

The background is an abstract composition of teal and dark blue brushstrokes, creating a sense of movement and depth. A prominent, dark, textured square element is positioned in the center-right area, contrasting with the fluid, organic lines of the background.

COMUNICAR LA ARQUITECTURA

DEL ORIGEN DE LA MODERNIDAD A LA ERA DIGITAL

eug

The background of the cover is an abstract composition of broad, expressive brushstrokes in various shades of teal and dark blue. A prominent, dark, textured square, resembling a piece of fabric or a different material, is positioned in the center-right area, overlapping the brushstrokes.

COMUNICAR LA ARQUITECTURA

DEL ORIGEN DE LA MODERNIDAD A LA ERA DIGITAL

TOMO I

eug

COMUNICAR LA ARQUITECTURA

del origen de la modernidad
a la era digital

TOMO I

JUAN CALATRAVA
DAVID ARREDONDO GARRIDO
MARTA RODRÍGUEZ ITURRIAGA
(EDS.)

COMUNICAR LA ARQUITECTURA

del origen de la modernidad a la era digital

Granada, 2024

© Los autores

© Universidad de Granada

ISBN(e) 978-84-338-7371-2

Edita:

Editorial Universidad de Granada

Campus Universitario de Cartuja

Colegio Máximo, s. n., 18071, Granada

Telf.: 958 243930-246220

Web: editorial.ugr.es

Maquetación: Noelia Iglesias Morales

Diseño de cubierta: Francisco Antonio García Pérez (imagen de fondo: detalle de *Blue on almost white*, Nikodem Szpunar, 2022)

Imprime: Printhauss

Printed in Spain

Impreso en España

Cualquier forma de reproducción, distribución, comunicación pública o transformación de esta obra solo puede ser realizada con la autorización de sus titulares, salvo excepción prevista por la ley.

IV Congreso Internacional Cultura y Ciudad

Comunicar la arquitectura: del origen de la modernidad a la era digital

Granada 24-26 enero 2024

Comisión Organizadora

David Arredondo Garrido

Juan Manuel Barrios Rozúa

Juan Calatrava Escobar

Ana del Cid Mendoza

Francisco Antonio García Pérez

Agustín Gor Gómez

Bernardino Líndez Vílchez

Juan Carlos Reina Fernández

Marta Rodríguez Iturriaga

Manuel "Saga" Sánchez García

María Zurita Elizalde

Comité Científico

Juan Calatrava, Universidad de Granada (Presidente)
Paula V. Álvarez, Vibok Works
Atxu Amann, Universidad Politécnica de Madrid. MACA
Ethel Baraona Pohl, Dpr Barcelona
Manuel Blanco, Universidad Politécnica de Madrid
Mario Carpo, The Bartlett School of Architecture
Miguel Ángel Chaves, Universidad Complutense de Madrid
Pilar Chías Navarro, Universidad de Alcalá
Teresa Couceiro, Fundación Alejandro de la Sota
Francesco Dal Co, Università IUAV di Venezia
Annalisa Dameri, Politecnico di Torino
Arnaud Dercelles, Fondation Le Corbusier
Ricardo Devesa, Actar Publishers
Carmen Díez Medina, Universidad de Zaragoza
Ana Esteban Maluenda, Universidad Politécnica de Madrid
Luis Fernández-Galiano, *Arquitectura Viva*
Davide Tommaso Ferrando, Libera Università di Bolzano
Martina Frank, Università Ca' Foscari Venezia. *Rivista MDCCC1800*
Carolina García Estévez, Universitat Politècnica de Catalunya
Ramón Gutiérrez, CEDODAL
Ángeles Layuno, Universidad de Alcalá
Marta Llorente, Universitat Politècnica de Catalunya
Mar Loren, Universidad de Sevilla
Samantha L. Martin, University College Dublin. *Architectural Histories*
Paolo Mellano, Politecnico di Torino
Marina Otero Verzier, Design Academy Eindhoven
Víctor Pérez Escolano, Universidad de Sevilla
Antonio Pizza, Universitat Politècnica de Catalunya
José Manuel Pozo, Universidad de Navarra
Eduardo Prieto, Universidad Politécnica de Madrid
Moisés Puente, Puente Editores
José Rosas Vera, Pontificia Universidad Católica de Chile
Camilio Salazar, Universidad de Los Andes. *Revista Dearq*
Marta Sequeira, ISCTE-IUL, DINÂMIA'CET-IUL, Universidade Autónoma de Lisboa
Jorge Torres Cueco, Universitat Politècnica de València
Thaïsa Way, Dumbarton Oaks, Trustees for Harvard University, Washington DC
Jorge Yeregui, Universidad de Málaga. MICA

