria, in particular the Karlsruhe Institute of Technology (KIT) and the Südwestdeutsches Archiv für Architektur und Ingenieurbau (SAAI), both in Karlsruhe; the Deutsches Architekturmuseum (DAM) in Frankfurt; the Architekturmuseum of the Technical University Munich; the ETH Zurich's Institute for the History and Theory of Architecture (gta); and the print collection (Kupferstichkabinett) of the Academy of Fine Arts in Vienna.

A close friendship links the archive to the Kuratorium für technische Kulturgüter in Südtirol, Bozen (Board of Trustees for the Preservation of Technical Monuments in South Tyrol, Bolzano), whose current president is Dr. Wittfrida Mitterer. Several joint activities – publications and exhibitions as well as fund-raising projects (more than 150,000 Euro) – were carried out during the past five years. Two of these joint projects are mentioned as examples here:

- Border Brenner Pass (7 December 2005 to 2 February 2006; also shown at Bolzano University, 4 March to 19 May 2006);
- Track Points & Landmarks: railway sceneries between Bolzano and Innsbruck (11 November 2007 to 31 January 2008).

These exhibitions focused on the history of the Alpine region from the railway age in the mid-nineteenth century to the present. A special concern was to show the historical importance of the small towns on the border between Austria and Italy and the necessity of preserving the significant buildings in this historic landscape.



Wilhelm Stigler, Sr., project drawing for the Wagner'sche Universitätsbuchdruckerei in Innsbruck, charcoal on tracing paper, 48,5 x 68 cm, 1932–33.

Photograph: Archiv für Baukunst (donation Christine Stigler, Innsbruck)

RESEARCH PROJECTS INVOLVING STUDENTS

The two-hour seminars in the Archive for Architecture, called Archive Studies, are specialist courses in conjunction with the faculty's lectures on architectural history. They are a combination of lectures, presentations, and excursions. In relation to the archive's collection of nineteenth- and twentieth-century materials with a regional focus, selected buildings or an architect's complete oeuvre are examined. In architectural history, students can obtain BAs and MAs, as well as doctorates.

Starting with the book *Innsbruck sehen (Seeing Innsbruck)* in 2008, based on a diploma degree course supervised by Rainer Graefe and Christoph Hölz, the archive founded its own series of publications in cooperation with the Studienverlag Innsbruck. To date, three volumes have appeared, including:

- *Innsbruck sehen* (The appearance of the city as it was and is; exhibition from 6 June to 31 July 2009), in collaboration with Martina Hellrigl and Miriam Rainer;
- *Vom Heldenberg zur Sportarena* (Buildings and projects for the Bergisel mountain 1809-2009; exhibition from 9 June to 31 July 2009), in collaboration with Martin Lochmann.

Four more publications are currently in preparation:

- The Adambräu in Innsbruck: Brewery and architectural archive (history of the building and the collection);
- An architectural guide to Innsbruck;
- The complete building history of the Leopold Franzens Universität Innsbruck;
- Building in the Alpine countryside.

CURRENT RESEARCH PROJECTS

Our current project 'Building in the Alpine Countryside' is presented by a touring exhibition and a companion book. Again, we found excellent partners. This time the archive cooperated with colleagues at the Institutes for the Preservation of National Monuments in Innsbruck and Bolzano (Walter Hauser and Waltraud Kofler-Engl). The necessary funds were provided by the State of Tyrol, the Federal Monument Department, and the State of South Tyrol. Putting aside the often sobering experiences with monument preservation and renovation practices,



Zaha Hadid, competition model for the Bergisel ski jump, Innsbruck, 41 x 92 x 45 cm, 1999–2002.
Photograph: Archiv für Baukunst

the project aims to offer positive examples of new rural building. On display are seventy examples from the whole spectrum of possibilities covered by the terms 'Old and New'. The geographical area includes north, south, and east Tyrol; the Vorarlberg up to the Grisons (Switzerland); and Bavaria (Germany). The building examples go from reconstructions and renovations through additions and extensions to new buildings. We believe that through this project we can encourage the rural population and people who commute between the countryside and cities to deal more sensitively with the traditional resources of the Alpine landscape.

READY FOR THE FUTURE

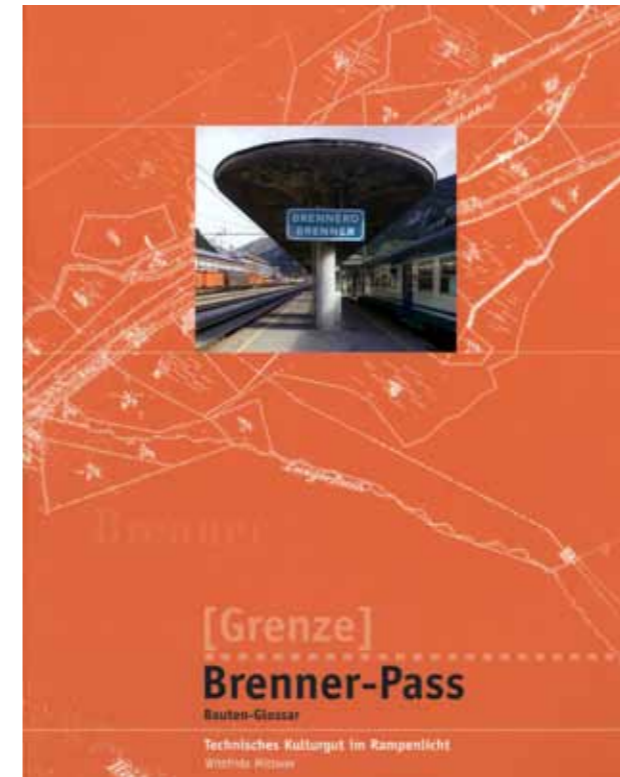
In the five years since its opening the archive has emerged as a collection of international renown. Its reputation reaches far beyond the borders of Tyrol. It is the only university for architecture in Austria to combine a collection, scientific research, and teaching. As such it can only be compared with Karlsruhe (KIT and SAAI) and Munich (Architekturmuseum TUM) in the German-speaking countries.

With the material it has already acquired, the archive possesses a rich collection of hitherto unknown and unpublished resources. The processing and reviewing of these architectural drawings provides an opportunity for various scientific approaches and enquiries, which will serve as a basis for publications: descriptions of an entire period, monographs on individual buildings and architects, and studies of design.

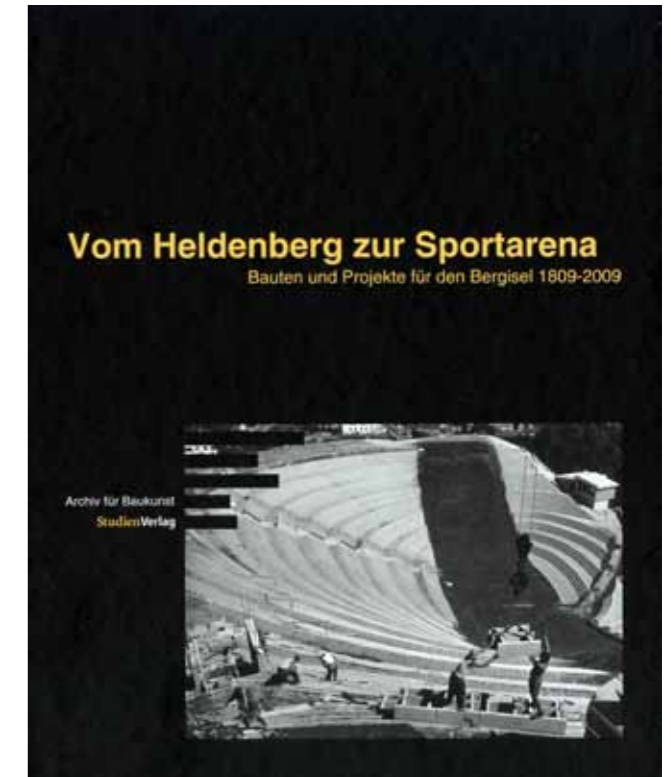
The greatest success of these first five years was founding the archive itself and creating its structures. The scientific research has, of course, only just begun.

