



EAHN

7th International Meeting

Conference Proceedings

DOI: 10.20868/UPM.book.75019

EUROPEAN ARCHITECTURAL
HISTORY NETWORK
MADRID 2022

CONFERENCE HOSTED BY THE ETSAM
SCHOOL OF ARCHITECTURE OF THE
UNIVERSIDAD POLITÉCNICA DE MADRID





EAHN

7th International Meeting

Conference Proceedings

This book has been printed on paper from responsible sources, certified by the Forest Stewardship Council.



© of the texts their authors
© of the images their authors

© of the edition
© Ediciones Asimétricas, 2023
www.edicionesasimetricas.com

Editors
Ana Esteban-Maluenda
Nicolas Marine
Laura Sánchez Carrasco
Alberto Ruiz Colmenar

Graphic Design and Layout
Irene Egea Ruiz
Mónica Verdejo Ruiz

ISBN
978-84-19050-53-3
Depósito Legal
M-29806-2022
DOI
10.20868/UPM.book.75019

Impreso en España
Printed in Spain

All rights reserved. No part of this book, including the cover, may be reproduced in any form without permission from the editors or publisher.

**european
architectural
history
network**

DCa
COMPOSICIÓN ARQUITECTÓNICA



COAM COLEGIO OFICIAL ARQUITECTOS DE MADRID



ediciones **asimétricas**

Organized and promoted by EAHN (European Architectural History Network)

This work has been supported by the Madrid Government (Comunidad de Madrid-Spain) under the Multiannual Agreement with Universidad Politécnica de Madrid in the Excellence Programme for University Professors, in the context of the V PRICIT (Regional Programme of Research and Technological Innovation)

Acción financiada por la Comunidad de Madrid a través del Convenio Plurianual con la Universidad Politécnica de Madrid en su línea de actuación Programa de Excelencia para el Profesorado Universitario, en el marco del V PRICIT (V Plan Regional de Investigación Científica e Innovación Tecnológica)



Comunidad de Madrid
Dirección General de Investigación e Innovación Tecnológica
CONSEJERÍA DE CIENCIA, UNIVERSIDADES E INNOVACIÓN

fundación **arquia**

GA
Andalucía



LEUVEN UNIVERSITY PRESS

Index

Message from the Conference Chair	11	Living in Central Peripheries	89
Message from the EAHN President	12	Casais Pérez, Nuria	
Editors preface	14	Grau Valldosera, Ferran	
Credits	17	Towards Non-Eurocentric Historiographies: Challenging Europe's Position in the Formation of Architectural Histories	103
Conference Proceedings		Charitonidou, Marianna	
The Performative Acts of Becoming an Architect	27	Robert Venturi's Camouflaged Academicism	113
Alves, Vítor		Costanzo, Denise	
Rediscovering Barcelona's "Coreas" through Latin American Experiences: Marginal Urbanization Studies at LUB/UPC	39	Photography as Criticism: Gabriele Basilico and the Project of a "Small Utopia"	123
Barcellos de Souza, Gisela		Deriu, Davide	
Communicating Culture: the Role of Women and Female Architects Inside Casabella Magazine. The Gaze of Giulia Veronesi (1906-1970) and Gae Aulenti (1927-2021)	49	Elements of Architectural Memetics	131
Boeri, Elisa		Djalali, Amir	
Marino, Fabio		Heritage and Periphery: Flashes of Everyday Life through Scenes of Madrid	141
Architectural Guides in a Hyperconnected World: Proper Dissemination Tools?	63	Escudero, David	
Camacho Pina, Ángel		Building Supranational Power: The European Central Bank	153
Design Through Analogies with Poetry. The Disciplinary Approach of John Hejduk	79	Fabbrini, Sebastiano	
Cardani, Luca		Between Local and Global, Civil Architecture in Palermo and the Surrounding Area at the Time of Charles V	163
		Garofalo, Emanuela	
		Ambiguous and Muddy: the Alternative Practice of Reiko Tomita and Her Group Atelier Zō during the Bubble Era	173
		Gómez Lobo, Noemí	
		Martín Sánchez, Diego	
		The Tropical and the African: Sert, ATEC, and the Planning of Havana	185
		Lejeune, Jean-François	

The Urban Renewal of Sessa Aurunca promoted by Governor Lope de Herrera (1546-1560) for Duke Gonzalo II Lenzo, Fulvio	193	Retro-Transference: Le Corbusier in Asunción, Paraguay, 1929 Torrent, Horacio	281
A Drawn Story of Architectural Phenomena. Re-reading Flemish Architecture of the 1960s and 1970s Through an Architectonic Lens: Redrawing the Design Process of Westrand (1967) Lievevrouw, Laura Voet, Caroline	203	“Dream-Like Spaces” as Spaces of Likes: Towards the New Research Sources Tošić, Jovana	289
Minimalism unto Structuralism in an Age before Deconstruction in Architecture Martin, Tim	215	The Public of Architecture: Participation and Disciplinary Autonomy Tostões, Ana	301
The Judo Takedown. French Tiles in the Rio de la Plata Basin (2nd Half of the 19th Century) Martínez Nespral, Fernando Luis	223	The Power of Shadow, from Magic to Illusionism Trazic, Laura	311
Hélio Oiticica in London: “The Whitechapel Experience” and the Protagonism of Architectonic Space Martins, Patrícia Pereira	229	One Critic, One Architect: The Birth of the Reader Van Gerrewey, Christophe	323
Comparative Histories of Architecture: History, Architecture, or Idealism? Palazzo, Pedro P.	239	Erskinean Isomorphisms. The Transformation of Byker Under the Microscope (1969-1982) Varas, Julián	329
French Diving into Brazilian Modern Architecture Peixoto, Marta Silveira	249	Marina Waisman’s Summarios (1976-1991): Heralding the Last Quarter of 20th Century Architectural Debates Verde Zein, Ruth	337
Not a “Coal Mine Shaft”: Washington D.C.’s Metrorail Stations and Their Postwar Classical Character Petroli, Marcos Amado	259	A Magazine of One’s Own: Soheila Beski and Architecture Writing in Iran Zarei Hajiabadi, Sina	345
Double Peripheries. Homelessness on the Edge of the City of Barcelona: the Case of Poblenou Serra-Permanyer, Marta Bitrian Varea, Carlos	271		

Message from the Conference Chair

It was a pleasure to welcome all the participants of the 7th International Conference of the European Architectural History Network, EAHN 2022, one of the most important conferences in the field of architectural history. EAHN 2022 took place in Madrid (Spain) from June 15th to 19th and was organized by the ETSAM School of Architecture of the Universidad Politécnica de Madrid.

The ETSAM hosted the inauguration of the event in its century-old building dating back to the 1920s. From the second day of the conference, the Colegio Oficial de Arquitectos de Madrid (COAM), the other venue for EAHN 2022, provided the right context for welcoming the participants, thanks to its location in the center of Madrid, its ample spaces, gardens and auditorium. Although mostly in-person, EAHN 2022 had a hybrid format to allow participants who could not travel to participate in the conference.

EAHN meetings are held every two years from 2010 and are highly regarded by the international community, attracting experts from a wide range of backgrounds who come from all over the world and share a common interest in architectural history. The conference sessions have highlighted the broad spectrum that our discipline can cover today. Among other topics, this meeting opened debates on the repositioning of the concept of architectural criticism, different critical positions on the traditional history of architecture, and proposed a re-reading of postmodern and late 20th century architectural theory. Reflections on the city, infrastructures and building systems have also been carried out. Last but not least, we have opened avenues for reflection on the role of women in the history and historiography of architecture.