INTRODUCCIÓN	XXIII
Juan Calatrava, David Arredondo Garrido, Marta Rodríguez Iturriaga	

TOMO I

FOTOGRAFÍA, CINE, PUBLICIDAD: LA COMUNICACIÓN VISUAL

DOS PELÍCULAS SOBRE LA COMIDA Y LA CIUDAD	29
Juliana Arboleda Kogson	
EL PAISAJE DE LA ESPAÑA MODERNA DEL <i>BOOM</i> DESARROLLISTA A TRAVÉS DE LAS TARJETAS POSTALES	37
Cristina Arribas Sánchez	
CLOTHING, WOMEN, BUILDINGS. THE ARCHITECTURAL IMAGES IN FASHION MAGAZINES.	49
Chiara Baglione	
LA PLAZA (BAQUEDANO) EN LA CIUDAD (DE SANTIAGO DE CHILE) EN DIEZ FOTOGRAFÍAS: DISCURRIR DE UN IMAGINARIO URBANO A TRAVÉS DE SU REGISTRO VISUAL	61
Pedro Bannen Lanata, José Rosas Vera	
ARQUITECTURA POPULAR Y PAISAJES SIMBÓLICOS: LA HUELLA DE FEDERICO GARCÍA LORCA EN EL CINE ESPAÑOL	75
Paloma Baquero Masats, Juan Antonio Serrano García	
ESPACIO URBANO Y ARQUITECTURA EN LA REPRESENTACIÓN CINEMATOGRAFICA DE LA MARGINALIDAD COMO TEXTO MODELIZADOR DE LA CULTURA. UNA APROXIMACIÓN DESDE LA SEMIÓTICA DE LA CULTURA	87
Diana Elena Barcelata Eguiarte, Andrea Marcovich Padlog	

FILMS AS MANIFESTO. GIANCARLO DE CARLO AT THE X TRIENNALE OF MILAN	101
Gemma Belli	
LAS CELOSÍAS DE LA ALHAMBRA: CONSTRUCCIÓN DE UNA IMAGEN	113
Bárbara Bravo-Ávila	
TRANSITAR SOBRE EL TEJADO: HACIA NUEVOS IMAGINARIOS URBANOS A TRAVÉS DEL CINE. EL MEDITERRÁNEO Y BARCELONA	125
Marina Campomar Goroskieta, María Pía Fontan	
ORIGEN Y DIAGNÓSTICO DEL <i>COLLAGE</i> POSTDIGITAL COMO EXPRESIÓN ARQUITECTÓNICA DE LA DIFERENCIA A INICIO DE LOS AÑOS 2000	137
Alejandro R. Carrasco Hidalgo	
FOTOGRAFÍA, ARQUITECTURA Y PATRIMONIO: CONSTANTIN UHDE Y LOS <i>MONUMENTOS ARQUITECTÓNICOS DE ESPAÑA (1888-1892)</i>	151
Miguel Ángel Chaves Martín	
ESCRITORES Y DIBUJANTES VIAJEROS EN LOS REALES SITIOS. EL ESCORIAL EN LAS REVISTAS ILUSTRADAS ESPAÑOLAS Y FRANCESAS DEL SIGLO XIX	163
Pilar Chías Navarro, Tomás Abad Balboa, Lucas Fernández-Trapa	
BUILDING THE IMAGE OF MODERNITY: THE INTERACTION BETWEEN URBAN ARCHITECTURE AND MONTAGE IN EARLY FILM THEORY AND PRACTICE	175
Bernardita M. Cubillos	
UTOPIA IN ARCHITECTURE AND LITERATURE: WRITING IDEAL WORLDS	191
Jana Čulek	
LA FORMA DE LA LUZ. PROYECTOS, IMÁGENES, RECUERDOS (S. XX-XXI)	205
Maria Grazia D'Amelio, Antonella Falzetti, Helena Pérez Gallardo	
LA MIRADA SOBRE LA VIVIENDA COLECTIVA CONTEMPORÁNEA EN EL CINE: DE LA DISTOPÍA A LA REALIDAD SOCIAL.	217
Rafael de Lacour, Ángel Ortega Carrasco	
ESPACIO Y TIEMPO EN LA ADAPTACIÓN CINEMATOGRAFICA DE UNA OBRA LITERARIA. <i>SOLARIS, BLADE RUNNER Y 2001: A SPACE ODYSSEY</i>	229
Juan Deltell Pastor	
LA MURALLA ROJA. ENTRE EL ESPACIO REAL Y EL VIRTUAL	243
Daniel Díez Martínez	
CRÓNICAS DE UN ARCHIVO LATENTE. LOLA ÁLVAREZ BRAVO: FOTÓGRAFA, TAMBIÉN, DE ARQUITECTURA	257
Alicia Fernández Barranco	
ARCHITECTURE AND PHOTOGRAPHY IN THE MODERN ERA. THE ITALIAN SETTING BETWEEN THE TWO WARS (1920-1945)	269
Adele Fiadino	
GEORGIA O'KEEFFE Y BERENICE ABBOTT: MIRADAS CRUZADAS DE NUEVA YORK	281
José Antonio Flores Soto, Laura Sánchez Carrasco	

