Spolia and the Open Work

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The notion of s*polia* has been broadly understood since the Renaissance as the reuse of old architectural elements and works of art. The term was rekindled in the late 1960s by German historian Arnold Esch, fuelling the interest of art history in the processes of reuse and appropriation.[1] Within this renewed interest in spolia, Esch notes that the archaeologist is primarily concerned with origins, whereas the art historian is inclined towards the context of reuse.[2] In both cases, signification is framed by the past – the history of the spolia's origins for the former, the history of its reuse for the latter. In what follows, spolia will be approached from the point of view of the architect. What interests me is how spolia may integrate and interact with the conceptual procedures of contemporary architectural design, carrying the possibilities of signification beyond the historical value of artefacts.[3] The challenge resides in establishing a dialogue between old and new codes and significations, opening traces of the past to interpretation and simultaneously adding new layers of meaning to the work.

Expanding on the possibilities of signification of both historical remnants and new work as a whole leads us to Umberto Eco's notion of *opera aperta*. According to Eco, the possibilities of signification involved in and offered to interpretation by a work of art – its 'openness' – increases with the contravention of established codes. This is characteristic of modernist avant-garde and contemporary art, by opposition to conventional, 'univocal' meanings of traditional forms of artistic expression.[4] In this essay, I will discuss different attitudes towards historical remnants, relating the openness of architectural interventions to the subversion of their original codes and typological structures.

By concentrating on the poststructuralist notion of open work, I will use structural linguistics as a methodological tool. A reason to implicate structural linguistics in the discussion of spolia is that the contemporary art history debate around it shares a linguistic drive with Eco's concept of *opera aperta*. While the latter builds upon structuralist thinking, the debate on spolia often resorts to linguistic concepts such as those of afterlife, intertextuality, allusion, quotation and citation, sometimes making use of structuralist concepts.[5] A second reason for resorting today to a theory of culture that developed from the early twentieth century to the 1960s is that the central problem of spolia, understood as reuse, lies in the change of the system in which they are inserted. On the one hand, when inserted in a structure and code system different from those of the original work, the meaning of spolia changes. On the other hand, this insertion implies a change of the structure in which spolia is inserted. Against this background, a structuralist focus on the links between the individual and the cultural structure to which it pertains is particularly suitable for thinking of spolia, be it in a historical or a contemporary context; hence its presence in the contemporary debate of art history. Furthermore, as is evident with the concept of open work, structuralism is dialectically necessary to poststructuralism.

Following this linguistic drive, then, I will start by proposing a parallel between the spolium and a unit of language, the 'sign' (word), exploring the semantic openness of spolia. I will then move to the notion of sign structure, or syntax, as an ordered construct of signs through which to generate signification. After illustrating the 'univocal' dimension of typological syntax through Giorgio Grassi's intervention in the Roman Theatre of Sagunto, I will discuss three cases presenting different degrees of openness, related to the subversion of the established typological codes. Before that, I provide a brief definition of the term spolia and an overview of its condition after the changes brought about by modernity.

Spolia: a definition

The origin of the word spolia lies in ancient Rome, when it meant the spoils of war seized from an enemy. It was common for the Romans to display military booty, works of art and even parts of buildings seized from conquered territories in the cityscape of Rome and in its public buildings as a manifestation of the dominance of the Roman empire. This ideological charge of spolia and its connotation of otherness lingered throughout history, as testified, for example, by the obelisk of the temple of Luxor exhibited by Napoleon at the Place de la Concorde in the early nineteenth century. During the Renaissance, the word became the province of art history, having been reintroduced in Italy to refer to the reuse of architectural elements and sculptures from Greco-Roman antiquity. The original ideological charge of the word thus gave place to practical and aesthetic motivations associated with the reuse of old architectural components in new buildings. [Fig. 1] This practice had begun in late antiquity, although not associated with the term spolia at the time, becoming a common procedure in the post-Roman Mediterranean world, from early Christian architecture to the Renaissance. The Arch of Constantine in Rome, dated from 315 AD, has been pointed out as its inception.[6] It incorporates and transforms sculptures and reliefs from monuments originally dedicated to Trajan, Hadrian and Marcus Aurelius, combining them with new sculptures.

Although the incorporation and adaptation of old components in new buildings implied the recognition of the aesthetic and material qualities of the fragments, their reuse was chiefly pragmatic in nature, allowing for the reduction of costs and of building schedules. In late antiquity, architectural elements from demolished and unfinished buildings, valued for their material, aesthetic, and ornamental qualities, were kept in deposits for later use, providing a source of building materials until the Renaissance. Similarly, elements imported from the East were stored in warehouses, to be later combined with elements produced specifically for the new buildings, often conforming stylistically with the older elements.[7]

Modern studies on spolia have significantly broadened the context and the meaning of the word. The initial focus on late antique and early Christian architecture has expanded to other geographic and chronological contexts. Also, the term is now loosely associated with notions such as the fragment, reuse, and recycling, and it may range from a single ornamental or structural element to a whole building or part of a building. While its common usage relates to ornamental and architectural components removed from their original place and their subsequent reuse in different contexts, spolia may also relate to elements found in archaeological sites, preserved in museums or repositioned in their original place.[8]

In fact, the broadening of the term has been such that the notion has been considered in the absence of a physical fragment, countering the notion of *spolia in se*, applied to the use of concrete, physical elements; to that of *spolia in re*, concerning the reuse of the non-physical, such as ideas, principles, concepts, motifs and visual formulas.[9] This distinction puts in evidence the extent to which the signification of spolia shifted from the realms of ideology and practicality to those of memory, history and creative conceptualisation.

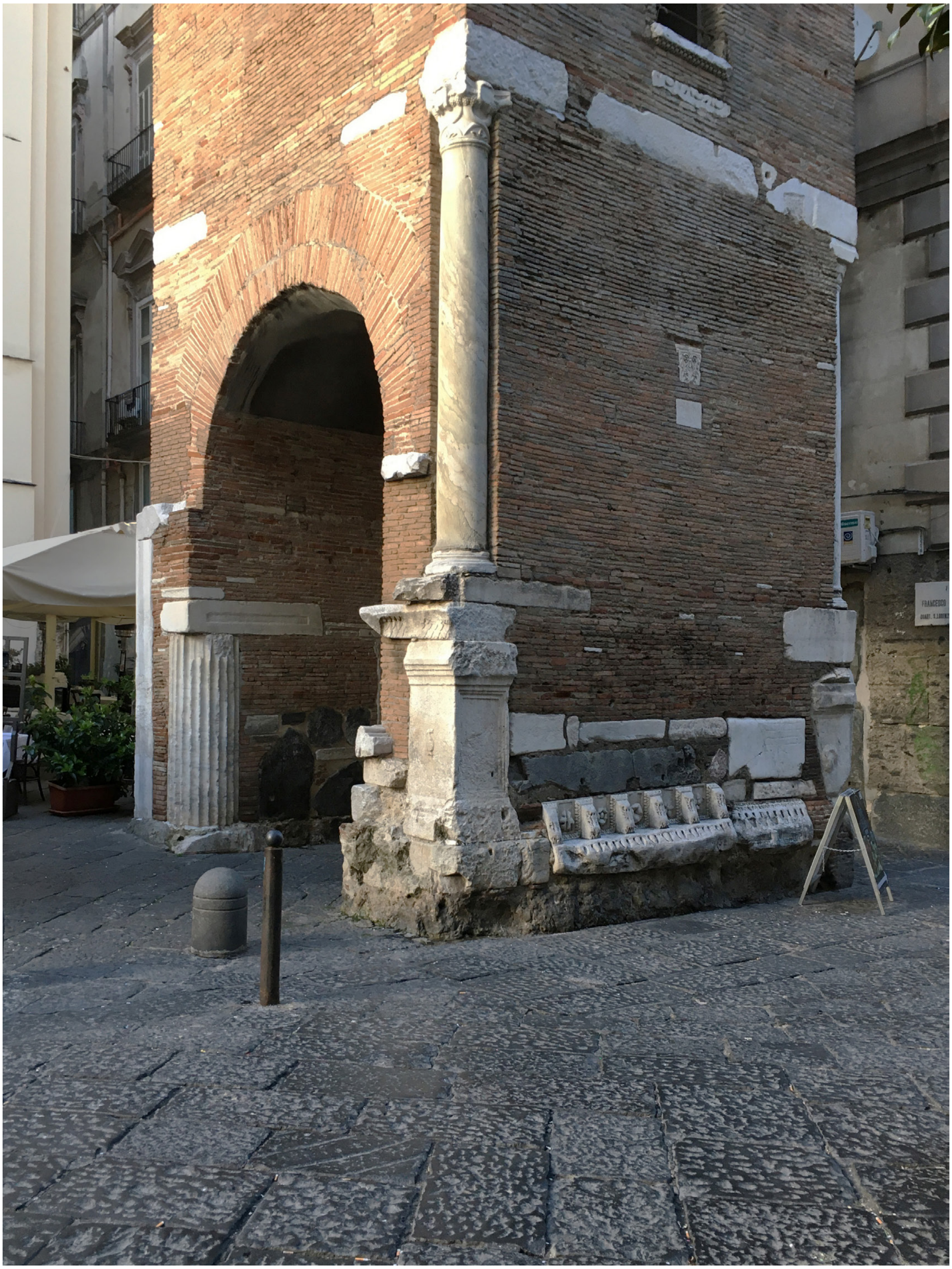

Fig. 1: Incorporation of marble fragments of antiquity in the medieval bell-tower (probably dated from the ninth or tenth century) of Santa Maria Maggiore della Pietrasanta, Naples. Photo: author.

Spolia today

In order to speak of spolia today one has to face, at least, two radical changes introduced by modernity. One is the change in the building industry. The other relates to our changed relation with history. The shift from traditional to industrialised building techniques and materials implies a rupture with the practical, economic, and aesthetic values underlying the historical reuse of old architectural components. Historically, the integration of spolia in new buildings rested in the continuity of building systems and of architectural canons and typologies. To go back to the purported inception of the phenomenon, although the reuse of sculptures in the Arch of Constantine may embody fundamental changes in Roman visual practice, as Jaś Elsner has argued, these are cast in a traditional architectural typology.[10] As for architectural elements, the common reuse of column shafts and capitals in late antique basilicas and early Christian churches is a paradigmatic example. A case in point is the church of Sant'Agnese fuori le mura, in Rome, with different pairs of columns symmetrically disposed along the nave. [Fig. 2] While taking advantage of their material and aesthetic qualities, the incorporation of stylistically and chronologically diverse components maintains the constructive function for which they were originally conceived. And even if an aesthetics of *varietas* might be involved, the process of compliance is particularly visible in the recurrent arrangement of pairs of columns in order to comply with the symmetrical principle presiding over the typological layout of the church.[11]

Modern changes in building techniques and their aesthetic consequences have brought this 'natural' integration of spolia to an end. In practical terms, the reuse of old architectural components in contemporary architecture may constitute a problem related to sustainability and recycling, but hardly an economic or practical problem. In aesthetic terms, it introduces a dialectic between contemporary architectural codes and the codes of the past. This presence of a historical otherness leads us to the second change in the relation between contemporary architecture and spolia; our changed relation with history.