All in all, EAHN 2022 was an enriching meeting, both intellectually and personally. A very large team has worked to make this conference as pleasant as possible, and we hope that you truly enjoyed it.

Ana Esteban-Maluenda
Chair of EAHN 2022

Message from the EAHN President

Established in 2005, the European Architectural History Network supports scholarship and education by providing a public forum for the exchange and dissemination of knowledge about the history of architecture. Based in Europe, it is open to architectural historians and scholars in related fields from across the world, working in many different fields and disciplines.

Membership is free, and the network is proud to represent a broad and multidisciplinary constituency with a diverse approach to the built environment within the arts, humanities and social sciences. EAHN seeks to overcome the limitations imposed by national boundaries and institutional conventions by increasing the visibility of the discipline among scholars and the public, encouraging scholarly excellence and innovation, facilitating the open exchange of research, and promoting inclusive, transnational, and multicultural approaches to the history of architecture and the built world.

EAHN is administered by an Executive Committee of five elected officers and is governed by the EAHN Council. The Council meets once a year at the EAHN Annual Business Meeting, where every member has the right to attend and vote. Since the inaugural meeting in Paris, we have met in Berlin, Delft, Ankara, Bologna, London, Delft/Rotterdam, Bratislava, Haifa, Pamplona, Dortmund, Warsaw, Zaragoza, Aversa/Caserta, and Strasbourg.

Since 2010, the network has organized a major international conference every two years (Guimarães, Brussels, Turin, Dublin, Tallinn, Edinburgh and Madrid). These biennial conferences have proved extremely popular and they play a leading role in consolidating and promoting architectural history scholarship in Europe and beyond.

Additionally, EAHN works with institutions on thematic conferences to raise the international profile of the network through local collaborations and to promote inclusivity and interdisciplinarity. In 2023, we are organizing three thematic conferences: “Heritage in Danger” in Koya, Kurdistan Region, Iraq (February), “States in Between: Architecture and Empire in East Europe and

Northeast Eurasia”, Helsinki (June), and “The Third Ecology”, Reykjavik (October).

In 2012, EAHN launched *Architectural Histories*, an open-access, blind peer-reviewed journal. The purpose of the EAHN is to promote international exchange and collaboration. The network’s rapid growth and success is a clear indication of the need for, and interest in, an international forum for diverse histories of architecture across chronologies and geographies.

EAHN Madrid 2022 was unforgettable.

See you in Athens, June 2024!

Mari Lending
EAHN President

Editors preface

The 7th EAHN Biennial Meeting (Madrid, June 15-19, 2022) attracted a relevant collection of papers on various topics.

Like its predecessors, EAHN 2022 aimed to promote high quality research. As a diverse field, architectural history requires interaction and discussion among people with different interests and backgrounds. Beginning and experienced theorists and practitioners, people from different disciplines and different countries gathered both in person and virtually to learn from and contribute to each other's growth.

We were especially honored to welcome our invited speakers: Rafael Moneo (Rafael Moneo arquitectos), Claudia Hopkins (Durham University, UK) and Hilde Heynen (University of Leuven, Belgium). Rafael Moneo's presentation focused on the urgency of other histories today, while Claudia Hopkins reflected on the ideological issues that motivated the appropriation of Andalusí heritage in the 20th century. Finally, Hilde Heynen offered a summary of EAHN 2022 as a closing presentation.

The conference was organized in two calls. The first one to define the sessions and round tables, and the second one to select the participants.

In the first call there were a total of 85 session and roundtable proposals, evaluated in 5 peer-reviewed tracks. Of these, the following contributions were accepted:

- 20 sessions (peer-reviewed)
- 5 roundtables (peer-reviewed)

To participate in these, a total of 486 submissions, evaluated in 25 peer-reviewed tracks, were received. The following contributions were accepted:

- 100 Session Full Papers (peer-reviewed)
- 25 Roundtable lectures (peer-reviewed)

Lastly, one call to participate in the EAHN's interest groups meetings was evaluated in 9 peer-reviewed tracks. 128 submissions were received, and, of these, the following were accepted:

- 53 Interest Group Meeting participants (peer-reviewed)

The acceptance rate for contributions received in the peer-reviewed tracks was 29,41% for session and roundtable proposals, 25,72% for full papers and roundtable lectures, and 41,51% for interest group meeting participants.

Many of these contributions were accepted after further review to be included in the present proceedings. The final decision on acceptance or rejection of full papers was taken in an Editorial Committee meeting held in September 2022. The meeting discussed a consistent set of criteria to deal with inevitable differences among many reviewers, and the expert advice of the corresponding session chairs and reviewers was taken in consideration.

We would like to express our strong gratitude to all the people whose passionate and strenuous work ensured the quality of the EAHN 2022 program: the 9 Scientific Committee members, 44 session and roundtable chairs, and the 78 reviewers; the 3 Keynote & Invited Talks; the 25 Interest Group's coordinators; the 8 Workshops Chairs; and the 16 Student Volunteer.

We thank all the authors who chose EAHN 2022 as the forum to present and publish their research and who have generously shared their results with the EAHN community. Last but not least, we are grateful to the sponsors for their financial support.

Ana Esteban-Maluenda
Nicolas Marine
Laura Sánchez Carrasco
Alberto Ruiz Colmenar

EAHN

7th International Meeting

Chair

Ana Esteban-Maluenda
Universidad Politécnica de Madrid

Scientific Committee

Juan Calatrava
Universidad de Granada, Spain

Gaia Caramellino
Politecnico di Milano, Italy

Jorge Correia
Universidade do Minho, Portugal

Ana Esteban-Maluenda
Universidad Politécnica de Madrid, Spain

Anne Hultsch
ETH Zurich, Switzerland

Mari Lending
*The Oslo School of Architecture
and Design, Norway*

Fernando Luis Martínez Nespral
Universidad de Buenos Aires, Argentina

Alona Nitzan
Technion - Israel Institute of Technology, Israel

Richard Williams
University of Edinburgh, United Kingdom

Organizing Committee

Pablo Arza Garaloces
Universidad de Navarra

Íñigo Cobeta
Universidad Politécnica de Madrid

Enrique Encabo Seguí
Universidad Politécnica de Madrid

José Antonio Flores Soto
Universidad Politécnica de Madrid

Marta García Carbonero
Universidad Politécnica de Madrid

Eva Gil Donoso
Universidad Politécnica de Madrid

Javier Girón
Universidad Politécnica de Madrid

Ángeles Layuno Rosas
Universidad de Alcalá de Henares

Nicolas Marine
Universidad Politécnica de Madrid

Laura Martínez de Guereñu
IE University

Alberto Ruiz Colmenar
Universidad Politécnica de Madrid

Laura Sánchez Carrasco
Universidad Politécnica de Madrid

Agatángelo Soler
Universidad Politécnica de Madrid

Macarena de la Vega de León
University of Melbourne

Fernando Vela Cossío
Universidad Politécnica de Madrid

Program Committee

Sessions and chairs

S01_Architectural Criticism: Constructing a History.

Chairs: Hélène Janniére, Université Rennes; Paolo Scrivano, Politecnico di Milano.

S02_Architectural culture in Charles V's Empire (1519-1556). From global ambitions to scientific approaches.

Chairs: Francesca Mattei, Roma Tre University; Carlos Plaza, Universidad de Sevilla.

S03_Bathroom Matters: Architectures and Infrastructures of the Twentieth Century.

Chairs: Ignacio G. Galán, Barnard College; Iván L. Munuera, Princeton University.

S04_Building from Print: Reconsidering the agency of the building manual.

Chairs: Gregorio Astengo, ETH Zurich / IE University; Emma Letizia Jones, Victoria and Albert Research Institute (VARI) / ETH Zurich.