Christoph Hölz

Archiv für Baukunst der Universität Innsbruck



Cover of *Grenze Brenner-Pass: Bauten-Glossar. Technisches Kulturgut im Rampenlicht*, edited by Wittfrida Mitterer (Bolzano, 2005).
Photograph: Archiv für Baukunst



Cover of *Vom Heldenberg zur Sportarena: Bauten und Projekte für den Bergisel 1809-2009*, edited by Christoph Hölz and Martin Lochmann (Innsbruck, 2009).
Photograph: Archiv für Baukunst

Turkish Coffee and Béton Brut: An Architectural Portrait of Skopje

The capital of the young Republic of Macedonia is a locale almost completely absent from international surveys of architectural and urban history. But does it really deserve this silence? Recent projects for a facelift of the city's built environment (dubbed 'Skopje 2014') would indeed suggest that there is no relevant pre-existing heritage to consider. A new visual identity for the city is now being invented; it is about to materialize in the form of neo-historicist public buildings with domes and pediments, despite the objections raised by many citizens. In contrast to Skopje 2014, this essay argues that today's Skopje is well worth a closer look.

Two types of architecture are of particular interest here. First, as a European city Skopje is a rarity in that it possesses an exceptionally large range of Islamic buildings, some still serving the city's Muslim minority in their original functions. Most of these Ottoman monuments, many from the fifteenth and sixteenth centuries, are clustered in and around a charming bazaar district, which itself is a rare (and living) example of such an urban ensemble that evolved between the fifteenth and nineteenth centuries. Second, during the interwar and immediate postwar periods of the twentieth century, Skopje proved to be fertile ground for modernist experiments, perhaps both despite and because of its fairly peripheral location in Yugoslavia. The city received an additional, artificial boost of avant-garde architecture in the aftermath of a devastating earthquake in 1963. The involvement of world-famous architects and planners, such as Kenzo Tange and Van den Broek & Bakema, triggered an awareness of the potentials of contemporary architecture in Macedonia. The creative tide lasted barely a decade or two, but left behind an imposing concentration of avant-garde structures and a series of bold urban plans.

The ruptures that distinguish Skopje's urban history gave rise to an environment in which old and new, oriental and western, public and private, empty and overcrowded, and progressive and reactionary coexist in a unique and specific way. For some, this has earned Skopje the reputation as one of European architecture's best-kept secrets.

THE FIFTEENTH CENTURY: FOUNDATION AND CONSOLIDATION OF AN URBAN TRADITION

The 1430s proved to be crucial for Skopje's development. In this decade the Ottoman sultan Murat II built a large congregational mosque on the Gazi Baba hill, perhaps on the foundations of a church that stood derelict since the Ottoman conquest in 1391 or 1392. Just as important, if not more so, was the agency of İshak Bey,



Skopje, Bazaar district with İsa Bey's mid-fifteenth century bathhouse to the right.
Photograph: Maximilian Hartmuth

a lord of the march who appears to have been the adopted son of no less than the town's conqueror. He sponsored a cluster of buildings on the edge of the emerging commercial district, in the depression below the fortress, including a hospice with a built-in oratory (*zaviye/imaret*), a seminary (*medrese*), a public bathhouse (*hamam*) for both sexes, and a hostel for merchants (*han*; the equivalent of the Italian *fondaco*). For the late-medieval observer, this meant a radical increase in the prestige of Skopje as an urban centre. Located as it was on the intersection of roads between the Adriatic and the Black Sea as well as between Central Europe and the Aegean, Skopje developed in the fifteenth century from a frontier town dominated by a military economy into a commercial and cultural centre in the Central Balkans.

The hans, of which there soon were several, served the traders doing business in the commercial district. (Even today, the district is called Čaršija, after Turkish *çarşı*, or marketplace.) They were housed in cells in two-storied buildings around an enclosed courtyard. The bathhouse, testimony to a revived bathing culture, was important not only in terms of hygiene but also as a social space, in particular for women. Evidence of the significance attached to this institution in the early Ottoman period are the generous plans – large and multi-domed – and the intricate ornamentation. İshak Bey's bathhouse has not survived, but the one built by his son İsa can still be found next to the merchants' hostel built by his father; this now serves as a space for exhibitions. Also no longer extant is İshak Bey's medrese, the seminary, which he had endowed with very generous stipends for the students. Considering that Skopje ca. 1435 was still a frontier town, İshak Bey's intention must have been to develop 'his' Skopje into an urban centre of some consequence. This agenda was continued by his son İsa Bey, better known as the founder of Sarajevo, another modern Balkan capital.

İshak Bey also built the structure presently known as the Aladža ('Coloured') Mosque (1438/9). This name is confusing on two levels: first, the building has lost the sixteenth-century painted decoration of the portico which gave it its name; second, and more importantly, it was not built to serve as a mosque, as it does now. The T-shaped plan identifies it as an example of a building type typical of the early Ottoman period (that is, the fourteenth and fifteenth centuries), which served a variety of functions, including the lodging and feeding of guests (often dervishes), staff, and dependents, as well as communication and ritual. It was only around 1519 that one of İshak Bey's descendants converted the building into a 'proper' mosque, that is, one in which the Friday sermon is read. As a result of this change of function, original separating walls had to be torn down in order to create a space large enough to accommodate the assembled faithful. Moreover, the structure was equipped with a minaret and a pulpit, neither of which had been part of the



Skopje, İsa Bey's bathhouse, mid-fifteenth century, ornament. Photograph: Maximilian Hartmuth



Skopje, front of the Aladža mosque, 1438–39. Photograph: Creative Commons

original structure. Today, most of the decoration of the interior dates from later periods and is fairly humble. An exception is the 'honeycomb' or 'stalactite' ornament (*mukarnas*) found on corners and in niches, which dates from the fifteenth century. The ornamentation in the 'mosque' cannot compare, however, with that in the city's two fifteenth-century bathhouses. A short walk to the northeast of the Aladža Mosque can be found a more monumental version of İshak Bey's T-shaped structure, built by his son İsa Bey. Among its many interesting features, the most striking are the nineteenth-century murals depicting buildings and landscapes.

While some of Skopje's Ottoman monuments have not withstood natural or man-made catastrophes unaltered (such as the devastating Habsburg-led incursion in 1689 that put an end to three centuries of urban growth), the mosque of Mustafa Pasha (1492), recently restored, has preserved much of the grandeur of the Ottoman 'classical age'. The domed cube flanked by a three-bay portico and a lofty, slender minaret is the prototype of many mosques built thereafter in the Balkan provinces, especially in Bosnia and Hungary. Their fairly uniform appearance also reflects the centralization trend in the Ottoman state. The late-medieval warrior principality had become an absolutist empire, which required not such autonomous-minded adventurers as İshak Bey but loyal administrators, trained in the capital. In terms of design, their monuments followed metropolitan (that is, Istanbul) models, sized down to match the rank of the patron and the location for which it was intended. These buildings are more austere than charming, their ornament concentrated in a few places, such as the portal. Again, the portal of Mustafa Pasha's mosque may rank as one of the finest of its kind in the Balkans.

