



ENGLISH ABSTRACTS

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Volgens plan

Architectonische en stedenbouwkundige visies

According to plan

Views on architecture and urban development

Martijn van Beek

The perspective of modern Rome

An architectural theoretical indicator in the prints
by Giovanni Battista Falda

Because the popularity of Vitruvius' text *De Architectura libri decem* was linked to the specific preference for classical sources during the Renaissance, scholars have, according to Van Beek, wrongly drawn the conclusion that Vitruvian architectural treatises in the subsequent Baroque era, do not exist. Van Beek states that this assumption ignores the importance of the increasing role of images in texts on architecture. The author exemplifies the urban vistas of seventeenth century Rome by Giovanni Battista Falda (1643-1678) and states that the perspective in Falda's construction of space is a symptom of his architectural theoretical position. The essence of Falda's perspective is the freedom to use several vanishing points in one frame. In other words, a rigid geometrical system to represent space is replaced with a more pictorial one, as is exemplary of the seventeenth century development of providing space with a new geometrical frame, namely projective geometry. Van Beek underscores that the rules governing how perspective is constructed in a given age are subject to cultural impulses and he reveals their influence in the case of Falda's prints. The representations are coloured by the designing architect, the economic agenda of the publisher, Giovanni Giacomo de Rossi, Falda's talent and the political program of Pope Alexander VII who also granted the papal printing privilege.

Rana Ghavami, Jesse van Winden

Mutant architecture

The complexity of utopia, makeability and continuity

The utopic makeability of functional design, still firmly anchored in architecture as a necessary inherent condition, was critically questioned by various 'paper architects' such as Superstudio during the late 1960's and early 1970's. A common reproach against paper architecture is that it remains paper architecture and cannot be turned into a real improvement. Through an analysis of the history of utopic and counter-utopic architecture, Rana Ghavami and Jesse van Winden argue that architecture need not necessarily be practically applicable to legitimize itself.

Roel Griffioen

Het glazen huis

Privacy en openbaarheid in de vroegnaoorlogse stad.

The glass house

Privacy and the public domain in the early post-war city

In modernity, the 'glass house' functions as a janus-faced metaphor with the utopist promise of complete freedom on one side and the dystopist nightmare of total control on the other. In this paper, Roel Griffioen demonstrates how the two faces of total transparency also became manifest in the post-war housing projects in the Netherlands and the discourse surrounding them. Modernist architects and urban planners strove towards an environment with maximum transparency, opening the dwelling to the outside world. To them, in dissolving the borders between inside and outside, between the house and the world, the 'open dwelling' in the 'open city' could anticipate a classless society. Critics, on the other hand, complained that the modern dwelling had become uninhabitable. To them, the dwelling should be a shelter of privacy and intimacy, a base from which to operate and to approach the outside world.

Daan Hartog

De gouden kooi

The golden cage

This spring, construction will begin on the first gated community in the Netherlands: Park Bloeyendaal in De Bilt. Although separated residential areas are not completely new, they were never this big or so clearly

excluded from the outside world. In this article the author tries to answer the questions as to what a gated community really is and why they are so controversial in the Netherlands. Based on scientific research he distinguishes six different types: the protected street, the protected city square, the recreational estate in park-like surroundings, the modern courtyard, the modern castle and the country estate. Park Bloeyendaal seems to be an example of the last one, but it's more inaccessible than any other known estate; the park is fenced-in and there is a gatekeeper at the entrance. So the difference with the existing communities in the Netherlands is that this project incorporates the public space around the buildings. At the same time, living in a gated community is a choice one can make in a democratic society where there is likely to always be a conflict between public and private spaces. This development deserves our concern, but it is just the beginning of a phenomenon.