S05_Counter-cultural Trends: Contemporary Readings on Late 20th Century Architectural Texts and Works.

Chairs: Horacio Torrent, Pontificia Universidad Católica de Chile; Ruth Verde Zein, Universidade Presbiteriana Mackenzie.

S06_Diplomatic Architecture and Changing Power Relations from Imperialism to Post-Colonialism.

Chairs: Fredie Floré, KU Leuven; Anne-Françoise Morel, KU Leuven.

S07_Embodied Energy Through Time: Architecture and its Histories of Resource Consumption.

Chairs: Barnabas Calder, University of Liverpool; Alex Bremner, University of Edinburgh.

S08_Histories of Informal Architecture.

Chairs: Florian Urban, Glasgow School of Art; Kathrin Golda-Pongratz, Universitat Politècnica de Catalunya / Universitat Internacional de Catalunya.

S09_Learning from Madrid, an open session on Contemporary Urban Peripheries.

Chairs: Alona Martinez Perez, De Montfort University; Ana Miret Garcia, University of Edinburgh.

S10_Magical Architecture.

Chairs: Thomas Mical, Jindal School of Art and Architecture.

S11_Mid-Century Modern Architecture and the Academic Tradition.

Chairs: Carlos Eduardo Comas, Universidade Federal Rio Grande do Sul; Maria Cristina Cabral, Universidade Federal do Rio de Janeiro.

S12_Non-Aligned Narratives - South and Eastern European Architectural Criticism during the Cold War.

Chairs: Rute Figueiredo, Universidade Autònoma de Lisboa, ESAP; Jasna Galjer, University of Zagreb.

S13_Poetry Designing Architecture: A Global Exploration of Structures Arising from Poetry.

Chair: Adedoyin Teriba, Vassar College.

S14_The Architecture of Global Governance.

Chairs: Sven Sterken, KU Leuven; Dennis Pohl, TU Delft / Karlsruhe Institute of Technology.

S15_The Combinatorial Imperative: Discourses and Practices of Architectural Modularity in the 20th Century.

Chairs: Jennifer Mack, KTH Royal Institute of Technology; Pablo Miranda Carranza, MIT.

S16_The compact city inside out. Compact cities throughout the ages.

Chairs: Petra Brouwer, University of Amsterdam; Tim Verlaan, University of Amsterdam.

S17_Untimely Teachers: Recovering Postmodernism's Anachronic Pedagogies.

Chairs: Wouter Van Acker, Université Libre de Bruxelles; Steven Lauritano, Leiden University.

S18_Urban Design and the Rediscovery of the Historic City.

Chairs: Janina Gosseye, TU Delft; Isabelle Doucet, Chalmers University of Technology.

S19_Women and Radical Bureaucracy.

Chairs: Helena Mattsson, KTH, Royal Institute of Technology.

S20_Women in Architectural Periodicals: Gender Stereotypes, Feminist Discourse and the Female Gaze.

Chairs: Lucía C. Pérez-Moreno, Universidad de Zaragoza; Stephen Parnell, Newcastle University.

Round tables and chairs

RT1_But today we collect likes: digital mass media, history and new research methodologies.

Chair: Daniel Díez Martínez, Universidad Politécnica de Madrid.

RT2_From the South.

Chair: Ana María León, University of Michigan.

RT3_Historiography, get it right!

Chairs: Macarena de la Vega, University of Melbourne; Gevork Hartoonian, University of Canberra.

RT4_The conditioned ground.

Chair: André Bideau, Accademia di architettura Mendrisio / ETH Zurich.

RT5_Toxics / Architectural Histories.

Chairs: Meredith TenHoor, Pratt Institute; Jessica Varner, MIT.

Interest group meetings and chairs

IGM1_Housing History as a Methodological Observatory.

Chairs: Gaia Caramellino, Politecnico di Milano; Filippo De Pieri, Politecnico di Torino.

IGM2_Architecture and Environment.

Chairs: Dalal Alsayer, Kuwait University; Megan Eardley, Princeton University.

IGM3_Mediatising the domestic.

Chairs: Rebecca Carrai, KU Leuven; Gregorio Astengo, ETH Zurich.

IGM4_Design Pedagogies in Spatial Histories in Conflict.

Chairs: Petros Phokaides, University of Thessaly; Fatina Abreek-Zubiedat, Tel Aviv University.

IGM5_Europe/Latin America Exchanges.

Chairs: Horacio Torrent, Pontificia Universidad Católica de Chile; Ruth Verde Zein, Universidade Presbiteriana Mackenzie, Sao Paulo; Ana Esteban-Maluenda, Universidad Politécnica de Madrid.

IGM6_Postmodern Influences: Modes of Exchange Between Europe and United States.

Chairs: Andrea Canclini, Politecnico di Milano.

IGM7_Representing Density: People, Buildings, and Media.

Chairs: Miriam Paeslack, University in Buffalo; Anat Falbel, Independent Scholar, Brazil; Jeffrey Cohen, Bryn Mawr College; Freek Schmidt, Vrije Universiteit Amsterdam; Nancy Stieber, University of Massachusetts; Ines Tolic, Università di Bologna.

IGM8_Women's Display: Female Architects and Designers Planning Exhibitions.

Chairs: Katia Frey, Zurich University of Applied Sciences Winterthur; Eliana Perotti, Zurich University of Applied Sciences Winterthur.

IGM9_Architecture and Migration.

Chairs: Min Kyung Lee, Bryn Mawr College; Ines Tolic, Università di Bologna; Catalina Mejía Moreno, The University of Sheffield; Jason Nguyen, University of Toronto.