THE TWENTIETH CENTURY: PATHS TOWARD MODERNIZATION

Lost to the Ottomans only in 1912, for most of the twentieth century Skopje would form part of the Yugoslav Kingdom and eventually its (slightly enlarged) reincarnation as a socialist federation. In the state founded in 1918 as the 'Kingdom of Serbs, Croats, and Slovenes', Skopje was to become a major administrative centre in the country's underdeveloped South. The interwar years left a legacy of public buildings on one hand, and residences of the bourgeoisie on the other. Among residential buildings, the Ristić Palace (1926) is perhaps the iconic example. Confidently facing the city's main square with a symmetrical, rounded ochre-and-white façade containing some Art Nouveau details, it was built as the residence of a wealthy pharmacist, with commercial spaces on the ground floor. It would not be long until modernist trends would similarly leave their mark, however: the City Hospital (1934), an articulate composition of simple rectangular volumes, was built according to a project by Drago Ibler, an architect considered one of the



Skopje, painted nineteenth-century decoration and inscription over the entrance portal of İsa Bey's mosque, 1475–76.
Photograph: Maximilian Hartmuth



Skopje, Mustafa Pasha's mosque, 1492.
Photograph: Maximilian Hartmuth

pioneers of functionalism in Croatia. Noteworthy also is the modernist former Ethnographic Museum (1933, presently the Chamber of Commerce), designed by the Serbian architect Milan Zloković, with its long, horizontal modern prospect, culminating in triangular terraces at the round northern façade. For the Social Insurance Bureau (1939), Josif Mihajlović was apparently looking toward the Bauhaus for inspiration. This architect and former mayor of the city was an exception among the many architects working in interbellum Skopje, who, just like the new administrative class, came from the country's more developed north. This period also saw the development of Skopje's quarters south of the river Vardar, where the austere 'neo-Byzantine' Railway Station of 1938 (designed by the Serbian architect Velimir Gavrilović) had provided an impetus for development.

Following the Second World War, Skopje was reconstituted as the capital of a Yugoslav federal republic called Macedonia. The 1950s were a period of industrialization and migration from the countryside. New institutions were founded that facilitated local training and employment of architects and planners. The influence of modernist trends proved persistent, as evidenced by the many residential projects, among which Alexander Serafimovski's five mixed-use towers along the right bank of the Vardar (1959) are prominent examples. Next to dwellings, there were also a number of projects for commercial and office spaces. Examples include the Department Store (1954) on the main square (Ploštad Makedonija) and the Communal Bank (1954), located opposite each other on either side of the river. In the latter case, the architect Slavko Brezovski subdued a rigorous modernist language, giving the façade a gentle bend.

However impressive, the transformation of Skopje into a modern regional capital was proceeding without adequate consideration of its geo-seismic condition. This proved to be a fatal shortcoming on 26 July 1963, when a powerful earthquake struck the city and reduced entire quarters to rubble. Considering the immense postwar financial efforts, this was not only a serious drawback; it also put the city's very existence in jeopardy. News of the tragedy was given international attention, bringing about what was later called 'the greatest rescue operation of modern times'. Under the supervision of the Yugoslav government, and in cooperation with the United Nations, enormous financial means poured in from all sides, thus transforming Skopje into an international symbol of solidarity. A new master plan was prepared by Adolf Ciborowski, the chief town planner of Warsaw, while an international competition for the reconstruction of the city centre, launched separately in 1965, was won by two projects, one by the Japanese architect Kenzo Tange and the other by the Croatian planners Radovan Mišćević and Fedor Wenzler. The new master plan, presented to the public in February 1966, was a synthesis of both plans, downsized to better respond to local needs.



Skopje, portico of Mustafa Pasha's mosque, 1492.
Photograph: Grigor Boykov



Skopje, Ristić Palace (architect: Dragutin Maslač), 1926.
Photograph: Ines Tolić

The debates elicited by this process paved the way for one of the most interesting and productive periods of architectural design in Macedonia. Two of the best-known projects of this period were conceived by Tange and developed and realized by local architects: the City Gate (also known as ‘the transportation centre’) was to focus all motorized and rail transport in a new location in the city’s northeast; and the City Wall, an imposing belt of apartment complexes, was to metaphorically ‘protect’ Skopje from future disasters and to provide it with a new internationally recognizable symbol. In the architect’s opinion, this aim was met by a structuralist reinterpretation of a medieval wall and gate.

Among the local architects who proved to be particularly sensitive to contemporary international trends (such as the use of raw concrete) were Gjorgji Konstantinovski and Janko Konstantinov. The first, trained at Yale University by Paul Rudolph and Serge Chermayeff, returned to Skopje after the earthquake and was responsible for two remarkable complexes built not in the centre but in the Taftalidže suburb: the Skopje City Archive (1968), distinguished by its octagonal depots tower on top of a rectangular office block; and the imposing students’ dormitories called ‘Goce Delčev’ (1975), consisting of four high-rise blocks connected by bridges. Like Konstantinovski, Konstantinov, who had worked with Alvar Aalto before moving to Los Angeles, returned to Skopje shortly after the earthquake. His Telecommunications Centre and Post Office (built in different stages between 1974 and 1989) are among the most recognizable (and, unfortunately, most neglected) of the post-1963 structures in the city centre. The bold use of reinforced concrete and expressive forms reveal the architect’s sensibility to international trends on one hand, and the extent of the creative freedom granted to post-earthquake architects on the other. The curious round building of the Post Office may have been inspired by the nearby medieval fortress (as some historians believe), by an exotic flower (as it is popularly rumoured), or even be a very personal variation on Oscar Niemeyer’s Metropolitan Cathedral of Brasília (1970). Adjacent to the squat structure sits the Telecommunications Centre, an impressive volumetric composition made up of a long horizontal block, with a façade that betrays little of the building’s interior, and a massive vertical structure of cubic volumes and huge columns. In 1989, the complex gained its final addition, the Dispatching Centre: a glass box topped by a protruding roof that is supported by pillars. The Post Office is the sole remainder of an only partly implemented project for this area. Today this makes it seem somewhat alien or isolated compared to its surroundings.

The end of post-earthquake reconstruction efforts is, in many ways, marked by the construction of the Cultural Centre (1979, also known as ‘the Opera and Ballet’) north of the Vardar. Conceived by the Slovenian studio ‘Biro 77’, its characteristic fragmented white silhouette employs an aesthetic very different from most other build-



Skopje, city hospital (architect: Drago Ibler), 1934.
Photograph: Mitko Donovski



Skopje, Chamber of Commerce (originally the ethnographic museum, architect: Milan Zloković), 1933.
Photograph: Ines Tolić

ings realized after 1963 and must be counted among the most original projects in 1970s Yugoslavia as a whole.