With the modern rise of historical consciousness, spolia came to be valued historically. This also had radical consequences for the reuse of old remnants. The first modern impulse with regard to spolia was that of musealisation, which meant a halt in reuse. Shortly after the relocation of Luxor's obelisk to the Place de la Concorde, the Louvre opened a department for the Egyptian collection. In England, the spoliated marbles of the Parthenon were sold to the British government and entrusted to the British Museum. And the spoliation by the Germans would lead to the creation of the Egyptian collection of the Neues Museum in the mid-century. Spolia maintained its original ideological charge and connotation with the cultural other, adding to it a historical value. In this process, the intimate relationship between the museum and history relocates spolia within a new structure, though not within the realm of reuse. As Donald Preziosi has argued, the institution 'museum', 'one of the most brilliant and powerful genres of modern fiction', is an ideological apparatus that has sustained the narrow epistemological space of historicism and teleology.[12] Exhibited in the museum, spolia become representatives of a given culture, signalling episodes of the historicist fiction, and thus constrained by that fiction's structure.

Although often justified by security and protection needs, and animated by a search for cultural communication, the tendency to keep historically valued spolia in museums has been seen as weakening signification. Structuralist thinking itself, and its historicist background, in arguing that the elements of human culture cannot be understood without taking into account their relationships with the cultural patterns to which they pertain, gave place to the belief that the cultural and physical contexts are integral to the identity and historical value of architectural and artistic artefacts, and that, ideally, these must neither leave their original place

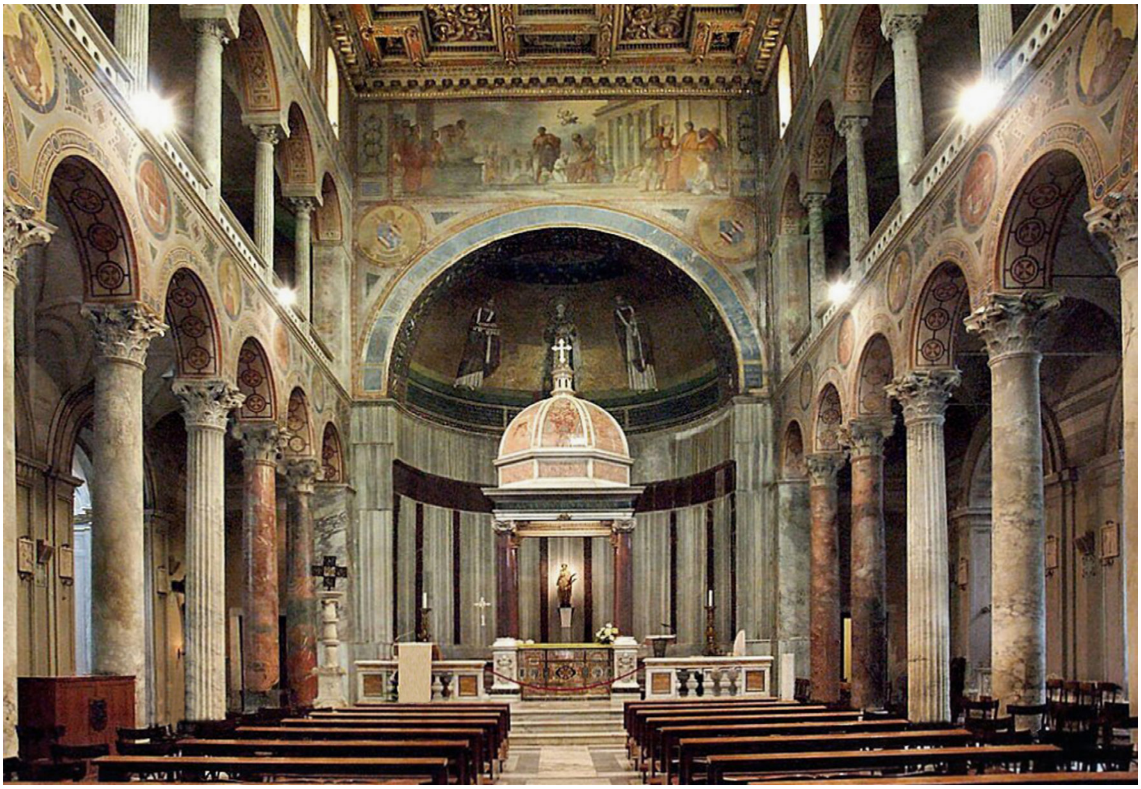

Fig. 2: The seventh-century church of Sant’Agnese fuori le mura, Rome. Photo: author.

nor, if possible, lose their original function. Spolia, it is often argued, must be subject to operations of restoration and preservation in their place of origin whenever possible.

In this context, the relation between architecture and spolia is now largely restricted to interventions in historical buildings, in archaeological sites or, in more particular cases, to the reconstruction of damaged buildings or cities. In these interventions, the aim is to prevent spolia from losing their original value and identity, to preserve their link with history and memory. In this sense, one may speak of a contemporary concept of spolia as old remnants, varying from simple fragments to the remnants of whole buildings and even urban structures, rescued not from an enemy, but from oblivion, and reused or displayed in their original context as far as possible.

A consequence of this displacement of spolia to the realm of history and memory is that modern historical consciousness tends to limit their reuse in new creative processes. My interest, on the contrary, is to understand how the memory value of spolia can go beyond the straightjacket of historicist fiction and interact with the design of the new in conceptual terms, acquiring new meanings and opening the work to new significations and interpretations.

Semantic openness

After this brief definition of the term spolia, and having pointed out the main historical changes that frame the notion today, we may now turn to the linguistic drive that permeates the debate on the open work and propose a parallel between the spolium and a unit of language; the sign.

A sign consists of a signifier and a signified, thus implying an intentional communicative purpose. Signification, therefore, implies intention. Ivana Jevtić illustrates the notion of spolia with the example of a marble capital of late antiquity reused at the entrance of the Rüstem Paşa Han, in Istanbul.[13] The capital is placed on the floor, turned upside down, serving as the base for a water pump. This particular case evinces a purely pragmatic reuse of spolia. The recognition of the capital's material and aesthetic qualities is certainly not alien to its reuse. Yet, its choice is fundamentally a question of economy of means, with no aesthetic intention beyond that recognition. Neither the new condition of the capital nor its inverted reuse embody signification, which means that the capital does not act as a sign. This applies to much of the use of spolia across history, as in the columns of Sant'Agnese fuori le mura.

The historical value attributed to spolia today tends to reverse this eminently practical reuse and lack of communicative purpose. Historical signification implies the binary pair signifier/signified that characterises the sign. Turned into signs, spolia may operate in various ways. Below I will discuss three different explorations of the communicative possibilities of spolia. I will start with Carlo Scarpa's inclusion of a portal in Istrian marble in his design for the entrance of the Tolentini convent, the Venice architecture school (Iuav). [Fig. 3]

The portal had been found in the refectory of the convent during renovation works in the 1960s. When Scarpa was commissioned to design the entrance, he decided to lay the portal on the floor, to the side of the doorway, turning it into a basin. Through the subversion of the portal's verticality and function, Scarpa converted the spolium from a literal into a metaphorical portal. The inverted pyramidal profile of the stepped concrete layers containing the water convey the sense of depth, while the reflection of the water emphasises the notion of the threshold.[14] The rectangle with grass, defining a dark plane, may even convey an interior darker space glimpsed through a wicket or a door left ajar. Moreover, the piece is eloquently placed next to the doorway. Unlike the capital at the entrance of the Rüstem Paşa Han, the subversion of the function and upending of the verticality of the portal has an intentional, communicative purpose. Instead of retaking its natural function within the building, the portal is presented as an object and turned into a sign that amplifies the signification 'threshold.'

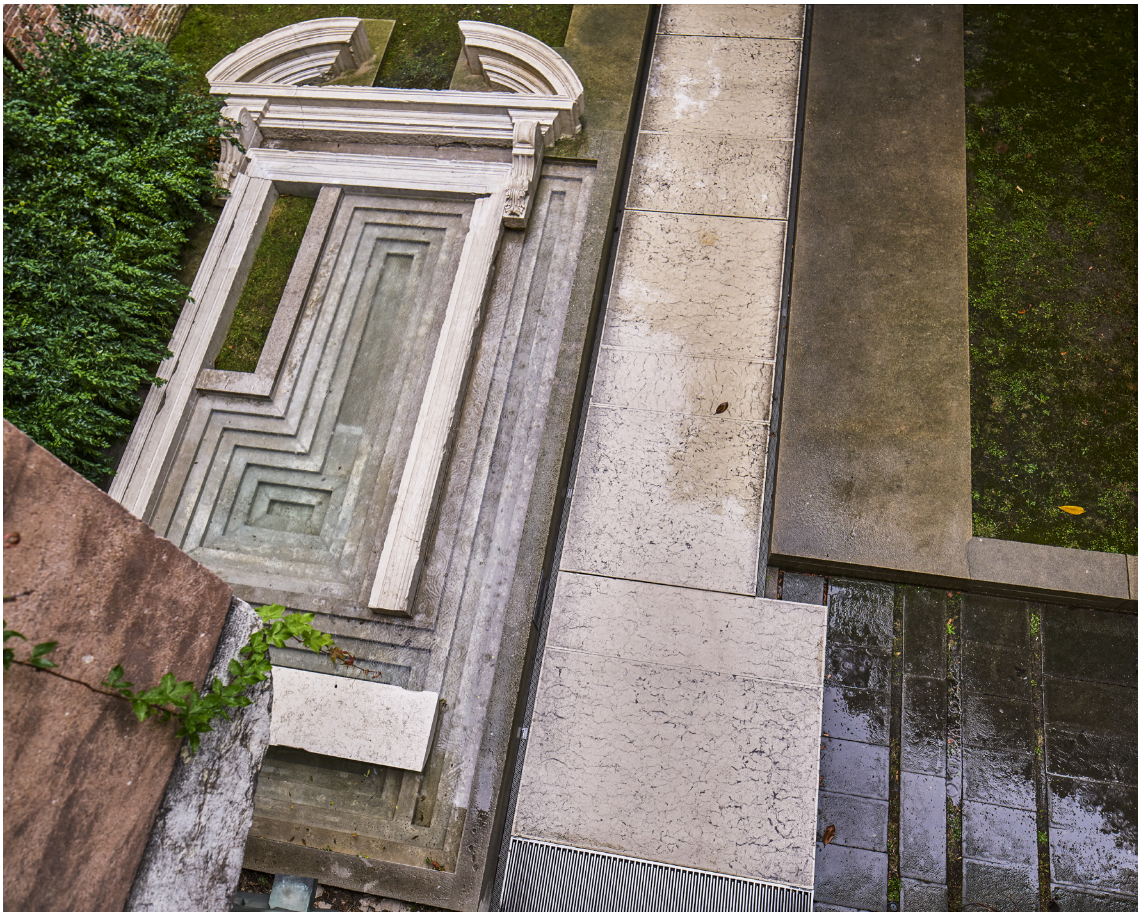

Fig. 3: Carlo Scarpa, portal in Istrian marble at the entrance courtyard of the Instituto Universitario di Architettura di Venezia (Iuav), Venice, 1984–85. Photo: Prakash Patel.