Reviewers

Fatina Abreek-Zubiedat, Tel Aviv University

Dalal Alsayer, Kuwait University

Gregorio Astengo, ETH Zurich / IE University

André Bideau, Accademia di architettura Mendrisio / ETH Zurich

Alex Bremner, University of Edinburgh

Petra Brouwer, University of Amsterdam

Maria Cristina Cabral, Universidade Federal do Rio de Janeiro

Juan Calatrava, Universidad de Granada

Barnabas Calder, University of Liverpool

Andrea Canclini, Politecnico di Milano

Gaia Caramellino, Politecnico di Milano

Rebecca Carrai, KU Leuven

Jeffrey Cohen, Bryn Mawr College

Carlos Eduardo Comas, Universidade Federal Rio Grande do Sul

Jorge Correia, Universidade do Minho

Filippo De Pieri, Politecnico di Torino

Daniel Díez Martínez, Universidad Politécnica de Madrid

Isabelle Doucet, Chalmers University of Technology

Megan Eardley, Princeton University

Ana Esteban-Maluenda, Universidad Politécnica de Madrid

Rute Figueiredo, Universidade Autonoma de Lisboa / ESAP

Fredie Floré, KU Leuven

Katia Frey, Zurich University of Applied

Sciences Winterthur

Ignacio G. Galán, Barnard College

Jasna Galjer, University of Zagreb

Kathrin Golda-Pongratz, UP de Catalunya / UI de Catalunya

Janina Gosseye, TU Delft

Gevork Hartoonian, University of Canberra

Anne Hultzsich, ETH Zurich

Hélène Jannié, Université Rennes

Emma Letizia Jones, Victoria and Albert Research Institute (VARI) / ETH Zurich

Min Kyung Lee, Bryn Mawr College

Steven Lauritano, Leiden University

Mari Lending, The Oslo School of Architecture and Design

Ana María León, University of Michigan

Jennifer Mack, KTH Royal Institute of Technology

Fernando Luis Martínez Nespral, Universidad de Buenos Aires

Alona Martinez Perez, De Montfort University

Francesca Mattei, Roma Tre University

Helena Mattsson, KTH, Royal Institute of Technology

Catalina Mejía Moreno, The University of Sheffield

Thomas Mical, O.P. Jindal Global University

Pablo Miranda Carranza, MIT

Ana Miret Garcia, University of Edinburgh

Anne-Françoise Morel, KU Leuven

Iván L Munuera, Princeton University
 Jason Nguyen, University of Toronto
 Alona Nitzan, Technion - Israel Institute of Technology
 Miriam Paeslack, University in Buffalo
 Stephen Parnell, Newcastle University
 Lucía C Pérez-Moreno, Universidad de Zaragoza
 Eliana Perotti, Zurich University of Applied Sciences Winterthur
 Petros Phokaides, University of Thessaly
 Carlos Plaza, Universidad de Sevilla
 Dennis Pohl, TU Delft / Karlsruhe Institute of Technology
 Freek Schmidt, Vrije Universiteit Amsterdam
 Paolo Scrivano, Politecnico di Milano
 Sven Sterken, KU Leuven
 Nancy Stieber, University of Massachusetts
 Meredith TenHoor, Pratt Institute
 Adedoyin Teriba, Vassar College
 Ines Tolic, Università di Bologna
 Horacio Torrent, Pontificia Universidad Católica de Chile
 Florian Urban, Glasgow School of Art
 Wouter Van Acker, Université Libre de Bruxelles
 Jessica Varner, MIT
 Macarena de la Vega, University of Melbourne
 Ruth Verde Zein, Universidade

Presbiteriana Mackenzie
 Tim Verlaan, University of Amsterdam
 Richard Williams, University of Edinburgh

Partners and sponsors

Escuela Técnica Superior de Arquitectura de Madrid (ETSAM)
 Universidad Politécnica de Madrid (UPM)
 Colegio Oficial de Arquitectos de Madrid (COAM)
 Círculo de Bellas Artes de Madrid (CBA)
 Leuven UPress
 The MIT Press
 Fundación Arquia
 ArchiMaps
 GA Andalucía

EAHN Organization

President

Mari Lending, Norway

Vice-President

Panayotis Tournikiotis, Greece

Treasurer

Denis Bocquet, France

Secretary

Marta Garcia Carbonero, Spain

Communications

Matteo Burioni, Germany

Councillors

Carson Chan, USA
 Sofia Dyak, Ukraine
 Claudia Hopkins, UK
 Andres Kurg, Estonia
 Markus Lähteenmäki, Finland
 Daniel Maudlin, UK
 Itohan Osayimwese, USA
 Michela Rosso, Italy
 Kostas Tsiambaos, Greece
 Mercedes Volait, France

EAHN Junior Fellows

Ignacio Ruiz del Portal Pauner, Spain
 Francis Baranyk, Switzerland

Architectural Histories Journal

Samantha Martin, Editor-in-Chief
 Manuel Saga Sánchez García, Associate Editor
 Nokubekezela Mchunu, Junior Fellow
 Yağmur Burhan, Junior Fellow

Interest Groups Coordinators

Gregorio Astengo, Switzerland
 Fatina Abreek-Zubiedat, Israel
 Dalal Alsayer, Kuwait
 Yael Allweil, Israel
 Rebecca Carrai, Belgium
 Gaia Caramellino, Italy
 Jeffrey Cohen, USA
 Filippo De Pieri, Italy
 Megan Eardley, USA
 Ana Esteban-Maluenda, Spain
 Anat Falbel, Brazil
 Katia Frey, Switzerland
 Min Kyung Lee, USA
 Nicolas Marine, Spain
 Alona Nitzan-Shiftan, Israel
 Miriam Paeslack, USA
 Veronique Patteeuw, France
 Lucía Perez Moreno, Spain
 Eliana Perotti, Switzerland
 Petros Phokaides, Greece
 Panayiota Pyla, Cyprus
 Nancy Stieber, USA
 Léa-Catherine Szacka, UK
 Ines Tolic, Italy
 Horacio Torrent, Chile
 Ruth Verde Zein, Brazil

Former Presidents

Jorge Correia, Portugal (2020–2022)
 Mark Crinson, UK (2018–20)
 Hilde Heynen, Belgium (2016–18)
 Alona Nitzan-Shiftan, Israel (2014–16)
 Adrian Forty, UK (2010–14)
 Christine Mengin, France (2006–09)

Notes

1. The reference for this essay is Victor Deupi and Jean-François Lejeune, *Cuban Modernism: Mid-Century Architecture 1940-1970* (Basel: Birkhäuser, 2021). Also see Francisco Gómez Díaz, *De Forestier a Sert: ciudad y arquitectura en La Habana (1925-1960)* (Madrid: Abada Editores, 2008).
2. Eugenio Batista, “La casa cubana”, *Artes Plásticas* 2 (1960): 4-7.
3. Batista, 7.
4. See for instance “Havana, Cuba: All Rooms in this House Open on Courtyards”, *Architectural Record* 86 (July-Dec. 1939): 45-46.
5. Nicolás Arroyo, “La A.T.E.C. y la última exposición de Trinidad”, *Arquitectura*, no. 118 (May 1943): 190-95.
6. Quoted from Emilio del Junco in a lecture titled “Trinidad, caso de urbanismo”, in Arroyo, “La A.T.E.C.”, 192.
7. Clara Porset, “Espacio interior para vivir en Cuba. Gestación de la síntesis cubana”, manuscript, January 30, 1948, University of Havana School of Architecture.
8. Pedro Martínez Inclán, *Código de Urbanismo. Carta de Atenas. Carta de La Habana* (Havana: Imprenta P. Fernández y Cía., 1949).
9. See Timothy Hyde, *Constitutional Modernism: Architecture and Civil Society in Cuba, 1933-1959* (Minneapolis: University of Minneapolis Press, 2012).
10. See Eric Mumford, “CIAM and Latin America”, in *Sert Arquitecto en Nueva York*, eds. Xavier Costa and Guido Hartray (Barcelona: ACTAR, 1997); Antonio Piza and Jaume Freixa, *J.L. Sert y el Mediterráneo* (Barcelona: Colegio de Arquitectos de Cataluña, 1997).
11. José Luis Sert, and Lester Wiener, “Can Patios Make Cities?”, *Architectural Forum* * (August 1953): 124-131. Sert’s own house in Cambridge was centered on a patio.
12. Nicolas Arroyo, Mario Romañach, and Town Planning Associates, *Plan Piloto de La Habana. Directivas generales: diseños preliminares, soluciones tipo* (New York: Town Planning Associates, 1959).
13. Reinaldo Estévez Curbelo, and Samuel Biniakowski, “Habla José L. Sert”, *Espacio* 2, nos. 10-11 (July-October, 1953): 19.
14. José Luis Sert, “Centers of Community Life”, in *The Heart of the City: Towards the Humanization of Urban Life*, ed. Jaqueline Tyrwhitt (New York: Pellegrini and Cudahy, 1952), 7.
15. Hyde, *Constitutional Modernism*, 161-76.
16. See Eric Mumford and Hashim Sarkis, *Josep Lluís Sert: The Architect of Urban Design, 1953-1969* (New Haven: Yale University Press, 2008).
17. Gabino Ponce Herrero, “La Ciudad Moderna en La Habana”, *Investigaciones geográficas*, no. 44 (2007): 136.
18. Mumford, “CIAM and Latin America”, 52.
19. See Walter Gropius’ retirement speech for José Luis Sert (1969), quoted by Reginald R. Isaacs in *The Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek, vol. 4 (New York: The Free Press, 1982), 40.
20. Estévez Curbelo, and Biniakowski, “Habla José L. Sert”, 21.
21. Nicolás Arroyo, “La arquitectura bajo el sol”, *Arquitectura*, no. 259 (February 1955): 59.
22. Nicolás Quintana, “Arquitectura cubana: una busqueda de la verdad”, *Arquitectura Cuba*, nos. 309-310 (April-May 1959): 170.
23. Quintana, “Arquitectura cubana”, 169.
24. See “Homenaje a Ricardo Porro”, *Revista encuentro de la cultura cubana*, no. 32 (Spring 2004); and Brian Brace Taylor, *Ricardo Porro* (Old Westbury, NY: New York Institute of Technology, 2010)..
25. Consuegra, *Elapso Tempore*, 103.
26. Ricardo Porro, “Cuba y yo”, *Escandalar* 5, nos. 1-2 (January-June 1982): 154.
27. María José Pizarro, and Óscar Rueda, “Ernesto Nathan Rogers y la preexistencia ambiental en las Escuelas Nacionales de Arte de La Habana”, *Rita*, no. 3 (April 2015): 98.
28. Ricardo Porro, “El sentido de la tradición”, *Nuestro tiempo* 16 (1956), reprinted in John Loomis, *Revolution of Forms: Cuba’s Forgotten Art Schools* (New York: Princeton Architectural Press, 2011), 164.
29. Porro, “El sentido de la tradición”, 163.