The dissolution of Yugoslavia and the declaration of Macedonian independence on 8 September 1991 not only turned Skopje into the capital of an independent country, it also brought about a shift from a centralized economy to a free market logic, with architecture adapting to the new commercial interests. With the recent project for a 'Skopje 2014', it appears that local authorities have decided to use architecture for promoting an image of Skopje that, while hard to define, clearly opposes the 'international city' envisioned in the 1960s. A preview of what is to come has materialized in the form of the Mother Theresa Memorial Building (2009) on the city's main pedestrian thoroughfare. While the jury of the design competition had chosen a project by the Portuguese Jorge Marum, the Ministry of Culture decided on a design by the local architect Vangel Božinovski. Maligned as fairytale, schizophrenic, and/or kitsch, and likened to a discothèque rather than a monument to a woman who rejected materialism, the controversial building has already succeeded in becoming a hit with foreign visitors.

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Skopje, City Wall (based on the project by Kenzo Tange), late 1960s.
Photograph: Ines Tolić



Skopje, city archive (architect: Gjorgji Konstantinovski), 1968.
Photograph: Mitko Donovski



Skopje, student dorms (architect: Gjorgji Konstantinovski), 1975.
Photograph: Ines Tolić



Skopje, post office and telecom centre (architect: Janko Konstantinov), 1974–89.
Photograph: Ines Tolić

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Skopje, cultural centre, also known as 'the Opera and Ballet' (architects: studio 'Biro 77'), 1979.
Photograph: Maximilian Hartmuth

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Official web portal of the City of Skopje: <http://www.skopje.gov.mk>

A site on contemporary architecture in Macedonia (in Macedonian only): <http://build.mk/>

Old Skopje: culture, tradition, history: <http://www.oldskopje.net>

Life in Skopje, 1918-41 (in Macedonian only): <http://www.staroskopje.vestel.com.mk>

BOOK REVIEW

Heather Hyde Minor

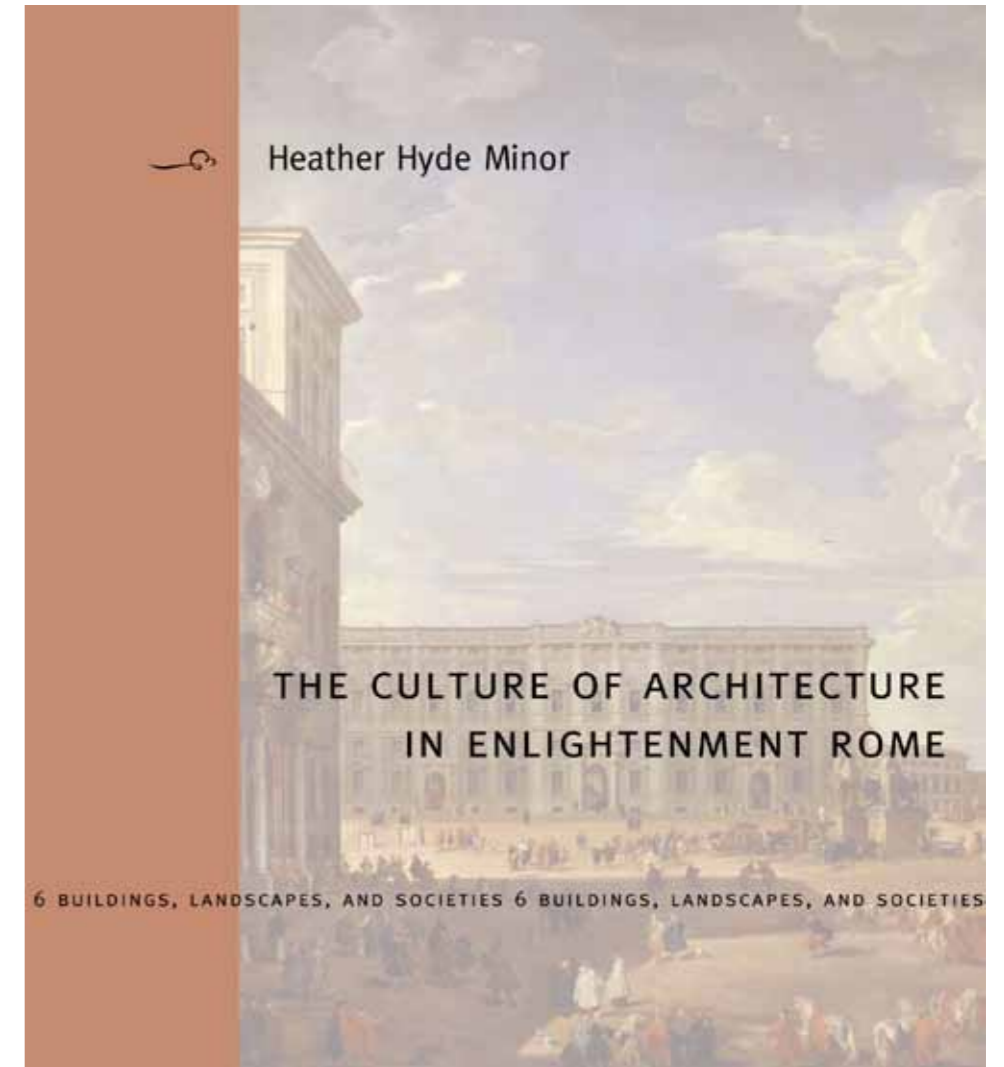
The Culture of Architecture in Enlightenment Rome

University Park: Penn State Press, 2010, 312 pp., 36 colour and 112 b/w ill., 6 maps, \$ 95.00
ISBN 978-0-271-03564-2

In 1730 Rome faced an acute crisis. The pope's political power was in steep decline, and the economy of the Papal States sputtered. To remain vital, the papacy urgently had to bolster Rome's relevance on the European stage. As Prospero Lambertini (the future Benedict XIV) stated, the pope 'has to maintain prestige by making Rome a model for other cities in learning, the sciences and the arts.' Beginning her book with this quote, Heather Hyde Minor resolves to show how the papacy used architecture and erudition to accomplish it.

Rome was never in short supply of erudite men or architects, and Minor focuses on their florescence during the papacies of Clement XII Corsini (1730-40) and Benedict XIV Lambertini (1740-58). Advisors, reformists, antiquarians, and ecclesiastical historians saw an opportunity to advance learning and alter policy. They also wanted to build, and Minor details how scholars helped to construct papal Rome. They animated commissions with learned debates and programmatic meanings, and the architects Ferdinando Fuga and Alessandro Galilei responded by drafting designs for the façades for S. Giovanni in Laterano and Santa Maria Maggiore, a new Palazzo Corsini, and the Palazzo della Consulta. Minor's book is the first to examine comprehensively the buildings of this period, and the structures are handsomely presented with numerous illustrations. Most importantly, she unites scholars and designers, crafting a broadly interdisciplinary book that sees architecture through the lenses of theology, ecclesiastical history, and philosophy.

Minor resurrects names of learned men that, while present in footnotes and specialized studies, have been absent from broader narratives. She gives them flesh with incisive biographies. We glimpse Pier Filippo Strozzi excavating



Photograph: courtesy of Penn State Press, University Park PA

beneath the tribune of Santa Maria Maggiore; catch Lione Pascoli outlining reforms for the Papal States; observe Alessandro Capponi's careful administration of the newly established Capitoline Museum; and cannot escape Giovanni Bottari, who weighed in on matters from ecclesiastical history to architectural taste. Minor assigns these men varying roles in shaping architecture. Pascoli's advocacy for reform had only an indirect influence on the development of the Quirinal Hill. Strozzi and Giuseppe Bianchini likely directed Fuga in his restoration of Santa Maria Maggiore. A focus on antiquities and church history by Bottari left its mark in the chaste 'gusto antico' of Galilei's Lateran façade. Even when their roles are tangential, Minor brings learned men into the conversation on architecture to expose the rich intellectual milieu that surrounded commissions. She is correct to do so, as she shows in her examination of Galilei, who sought to ignite his career by bolstering his reputation for learnedness.

