



VOLUME 66 NUMBER 3 SEPTEMBER 2007

292 In This Issue

293 Editorial

Architectural Exhibitions: Virtually There

ANTHONY ALOFSIN

Articles

294 Odoni's Façade: The House as Portrait in Renaissance Venice

MONIKA SCHMITTER

316 The Architect as Revolutionary Hero: A Monument to Julien-David Leroy

CHRISTOPHER DREW ARMSTRONG

340 Edward Pugin and English Catholic Identity: The New Church of the Venerable English College in Rome

CAROL M. RICHARDSON

366 The Hellenization of Edinburgh: Cityscape, Architecture, and the Athenian Cast Collection

ANURADHA S. NAIK and MARGARET C.H. STEWART

Exhibitions

390 Crafting a Modern World: The Architecture and Design of Antonin and Noémi Raymond;

REVIEWED BY ARI SELIGMANN

Adolf Loos 1870–1933. *Architettura, utilità e decoro*

Enrico Del Debbio *architetto. La misura della modernità;*

REVIEWED BY MARISTELLA CASCIATO

Books

395 A Byzantine Settlement in Cappadocia, *by Robert Ousterhout*; REVIEWED BY KOSTIS KOURELIS

Building Communities in Gujarāt: Architecture and Society during the Twelfth through Fourteenth Centuries, *by Alka Patel*; REVIEWED BY CATHERINE BECKER

Palladio's Venice: Architecture and Society in a Renaissance Republic, *by Tracy E. Cooper*;

REVIEWED BY BRANKO MITROVIĆ

Le Métro de Moscou. La construction d'un mythe soviétique, *by Josette Bouvard*; REVIEWED BY
ALESSANDRO DE MAGISTRIS

The Public Art Museum in Nineteenth Century Britain: The Development of the National
Gallery, *by Christopher Whitehead*; REVIEWED BY ABIGAIL A. VAN SLYCK

Mastering Tradition: The Residential Architecture of John Russell Pope, *by James B. Garrison*
Facing Southwest: The Life and Houses of John Gaw Meem, *by Chris Wilson*; REVIEWED BY
VICTORIA SOLAN

The Modern American House—Spaciousness and Middle Class Identity, *by Sandy Isenstadt*;
REVIEWED BY ELIZABETH C. CROMLEY

Modern Architecture in St. Louis: Washington University and Postwar American Architecture,
1948–1973, *edited by Eric Mumford*; REVIEWED BY ERIC SANDWEISS

Skidmore, Owings & Merrill: SOM since 1936, *by Nicholas Adams*; REVIEWED BY JOSEP M. ROVIRA

Victor Gruen: From Urban Shop to New City, *by Alex Wall*; REVIEWED BY KONSTANZE SYLVA
DOMHARDT

“Symbolic Essence” and Other Writings on Modern Architecture and American Culture,
by William H. Jordy; REVIEWED BY SARAH WHITING

Multimedia and Websites

415 A Virtual Walking Tour: The Alhambra (website); REVIEWED BY ROBERT CARLUCCI

Sir John Soane: An English Architect, An American Legacy (DVD), *directed by Murray Grigor*;
REVIEWED BY HELENE FURJÁN

Kochuu: Japanese Architecture/Influence & Origin (DVD), *directed by Jesper Wachtmeister*;
REVIEWED BY KEN TADASHI OSHIMA

421 Annual Publication Awards of the Society of Architectural Historians

422 Papers Delivered in the Thematic Sessions of the Sixtieth Annual Meeting of the
Society of Architectural Historians, Pittsburgh, Pennsylvania, 11–15 April 2007

In This Issue

In a clever letter to the Venetian citizen and art collector Andrea Odoni, Pietro Aretino compares Odoni's character and face to his house and its façade. **Monika Schmitter's** article **Odoni's Façade: The House as Portrait in Renaissance Venice** addresses Aretino's implication that the exterior of Odoni's house can be read as a multifaceted portrait of the man who lives inside and a counterpart to the famous portrait of Odoni by Lorenzo Lotto, painted in 1527. An analysis of the surviving documentary, literary, and visual evidence regarding the location of the house, the sculptural ornament, and stylistically innovative fresco (no longer extant) on its front demonstrates how Odoni fashioned a façade that negotiated his liminal status as a non-noble citizen and head of an immigrant family. With the house, Odoni literally and metaphorically created a place for himself and his family in Venetian society.

After the 1793 suppression of the Académie royale d'architecture in Paris, its school was sustained by the unwavering dedication of one professor—Julien-David Leroy. Leroy's fame is based on his groundbreaking research into the architecture of ancient Greece and his fundamental contribution to the development of neoclassicism. **The Architect as Revolutionary Hero: A Monument to Julien-David Leroy** sheds light on his role as a teacher and a unique tribute from his students—a portrait bust. **Christopher Drew Armstrong** investigates the circumstances of the unusual commission and the ideology behind it. Armstrong shows how, at the end of his career, Leroy became associated with the Enlightenment ideal of the *grand homme* and the concept of the republican hero that emerged in the aftermath of the Revolution.

In 1864, Edward Welby Pugin, eldest son of A. W. N. Pugin, was invited to submit plans for a new church for the English hospice and seminary in Rome, the Venerable English College. In **Edward Pugin and English Catholic Identity: The New Church of the Venerable English College in Rome**, **Carol M. Richardson** argues that Pugin's attempt to build a High Victorian Gothic church in Rome exposed a conflict between old English Catholics and ultramontanes. The project failed because Pugin's Gothic

style, fashionable in the United Kingdom and northern Europe, was deemed inappropriate in Rome. This case study demonstrates the importance of church style in establishing the identity of English Roman Catholicism, which was pulled by competing national and Roman forces.

The Hellenization of Edinburgh: Cityscape, Architecture, and the Athenian Cast Collection describes how fine early casts from the Athenian monuments, purchased and gifted by Lord Elgin from molds he brought from Athens, contributed to the emergent architectural and educational culture of Edinburgh as the "Athens of the North." Tracing Scotland's Hellenism back to the seventeenth century, **Anuradha S. Naik and Margaret C. H. Stewart** describe the impact of scientific exactitude on its buildings and cityscape during the Scottish Enlightenment. The casts were originally displayed in a gallery designed for this purpose in the Royal Institution, built in 1822–26 and modeled on the Parthenon. The authors argue that the installation of the casts imitated the original setting of the Parthenon sculptures and demonstrated the function of the Panathenaic frieze. Architectural exactitude continued around 1910 when the casts were relocated to the new Edinburgh College of Art, their present home, and the sculpture court was designed using dimensions from the Parthenon frieze.

Errata

Mario Carpo's review of *The Treatise on Perspective: Published and Unpublished*, edited by Lyle Massey, appeared in the March 2007 issue with two errors. Professor Carpo is affiliated with the Ecole d'Architecture de Paris-La Villette, and the last sentence should read: "Architectural historians should be grateful to this collection of mostly art historical essays for having brought such issues once again to the forefront in a new and often thought-provoking context."

In Jonathan Reynolds's review of *Magnificent Obsession* in the June 2007 issue, the names should appear as Mori Koichi, Endo Arata, Maekawa Kunio, and Tange Kenzô.