The Urban Renewal of Sessa Aurunca promoted by Governor Lope de Herrera (1546-1560) for Duke Gonzalo II

Fulvio Lenzo

Dipartimento Culture del Progetto
Università Iuav di Venezia, Italy
fulviolenzo@iuav.it

Abstract

Between 1546 and 1560, Governor Lope de Herrera promoted a project of urban renewal of the city of Sessa Aurunca, in the Kingdom of Naples, on a scale comparable to that carried out in Naples by the Viceroy Pedro de Toledo. The urban renewal of Sessa Aurunca demonstrates the interaction between the celebration of the feudal lords and the civic identity of the families of local élite. In 1549, to underline the town’s loyalty toward the Empire —then represented by Spain— the Governor placed in the Seggio the medieval statue of Jacopo del Gaudio, a citizen who had fought for the Swabian against the Anjou. In 1558, the city gate was remodelled, reusing an already existing statue —a trophy sculpted some decade before for celebrating the memory of “the Great Captain” Gonzalo de Cordoba, ancestor of Duke Gonzalo II. In the new position, the trophy evolved from celebrating a single man to glorifying his entire family and the city of Sessa through it.

Keywords

Renaissance Architecture, Civic Identity, Reuse of Antiquities, Triumphal Gate.

Early modern Southern Italy has too often been regarded as a uniform kingdom, dominated by conflicts between the King and the feudal lords and which lacked any civic identity, in counter positions to the *free communities (comuni)* of Northern Italy. As remarked by Mario Del Treppo, the history of Southern Italy has generally been seen as that of a “missed-out North”.¹ However, the historical research of the last decades has shown that such representation is not fully reliable.²

In this context, the urban renewal of Sessa Aurunca, promoted by its Governor Lope de Herrera between 1546 and 1560, is an interesting case study because it clearly shows the interaction between the family celebration of feudal lords of the towns of Southern Italy and the civic identity of the single towns. During the *Ancien Régime*, in the Kingdom of Naples, there were two kinds of towns: feudal towns, subjected to a local lord, and free towns, directly dependent on the King. The condition of Sessa Aurunca is peculiar because, starting from the Norman time until the end of XVIII, it was alternatively a fiefdom and a free town.³

Sessa is located in the northern part of Campania, the ancient Terra di Lavoro. Over the top of a hill, it dominates the lowlands and the river Gari-gliano. It was founded in 337 BCE, and the ruins of Roman monuments—such as the theatre or the great bridge called “Ponte Ronaco”—were still visible during medieval and early modern times and still exist today.⁴

The civic identity of Sessa can be traced through the modern signs of the different powers which governed the life of its inhabitants, leaving behind a strong presence of antiquities. Sessa’s castle is mentioned in 963 in the famous *placito sessano*, one of the first official documents written in Italian rather than in Latin. The castle was later rebuilt under the Normans and again under Frederick II, while Sessa’s cathedral was built between 1103 and 1113.⁵ For centuries these monumental buildings were the expressions of the two leading powers, the political power and the religious one.

A change occurred in 1317 when King Robert of Anjou gave the town of Sessa the right to elect six citizens to the town’s administration. This act marked the birth of the *Universitas* of Sessa Aurunca, laying the basis for the entrance of the families of local élite into the political administration of the town. The population was divided into three social classes: the noblemen, the citizens—a middle class—and the people. Each of them met in an assembly called *Seggio* and appointed two deputies called *Eletti*.⁶ Every *Seggio* had its own building: the *Seggio* of the People, called *Seggio dell’Apolita*, was located just in front of the castle on the site now occupied by the *Municipio*, that of the citizen, called “*seggitello di Piazza*”, now disappeared, was in the central *Piazza*, and that of the Noblemen, the *Seggio* of San Matteo, the only one still existing, on the main street. The original structure of the *Seggio* of San Matteo could be dated to the beginning of the 15th century, but the *Seggio* was later redecorated in the early Cinquecento and finally transformed in the 19th century when the open arch was closed by a wall.⁷

Sessa Aurunca in the fifteenth century

For the first half of the 15th century, Sessa was ruled by the Marzano family, which controlled a vast territory that also extended to the near towns of Carinola, Toraldo, Piedimonte, Minturno, and Sinuessa. Sessa was the

capital of the fiefdom. The power of its feudal lords and its good geographic position made it an essential town for organizing military expeditions in the Kingdom of Naples.⁸

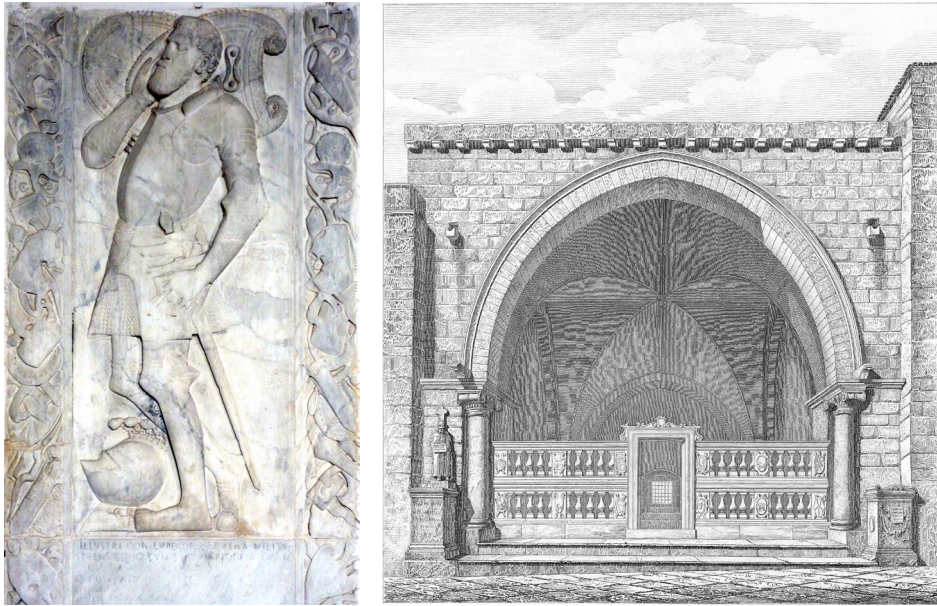
Giovanni Antonio Marzano, Duke of Sessa from 1416 until 1453, was one of the first allies of Alfonso of Aragon during the fights against René d’Anjou for the conquest of the Kingdom. In the castle of Sessa, Alfonso of Aragon met the lords of the principal fiefdoms of Southern Italy to form an alliance. The heir of Giovanni Antonio Marzano, Marino Marzano, Duke of Sessa from 1453 until 1463, had an opposite politics: it belonged to the Angevin party and fought against the new King Ferrante of Aragon. On this occasion, the castle became the meeting point of the rebel barons and the Angevin claimant to the throne of Naples. Finally, the duke of Sessa was defeated by King Ferrante and Sessa became a royal town again. Soon after this event, the King granted new power to civic institutions by conceding a statute, issued in 1464, with later additions in 1469 and subsequent years.⁹