How intellectual debates influenced building practice is a major contribution to the architectural history of Italy, and the key strength of the book. Minor backs her claims with abundant documentary evidence from the archives of the Corsini Library and the Archivio di Stato di Roma, citing the copious records and letters of Bottari, Capponi, and Neri and Bartolomeo Corsini. These documents allow her to pinpoint the motivations for each commission and the meanings of the resulting architecture. She also carefully examines the buildings themselves, noting how ornament and style were calibrated to convey messages of history, doctrine, and familial politics. Meticulous in her use of textual and visual evidence, Minor wears her learning lightly. Each chapter is a delightful read, and begins with clever headings, such as 'How Alessandro Gregorio Capponi Finally Convinced Everyone He Was Important'. Witty aplomb animates the entire text, propelling the reader through each detailed building history.

Given her narrative gifts, one wishes that Minor had included a few additional biographical sketches. For example, while Galilei emerges clearly in the book's pages, Fuga remains in the shadows. Characterizing his life and work would help orient those unfamiliar with the architect, and could also clarify how he engaged with antiquarians. Pope Benedict XIV also seems to deserve more attention. The Bolognese prelate was one of the most learned men to occupy the papal throne. His quote about the political importance of learning and art opens the book, and he provided the

funds for the façade of Santa Maria Maggiore, but otherwise he is largely absent. Wishing these figures had a more prominent place does not diminish Minor's accomplishment. Indeed, by desiring more, one pays the author the highest compliment. Filled with discussions of taste, doctrine, ecclesiastical history, familial strife, archaeology, and book history, Minor has arrayed a rich feast of information around the architecture of papal Rome in the eighteenth century. She brilliantly resurrects the aspirant ambitions of popes, scholars, and architects that built in order to keep Rome a centre of art and learning.

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BOOK REVIEW

Paul Drury with Richard Simpson

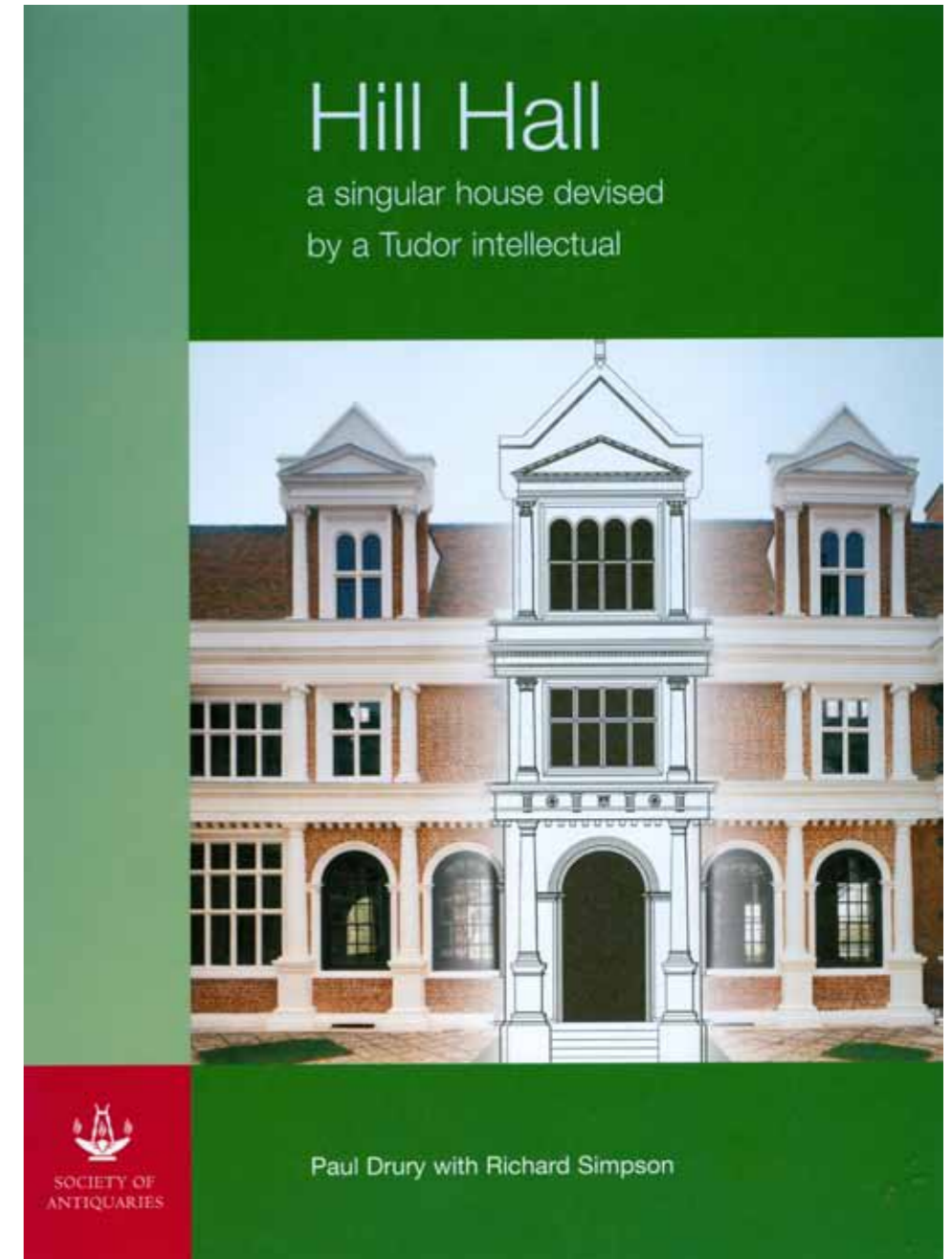
Hill Hall: A Singular House Devised by a Tudor Intellectual

London: The Society of Antiquaries of London, 2009, 544 pp., 378 ill., £ 55.00

ISBN 978-0-85431-291-7

In April 1969 a devastating fire tore through Hill Hall in Essex, leaving little more than the shell of the building in its wake. This catastrophic event appeared to spell the end for this country house, as it lay derelict and abandoned for a number of years, the importance of its archaeology disregarded and its architectural significance forgotten. This was until the intervention of Paul Drury and the Chelmsford Archaeological Trust who began a thirty or so-year research project, which has seen Hill Hall investigated with forensic precision through its archaeology and its archives. The results of this research are revealed in both the impressive restoration of the house – now converted for private residences – and the publication of this two-volume monograph.

The major contributors to the text are Paul Drury and Richard Simpson, both of whom have had a long-standing involvement with Hill Hall. Alongside them, the book also presents the research of numerous specialists who have been brought in to lend their expertise to specific aspects of the building's archaeology. For example, Martin Bridge authors a section on dendrochronology, while Hillary Cool provides a discussion of the historic window glass at the house. Fundamentally, however this book is the culmination of two careers' worth of experience and scholarship, and Paul Drury and Richard Simpson have brought their considerable knowledge and experience to bear on a house with an extremely complicated building history. In *Hill Hall: A Singular House Devised by a Tudor Intellectual*, the authors seek to provide an accurate account of the building's development from the thirteenth century until the present day. The focus of the book, however, lies, as the title suggests, in the mid-sixteenth century, when Hill Hall underwent a series of dramatic modifications instigated by Sir Thomas Smith (1512-1577), Secretary of State to Elizabeth I.