REALIDADES Y FICCIONES DEL SUEÑO AMERICANO: LA CASA PUBLICITADA EN EL SUBURBIO ESTADOUNIDENSE DE POSGUERRA	293
Estibaliz García Taboada, Javier Fernández Posadas	
CARTOGRAFÍAS CINEMATOGRAFÍAS: LOS DESCAMPADOS DEL CINE QUINQUI	309
Ubaldo García Torrente	
DOCUMENTOS DE ARQUITECTURA: PASIÓN POR DOCUMENTAR	321
José Ramón González González	
COMUNICAR LA ARQUITECTURA MEDIANTE LA FOTOGRAFÍA: TRES MIRADAS SOBRE LA CASA URIACH	335
Arianna Iampieri	
GRAND HOTEL ARCHITECTURE AS DEPICTED, PHOTOGRAPHED, AND FILMED IN THE CASE OF THE CIGA: COMPAGNIA ITALIANA DEI GRANDI ALBERGHI	349
Ewa Kawamura	
THE IMAGINED AND THE LIVED: A COMPARATIVE STUDY OF KOWLOON WALLED CITY IN CYBERPUNK SCIENCE FICTIONS AND HONG KONG URBAN CINEMA	361
Zhuozhang Li	
PHOTOGRAPHED ARCHITECTURE: THE CASE OF THE VILLAGGIO MATTEOTTI IN TERNI BY GIANCARLO DE CARLO (1969-1975)	371
Andrea Maglio	
LA REPRESENTACIÓN DEL ESPACIO URBANO A TRAVÉS DE LA FOTOGRAFÍA. ESTUDIO COMPARATIVO DE LA PLAZA MAYOR DE SALAMANCA, PIAZZA SORDELLO EN MANTUA Y MOUNTJOY SQUARE EN DUBLÍN	383
María Gilda Martino	
STEEPED IN INFLUENCE: THE IMPACT OF TEA ADVERTISEMENTS ON BLACK URBAN DOMESTICITY IN THE SOUTH AFRICAN PRESS.	393
Nokubekezela Mchunu	
EXPLORING LANDSCAPES THROUGH VISUAL NARRATIVES: BETWEEN CARTOGRAPHY AND FIGURATIVENESS	407
Giulio Minuto	
LA ARQUITECTURA COMO PASARELA DE MODA	421
Marta Muñoz	
IMÁGENES QUE COMUNICAN Y SONRIÉN. EL HUMOR GRÁFICO EN LA ARQUITECTURA, DE LA CARICATURA AL MEME	431
Idoia Otegui Vicens	
EL LUGAR COMO GENERADOR DE LA IMAGEN: EL <i>STREET ART</i> COMO PATRIMONIO DE LA CIUDAD . . .	443
Larissa Patron Chaves, Bernardino Líndez Vílchez	
LO SINIESTRO EN EL ESPACIO DOMÉSTICO. ENCUADRES Y RELACIONES VISUALES EN LA CREACIÓN DE NARRATIVAS DE SUSPENSE	455
Aina Roca Mora, María Pia Fontana, Juan Deltell Pastor	
GAUDÍ BAJO EL ENCUADRE: LINTERNA MÁGICA, <i>FOTOSCOPI</i>, CINE DOCUMENTAL	469
Carmen Rodríguez Pedret	