The statute’s text is a valuable source to know the working of the civic institutions of Sessa Aurunca in the mid of the 15th century. There was a public school with two teachers paid for by the town, different kinds of law courts and two hospitals. The statute regulated town life, the task of its officers, the governance of its hospitals and many other matters. Among the many officers of the *Universitas*, there were the *Quadernieri*, *credenzieri* and the *Mastrodatti*, who had the task to write, copy and preserve the documents produced by the other civic institutions. The importance attributed to written documents led to creating a civic archive. The need to preserve the memory of civic institutions reveals the complex relations among them. Each decision taken by the *Universitas* had to be written down, and then the document had to be signed with the town’s seal. The seal was preserved in a box located in the cathedral’s sacristy. The box was locked by three different keys, each owned by the deputy of a *Seggio*. Only if these three keys were together the box could be opened, the seal used, and the document produced by the *Universitas* of Sessa had legal value. The statute did not mention the bishop, who had no power on this matter. We may argue that the citizen of Sessa considered the cathedral as a public building belonging to the community of the town.

Every *Seggio* had its own hall, but there was no common city hall, as it was, for instance, in the *comuni* of central and northern Italy. In the second half of the 15th century, the *Universitas* of Sessa paid for the construction of the schools, a public clock, a new aqueduct, and three fountains, but these works did not change the aspect of the town. It was only in the mid-16th century, while the city gradually lost its actual political power, that a comprehensive apparatus of civic self-representation based on the celebration of the heroes of the past was created.

Lope de Herrera, Governor of Sessa Aurunca (1546-1563)

The general urban renewal of Sessa Aurunca was undertaken by Lope de Herrera (Fig. 1), who was appointed Governor of the town in 1546 by duke Gonzalo II. The Governor started a program to give new legal and architectural order to the town of Sessa, balancing monarchical authoritarianism and respect towards the privileges of the *Seggi* and the *Eletti*.



As soon as Lope de Herrera arrived in Sessa, he prohibited entering the town bringing weapons and took care to defend the interest of Sessa against the nearby centre of Roccamonfina for the use of the common aqueduct. Concerning the architectural aspect of the town, he restored the church of San Domenico, ordered the demolition of all the wooden structures protruding from the shops located on the main Piazza and moved the slaughterhouse outside the city wall.

Two of the medieval doors of the town, already useless because they were enclosed in a more expansive urban wall, were pulled down to straighten the view of the main street, and new buildings for the school and the law court were built.¹⁰

However, his program was not confined to arranging public infrastructures and included minor works connected with the self-representation of the civic power of the town. The two significant of these involved the Seggio of the Noblemen and that of the People.

The refurbishing of the Seggio di San Matteo (1549)

In 1549 Lope de Herrera ordered to place at the entrance of the Seggio of San Matteo (Fig. 2), upon a roman pedestal, a medieval statue whose original location was the church of the tiny village of Valogno.¹¹ It was a highly expressive choice, and though contemporary chronicles register that the statue was placed there by the Governor's order, this decision must have also been approved by members of the Seggio.

Since the 15th century, the noblemen of Sessa had collected outside the Seggio of San Matteo several ancient and modern inscriptions naming the importance of Sessa. Some of these are still in place, such as, for example, inscription *CIL X, 4744* naming Matidia the Younger, that in the 1480s Fra

Fig. 1. Sessa Aurunca, Church of Annunziata, funerary slab of Lope de Herrera. Picture by the author.

Fig. 2. Antoine-Marie Chenavard, Seggio of San Matteo at Sessa Aurunca, 1817.

Giocondo saw “Ante ecclesiam S. Matthaei apud Sessionem” and that 80 years later Antonio Augustín —the Spanish bishop of Alife— described “nel seggio grande”.¹² Matidia was a Roman woman married into the imperial family who restored the theatres of Minturno and Sessa Aurunca.

In front of the same Seggio, we can also find another inscription (*CIL X, 4756*) described by Giocondo and Augustín.¹³ The ancient text names the “viam suessanis municipibus”, and therefore it would have proved the antiquity of the town of Sessa Aurunca and its privileged status of *municipium* under the Roman Empire. At the same time, the inscription makes an explicit genealogical reference to Emperor Hadrian, creating a connection with the other imperial inscription naming his sister-in-law Matidia.

In 1537, when Emperor Charles V had made his triumphal entry in Sessa, two new inscriptions composed by the local humanist Agostino Nifo to celebrate the event were located side by side with the ancient ones.¹⁴ In the Seggio of San Matteo, the imperial character of Sessa Aurunca was celebrated. The statue of Giacomo Capece del Gaudio (Fig. 3) enriched the broad symbolic meanings of this collection.

The transfer of the statue in 1549 is described in the contemporary chronicle of Gasparo Fuscolillo.¹⁵ Today it is preserved in the museum of the cathedral,¹⁶ However, the pedestal with the new inscription carved in 1549 had gone lost. It read: “IACOBVS DE GAVDIO MILES / BARO CALENI / SVESSAE CIVIS / AD HONOREM SANCTAE CRVCIS / POSVIT / ANNO D. MCCLXXII”,¹⁷ which could be translated as “Jacopo del Gaudio, knight, baron of Carinola, and citizen of Sessa, erected this statue in honour of the holy cross in 1272”.

To understand the meaning attributed to this old-fashioned statue in the mid-16th century, when Lope de Herrera decided to place it at the entrance of the Seggio of the noblemen of Sessa Aurunca, we have to point out who was the men represented. Giacomo Capece del Gaudio



Fig. 3. Sessa Aurunca, Antiquarium of the cathedral, statue of Jacopo del Gaudio. Picture by Elisabetta Scirocco.

belonged to a family connected with the imperial family of Hohenstaufen; his grandfather was the valet of Frederick II, and when Charles of Anjou conquered the Kingdom, his father and his two uncles fought against the Angevins and were executed. In 1282, during the war of the Sicilian Vespers, Giacomo continued the familiar policy and supported Pedro of Aragon against the Angevins.¹⁸ Therefore he could have been considered by the Spanish Governor of Sessa an excellent example of a loyal man who, by his behaviour, legitimized the King of Spain as heir of the Emperor. Besides this, it must be noted that in the inscription, the three attributes of Giacomo del Gaudio were “knight”, “baron of Carinola”, and “citizen of Sessa”. Therefore we can imagine that the members of the Seggio must have been proud that, even for a feudal lord, being a “cives” of Sessa had the same importance as being the absolute lord of Carinola. Ancient, medieval, and modern works of art and inscriptions made the connection between past and present in stating the city’s ancient and contemporary importance and its loyalty to Spain.