Photograph: courtesy of the Society of Antiquaries of London, London

Smith was one of the prominent intellectuals of his day. At Cambridge University he was a leading advocate of humanist learning, championing the primacy of Greek authors and texts. Having entered into the service of Edward Seymour, Protector Somerset, Smith participated in a newly formed Reformation government that increasingly styled itself upon classical precedents. Combined with these influences at home, Smith also spent a considerable time in France on embassies in the 1560s, during which he followed the French Court on its extended tour of the country between 1564-66.

It is Smith's adoption of French Classicism within the context of mid-sixteenth-century English building practice that makes Hill Hall such an important survival in the landscape of European architectural history, for there is no other house in England of this period that reflects such a forthright expression of this continental classical style. Nikolaus Pevsner was the first modern scholar to recognize the significance of the building (see his 1955 article on the house in *Architectural Review* 117) but it is only now, with the publication of this book, that we see the extent to which Hill Hall was designed to conform to Renaissance ideas of taste and decorum. This is especially apparent in the interior of the house, which contains an extremely rare series of decorative wall paintings, depicting both Classical and Old Testament subject matters. In his careful reconstruction of this cycle, Richard Simpson demonstrates how the paintings combined with features such as the majolica floor tiles to form a coherent decorative scheme. Through his analysis of the printed sources from which the frescoes were taken, Simpson has also been able to show the extent to which Thomas Smith himself was personally involved in the creation of the iconographic program. This establishes Smith as one of only a handful of English patrons who sought to replicate in their own homes the styles they had seen on the continent.

On occasion, the sheer volume of archaeological data in this publication threatens to overwhelm the coherence of the argument, and on a surface level at least may appear superfluous to the central thesis. This could be perceived as a weakness, but should prove a strength over the long term, as this volume will serve as a valuable compendium of archaeological data for future studies. At the same time *Hill Hall: A Singular House Devised by a Tudor Intellectual* is also a successful piece of scholarship on the subject of patron-led architecture in mid-sixteenth-

century Britain, and is informed by a wealth of detail. In this respect, the book is a fitting reflection of Hill Hall, because like the house itself, it greatly enhances our understanding of both theory and practice of a period of English architecture for which much of the material evidence has now been lost.

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EXHIBITION REVIEW

Renaat Braem 1910-2010

Curators: Sofie De Caigny, Elke Hoornaert, and Katrien Vandermarliere

deSingel EXPO, Antwerp

1 October 2010 – 9 January 2011

Renaat Braem, the godfather of Belgian modernist architecture, at his peak held such an authority with his fellow planners and architects that he could write a book on Belgian urbanism entitled *Het Lelijkste Land ter Wereld (The Ugliest Country in the World, 1968)*. Braem may have been born a century ago, but his inheritance is still with us. To demonstrate this fact is clearly the aim of the exhibition *Renaat Braem 1910-2010*. A big introductory panel at the entrance strongly emphasizes the current relevance and influence of Belgium's main modernist architect, as does the exclusive use of the present tense for the accompanying texts and the organization of the exhibition in the new wing of the Antwerp art campus deSingel, recently built by Stéphane Beel. Braem is treated as an architect who is still relevant in 2010.

Consequently, the exhibition does not focus on a chronological layout, but is thematically organized into eight sections: 'Utopia', 'Individual and Collectivity', 'Visionary', 'The Historic City', 'Art and Nature', 'Functionalism', 'Experiment', and 'Biomorphic Dwellings'. Apart from the two huge biographical panels at both sides of the entrance, the layout and sequence of the items seem random, the setting of the material within each section a little chaotic.

'Utopia' shows the original drawings of Braem's thesis project at the Antwerp Institute for Fine Arts, the so-called 'Lijnstad' (line city), dating back to 1934. This project was strong enough to convince Le Corbusier to offer Braem an internship at his office in Paris in 1937, a short but very important period in Braem's career and the key to the biomorphic forms of his postwar designs. 'Functionalism' exhibits the architect's early housing projects in what seems to be a less inspired part of the show. 'Individual and Collectivity' covers Braem's largest and best-



Photo portrait of Renaat Braem in his studio, late 1940s.
Photograph: © VIOE

known projects, namely the huge dwelling complexes, including the Antwerp master project for 'het Kiel' and the 'Ideal City' at the Heyzel, Brussels.

The famous, several-meter-long drawing for 'Bandstad', an evident source of inspiration for the designs of linear cities by Luc Deleu's Belgium-based T.O.P. Office, is displayed under the theme 'Visionary'. Together with some intriguing project drawings like the ones for the 'Plastic House' (1960) and the 'European House' (1957), both part of the topic 'Experiment', they occupy the perimeter of a somewhat strange, elliptic room at the centre of the exhibition space, in the middle of which – quite literally – the biomorphic houses of Braem's postwar production are shown. 'Art and Nature' presents what seems to be the most important part of Renaat Braem's built legacy, combining the project for the Middelheim sculpture pavilion (1963) and the Schoten library (1968). Finally, 'The Historical City' focuses on the intrusion of some bigger programs into the core of the historical city of Antwerp, with the ACA tower (Administration Centre Antwerp, 1952-67, now the police headquarters) as the most notorious and controversial.

The exhibition succeeds in showing Braem as a superior architect, whose strong formal focus is visible in the numerous plans and sketches for houses and public programs. There is abundant documentation on his social commitment, too, though these topics never go beyond the stereotypical image of Braem. Here we arrive at the central weakness of the show: it simply plays it safe and ignores challenging links and comparisons. The small topic of Braem's participation in the CIAM (Congrès Internationaux d'Architecture Moderne), for instance, is a missed opportunity to confront the architect's work with that of his European contemporaries or his constructivist idols such as Konstantin Melnikov, while the drawings of the 'Bandstad' are mentioned as paying tribute to Julien Schillemans' brilliant work on 'World City' (1928 and later) without further explanation. There is no reference to the work of other Belgian architects operating at the same time but coping with modernity in a very different way, such as Victor Bourgeois, Willy Vandermeeren, Peter Callebout, or Lucien Engels. It is not that space was lacking, though, as the large gallery at the rear is completely reserved for the display of the interesting documentary 'Renaat Braem Architect Urbanist' (1980).



Renaat Braem, study design for the Administratief Centrum Antwerpen, early 1950s.
Photograph: © VIOE



Antwerp, apartment buildings in city quarter
'het Kiel' (architect: Renaat Braem), 1953.
Photograph: © VIOE, Kris Vandevorst

One has to know the past to understand the present. Trying to position daredevil Braem in a present-day context would have benefited from a view of the past broader and more daring in scope than that represented in *Renaat Braem 1910-2010*. The photo series by Anja Van Eetveldt and Maurice Nijhuis on Braem's architecture in the corridor leading to the exhibition, however, shows what is there to show: brilliant form that can gather dust and feed moss without blushing.