If we consider the categories of the sign as defined by the American philosopher Charles Sanders Peirce, we could say that the portal acts symbolically. Peirce divided signs into three categories: icon, index and symbol.[15] A symbol is a sign that is connected with the object it represents 'by virtue of the idea of the symbol-using mind,' that is, when it embodies a general meaning, indicating not a particular thing, but 'a kind of thing' through association or other intellectual operation.[16] By placing the portal on the ground, Scarpa has altered its signification from the particular and the concrete to the conceptual by instilling processes of mental association through its location, the reflecting water and the stepped concrete layers. He turned it into a symbol, the symbol 'portal,' exploring notions such as those of threshold and depth.

A different case is José Ignacio Linazasoro's reuse of a portal in the intervention in the San Lorenzo Church, Valdemaqueda (1998–2001). [Fig. 4] The old church had been destroyed in the 1940s, with only the Gothic apse and a Renaissance portal remaining. The design proposes the construction of a nave and the reuse of the portal to mark the entrance. The contrast between the plain brick walls of the nave and the elaborate classical design of the portal is accentuated by a subversive separation between portal and wall, intensifying the autonomy of the portal as an object and the notion of the threshold associated with it. This contrast and separation explore and enhance the spolium as a sign. Set in contrast to the remaining elements of the building, the spolium says 'I am a portal.' It therefore acts as an icon in the Peircean terminology, as it refers 'to the Object it denotes merely by virtue of characters of its own.'[17] It is a 'natural sign' that enhances an iconic, culturally coded image of a portal, directly communicating the idea 'portal.' I will return to this work further below. For now, I would like to focus on the index, the third of Peirce's categories of the sign.

An index is a sign that manifests a cause, that shows evidence of the object to which it refers. A recurring example is smoke, an index of fire. An example of the indexical use of spolia can be found in the small open-air theatre in Salemi, Italy, by Francesco Venezia, Marcella Aprile and Roberto Collovà (1983–86). [Fig. 5] Built upon the debris of the old Carmine convent, which collapsed in the 1968 Belice earthquake, the small theatre incorporates the debris of the no longer extant building. Reused as raw material, the old fragments have no expression in the new building. All visual presence of the spolia is effaced. One may speak of a simple act of recycling, implying practical, economic and ecological factors, with no communication purposes. While the design of the theatre follows its own logic, independently of the ancient architectural structure, a reference to the Carmine convent is superimposed onto the new design. Three fragments emerge from where they are partially embedded in the stage-like leaning plane: a shaft, a capital and the base of a column of the cloister of the old convent. These operate indexically at two levels. As an index of the old convent, shaft, capital and base signal the no longer extant building and its architectural order. And in being scattered and partially buried in the cobbled leaning ground, they restage the ruins of the old building, acting as an index of the earthquake. They are presented as a trace, or physical manifestation, of the earthquake.

In each of these examples, spolia are open to new significations. To put it in terms of the contemporary debate on spolia, they are endowed with an afterlife. Peirce's categories of the sign have helped us qualify the possibilities of semantic openness. The point to be made, however, is that in all cases spolia entail a communicative purpose, and the exploration of signification – their openness – results from the subversion of their original status.

After looking at spolia as linguistic signs, the following logical step is to consider their

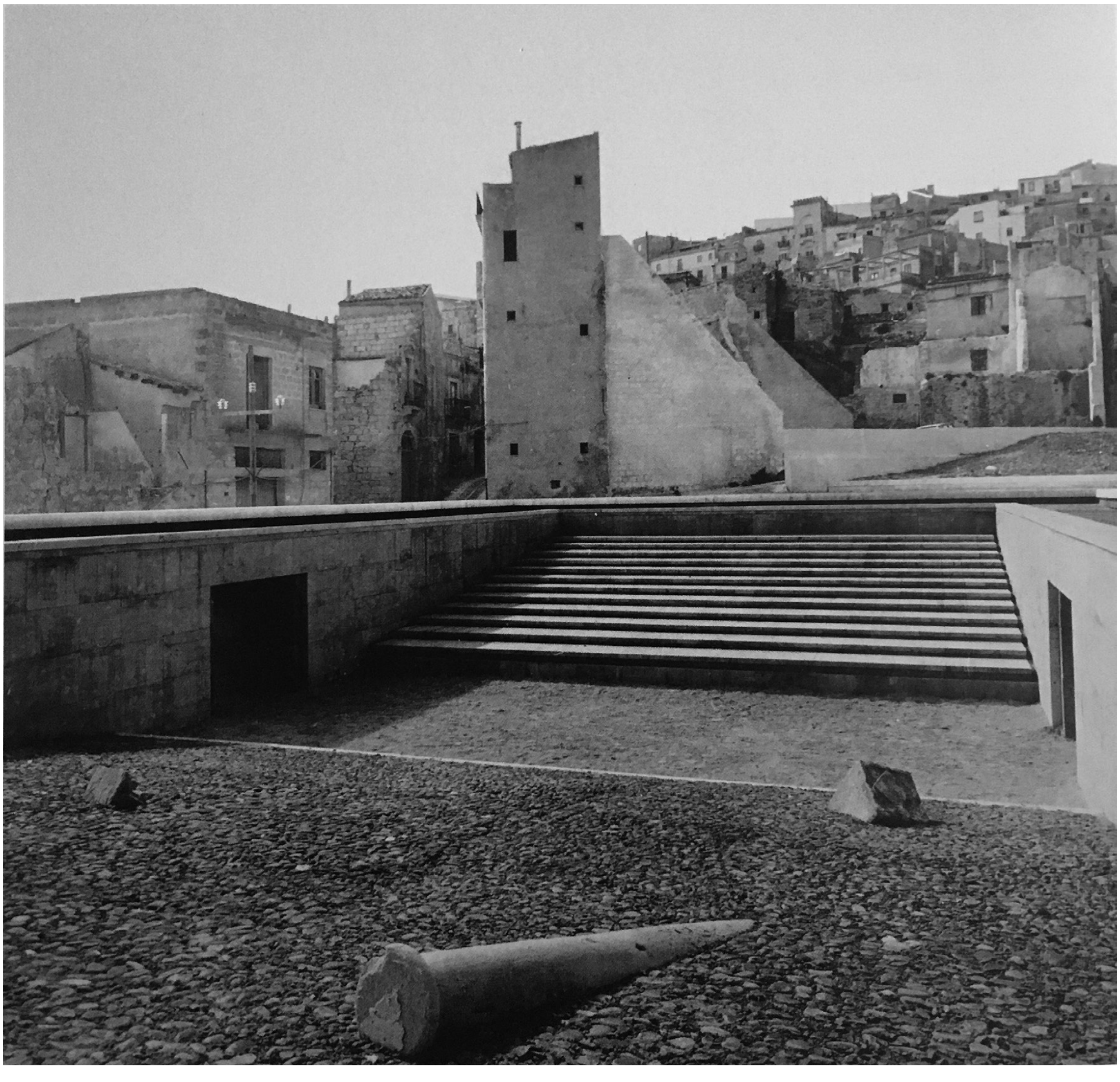

Fig. 5: Francesco Venezia, Marcella Aprile and Roberto Collovà, small open-air theatre in Salemi, Italy, 1983–86. Photo: Roberto Collovà.

incorporation in architecture as part of a syntactical construct.

Syntactical structure

A good place to introduce the notion of syntax in architecture is the legend of the Argonauts, used by Roland Barthes to illustrate the concept of structure. Over the course of their long journey, and with the gradual deterioration of their ship, the Argonauts gradually replaced each of its pieces,

> so that they ended with an entirely new ship, without having to alter either its name or its form. This ship *Argo* is highly useful: it affords the allegory of an eminently structural object, created not by genius, inspiration, determination, evolution, but by modest actions (which cannot be caught up in any mystique of creation): *substitution* (one part replaces another, as in a paradigm) and *nomination* (the name is in no way linked to the stability of the parts): by dint of combinations made within one and the same name, nothing is left of the *origin: Argo* is an object with no other cause than its name, with no other identity than its form.[18]

In short, 'the system [of articulated parts] prevails over the very being of objects' and it is the resulting 'structure of the space which constitutes its identity.'[19]

A parallel in architecture is offered by Giorgio Grassi's intervention in the Roman Theatre of Sagunto (1985–94). The structure of the building is defined by the typology of the Roman theatre: *ima, media* and *summa cavea,* orchestra at the centre, *scaenium*, with *pulpitum, proscenium, scaenium frons* and *postscenium*, and *aditus* between *cavea* and stage.[20] It is the structured articulation of these parts that defines the type. The recovery of the theatre, then, implied the recovery of each part and their articulation according to the original syntactical structure which characterises the type.

The process entailed the demolition of recent interventions that did not comply with the original building, the reinforcement of original elements, the repositioning of the original situation of fragments, and the completion of the essential parts of the theatre necessary to re-establish a minimal structure capable of rendering the typology of the Roman theatre intelligible. It is this structuralist approach to the building that supports the polemical decision to rebuild almost anew the stage equipment (*post-frons scaenium*) to its full height.

The syntactical structure reveals its complexity in the process of re-montage and replacement of the deteriorated and no longer extant parts. For example, the fragments of two columns that once belonged to the stage front are reassembled through *anastylosis*. Placed in the original location, they bring into presence a minimal expression of the original structure of the stage front line. Acting as pars pro toto of the stage front, the fragments allow for the estimation of the original height of the three-tiered *columnatio* by applying the proportional principle commonly found in the type. Fixing the approximate height of the stage front, in turn, provides valuable information for the reconstruction of the body of the stage and, combined with the height of the *summa cavea*, for the top position of the wooden roof covering the proscenium.

It is also the need for bringing into presence each of the parts of the structure that legitimates the rebuilding of the remnants of the lower segment of the exedras at the stage front. The fragment is built anew, revealing the tripartite composition of the original stage, divided into three scenic 'entrances.' Again, by synecdoche, the rebuilt fragment provides a minimal structure through which the typology of the Roman stage front becomes intelligible.

Grassi summarises the process, arguing that the reconstruction meant primarily 'the completion of the principal building structures, of those structures which are essential to its identification.'[21] Architectural completion of the remnants followed the existing data, doubtful cases searching for 'approximation by similarity and comparison with other contemporary examples and/or reference to the canonical elements of the type.'[22] And whenever he lacked information, Grassi constructed a minimal fragment to make the structure readable.