The Porta del Trionfo (1558)

The second intervention made by Lope de Herrera in the same field was the refurbishing of the city gate adjoining the Seggio of the People that he undertook in 1558. Also, in this case, Lope de Herrera decided to reuse existing elements and combine them to express a new political message. The gate was transformed into a triumphal entrance in which the leading role was played by the fragments of a monument realized in 1548 by Giovanni da Nola and Annibale Caccavello for Duke Gonzalo II.¹⁹

The monument had been built by the duke for celebrating the memory of his ancestor Gonzalo I, called “the Great Captain”, and is located in the ancient roman bath of Sinuessa, a town in the territory controlled by Sessa, in the very place where the Great Captain had won the battle which assured him the control of the Kingdom of Naples. The monument was composed of a trophy (Fig. 4), a lower basement framed by a Doric frieze and hosting the inscription and two shields, and an upper basement decorated by a relief. The text of the inscription, composed by the learned historiographer Paolo Giovio, reads:

CONSALVVS FERD. LVDOVICI FIL[ius] CORDVBA / SVESAE PRINCEPS / QVVM SINVESSANAS AQVAS ANTIQVAE CELEBRITATIS / COLLAPSO AEDIFICIO, ET OBLIMATA SCATVRIGINE PEREVNTES / PVBLICAE COMMODITATI RESTITVERET / LOCI GENIO ADMONITVS / QVOD MAGNVS CONSALVVS MATERNVS AVVS / GALLOS AD LYRIM INSIGNI PARTA VICTORIA / DEBELLARIT. / MARMOREVM TROPHAEVM AVITAE VIRTUTIS/ MEMORIAE.²⁰

The Doric frieze with arms into the *metopes* probably derives from the ancient one reused in the basement of the Albertini palace in Nola, the town where one of the two artists was born.²¹ However, for the patron, the model for locating a marble trophy in a thermal building was the so-called “Trofei di Mario” in Rome, described and drawn by several artists before the sculpture was dismantled and transferred to the Capitol in 1590.²² Therefore

Giovanni da Nola and duke Gonzalo II, artists and patrons, both found in Roman antiquity examples for celebrating a modern Spanish hero.

Meanwhile, the duke of Sessa came to visit its fiefdom and stayed in Sessa for some months. During this period, the governor Lope de Herrera organized a wide set of festivities, including bullfights, drama performances and lectures on poetry. The duke was received outside the town, at the Ponte Ronaco, the old Roman bridge, and then entered the town and reached the castle passing through a wooden triumphal arch painted with the portraits of his parents, Luis Fernandez de Cordoba and Elvira de Cordoba y Figueroa, the previous duke and duchess of Sessa, and that of his grandfather, Gonzalo I “the Great Captain”.²³

The ephemeral arch erected for Gonzalo II was located close to the castle and the Seggio dell’Apolita, it is to say, in the same city area of the new door overlapping the celebration of Gonzalo I with that of his grandson Gonzalo II. This new arrangement transformed the trophy from the celebration of a single man into the glorification of a family and the entire city of Sessa. The trophy was reassembled with the original inscription composed by Paolo Giovio and juxtaposed to a city gate in order to create the image of a permanent triumphal arch. A new inscription claimed that the trophy had been transferred because the location in Sinuessa was not sure from the raids of Turks pirates: “NE VERO SVI PRINC./ MONIMENTVM / PIRATAE DEMOLIRENTVR / HVC/ TRANSFERRI CVRARVNT / SVESANI”.²⁴ The importance attributed by Lope de Herrera to the new city gate is confirmed by choice to do a ceremony for the laying of the first stone (on 30th April 1558), with the burial of medals in the foundation.²⁵ After two months, the building was almost complete, and the arch was closed, but it was necessary to wait until 15th July to place the trophy at the top of the gate²⁶ (Fig. 5).



Fig. 4. Capua, Museo Campano, Trophy of Gonzalo I de Cordoba. Picture by the author.

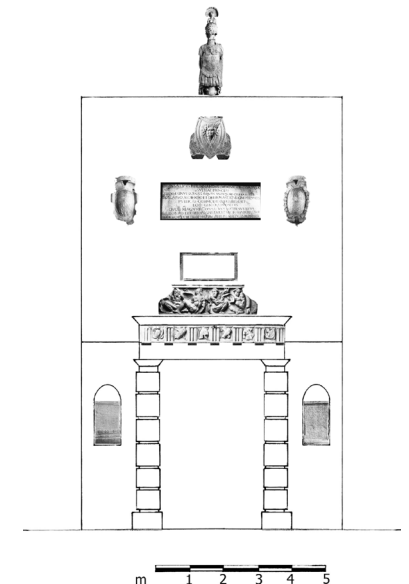


Fig. 5. Reconstruction of the Gate of Triumph of Sessa. Drawing by the author.

The gate was pulled down in 1825, the inscription was transferred into the cathedral of Sessa, and the sculptures in the Museo Campano of Capua. Unfortunately, we have no images useful to reconstruct their original aspect; therefore, we have to rely on descriptions written before their destruction. By comparing the written sources, we know that in the first half of the 17th century, the gate was enriched with two ancient, inscribed marbles set on the two sides of the arch. The presence of these inscriptions is not registered by Fuscolillo—who wrote during the construction—while one of these (*CIL* X, 4755) was seen in 1559 by Antonio Augustin built into the church's exterior wall of Sant'Eustachio, outside the city.²⁷

From Antonio Sacco, we know that the other one (*CIL* X, 4752) was discovered under the bell tower of the church of San Silvestro and later transferred next to the door in 1638. Sacco gives both texts specifying that they were located in the Piazza del Trionfo.²⁸ In 1761 Tommaso Masi del Pezzo described the two inscriptions and added that they were located on the two sides of the door framed by niches.²⁹

The transferring of the two ancient inscriptions at the sides of the Porta del Trionfo demonstrates that the gate was felt by the citizen of Sessa as a place for locating the memories of the town. The ancient roman *cippi* recalled the value of the ancient inhabitants of the town, and the gate became, together with the Seggio of San Matteo, another place that preserved the shared memory of Sessa and confirmed its civic identity. By the simple movement of the trophy of Gonzalo I and the statue of Giacomo del Gaudio from their original locations outside the city, these objects became something different and assumed new meanings. Ancient elements like the roman inscriptions, medieval sculptures like the statue of Giacomo del Gaudio, and modern ones, like the trophy of Gonzalo I, were combined in order to confirm the continuity of the glorious history of Sessa Aurunca.

