

clues to understanding how the domestic nucleus was perceived. The ultimate aim of the dissertation is to understand the housing structure as part of the surrounding environment and in relation to the urban context, thus contributing to a deeper understanding of the village's development and organization.

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7.2.7 From the South. Ernesto Basile's Routes and Destinations

ELEONORA MARRONE

Università degli Studi di Palermo, Italy

ABSTRACT

Why should we continue to study the Italian architect Ernesto Basile (Palermo 1857-1932) today? Given the amount of recent research, we might be tempted to believe that everything has been told. However, there are several important issues worthy of further investigations. These include Basile's travels, which are particularly interesting, because of the proximity they reveal between architecture and place. Only by entering a space, walking around, watching the changing shadows as the sun turns, catching the colour of materials in their context, watching people moving, can one have an active, sincere and direct experience of the complex world of an architectural work, Basile implies.

We know what Basile saw from contemporary books and magazines reporting on the places he visited, however only through further research can we understand how he perceived these places and the significance they had in his work. Basile went to places that we might call 'strategic' for European architectural history of his time – a scene in which he was deeply involved. My research focuses on Basile's extensive contact with scholars, artists and scientists in the places he visited. Wherever he went, he systematically documented the architecture and the spaces he visited and the people he met. Through the study of the Ernesto Basile's archive, it has been possible to map the movements, destinations, appointments and impressions, which Basile accurately recorded in his notebooks and personal agendas. Except for a few gaps, the Basile's archive is one of the best maintained contemporary architectural archives in Europe. Basile wrote extensively about his travels and discussed their context and significance. The documents range from reports on the World Exhibition in Paris in 1878, to stories of Ortensio Lando, the sixteenth-century Italian humanist and traveler, who moved 'from the far Sicily to the edge of the Alps'.

In my research, particular attention has been given to Basile's journey in 1888 to Rio de Janeiro, during which the architect designed the New Avenida de Libertação in the Brazilian capital. Due to changes in the political regime of Brazil, Basile's work was interrupted. To study this project, therefore, involves extensive analyses of maps of Rio de Janeiro and the urban

history of the city. Historical maps of Barcelona, Paris and other European cities relating to Basile's foreign travels between the years 1876 and 1900 were other useful tools. The study has covered the whole range of Basile's travel and professional activities from 1876 to 1932, starting from the year of his first documented study tour to Paris, in the company of his father, the architect, Giovan Battista Filippo Basile (Palermo 1825-91). The research involves the history of architecture, the odeporic literature, in the first instance, as well as several other disciplines. I compare Basile's journeys with the travels of other contemporary architects and discuss them in the context of the *Grand Tour* tradition.

7.2.8 The Wilhelm Lehmbruck Museum, Paradigm of Modern Architecture in Postwar Germany

BENEDETTA STOPPIONI

Università degli Studi di Bologna, Italy – Karlsruher Institut für Technologie, Germany

The subject of my PhD research is the Wilhelm Lehmbruck Museum in Duisburg, a construction designed and built between 1957 and 1964 by the architect Manfred Lehmbruck (1913-92). The building exhibits the works of Manfred's father, the renowned sculptor Wilhelm Lehmbruck (1881-1919). It is one of the first museums built in the German Federal Republic (GFR) after WWII.

The 'myth' of Wilhelm Lehmbruck, as cultural symbol of the city of Duisburg, was constructed over the course of several years in order to enrich the meagre cultural heritage of this industrial town. This myth was further boosted after WWII, when GFR re-evaluated their stance towards modern art, previously labelled 'degenerate' by national-socialists.

To create links to modern art and architecture of the 1920s was an efficient way to establish a new and more democratic image of the Federal Republic. The new GFR sought further legitimisation by proclaiming itself the heir of the glorious Weimar Republic.

The *neues Bauen* – the German modern architecture of the 1920s – seemed to be the only plausible way in which the GFR could present itself to the world. The reality of the country was more complex, however, revealing the 'double face' of the state after 1945. The tabula rasa created by the war was soon populated by dichotomies such as memory/oblivion, tradition/modernity, continuity/discontinuity with the Nazi past. These dichotomies are reflected in the history and the architecture of the Duisburg Museum. It consists of two buildings characterized by a rather different architectural language. The wing housing the works of Lehmbruck is three-dimensional and introverted. The large glass parallelepiped volume which hosts temporary exhibitions, on the contrary, is an open and transparent space with a clear reference to the *neues Bauen*.

The double face of the Lehmbruck Museum is an example of the split between the two different approaches of West German architecture in the post-war period. One prevailed on the idea that debris should not be forgotten: fed on it, and built upon ruins, as in the case of St. Anne's Church in Düren (Rudolf Schwarz, 1951-6). The other approach advocated an architecture made of light and glass for the GFR, such as for instance the German Pavilion at