By re-establishing the associative rules of the different parts that compose the typology of the Roman theatre, Grassi did not seek to restore the original state of the building, but its original structure, that is, the principles and essence of its articulated parts and the resulting substance of the architectural space of the Roman theatre:

> to distinguish its different parts, the relations between them, their hierarchies, individual roles, etc., and lastly the way in which they come together to define an articulate and complicated architectural form, but one that is absolutely unitary.[23]

And he adds,

> This signifies that the project of restoration and historical reconstitution cannot help turning into, to all intents and purposes, the design of a Roman theatre (a theatre 'in the style of the ancient Romans'). In other words, the design of a partially new theatre building founded both on the existing structure (literally, materially) and on an established building pattern whose condition of necessity (utility and function in the broadest sense) is wholly contained within its fixed form. A project, that is, which intends to take from the ancient structure every trace, every hint, every working indication, but above all, its general lesson of architecture, seeking to carry it on with consistency.[24]

In this process, one may speak of openness only in the sense that it implies some degree of interpretation of the remnants. As a creative process, however, the possibilities of signification are limited in the extent to which the design is framed by the unambiguous principles and rules fixed by the typological structure. Spolia are brought to life, not endowed with an afterlife. Like the *Argo*, the Roman theatre of Sagunto 'is an object with no other cause than its name, with no other identity than its form.'[25]

Syntactical openness

I am especially interested in the Roman theatre of Sagunto because it illustrates the transposition of the linguistic notion of structure into architecture. This provides us with a basis to discuss spolia as an agent of new significations in an architectural intervention. I will do so by looking at three different cases with varying relations between typological codes and syntactical openness. To different degrees, each case explores spolia as a design argument in the construction of new significations.

To begin, I would like to return to Linazasoro's intervention in the San Lorenzo Church, where there is an interesting interaction between spolia and type. Here, the attitude towards the existing remnants is not the recovery of the original typological structure, but the playful exploration of the articulation between parts.

Linazasoro's point of departure was not to design a simple rectangular nave, oriented towards the apse, but to generate a more complex space capable of awakening an experience of the sacred and of intellectual reflection, where the phenomenological, the symbolic, and the rationalism of construction should coalesce. The displacement of the entrance to the side, recalling the Arab-influenced pre-Romanesque churches of the Iberian Peninsula, is part of this strategy, which marks the beginning of a contrived inner path offering sequential views and spaces.[26] Consciously or not, this intent led to a conceptual process which, I would like to argue, resonates with the structuralist explorations of synthetic cubism. Before going any further, it is useful to shift from Peirce's understanding of how signs operate to the other founding model of the theory of signs: that of the Swiss linguist Ferdinand de Saussure.

According to Saussure, the articulation between signifier and signified is established by a code. There is, however, an arbitrariness at the core of the linguistic sign, as a signifier may express more than one meaning, just as the signified may be defined by different signifiers. What determines the semantic value of the sign is its relation with the neighbouring terms, that is, the structure of the sign system in which it is inserted.[27]

The influence of this kind of structuralist reasoning, which had been gestating in the late nineteenth century – as is the case of Baudelaire's symbolist poetry – led Picasso to look at the visual arts in semiological terms, as a montage of arbitrary signs capable of generating an intelligible sign structure.[28] Take the case of the early *papier collé* titled *Guitar, Sheet Music, and Glass* (1912), in which Picasso brings together disparate forms. [Fig. 6] By subjecting these fragments to a specific arrangement, Picasso generates a new meaning, the meaning 'guitar'. Its intelligibility is secured by a minimal structure of associative rules. What matters is not the meaning of each sign, which in some cases is purely arbitrary (that is, the sign bears no visual relation with the referent), but the sign structure. For example, it is only through its particular relation with the neighbouring terms that the black section of a circle at the bottom of the composition will be seen as the bottom of the guitar. Isolated, the shape has no signification. Moreover, in altering the sign structure, the polysemic nature of the sign is revealed. Seen in conjunction with the drawing of the glass, one will read the black shape as a plate. This ambiguity or arbitrariness of the sign is intentionally explored in Picasso's conceptual procedure. Hence the fragment of the newspaper isolating 'LE JOU' (meaning the act of playing or the game) from the original 'LE JOURNAL'; the play of montage opens the work (and the signs) to multiple readings.

The intervention in the San Lorenzo Church can be read by applying the same principle of montage of signs. In writing about the church, Linazasoro himself denounces the modernist lineage of the design in describing the free-standing portal as an *objet trouvé*.[29] In fact, the autonomy of the ready-made object applies to each of its parts – portal, nave and apse – setting the tone of the design principle as a montage of fragments, or signs. [Fig. 4, 7]

If we return to the association between structure and type, we may schematically summarise the structure of the Roman Catholic church as consisting of three key moments: portal, nave and apse. The remnants of San Lorenzo Church provide the apse and the portal. Linazasoro builds the missing element reactivating the articulation between portal, and apse. In re-establishing a sign structure of portal, nave and apse, he intentionally subverts the canonical arrangement of the type. The consequence is that, similarly to the Cubist collage, Linazasoro generates a minimal structure of associative rules that renders the type intelligible through the play of the parts, while upholding their formal autonomy and identity. This results from various subversive strategies: 1) the displacement of the entrance to the side, 2) the physical separation of the portal from the wall, 3) the abstract or arbitrary design of the nave, 4) the L shape of the skylights, generating a diagonal orientation of the volume of the nave, 5) the higher skylight, which allows to reconcile the juxtaposition of and the volumetric distinction between nave and apse, and 6) the stylistic distinction of the parts: Gothic apse, Renaissance portal and contemporary nave.

Parallels with the principles of synthetic cubism and its epistemic connection with structural linguistics do not end here. Like with linguistic signs, there is a certain degree of ambiguity of the parts. Take the portal. Being separated from the wall and treated as an individual sign, the portal does not fulfil the constructive function of a portal, but its formal codification signals a portal. It does not provide the threshold between inside and outside, although one must pass through it in order to go inside. It presupposes depth, yet it is utterly depthless, presenting itself as a flat plane superimposed on the plane of the wall. It is tantalising to compare this ambiguity to that of the white circle in Picasso's guitar. Within the sign structure, it is read as the guitar's sound hole, yet it is materially superimposed on its neighbouring parts.

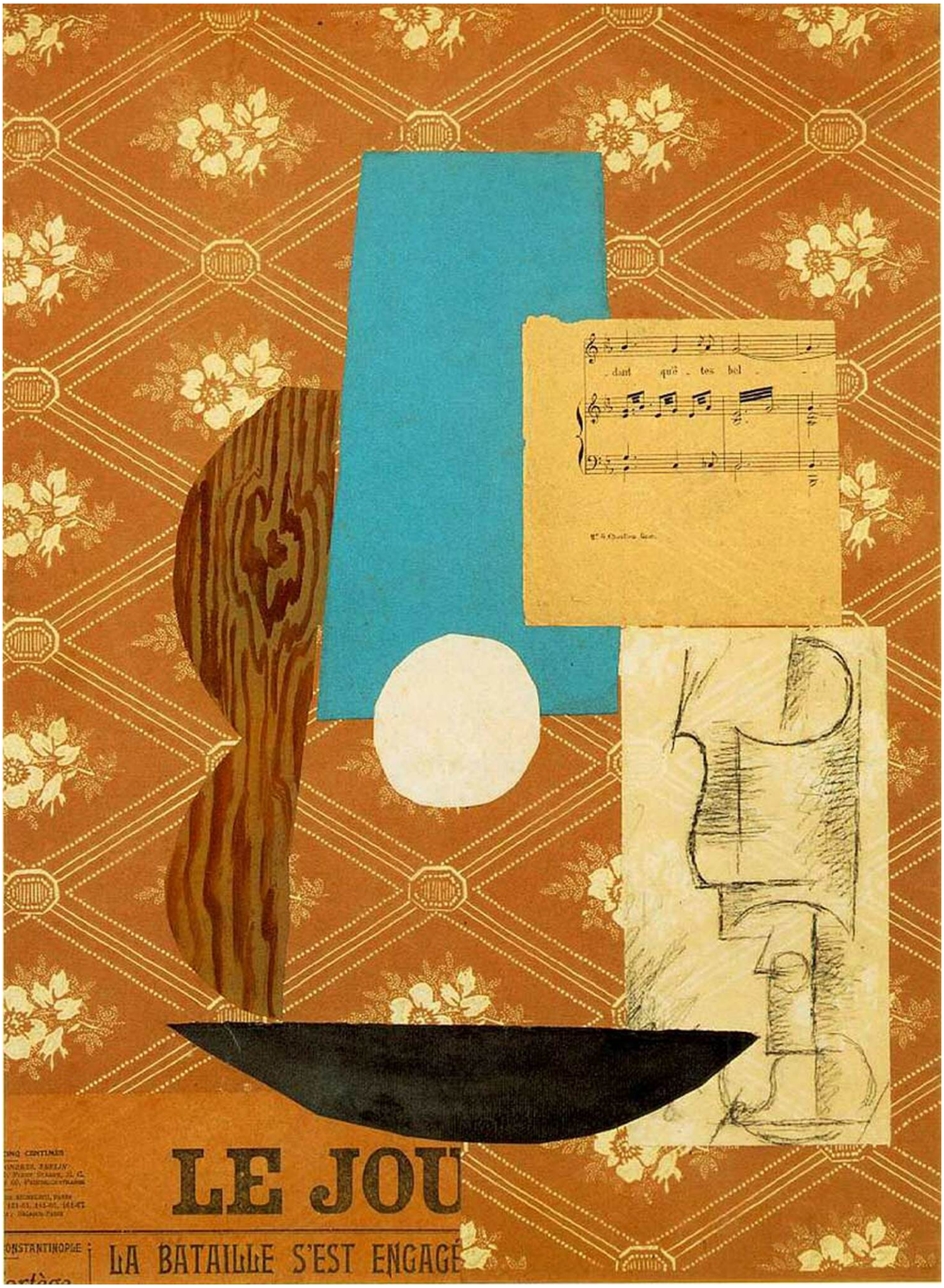
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Fig. 6: Pablo Picasso, *Guitar, Sheet Music, and Glass*, 1912. Courtesy of Succession Picasso.

