



The Gallery. From the Loggia to the Pinacothèque

After defining the gallery as a formal typology related to the porticoed structural system and clarifying the common uses of the term in ecclesiastical and civil architecture, the author centers her analysis around a historic tour through the gallery in residential architecture. The most prominent examples from Antiquity and numerous cases from Italian and Spanish medieval architecture are presented through the guiding thread of the article. An original view of an architectural element that was recreated and remained in force until at least the dawn of the 19th century.

Lilia Maure



On European Art of the Second Half of the 19th Century

The article reflects on today's lack of appreciation for the values, often disdained, of the supposedly remote art and culture of the 19th century. From that rich world of references and associations, the article throws special light on the figures of the realist painter Alma-Tadema, the architects of Vienna's Ring, and the composer Richard Wagner. An analysis of the complex pictorial universe of the Dutch artist is combined with a reduced selection of architectural works that culminate with new spaces for the most clearly German of 19th-century arts: music.

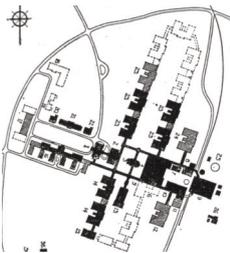
Ángel Moreno Dopazo



Laurent's workshop and studio, an unknown project of Velázquez Bosco

Speculations on Velázquez Bosco's relations with other artists of his time have made it possible to assess the architect's professional ties with the famous photographer Jean Laurent—in this case through the commissioned project for his workshop and studio. Some of the plans have been found in archives and the building still stands in Madrid, its great dignity intact and bringing together two major figures of the city's enlightened milieu of the late 19th century.

Miguel Ángel Baldellou



The Birth of Zonnestraal

The article is a detailed and almost detective-like investigation into relations between the architects Duijker, Bijvoet, and Berlage, the union leader Van Zutphen, and the politician Johan Albarda during the years prior to the building of the sanatorium, and into the atmosphere surrounding the commission. Both Van Zutphen and Albarda presented the possible role of the left wing at this stage of the career of Duiker and Bijvoet. As for Berlage's participation in this context, some data provided by more specialized historiographies are questioned.

Jan Molema



Authentic Dutch. Pavilions and fair premises of the Nieuwe Bouwen

Previous issues have shown the Dutch Modern Movement's substantial dedication to designing stands and other exhibition elements as something complementary to architecture. This new study stretches this scope of action and proceeds to regard exhibition architecture, through the design of pavilions and fair premises, as an entity of its own. Water, the countryside, and geography together count among the protagonists in projects.

Rafael García



Atlantropa. Architecture and City for an Electric Dream of the Mediterranean

The utopian project Atlantropa of the German architect Hermann Sörgel aimed to partly dry up the Mediterranean Sea and thereby produce electric energy at an unknown scales. Through evaporation and diversion, a colossal dam in the Strait of Gibraltar would make the sea level drop by as much as 200 meters. Surprisingly, architects like Behrens, Poelzig, Mendelsohn, Van Eesteren, Fritz Höger and Emil Fahremkamp came to support and contribute to the project.

Plácido González Martínez



Transfigurations. Notes on the Attican landscape in Cinema

Analyses of relationships established between different cinematographic images of Athens and its surroundings are an important source of knowledge about its existence and evolution in the past decades. Its plasticity and luminosity, as well as its variety within simplicity, are surely as present in film as they were in the romantic classical landscape. Moreover, elements like ruins, the sea close by, the chaos of urban growth, and the human and social relations forged therein all contributed to the unique thematic palette of this chapter of Greek cinema.

Spiros Papadopoulos