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Publication related to the exhibition:

Jo Braeken, ed., *Renaat Braem 1910-2001, Architect*, Brussels: Vlaams Instituut voor het Onroerend Erfgoed and ASA Publishers, 2010, 2 vols., 800 pp., colour and b&w ill., € 99, ISBN 978-94-6117-004-0

Website related to the exhibition:
<http://www.braem2010.be/index.php> (texts only in Dutch)



Antwerp, exterior of Renaat Braem's own house, 1957-58.
Photograph: © VIOE, Oswald Pauwels

EXHIBITION REVIEW

Notes from the Archive. James Frazer Stirling, Architect and Teacher

Curator: Anthony Vidler

Yale Center for British Art, New Haven, Connecticut

14 October 2010 - 2 January 2011

The exhibition *Notes from the Archive. James Frazer Stirling, Architect and Teacher*, a joint venture between the Yale Center for British Art (YCBA) and the Canadian Centre for Architecture (CCA), the home of Stirling's archive, must be taken as a methodological statement confronting the existing criticism on Stirling's work. Particularly at stake are previous critiques that concentrated on the reading of stylistic changes and the classicist turn in the architect's career, a theme that curator Anthony Vidler himself had addressed in a previous exhibition held at the CCA in 2003-4. That experience led him to believe that reading shifts that are focused on issues of architectural language missed the real disciplinary problems and consistencies at the core of Stirling's thinking, which had been revealed by opening the archive boxes.

The curatorial strategy aims to demonstrate the dialogue between abstract modernism and classical figuration that is to be assumed, from the very beginning, as a continuous mediation in the architect's long trajectory. Understood as a peaceful co-existence rather than dialectic, and not as an issue of style but instead one of ontological nature, this dialogue in Stirling's work brings to the fore the larger question concerning the structural role of history in architectural modernity, which unfolds in the different thematic sections of the exhibition.

The first section, 'The Formation of an Architect', presents the eclectic work of Stirling as a student at Liverpool School of Architecture experimenting with the contemporary forms of a consolidated modernism.

The following three sections constitute the critical core of the exhibition. The first, 'Modernism in Crisis', opens with Stirling's famous Blackbook. Containing



James Stirling, student drawing for a Forest Rangers Lookout Station; ink, watercolour, and graphite on paper, 56.5 x 77.5 cm, ca. 1949. Photograph: James Stirling/Michael Wilford fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal

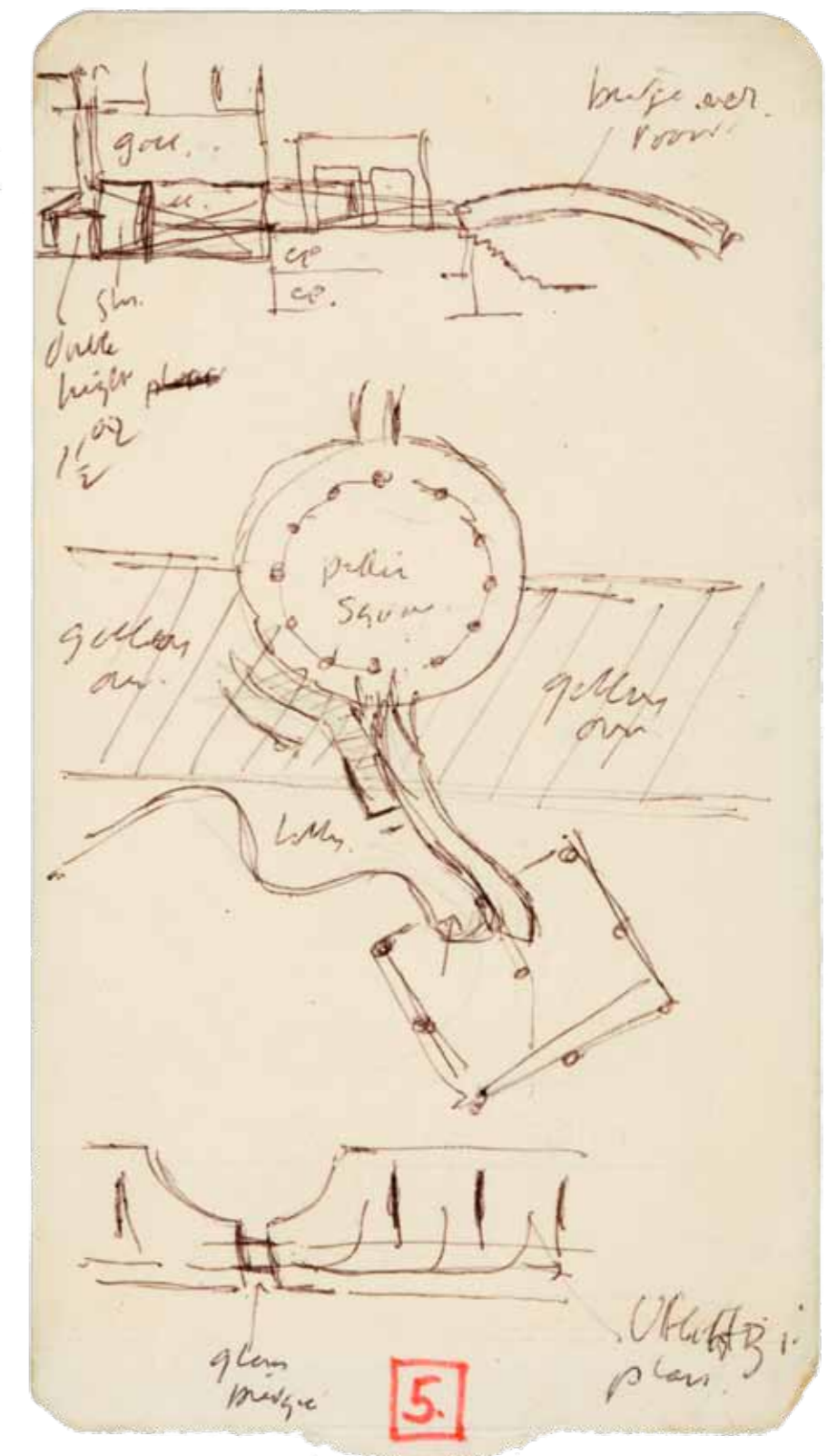


James Stirling (Firm), interior perspective of the British Olivetti Headquarters, Milton Keynes; ink, coloured pencil, and graphite on paper, 41.6 x 55.1 cm, 1970-74. Photograph: James Stirling/Michael Wilford fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal

his reflections between 1953 and 1956, the Blackbook became the guardian of an early struggle with the legacy of a modern architecture that had not lived up to its pre-Second World War social precepts, and the architect's attempt to situate a contemporary practice at the crossroads of the discipline's history. In the drawings of the Stiff Dom-ino, his own diagram of the Modulor, and his articles on Le Corbusier's domestic projects and Ronchamp, Stirling's simultaneous engagement and disenchantment with the modernist architect becomes palpable. The housing and planning projects developed during the 1950s by the partnership of Stirling and James Gowan, together with Stirling's Village Housing for CIAM X and the later housing projects for Southgate and PREVI (Peru) are confronted with the architect's photographs taken of architectural precedents that include historic monuments but also modernist projects (all by Le Corbusier), vernacular constructions, and local industrial buildings in Liverpool.

The next section, 'New Typologies', follows as the logical culmination of this process of revision. Paying homage to and expanding Kenneth Frampton's interpretation in *Architectural Forum* (1968) of Stirling's British works as 'social condensers', this section accentuates the institutional projects for university and corporate buildings, from Sheffield to the British Olivetti Headquarters, as singular and sophisticated contributions to the modern tradition of inventing spaces intended to activate social relationships.