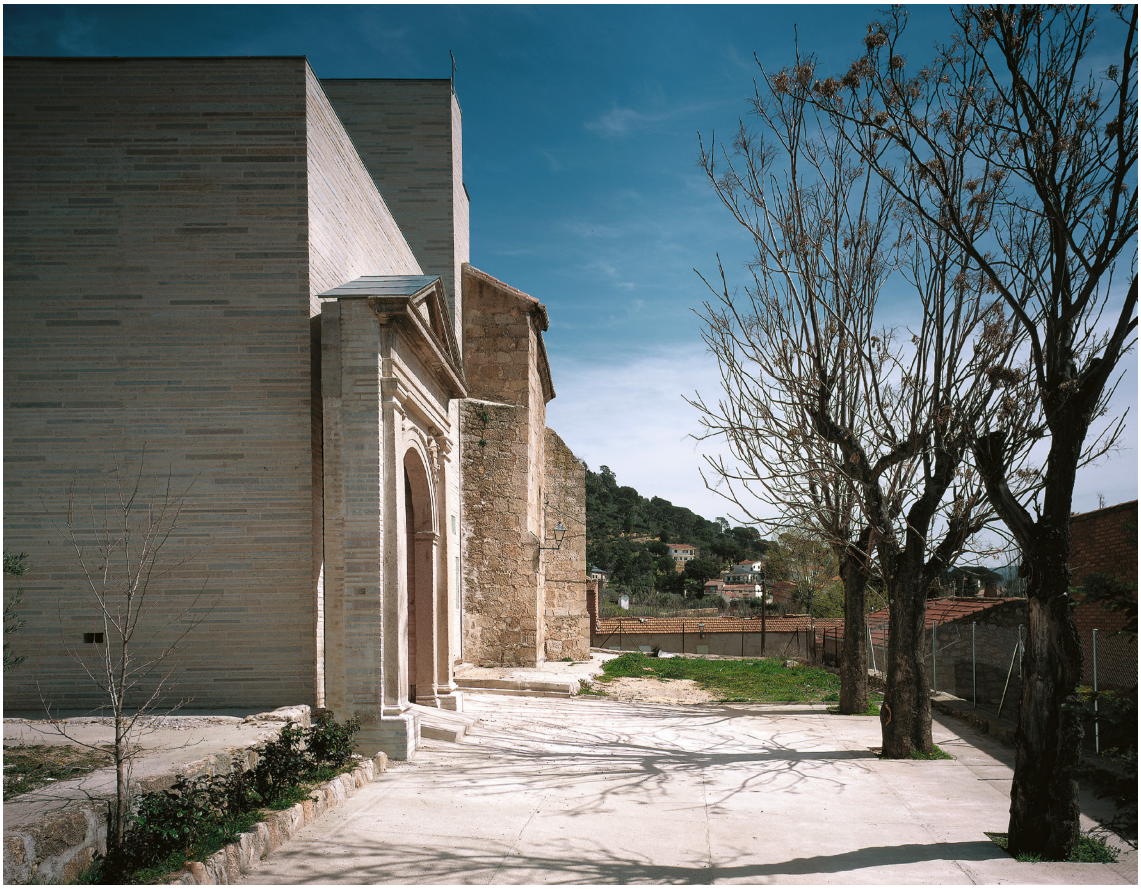
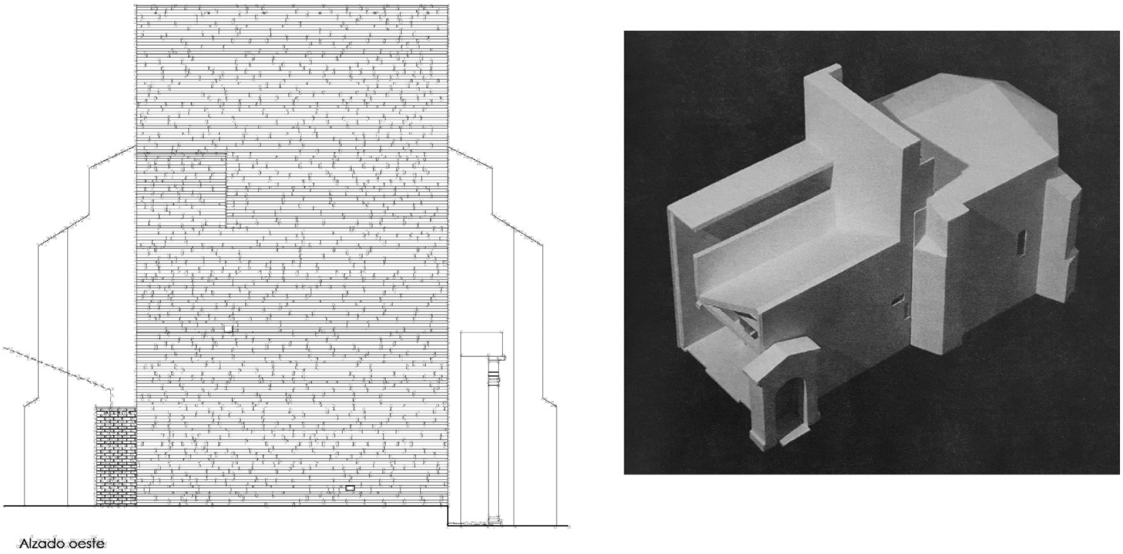


Fig. 4: José Ignacio Linazasoro, San Lorenzo church, Valdemaqueda, Madrid, 1998–2001. Photo: Javier Azurmendi.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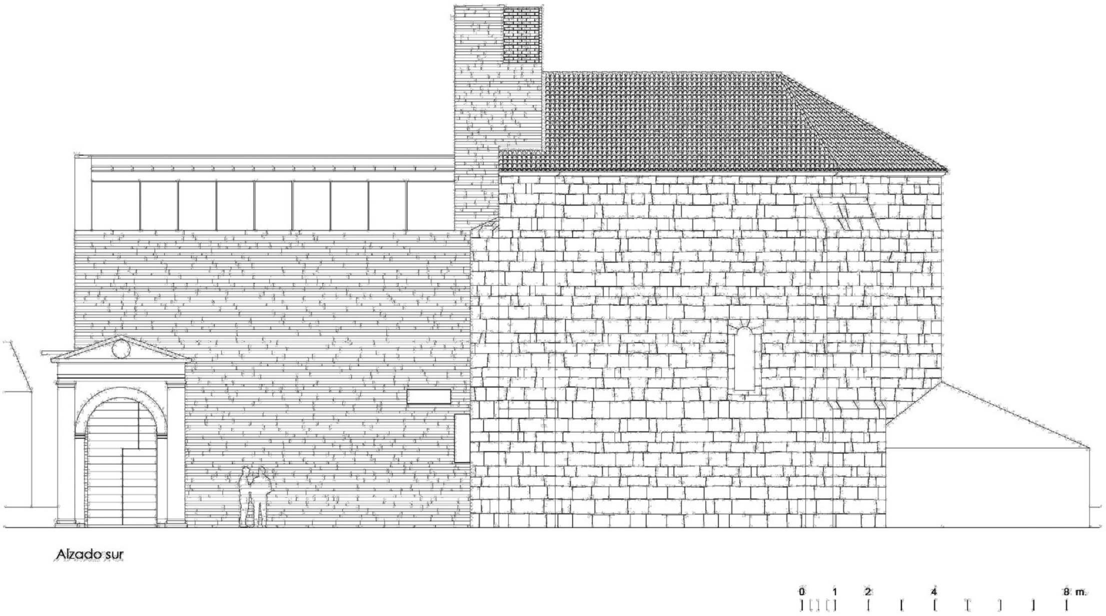
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Fig. 7: José Ignacio Linazasoro, San Lorenzo church, Valdemaqueda, Madrid, 1998–2001. West and south elevations and scale model: Linazasoro and Sánchez.

Whereas in the portal signification is expressed through iconic form, and ambiguity results from the relation it establishes with neighbouring terms, in the nave signification emerges from the sign structure, while ambiguity is introduced via 'abstract' formal options offered by the sign. Contradicting usual typological relations, the nave is lower and shorter than the apse, its volume generates a diagonal orientation that negates the axial symmetry of the apse, and the higher skylight conveys volumetric juxtaposition and even fracture, contrary to the expected idea of continuity. Isolated, the nave's body is a purely arbitrary sign, in the sense that it is no longer related to the typology and formal codes of a nave. It is read as such only through the sign structure it establishes with the remaining signs. Looking again at Picasso's collage, we can establish a parallel with tthe rectangular white paper with the drawing of a glass. Its rectangular shape is an entirely arbitrary form that is, however, essential to define the edge of the guitar's body, and without which the minimal sign structure that secures the intelligibility of the guitar would collapse.

The openness of the work thus results from this balanced dialectic between order and disorder in the montage of signs, upholding their individual identity while generating a syntactical structure that, although rendering the type intelligible, subverts it. In the interior, this subversion is expressed in the discontinuity between nave and apse and in the inversion of their proportional relations. The displacement of the entrance to the side, the skylights, and the height of the ceiling, in turn, generate a peripheral route that accentuates the emphasis on the parts. It is this overall subversion of the codes that awakens our awareness of the structure of the type 'church.' As Eco notes, the violation of codes in a work leads, in the first place, to a focus on the structure of the work, then on the codes employed, and finally on the relationship between codes and reality.[30] This generates not only a renewed perception of the beholder himself and of the world, as Eco argues, but also a renewed perception of the type. Put differently, the introduction of a controlled disorder in the typological order increases the level of information conveyed by the message.[31]

Let us now return to Venezia, this time to his museum in Gibellina, Sicily (1980–87). [Fig. 8] Here, the design proposes a totally new structure that, by taking a spolium as the point of departure, establishes indexical links with the original structure. The commission envisioned the disassembly of the extant fragment of the façade of the Di Lorenzo palace of old Gibellina which survived the 1968 Belice earthquake, and its reassembly in the new town of Gibellina, built some eleven kilometres away. The displacement of the fragment from its original context and the end of the 'natural' relationship between spolia and contemporary architecture introduced by the historical schism of modernity left no reasons for reconstruction. What Venezia did was to construct a new reality taking the fragment as a point of departure for the new design.

Stone fragments were mounted on a long façade generating a structure composed of two main parts, a narrow building and a courtyard interiorising the fragment. The ground level of the building houses works of art from the old city – spolia – that must be protected from the weather. The upper level is an open gallery. Circulation starts in the courtyard and develops around the fragment. One enters the courtyard through a narrow, covered pathway, walks along the old façade, turns back along a ramp overlooking it again while ascending. Once on the upper level, a cantilevered passageway gives access to the covered gallery. Like in the inner space of the ground level, a fragment of the façade is now present through the openings, re-establishing visual contact with the courtyard. The rhythm of the old openings is then repeated in the new façade to the opposite side. The circular promenade around the fragment ends in a small secluded space at the top of the gallery on the north side.