ROBERTO PANE Y EL PAPEL DE LA FOTOGRAFÍA COMO HERRAMIENTA DE INVESTIGACIÓN CRÍTICA E HISTORIOGRÁFICA	483
Raffaella Russo Spena	
EL MENSAJE DE LOS PREMIOS PRITZKER: DISCURSO OFICIAL Y REACCIONES CRÍTICAS	493
Laura Sánchez Carrasco, José Antonio Flores Soto	
ENTRE PLANOS. LA ESCALERA EN LA CONSTRUCCIÓN DEL IMAGINARIO ARQUITECTÓNICO A TRAVÉS DEL CINE	507
Juan Antonio Serrano García, Paloma Baquero Masats	
DIAPHANOUS WHITE. THE INDUSTRIAL GARDEN CITY OF ROSIGNANO SOLVAY THROUGH THE COLORS AND PHOTOGRAPHS BY MASSIMO VITALI	521
Chiara Simoncini, Giulia Gabriella Sagarriga Visconti	
CHILE EN <i>HOGAR Y ARQUITECTURA</i>, 1970. SERIES FOTOGRÁFICAS DE PATRICIO GUZMÁN CAMPOS SOBRE LA OBRA DE SUÁREZ, BERMEJO Y BORCHERS	533
Andrés Téllez Tavera	
ITALIAN SKYSCAPERS IN THE CINEMA DURING THE PERIOD OF ECONOMIC BOOM	547
Annarita Teodosio	
THE SPLENDOR (AND THE <i>SHINING</i>) OF SPACE: COMMUNICATION AND ARCHITECTURE AS STORYLINE CATALYSTS IN KUBRICK'S WORK	559
Manuel Viñas Limonchi, Antonio Estepa Rubio	
 CONSERVAR, ORDENAR, DIFUNDIR: ARCHIVOS, MUSEOS Y EXPOSICIONES	
OPEN-AIR MUSEUMS IN BORNEO AND THE DIALECTIC OF VERNACULAR FORM	575
Azmah Arzmi	
PRESERVING/SHARING/COMMUNICATING 20TH-CENTURY ARCHITECTURAL CULTURE: THE CASE OF THE IACP-NAPLES ARCHIVES.	587
Paola Ascione, Carolina De Falco	
COMMUNICATING MUSEUM ARCHITECTURE: THE ROLE OF EUROPEANA COLLECTIONS IN THE CONSTRUCTION OF ARCHITECTURAL MEMORY	599
Helena Barranha, Isabel Guedes	
TRAS LOS REGISTROS DEL CONCURSO DEL PLATEAU BEAUBOURG	609
M. Fernanda Barrera Rubio Hernández	
CATEGORIZACIÓN DEL <i>MELLAH</i> EN MARRUECOS	621
Julio Calvo Serrano, Carlos Malagón Luesma, Adelaida Martín Martín	
SOBREEXPOSICIÓN. EL MITO DE LA ARQUITECTURA CHILENA CONTEMPORÁNEA Y SUS ESTRATEGIAS DE CIRCULACIÓN	633
Felipe Corvalán Tapia	