Saskia Hulskes

Stalinstadt/Eisenhüttenstadt tussen droom en werkelijkheid

De eerste socialistische stad in Duitsland
Stalinstadt/Eisenhüttenstadt between dream and reality

The first socialist town in Germany

In 1950, the government of the DDR decided on the planning of a new town at the eastern border: Stalinstadt. This decision was motivated by the DDR not wanting to be dependent on Western German steel on the one hand and by political reasons on the other hand. Stalinstadt soon became the symbol of the installation of a new socialist state. Instead of the western sprawled out city, Kurt W. Leucht presented a plan in 1951 for a compact city divided into four quarters or *Wohncomplexen*. There were no gardens or dead-end streets, only apartment blocks. Stretching from the square at the city centre where most political buildings were situated was a long socialist boulevard leading to the steel factory; in fact, a ritual space for mass demonstrations. After the death of Stalin and the takeover of Khrushchev in 1955, architect Herbert Härtel made new plans regarding the industrialization of the building methods which meant that the representative function disappeared. The town was completed in the mid-sixties and seventies outside the old city borders, new buildings and quarters arose turning the compact city into an agglomeration. After the unity of both Germanys in 1989, a shopping mall took all the life out of the city centre.

Christien Klaufus

CIAM in de Andes

Gatto Sobral's ontwerpen voor Cuenca

CIAM in the Andes

Gatto Sobral's designs for Cuenca

Due to the international congresses of modern architecture (CIAM) held in the thirties, the political elites, including those in Latin America, tried to modernize their countries through city planning. One example is Ecuador where, in the mid-forties, the Uruguayan modern architect, Gilberto Gatto Sobral, drew up his plans for the southern city of Cuenca. Apart from a city hall and a *casa de la cultura*, he also made a plan for a large new city quarter, El Ejido. Sobral's plan was functional, separating living, working and recreation and giving space to motorized traffic. But from the fifties onwards, the actualisation didn't develop the way Sobral had planned it. A wild growth of housing estates in various styles combined with new generations of city planners turned El Ejido into an intermingled, but well-loved city quarter. After the old city was added to UNESCO's world heritage list in 1999, renewed popularity in El Ejido caused a high increase in new luxurious apartments. Since 2010, El Ejido is officially preserved and more than 200 buildings have been added to the monument list. This has led to a debate about authenticity. There is no chronological style development in Ecuador and modernist architecture is only appreciated when it does not replace old, authentic architecture. The cultural value of buildings is mostly determined by the speed of current changes in society.

Leeke Reinders

Harde stad, zachte stad

De narratieve cartografie van het dagelijkse leven

Hard city, soft city

The narrative cartography of daily life

Much has been written about the architecture and urban planning of new cities and residential districts. However, there is a lack of information about the daily life behind these urban structures. Holding the conviction that urban space is also a socio-cultural space, anthropologist Leeke Reinders researches social practices such as the usage and appreciation of urban space. In this article, he reviews the results of an anthropological research on the basis of handmade maps made by the inhabitants of a post-war neighbourhood in Schiedam. The research embodied a critical judgement on the limited role of inhabitants in top-down planning processes. The maps, which

were drawn during the interview, showed the complexity and subjectivity of the use of urban space which is imperceptible in statistics and urban plans.

Madelon van Schie

Lo chicha in de hedendaagse Peruaanse kunst
De verbeelding van een nieuwe nationale
identiteit

Lo chicha in contemporary Peruvian art
The representation of a new national identity

Lo chicha is a widespread, popular current in Peruvian culture. It originated in the middle of the twentieth century in the neighbourhoods of Lima where *cholos*, poor migrants from the Andes, settled in hope of a better life. At first, *Chicha* culture with its typical loudness and flashiness was frowned upon by the urban status quo which clung to Western cultural standards. Since then however, it has found its way into various strands of 'high' culture. Focussing on how *chicha* has influenced visual art, Van Schie finds that the incorporation of *lo chicha* serves various purposes. In Lima, artists combine Western art historical styles with *chicha* elements as part of a strategy of social engagement. Art buyers, however, show limited interest in art depicting *cholos*-related themes. The works of the artists in Iquitos, who are mostly autodidactic, are less reflexive and contain imagery of advertisements and folk art. This art is appreciated for its cheerful nature and sense of locality, free from clear Western influences. It is only mildly successful commercially, but some opinion makers suggest that such *chicha* art exemplifies a new-found pride in Peruvian national culture and can help improve social cohesion. Others are sceptical and argue that *chicha* art is primarily a commercial undertaking that serves to please a decadent elite.