Although the syntactical structure is entirely new, the generative role of the spolium creates

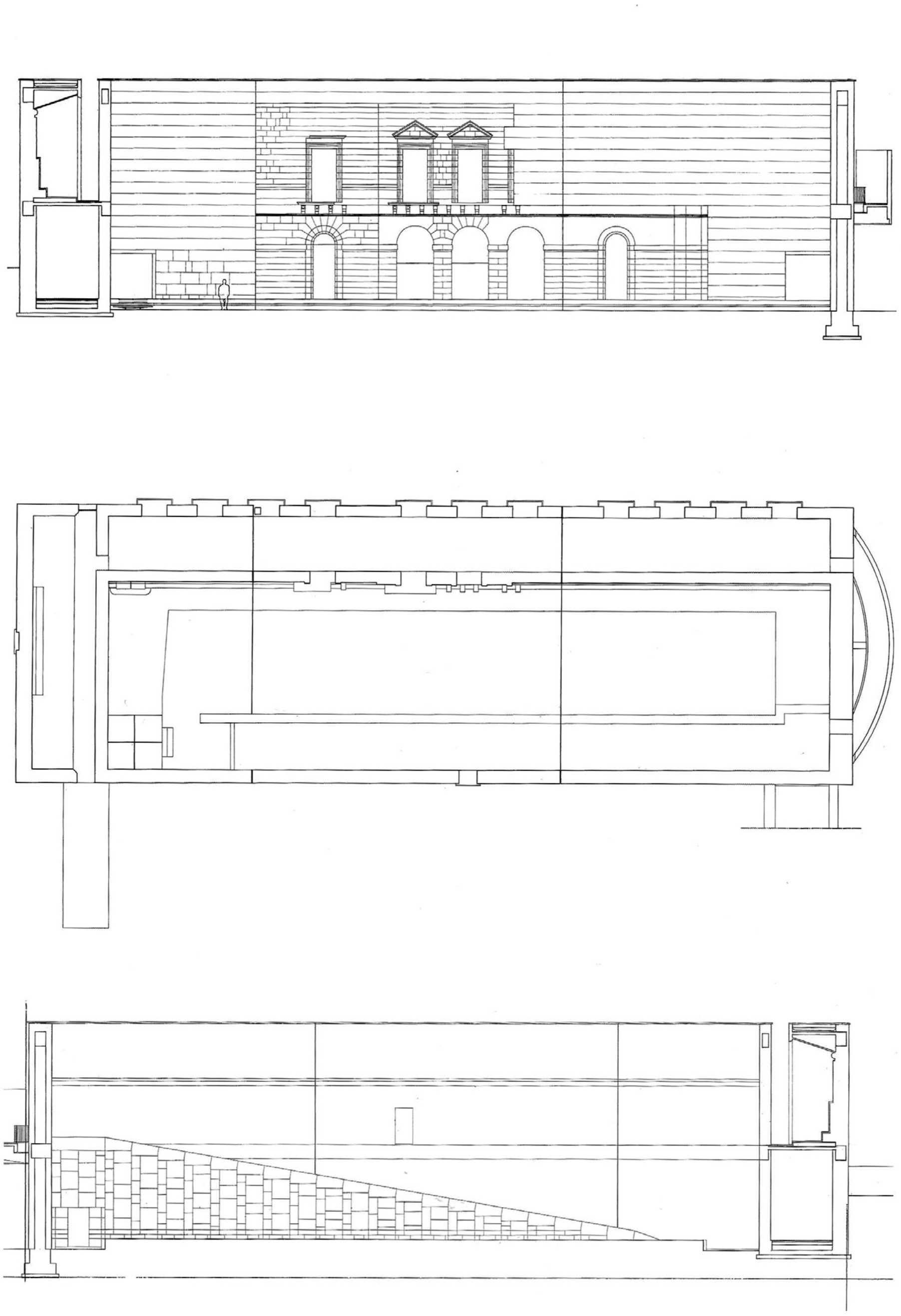

Fig. 8: Francesco Venezia, museum in Gibellina Nuova, Sicily, 1985. Plan and longitudinal sections through the courtyard: Francesco Venezia.

indexical links with the old structure of the palace. For example, the main reason for the courtyard seems to be the recovery of the original urban scale which the new city cannot offer, while avoiding confrontation with a context that does not speak the same language. The courtyard is an index of the original street. Also, the openings and stereotomy of the fragment establish the new building's metrics. The openness resulting from this loose play between new and old structures is then informed by a sense of incompleteness. This autonomous world that Venezia creates around the fragment preserves the tension of a ruin, the tension between past and present, resonating with the Romantic fascination with an aesthetics of ruins. This is particularly visible not only in the way the fragment is presented in its incompleteness, but also in the ambiguous space of the upper floor, where both the old and new openings are left without window frames. As in the small theatre of Salemi, in Gibelina, this sense of ruin operates indexically. But in contrast with the column fragments of the old convent, which are superimposed onto and independent from the new architectural structure, in Gibellina the spolium that justifies the indexical operation is the point of departure for the new structure.

Here the openness of the work is not achieved through the play of parts, as in the San Lorenzo Church, but through a design that takes a spolium as a central motif for a new structure. Moreover, this central motif goes beyond the objectual value of the fragment to encompass indexically absent values of an old order in the conception of a new one.

The last case I wish to discuss is Carlo Scarpa's restoration of the Castelvecchio in Verona (1958–64). If there is an architect of the twentieth century who has been repeatedly associated with the notion of fragment, it is Scarpa. For Marco Frascari, this is due to the influence of the Venetian tradition of an 'architecture of spolia'.[32] In Scarpa's architecture, Frascari argues, 'the possibilities of innovation and invention reside in the building elements and in the manipulation of the visual and kinetic relationships among the various fragments and artefacts.'[33]

Scarpa's interventions in existing buildings never sought a sense of completeness. Rather than aiming at a finished or closed state, Scarpa explored the fragmentary status of those buildings' historical lives, seeing his intervention as an additional historical layer. Despite this fragmentary status, there is always a sense of totality. His architecture, Frascari has noted, is not 'a summary of totalities' but 'an open collection of fragments assembled to generate a legible text.'[34]

This brief note on Scarpa serves as a general frame to approach his intervention in the Castelvecchio. The building complex was mainly developed between the fourth and twelfth centuries of our era: a residential area and a military wing, divided by the twelfth-century Commune wall that limited the city to the southwest, built upon remnants of the Roman rampart. Major alterations occurred in the late eighteenth century. During the Napoleonic occupation, barracks were added along the north and east walls of the military wing, together with a staircase built against the Commune wall. In the same period, five medieval towers were demolished. During the 1920s, the complex was converted into a museum, leading to a major intervention (1923–26) by the museum director Antonio Avena. In his rehabilitation, Avena rebuilt the medieval towers and transformed the façades of the Napoleonic barracks, replacing the original openings with a composition of doors and windows with medieval mouldings salvaged from the demolition of the Palazzo di Camerlenghi.[35] My main interest here is in the way in which Scarpa dealt with the fictitious historical layer of Avena's architecture of spolia in the north barracks – the main body of the museum – particularly the main façade facing the courtyard to the south.

Scarpa's strategy, unsurprisingly, was the opposite of Avena's. Against the sense of completeness conveyed by the state of the building, Scarpa

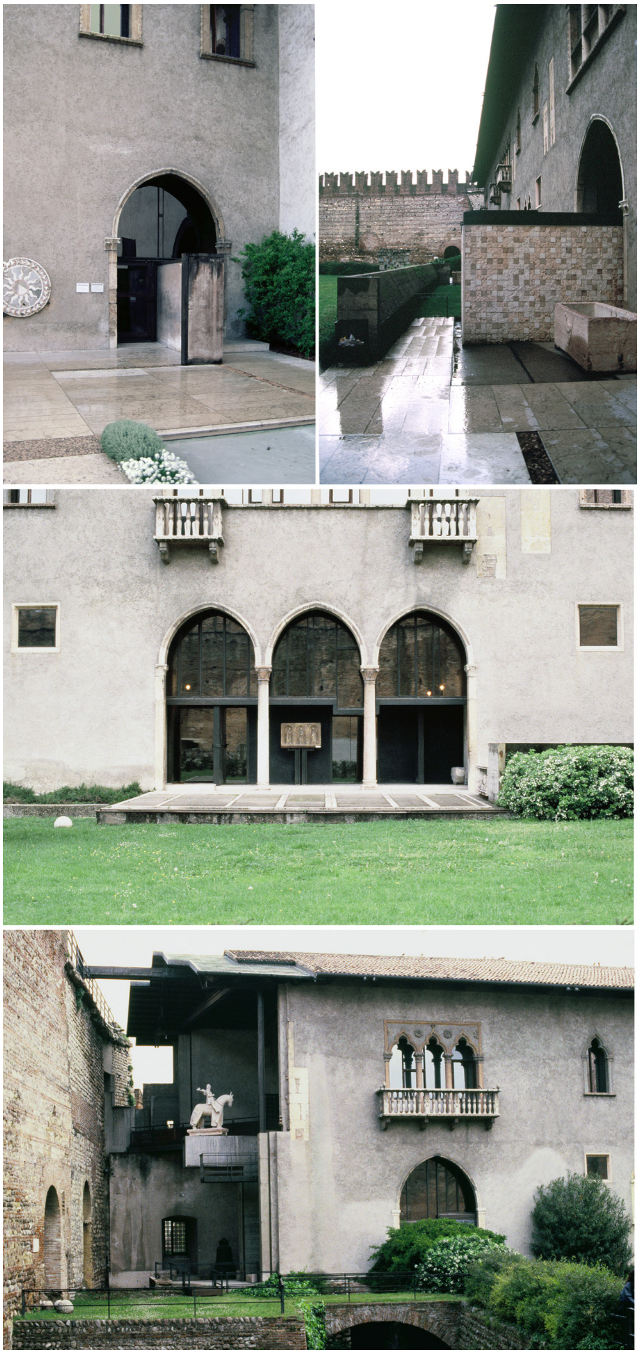

Fig. 9: Carlo Scarpa, intervention in Castelvecchio, Verona (1958–64). From top to bottom and from left to right: entrance crossed by an L-shaped wall and spolium to the left; view along the façade with projecting volume, low wall, and spolium in the foreground; central loggia with asymmetrical, receded glazing, spolium and terrace; western extremity of the north volume, with Cangrande, communal wall to the left and Roman moat in the foreground. Photos: author.

chose to cast off the consolidated appearance of the barracks and of its gothic pastiche, evincing its fragmentary nature. He transformed the unitary amalgam of historical layers through a set of operations at the volumetric and compositional levels, individuating the volume of the north barracks and its architectural elements. [Fig. 9]

At the volumetric level, Scarpa treated the main body of the museum as a fragment within the whole, creating explicit discontinuities with the adjoining volumes of different historical periods. To the west, Scarpa demolished the Napoleonic staircase at the point where the barracks met the Commune wall, creating a void between them. Excavations revealed a Roman moat, adding further tension to this point of articulation between the parts. To the east, a similar separation was carried out on the north façade facing the river, which Scarpa separated from the tower at the northeast corner in order to achieve independence between the volumes.

At the compositional level, the most notable intervention is in the main façade of the north barracks. What Scarpa did was to shift from a coherent whole to a fragmentary, open status, where the façade becomes a fragment composed of fragments. [Fig. 10] The absence of a corner between the south and west façades, next to the Commune wall, renders the main façade a loose plane. This strategy is extended to the roof through the play of copper and tile layers. The façade is then treated as a support for manifold events. Entrance to the museum, to the east, is marked by an L-shaped wall crossing the entrance door. The larger opening to the left is traversed by a cubic volume that projects into the courtyard. In the central loggia, the receded glazing is countered by a terrace that invades the lawn and a low wall that runs parallel to the façade to the east. The larger opening further to the west is partially filled with an opaque panel that negates an expected transparency. New mullions in the existing openings superimpose an autonomous compositional system on the symmetry of Gothic elements. The profusion of elements is enriched by spolia loosely exhibited in the façade and garden, and by the design of the garden itself.