ARCHITECTURE FILM FESTIVALS: AUDIOVISUAL NARRATIVES, PROTAGONISM AND ACTIVISM IN CONTEMPORARY URBAN SPACE	645
Liz da Costa Sandoval, Tania Siqueira Montoro	
TURÍN 1926: LA MOSTRA INTERNAZIONALE DI EDILIZIA, LA NARRACIÓN DEL CAMBIO	657
Annalisa Dameri	
ECOLOGÍAS PRODUCTIVAS: HIBRIDACIONES ENTRE LO RURAL Y LO URBANO A TRAVÉS DE TRES EXPOSICIONES RECIENTES	669
Eduardo de Nó Santos	
UNA RECOPIACIÓN DE LOS PROYECTOS DEL GRUPO NORTE DEL GATEPAC (1930-1936)	681
Lauren Etxepare Igiñiz, Leire Azcona Uribe, Eneko Jokin Uranga Santamaria	
PRODUCTIVE ARCHIVES AND ARCHITECTURAL MEMORY	691
Michael Andrés Forero Parra	
"ABOUT THE STYLE AND NOTHING BUT THE STYLE": EL ESTILO INTERNACIONAL Y LA MODERN ARCHITECTURE: INTERNATIONAL EXHIBITION DE 1932	701
Daniel Gómez Magide	
BRASIL CONSTRUYE. LA ARQUITECTURA MODERNA COMO ICONO IDENTITARIO DE BRASIL, 1943-1957	715
Ramón Gutiérrez, Ana Esteban Maluenda	
URBAN CONCERNS IN CURATORIAL ASSEMBLAGES: AN INQUIRY INTO DESINGEL'S ARCHITECTURE PROGRAMME AROUND THE 1990S	731
Alice Haddad	
LA PRODUCCIÓN PLANIMÉTRICA DE LEOPOLDO TORRES BALBÁS COMO ARQUITECTO CONSERVADOR DE LA ALHAMBRA. RESTAURACIÓN DE LA COLECCIÓN TRAS EL CONOCIMIENTO DE SUS MATERIALES	747
Rafael Lorente Fernández, Ana M ^a López Montes, M ^a Rosario Blanc García	
LA MEMORIA VIRTUAL: DOCUMENTACIÓN Y HERRAMIENTAS DIGITALES DE TRATAMIENTO Y DIFUSIÓN	761
Jorge G. Molinero-Sánchez, Concepción Rodríguez-Moreno, María del Carmen Vílchez-Lara	
DEL ARCHIVO DIGITAL AL ARCHIVO FÍSICO. LA EXPERIENCIA DEL ARCHIVO DIGITAL DE ARQUITECTURA MODERNA DEL ECUADOR	773
Shayarina Monard-Arciniegas	
ANÁLISIS DE ESTRATEGIAS CURATORIALES POR MANUEL BLANCO. MOSTRAR ARQUITECTURA PARA COMUNICAR	787
Héctor Navarro Martínez	
THE SERGIO MUSMECI ARCHIVE AS A KEY TO UNDERSTANDING HIS FORM FINDING	801
Matteo Ocone	
COMMUNICATING THE CONTEMPORARY CITY. PRACTICES AND EXPERIENCES IN A PARTICIPATORY PERSPECTIVE	811
Serena Orlandi	

"MUSEOS" DE ARQUITECTURA: UNA COLECCIÓN DE IDEAS	825
Nuria Ortigosa	
LA APLICACIÓN NAM (NAVEGANDO ARQUITECTURAS DE MUJER): RETOS Y OPORTUNIDADES DE UNA HERRAMIENTA BIDIRECCIONAL PARA LA INVESTIGACIÓN Y TRANSFERENCIA DE CONOCIMIENTO	835
José Parra-Martínez, Ana Gilsanz-Díaz, María-Elia Gutiérrez Mozo	
VENECIA, 1976: LA BIENNALE ROSSA DEL PABELLÓN ESPAÑOL. UNA COMPROMETIDA EXPOSICIÓN INTERDISCIPLINAR, FINALMENTE "SIN" ARQUITECTURA	847
Antonio Pizza	
ENTENDIENDO LOS PAISAJES DE DESIGUALDAD URBANA. ENFOQUES, MÉTODOS E INSTRUMENTOS PARA UN ATLAS OPERATIVO ESTRATÉGICO PARA EL SUR DE MADRID	859
Alba Rodríguez Illanes, Miguel Y. Mayorga Cárdenas	
"ASÍ VIVE EL CAMPESINO ESPAÑOL": RECONSTRUCCIÓN, HIGIENIZACIÓN Y PROPAGANDA EN LA EXPOSICIÓN NACIONAL DE LA VIVIENDA RURAL (1939)	873
Marta Rodríguez Iturriaga	
LOS BARDI Y EL MUSEO DE ARTE DE SÃO PAULO: TRANSFUSIONES MUSEOGRÁFICAS ENTRE LO POPULAR Y LO ERUDITO, LA CALLE Y EL MUSEO.	889
Mara Sánchez Llorens	
EXPONER ARQUITECTURA. LA EXPERIENCIA DEL MUSEO MAXXI DE ROMA	901
Elena Tinacci	
URBAN STORYLINES OF CON-TEMPORARY MURALS IN MINOR ARCHITECTURES	913
Luca Zecchin	