Notes

- Mario Del Treppo, "Mezzogiorno: nord mancato", *Itinerario III* (1987), 129-131.
- David Abulafia, *The Two Italies. Economic Relations Between the Norman Kingdom of Sicily and the Northern Communes* (Cambridge: Cambridge University Press, 1977); Mario Del Treppo, *Storiografia nel Mezzogiorno* (Napoli: Guida, 2006).
- Salvatore Marino, *Sessa Aurunca*, accessed October 20, 2022, <http://db.histanartarsi.eu/web/rest/Citta/3>.
- Theodor Mommsen, *Corpus Inscriptionum Latinarum*, X (Berolini: Reimerum, 1883), 467-470; Sergio Cascella, *Suessa: storia e monumenti di una città della Campania romana* (Napoli: L'Orientale, 2016).
- Lucio Sacco, *L'Antichissima Sessa Pometia ...* (Napoli: Beltrano, 1640), 7; Francesco Granata, *Ragguaglio storico della fedelissima città di Sessa dalla sua antica fondazione sino all'anno MDCCLXIII* (Napoli: Stamperia Simoniana, 1763); Heinrich Wilhelm Schulz, *Denkmäler der Kunst des Mittelalters in Unteritalien*, (Dresden: Schulz, 1860), II, 145-149; Giovanni Maria Diamare, *Memorie critico-storiche della Chiesa di Sessa Aurunca* (Napoli: Artigianelli, 1906-1907); Karl Nöhles, "Zur Wiederverwendung antiken Spolienmaterials an der Kathedrale von Sessa Aurunca", in *Festschrift für M. Wegner* (Münster: Aschendorff, 1962), 90-100; Anna Maria Villucci, Marcello D'Onofrio, Valentino Pace and Francesco Aceto, *La Cattedrale di Sessa Aurunca* (Minturno: Caramanica, 1983); Cosma Capomaccio, *La basilica cattedrale di Sessa Aurunca* (Gaeta: La Poligrafica, 1988); Francesco Aceto, "Montecassino e l'architettura romanica in Campania: Sant'Angelo in Formis e le cattedrali di Sessa Aurunca e di Caserta Vecchia", in *Desiderio da Montecassino e le basiliche di Terra di Lavoro: il viaggio dei Normanni nel Mediterraneo*, ed. Felice Corvese (Caserta: L'Aperia, 1999), 39-50.
- Angelo Broccoli, "Il codice municipale sessano", *Archivio Storico Campano I* (1889/ fasc. 1), 243-260; (1889-1890/ fasc. 2-3), 251-280 (1891), 193-202; II/1 (1893/ fasc. 1-2), 221-240; II/2 (1893-1894, fasc. 3), 595-608; Giampiero Di Marco, *Sessa e il suo territorio: Tra medioevo ed età moderna* (Minturno: Caramanica, 1995); Attilia Tommasino, *Sessa Aurunca nel periodo aragonese* (Ferrara: Corbo, 1997).
- Fulvio Lenzo, *Memoria e identità civica. L'architettura dei seggi nel Regno di Napoli XIII-XVIII secolo* (Roma: Campisano, 2014), 116-118, 186-189.
- Tommasino, *Sessa Aurunca*.
- Broccoli, "Il codice municipale sessano"; Di Marco, *Sessa e il suo territorio*; Tommasino, *Sessa Aurunca*.
- Fausto Nicolini, "Su Don Gonzalo Fernandez de Cordoba terzo duca di Sessa e Andria", *Iapigia IV* (1933, n. XI), 237-280; V (1934, XII), 60-102; Gasparro Fuscolillo, *Croniche* [ms. 1546-1571], ed. Nadia Ciampaglia (Arce: Nuovi Segnali, 2008).
- Fuscolillo, *Croniche*, 107; Sacco, *Sessa Pometia*, 78; Schulz, *Denkmäler*, II, 149.
- Mommsen, *Corpus*, 466.
- Mommsen, *Corpus*, 468.
- Lorenz Schrader, *Monumentorum Italiae* (Helmaestadij: Iacob Lucius, 1592), II, 159v; Lenzo, *Memoria e identità civica*, 188-189.
- Fuscolillo, *Croniche*, 107. Then in 1640, Antonio Sacco described the sculpture and copied the medieval inscription, and in 1817 the statue was drawn by the French architect Antoine-Marie Chenavard; see Lenzo, *Memoria e identità civica*, 188-189.
- Fulvio Lenzo and Elisabetta Scirocco, *Statua di Jacopo del Gaudio*, last modified November 23, 2017, <http://db.histanartarsi.eu/web/rest/Opera di Arte/204>.
- Sacco, *Sessa Pometia*, 78; Schulz, *Denkmäler*, II, 149.
- Norbert Kamp, "Capece Corrado", "Capece Giacomo", "Capece Marino", in *Dizionario Biografico degli Italiani* 18 (Roma: Treccani, 1975), 411-415, 419-423, 423-425; Lenzo, *Memoria e identità civica*, 117.
- Fuscolillo, *Croniche*, 152-155; Sacco, *Sessa Pometia*, 32-33; Masi Del Pezzo, *Memorie*, 167; Giuseppe Parolino, "Della porta del Trofeo a Sessa detta in antico Porta del Macello", *Civiltà Aurunca VIII* (1992, nn. 21-22), 9-29; Barbara Agosti, Francesca Amirante and Riccardo Naldi, "Su Paolo Giovio, don Gonzalo II de Cordoba duca di Sessa, Giovanni da Nola (tra lettere, epigrafi, scultura)", *Prospettiva* 103-104 (luglio-ottobre 2001), 47-7; Francesca Amirante and Riccardo Naldi, "Con Paolo Giovio al servizio di don Gonzalo II

de Cordoba, duca di Sessa”, in *Giovanni da Nola, Annibale Caccavello, Giovan Domenico D’Auria: sculture ‘ritrovate’ tra Napoli e Terra di Lavoro, 1545-1565*, ed. Riccardo Naldi (Napoli: Electa, 2007), 61-94.

20. Sacco, *Sessa Pometia*, 32-33; Masi Del Pezzo, *Memorie*, 167; Agosti, Amirante, Naldi, “Su Paolo Giovio”, 73, 76; Amirante, Naldi, “Con Paolo Giovio”, 63, 75.

21. Fulvio Lenzo, *Palazzo Albertini*, last modified October 29, 2019, <http://db.histantartsi.eu/web/rest/Edificio/28>.

22. Amirante, Naldi, “Con Paolo Giovio”.

23. Fuscolillo, *Croniche*, 106-116.

24. Fuscolillo, *Croniche*, 154.

25. Fuscolillo, *Croniche*, 154.

26. Fuscolillo, *Croniche*, 154-155.

27. Madrid, Biblioteca Nacional, ms. 5781, f. 73: “Di fuori, nelli fundamenti dell’eccllesia di Santo Eustachio”.

28. Sacco, *Sessa Pometia*, 8v, 75-76.

29. Masi Del Pezzo, *Memorie*, 165-166; Mommsen, *Corpus*, p. 468.

A Drawn Story of Architectural Phenomena. Re-reading Flemish Architecture of the 1960s and 1970s Through an Architectonic Lens: Redrawing the Design Process of Westrand (1967)

Laura Lievevrouw

Department of Architecture, KU Leuven, Belgium

Laura.lievevrouw@kuleuven.be

Caroline Voet

Department of Architecture, KU Leuven, Belgium

Caroline.voet@kuleuven.be

Abstract

Building on Albena Yaneva’s notion of the fourth dimension (the dimension of time),¹ and her manner of understanding buildings as continuously moving networks,² this research aims to re-read Flemish architecture of the 1960s and 1970s. With the monograph *Bouwen in België (Building in Belgium), 1945-1970*, released in 1971, Geert Bekaert and Francis Strauven published a pioneering survey of the Belgian post-war architectural landscape. It provided a canonical overview of buildings (labelled as attitudes) and architects with a strong impact on Belgium’s architecture scene at a time it was given little regard.³ While still a fundamental source for anyone who seeks to understand this period’s Flemish architectural culture, this work has also unintentionally helped preserve the myth of the architect as an *einzelgänger* designing static objects. Although there has been an increase in historical and theoretical research on this generation in recent years, little inquiry goes beyond the existing myths or questions the role of applied design tools and methods.

This paper aims to develop a research perspective starting with a deep reading of a design process from a countercultural and architectural perspective. The first part is constructed through studying the involved human (interviews with close contacts, family, former employees, students and architecture critics) and non-human (archival material, building observations, primary and secondary literature) actors of one particular case: cultural centre Westrand in Dilbeek, Belgium. This part includes drawing as an analysing tool allowing to trace architectonic phenomena of that time. The paper’s second part uses drawing as a visualising tool imagining how Flemish architects designed in the 1960s and 1970s.

Ultimately, this paper explores how an architectonic research lens can open up new questions on broader architectonic phenomena characterising the Flemish architectural landscape of the 1960s and 1970s and, perhaps, the current one as well.⁴

Keywords

Flemish Architecture of the 1960s and 1970s, Alfons Hoppenbrouwers, Design Research, Architectonic Research Lens, Deep Reading.