Through these design decisions Scarpa deconstructed the existing syntactical structure, emphasising the plurality of signs. This overall aesthetics of the fragment returned the Gothic mouldings to their condition of spolia, rendering their cultural meaning ambiguous and indeterminate. They become part of the multiple signs inhabiting the façade, presenting themselves not as a closed unity but as part of a multidimensional space that brings distinct elements into open dialogue.

The montage at the San Lorenzo Church proceeded to construct a minimal structure from the parts, capable of rendering the typological structure of the Catholic church intelligible. At the Castelvecchio, the process is the opposite. Scarpa replaces the unitary amalgam of historical layers by a dismembering at the volumetric and compositional levels that individuates volume and façade elements. The obvious consequence of this design strategy is that, by not alluding to a recognisable syntactical structure, Scarpa radically opens both the existing spolia and the whole to multiple readings.

Emphasis on the continual life of the building through an aesthetics of the fragment is not alien to Eco's *opera aperta* and its links with structuralism's insistence on multiplicity, plurality and polysemy. In fact, Scarpa owned a copy of Eco's *Opera aperta*.[36] His display of a myriad fragments turns them into semantically and syntactically ambiguous signs. As Manfredo Tafuri has argued, Scarpa's work constitutes a poetics of the fragmentary and of the unfinished based on the accumulation of signs. In this respect, he shares with the art of Paul Klee a syntactic looseness that allows for the free play of figures, for a plurality of associative possibilities, and for an experience developing in space and time through related fragments.[37]

Indeed, Scarpa's fragments inhabit the plane of the façade just as the hieroglyphic signs of Klee's late work inhabit the plane of each canvas[Fig. 11]

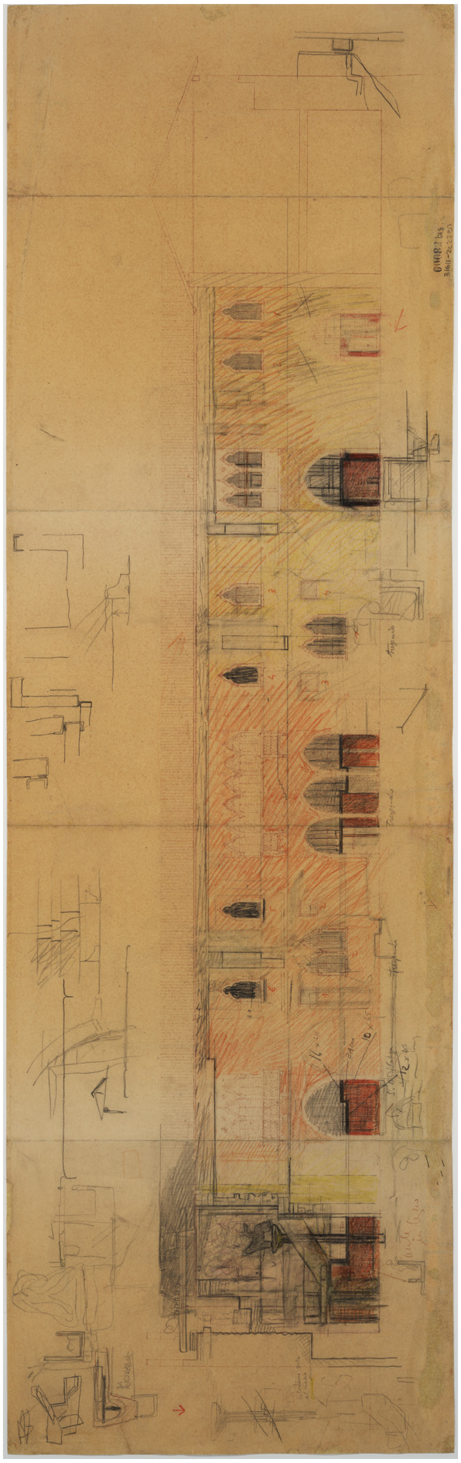

Fig. 10: Carlo Scarpa, study drawing of the main façade of the Castelvecchio Museum, Verona, 1960s. Image: Carlo Scarpa Archive, Castelvecchio Museum.

Klee invokes the utopia of a hieroglyphic, natural language in which signifier and signification are one, rather than relating through convention. And like Picasso, he combines arbitrary (abstract) and motivated (figuratively recognisable) signs. Scarpa's fragments, in turn, are units of architectural signification such as walls, volumes, floors, doors, windows and mullions, with different degrees of arbitrariness and motivation. They constitute *paroles* to be incorporated into a new structural system, or *langue*, where the pre-existing rules of the neo-Gothic façade become diluted and open to interpretation. Whereas in Venezia's museum there are recognisable types (for example, the courtyard, covered gallery, and so on), Scarpa attempted to obliterate every recognisable structure. The typological unintelligibility that results from the *démontage* of the pre-existing elements leads to a radical openness of the work and of its interpretation.

Conclusion

In this article I have tried to go beyond the debate of art history and archaeology, focusing on the possibilities of signification opened up by spolia through different conceptual procedures. As Eco has argued, although a work is never really 'closed,' its degree of openness goes hand in hand with the subversion of established codes. At a semantic level, we have seen how, through the subversion of the original status of spolia, Scarpa's portal acquired symbolic significations; how Linazasoro expanded signification from the concrete to the abstract concept of portal, and how Venezia conveyed the history of the place indexically. At the syntactical level, the examples illustrate relationships between openness and the dialectics of order and organised disorder. They evince the search for the intelligibility of the work by exploring its freedom in relation to the established codes. Whereas signification in Grassi's intervention in the Roman Theatre of Sagunto is limited to the unambiguous codes of the type, and thus closed to interpretation, in the remaining examples we see an increasing degree of subversion of the typological structure and a corresponding openness left for the interpreter to complete. Linazasoro's reordering of the constituent elements of the Christian church goes beyond the San Lorenzo church, fostering a renovated perception of the typology. In Venezia's museum in Gibellina, new significations arise from the absent order of the spolium, such as those of courtyard, open gallery, and architectural promenade, maintaining indexes of its older context, metrics and scale. By contrast, the closedness of the neo-Gothic façade of the Castelvecchio is opened by the freedom of Scarpa's intervention. Here, an organised disorder is superimposed onto a previous order, pluralising signification.

With these examples, my intention was to contribute to the debate on the creative possibilities in interventions involving historical remnants. In attempting to systematise these possibilities through linguistics, I hardly need to note that this systematisation is far from exhausting the debate. Also, by focusing on the relation between a work's openness and established codes in architecture, I am aware of the limits involved in resorting to structural linguistics as a critical tool in a non-linguistic system. Despite these limits, structuralist thinking has the advantage of focusing on the fundamental condition of communication in architecture involving historical remnants without falling into the semiological discourses of neoconservative postmodernism, to use Hal Foster's term.[38] Independent of the methodology one may adopt, a central problem of architecture in our time is the re-signification of historical structures and elements through new interventions. By multiplying the possibilities of signification, an architectural intervention will foster multiple interpretations, potentiating the awakening of collective values and memories, thus endowing spolia with an afterlife.

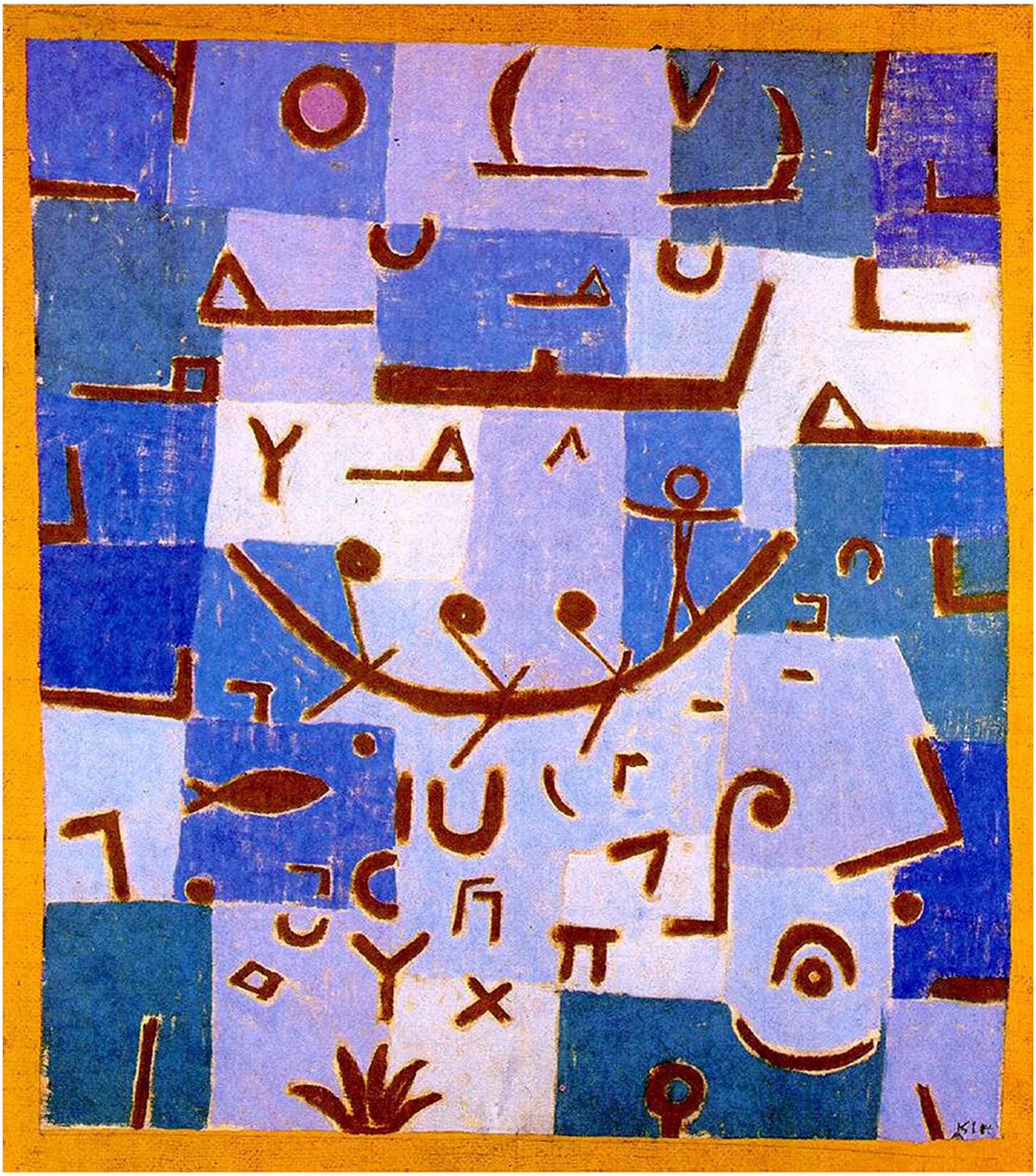

Fig. 11: Paul Klee, *Legend of the Nile*, 1937. Public domain.