TOMO II

REVISTAS, LIBROS, TEXTOS: LA COMUNICACIÓN ESCRITA

CRÍTICA Y DIFUSIÓN DE LOS TRABAJOS DE RESTAURACIÓN DEL ARQUITECTO LEOPOLDO TORRES BALBÁS EN LA ALHAMBRA A TRAVÉS DE SUS PUBLICACIONES	927
Fernando Acale Sánchez	
EL MANIFIESTO DE LA ALHAMBRA YA ESTABA ESCRITO. LA ARQUITECTURA ESPAÑOLA EN DEUTSCHE BAUZEITUNG (1915-1920)	939
Pablo Arza Garaloces, José Manuel Pozo Municio	
BUILDERS AND DEVELOPERS IN 17TH-CENTURY LONDON	953
Gregorio Astengo	
LA REVISTA HERMES (1917-1922) Y LA NUEVA IMAGEN DE LO VASCO. DEL CASERÍO AL CHALÉ NEOVASCO	967
Ana Azpiri Albistegui	

FOR A REFOUNDATION OF MODERN ARCHITECTURE: <i>METRON</i> IN THE FIRST YEARS (1945-1948) . .	979
Guia Baratelli	
LA REVISTA <i>ARQUITECTURA</i> Y EL DEBATE TEÓRICO EN UN PERIODO DE DESCONCIERTO (1918-1933): LA APORTACIÓN DE LEOPOLDO TORRES BALBÁS	997
Juan Manuel Barrios Rozúa	
LA GUÍA DE ARQUITECTURA MODERNA ANTES DE 1951: TRES PUBLICACIONES PIONERAS	1009
Ángel Camacho Pina	
RONDA, VISIONES DE UNA CIUDAD Y SU ARQUITECTURA POR CRONISTAS Y VIAJEROS (SIGLO XII AL XIX)	1023
Ciro de la Torre Fragoso	
<i>FABRICATIONS</i>. 35 AÑOS DE LA REVISTA DE LA SOCIEDAD DE HISTORIADORES DE LA ARQUITECTURA DE AUSTRALIA Y NUEVA ZELANDA (1989-2024)	1035
Macarena de la Vega de León	
LA VIVIENDA SOCIAL ANDALUZA DE LA SEGUNDA MITAD DEL SIGLO XX EN LAS REVISTAS DE <i>ARQUITECTURA</i>	1045
Rafael de Lacour, Alba Maldonado Gea, Ángel Ortega Carrasco	
RESACA MODERNA: LA TRANSCRIPCIÓN DEL “AFTER MODERN ARCHITECTURE DEBATE” PARA LA CONSTRUCCIÓN DE UN CORPUS TEÓRICO ESPAÑOL	1057
Jorge Díez Estellés, Pablo Marqués Otero, Raúl Castellanos Gómez	
THE DIFFUSION OF ARCHITECTURAL CULTURE THROUGH TREATISES AND MANUALS ON THE ART OF BUILDING IN DENMARK BETWEEN THE 18TH AND 19TH CENTURIES	1069
Monica Esposito	
HISTORIAS GRÁFICAS: “EL ALOJAMIENTO MODERNO EN ESPAÑA” DE FOCHO	1083
Héctor García-Diego Villarías, Jorge Tárrago Mingo, María Villanueva Fernández	
VISIONES CRUZADAS: HACIA NUEVAS PERSPECTIVAS DISCIPLINARES EN LA COMUNICACIÓN DE <i>ARQUITECTURA</i> (1959-1973)	1095
Eva Gil Donoso	
LAS PRIMERAS MICROESCUELAS DE RAFAEL DE LA HOZ. ARTÍCULOS EN PRENSA 1958-1959	1109
Alejandro Gómez García	
<i>PIVOTAL CONSTRUCTIONS OF UNSEEN EVENTS</i>: FIVE ARCHITECTURAL NARRATIVES FROM UNITED STATES HISTORY, 1871-2020	1121
Irene Hwang	
<i>HOUSE BEAUTIFUL</i>: INTRODUCING AMERICAN WOMEN TO THE WORLD	1131
Kathleen James-Chakraborty	
A BERLIN CATALOGUE. A REPERTOIRE OF ARCHITECTURAL FIGURES FROM MICHAEL SCHMIDT’S PHOTOBOOKS	1141
Marco Lecis	
EL SOPORTE PAPEL Y LO DIGITAL. DESVELANDO LA VIDA Y OBRA ARQUITECTÓNICA DE MILAGROS REY HOMBRE	1153
Cándido López González, María Carreiro Otero	