If the two previous sections underline the critical relation of the architect's work to its immediate past, 'Urban Assemblages' frames it in the context of its present. By strategically displaying the original copies of three key texts – Colin Rowe and Fred Koetter's 1975 article 'Collage City' (*Architectural Review* 158, August 1975), the Italian catalogue of the 1973 Milan Triennale *Architettura Razionale* curated by Aldo Rossi, and Stirling's own text 'Stirling Connections' (*Architectural Review* 157, May 1975) – Vidler proposes the city as the theme central not only to Stirling's thinking but to the architectural epistemology of the period. More than the city as physical context or ideal, this is the 'Third Typology', the 'ontological' city as the ultimate product of man that replaced the previous models of nature and machine as epistemological authority and reference for the architectural discourse in the late 1960s and 1970s, as theorized by Vidler in his *Oppositions* editorial in 1976-77. With this conceptual framework, the projects displayed – including Derby and St. Andrews Arts Centre; several German museums; projects for American



James Stirling and Partner, sketches for the Nordrhein-Westfalen Museum, Dusseldorf; ink and graphite on pre-printed paper, 14.3 x 7.8 cm, 1975. Photograph: James Stirling/Michael Wilford fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal

universities (Rice, Cornell, and Harvard); and a panel for the 1978 workshop-exhibition *Roma Interrotta* – become an inventory of explorations. They prompt an analysis of the ways that Stirling re-imagined the city and evoked its history, and, as Vidler argues in the catalogue, how he did it differently from either Rowe’s sense of an imagined tradition or Rossi’s structural analysis of ahistorical typologies. It is precisely in the study of the implied city in the individual projects that the problematic use of classical elements and forms from the past resurfaces. As expression of the architect’s imagination, this reappearance hints at the unavoidable dependency of the ‘ontological’ city on recognizable forms and questions the inevitable classicist tones of such legibility.

‘The Scene of Drawing’ suggests studying the axonometric drawing adopted by the architect throughout the design process as the locus of his thinking. And yet, the projects extensively documented here – Biblioteca Pubblica for Latina, Italy, the entry for the Bibliothèque Nationale de France in Paris, and especially the Wissenschaftszentrum Berlin für Sozialforschung – also read as ulterior ‘urban assemblages’ that expand on the previous section. The exhibition ends with a glimpse of lecture notes and recordings that recall a lesser-known Stirling, the writer and speaker, perhaps proposing another approach to the analysis of the archive.

If Vidler’s enterprise successfully displaces the issue of Stirling’s stylistic change as the focus of criticism, it does so in order to restate it as part of a broader historical problem that must take into account the structural and ontological value of history and the city in the different facets it assumed in architectural discourses between the 1960s and 1980s. Here, the overlapping continuities and ruptures call for new instruments of interpretation.

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PUBLICATION RELATED TO THE EXHIBITION:

Anthony Vidler, *James Frazer Stirling. Notes from the Archive*, New Haven: Yale University Press, 2010, 300 pp., 360 colour ill., \$ 70, ISBN 978-03-00167-23-8

James Stirling and Partner, competition model of the Wallraf-Richartz-Museum, Cologne; wood, paper, plastic, and paint, 10.5 x 51.5 x 33 cm, 1975. Photograph: James Stirling/Michael Wilford fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal



James Stirling, Michael Wilford, and Associates, presentation model of the Bibliothèque de France, Paris; paint, wood, moulded plastic, and metal, 38 x 122 x 123 cm, 1989. Photograph: James Stirling/Michael Wilford fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal



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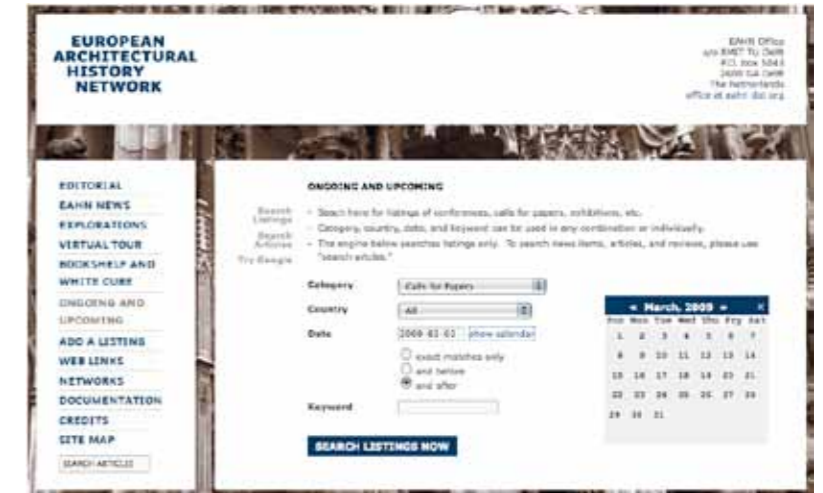
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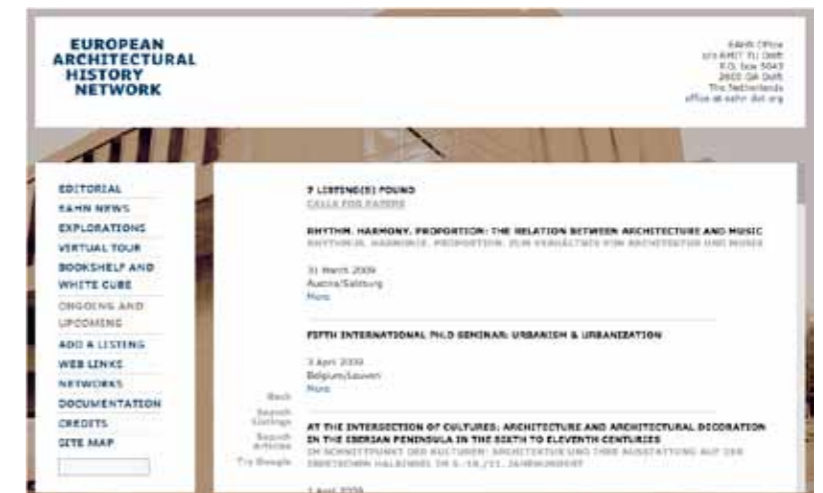
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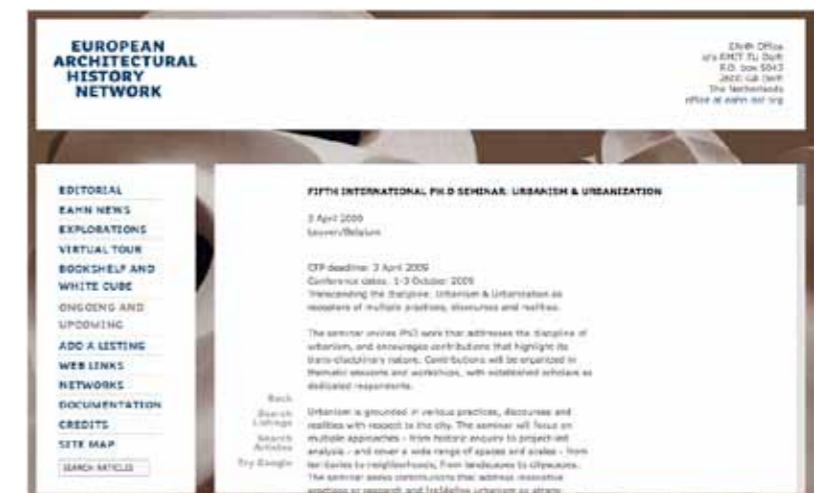
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