Notes

An early version of this essay was delivered as a lecture at the postgraduation programme ALA Master, Architecture, Landscape and Archaeology, at the Department of Architecture of the University of Coimbra, in 29 September, 2021.

1. Literature on spolia in the field of art history is vast. For an overview see Richard Brilliant and Dale Kinney, ed., *Reuse Value:* Spolia *and Appropriation in Art and Architecture from Constantine to Sherrie Levine* (New York: Ashgate, 2011); Ivana Jevtić and Suzan Yalman, eds., *Spolia Reincarnated: Afterlives of Objects, Materials, and Spaces in Anatolia from Antiquity to the Ottoman Era*, 10th International Anamed Annual Symposium (Istanbul: Koç University, Anatolian Center for Anatolian Civilizations, 2018); Maria Fabricius Hansen, *The Eloquence of Appropriation: Prolegomena to an Understanding of Spolia in Early Christian Rome* (Rome: L'Erma di Bretschneider, 2003). Arnold Esch's inaugurating essay is 'Spolien: Zur Wiederverwendung antiker Baustücke und Skulpturen im mittelalterlichen Italien', *Archiv für Kulturgeschichte*, 51 (1969): 1–64.
2. Esch, 'On the Reuse of Antiquity: The Perspectives of the Archaeologist and of the Historian', in *Reuse Value*, 14–31.
3. My main concern here is with the possibilities of spolia in today's architectural practice. For the sake of simplicity, I will use the word 'contemporary' throughout this essay to broadly refer to the period that followed World War II, discussing works ranging from the 1960s to the early twenty-first century. The Second World War marked a definite change in our relation with history, the essence of which continues to this day. Given the historical range of the concept of spolia, and despite the changes of the recent past, it seems legitimate to look at this time span as involving the same fundamental problems with regard to architectural heritage.
4. Umberto Eco, *The Open Work*, trans. Anna Cancogni (Cambridge, MA: Harvard University Press, 1989), esp. 44–83.
5. For an example of structural linguistics in the debate on spolia see Paolo Liverani, 'Reading Spolia in Late Antiquity and Contemporary Perception', in *Reuse Value*, 33–51.
6. See, for example, Liverani, 'Reading Spolia', esp. 37–38. Literature on the Arch of Constantine abounds. For an analysis of the architectural design see Mark Wilson Jones, 'Genesis and Mimesis: The Design of the Arch of Constantine in Rome', *Journal of the Society of Architectural Historians* 59, no. 2 (March 2000): 50–77. For the practical vs ideological reuse of older reliefs and its cultural context see Liverani, 'Reading Spolia'; Jas Elsner, 'From the Culture of Spolia to the Cult of Relics: The Arch of Constantine and the Genesis of Late Antique Forms', *Papers of the British School at Rome* 68 (2000): 149–84.
7. See Hugo Brandenburg, 'The Use of Older Elements in the Architecture of Fourth- and Fifth-Century Rome: A Contribution to the Evaluation of Spolia', in *Reuse Value*, 53–73.
8. For an overview of the development of research on spolia see Kinney, 'The Concept of *Spolia*', in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, ed. Conrad Rudolph (Malden: Blackwell Publishing, 2006), 233–52. On the term spolia and the various concepts associated with it see Kinney, 'Rape or Restitution of the Past? Interpreting *Spolia*', in *The Art of Interpreting*, ed. Susan Scott (Pennsylvania: PSUP, 1995), 54–56; Kinney, 'Spolia, Damnatio and Renovatio Memoriae', *MAAR* 42 (1997): 119–22; Kinney, 'Roman Architectural *Spolia*', *Proceedings of the American Philosophical Society* 145, no. 2 (June 2001): 138; Inge Uytterhoeven, '*Spolia*, *-iorum*, n.: From Spoils of War to Reused Building Materials: The History of a Latin Term', in *Spolia Reincarnated*, 25–50.
9. The notions of *spolia in se* and *spolia in re* were advanced by Richard Brilliant, 'I piedestalli del giardino di Boboli: spolia in se, spolia in re', *Prospettiva* 31 (1982): 2–17.
10. Elsner, 'From the Culture of *Spolia*'.

11. Brandenburg, ‘The Use of Older Elements’; Philipp Niewöhner, ‘*Varietas, Spolia*, and the End of Antiquity in East and West’, in *Spolia Reincarnated*, 237–57.
12. Donald Preziosi, ‘Collecting/Museums’, in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago and London: The University of Chicago Press, 2003), 407–18.
13. Ivana Jevtić, Introduction to *Spolia Reincarnated,* 3–4. The Rüstem Paşa Caranvenserai, or Kurșunlu Han, is located in Galata, Istanbul, and was designed and built between 1544 and 1550 by Mimar Sinan.
14. The entry courtyard to the Tolentino convent was completed after Scarpa’s death by his collaborator Sergio Los. On the portal and its metaphorical dimension see Giuseppe Mazzariol, ‘Da Carlo Scarpa: due porte, l'ombra, la luce’, *Venezia Arti* (1987): 73–81; Federica Goffi, ‘Architecture In Conversion: The Singular Door to the Practice of Carlo Scarpa’, *Oblique* 2 (2017): 42–53.
15. Charles Sanders Peirce, ‘Logic as Semiotic: The Theory of Signs’, in *Philosophical Writings of Peirce*, ed. Justus Buchler (New York: Dover Publications, 1955), 99–119.
16. Ibid., 102–103.
17. Ibid., 102.
18. Roland Barthes, *Roland Barthes by Roland Barthes,* trans. Richard Howard (Berkeley and Los Angeles: University of California Press, 1994), 46.
19. Ibid.
20. The *ima, media* and *summa cavea* are the terms for the lower, intermediate and upper sections of the semi-circular amphitheatre developing around the space for the orchestra. The *scaenium*, or stage structure, is basically composed of a *pulpitum,* or stage, above a usually decorated front, or *proscenium,* and two main planes, the front plane, or *scaenium frons* and the background plane, or *postscenium*. Between the two main parts of the theatre, the *cavea* or stepped amphitheatre, and the *scaenium*, or stage structure, there are usually two entrances, or *aditus,* one on each side of the stage.
21. Giorgio Grassi, ‘Roman Theatre of Sagunto’, in *Giorgio Grassi: Architecture, Dead Language* (Milan: Electa, 1986), 81.
22. Ibid.
23. Ibid., 83.
24. Ibid.
25. Barthes, *Roland Barthes,* 46.
26. Conversation with José Ignacio Linazasoro, Coimbra, 12 November 2021; see also Linazasoro, *Memoria de una búsqueda: Sobre escritos y proyectos* (Valladolid: ETSAVA, 2019), 65–69; Linazasoro interviewed by Daniel Dávila Romano and Leonardo Tamargo Niebla, *TC Cuadernos*, no. 148 (2020): 9.
27. Ferdinand de Saussure, *Course in General Linguistics*, trans. Wade Baskin (New York: McGraw-Hill, 1966).
28. The affinities between structuralism and synthetic cubism were first intuited by Picasso’s dealer Daniel-Henry Kahnweiler and have been discussed by several scholars; the literature is too vast to list here. See, for example, Yve-Alain Bois, ‘The Semiology of Cubism’ and Rosalind E. Krauss, ‘The Motivation of the Sign’, both in *Picasso and Braque: A Symposium,* ed. Lynn Zelevansky (New York: The Museum of Modern Art, 1992), 169–208 and 261–86.
29. ‘Extension of San Lorenzo Church in Valdemaqueda, Madrid, Spain’, Linazasoro & Sánchez website, http://www.linazasorosanchez.com/?portfolio=2001_iglesia-san-lorenzo&lang=en.
30. David Robey, Introduction to Eco, *The Open Work*, xxiv.
31. Eco, *The Open Work*, 53.
32. Marco Frascari, ‘Carlo Scarpa in Magna Graecia: The Abatellis Pallace in Palermo’, *AA Files* 9 (Summer 1985): 3–9.
33. Ibid., 4.
34. Ibid., 9.
35. For a general account of the Castelvecchio, its history and comprehensive documentation on Scarpa’s design, see Alba Di Lieto, ed., *I disegni di Carlo Scarpa per Castelvecchio* (Venice: Marsilio, 2006). For a comprehensive analysis of Scarpa’s intervention see Richard Murphy, *Carlo Scarpa*

and Castelvecchio Revisited (Edinburgh: Breakfast Mission Publishing, 2017).

36. As noted, for example, by Goffi, ‘Architecture in Conversion’.
37. Manfredo Tafuri, ‘Il frammento, la “figura”, il gioco: Carlo Scarpa e la cultura architettonica italiana’, in *Carlo Scarpa, Opera Completa*, ed. Francesco Dal Co and Giuseppe Mazzariol (Milan: Electa, 1984), 72–95. Scarpa met Klee in 1948, when he was designing an exhibition of the painter’s work at the Central Pavilion of the twenty-fourth Venice Biennale. See Giuseppe Mazzariol, ‘Opere dell’architetto Carlo Scarpa’, *L’architettura cronache e storia* no. 3 (1955): 340–41, 347. On the links between Scarpa and Klee also see Robert McCarter, ‘Architecture Determined Not by the Whole but by the Part’, in *Carlo Scarpa* (London: Phaidon, 2013).

    Klee’s syntactic looseness, where the emphasis is on the signs more than on the sign structure, is anticipated by some of Picasso’s *papiers collés*, such as *Siphon, Newspaper and Violin* (late 1912). The links between Scarpa’s destruction of the normative principles of assembly and the modernist avant-garde, namely the free associations of memory images of cubism, have been discussed by Ellen Soroka, ‘Point & Counterpoint: The Art of Interface in the Work of Carlo Scarpa’, *Modulus* 19 (1989): 42–65. Soroka approaches cubism mainly from the position of the early writers on the movement (from Albert Gleizes and Jean Metzinger to Apollinaire), with their accent on issues such as simultaneity, transparency and movement, and its association with the Bergsonian notion of duration. I believe that the scriptural nature of Cubism intuited by Kahnweiler, such as discussed in this essay, only reinforces Soroka’s arguments. I thank Federica Goffi, who made Soroka’s article available to me.
38. Hal Foster, ‘(Post)Modern Polemics’, *New German Critique* 33 (Fall 1984): 67–78.

Biography

Armando Rabaça is an architect, associate professor of design studio and architectural theory at the Department of Architecture of the University of Coimbra, and researcher at the CEIS20 – Centre for Interdisciplinary Studies (University of Coimbra). He has taught since 1998 and holds a PhD in Architecture from the University of Coimbra with a thesis about Le Corbusier’s formative years. He is author of the book *Entre o Espaço e a Paisagem* (Edarq, 2011), editor of the book *Le Corbusier, History and Tradition* (Coimbra University Press, 2017), and has contributed to a number of architectural periodicals. He is editor of the journal *Joelho: Journal of Architectural Culture* since 2019 and editor-in-chief of Edarq, the Department of Architecture’s press. His main research interests are nineteenth- and twentieth-century architectural theory and urban design.