LAS PIRÁMIDES DESPUÉS DE LE CORBUSIER. <i>THE NEW ARCHITECTURE IN MEXICO</i> DE ESTHER BORN, 1937	1165
Cristina López Uribe	
THE ROLE OF ILLUSTRATIVE PHOTOGRAPHY IN THE EARLY MODERN HISTORIOGRAPHY	1183
Fabio Mangone	
SINERGIAS Y DIVERGENCIAS: LA REPRESENTACIÓN DE LA ARQUITECTURA BARCELONESA EN <i>ILUSTRACIÓ CATALANA Y ARQUITECTURA Y CONSTRUCCIÓN</i> (1897-1908)	1191
Pilar Morán-García	
THE HERALD OF A NEW WORLD. ALDO ROSSI AND <i>THE ADVENTURES OF PINOCCHIO</i>: AN ARCHITECTURAL THEORY	1205
Vincenzo Moschetti	
DEL <i>LIKE</i> AL <i>BYTE</i> PARA LLEGAR A LO “ECO”: LAS REDES SOCIALES COMO <i>INFLUENCERS</i> DE OTRA ARQUITECTURA EN LA ERA DIGITAL	1219
Francisco Felipe Muñoz Carabias	
REVISTAS COLEGALES DEL COAM (ESPAÑA) Y EL COARQ (CHILE). DE BOLETINES GREMIALES A ENTORNOS DE PUBLICACIONES	1229
Gonzalo Muñoz Vera, Paz Núñez-Martí, Roberto Goycoolea Prado	
A THICK MAGAZINE: MANUEL GRAÇA DIAS' <i>JORNAL ARQUITECTOS</i> AND THE CONSTRUCTION OF THE CULTURALIST ARCHITECT	1243
Vitor Manuel Oliveira Alves	
ANÁLISIS COMUNICATIVO DEL LIBRO <i>PLUS</i> DE FRÉDÉRIC DRUOT, ANNE LACATON & JEAN-PHILIPPE VASSAL	1257
Ángel Ortega Carrasco, Rafael de Lacour	
LA EXTRAÑA PARADOJA: LAS REVISTAS GARANTES DE LA VERDAD	1271
José Manuel Pozo Municio	
CUANDO LA CONSTRUCCIÓN DE UNA CIUDAD PASA POR LAS PÁGINAS DE UN PERIÓDICO: <i>LA CIUDAD LINEAL. REVISTA DE URBANIZACIÓN, INGENIERÍA, HIGIENE Y AGRICULTURA</i>	1285
Alice Pozzati	
LA DIVULGACIÓN Y ANÁLISIS DE LA ARQUITECTURA HABITACIONAL FUNCIONALISTA A TRAVÉS DE <i>ESPACIOS. REVISTA INTEGRAL DE ARQUITECTURA Y ARTES PLÁSTICAS EN MÉXICO, 1948-1957</i>	1301
Claudia Rodríguez Espinosa, Erika Elizabeth Pérez Múzquiz	
DISCURSOS PATRIMONIALES EN LA REVISTA <i>ARQUITECTURA</i> Y LA CONSTRUCCIÓN DE UN RELATO HISTÓRICO NACIONAL	1313
Elina Rodríguez Massobrio	
THE MAKING OF ARCHITECTURAL IMAGERY IN THE AGE OF UNCERTAINTY AND DISEMBEDDING	1329
Ugo Rossi	
ARCHITECTS AND THE LAY PUBLIC IN AN AGE OF DISILLUSIONMENT: SOME NOTES ON ACTIVISM, SATIRE AND SELF-CRITICISM IN BRITISH ARCHITECTURAL PUBLISHING	1341
Michela Rosso	

ESCAPARATE PÚBLICO DE UNA NUEVA ARQUITECTURA. LA COMUNICACIÓN DE LAS EXPOSICIONES UNIVERSALES	1357
Alberto Ruiz Colmenar, Beatriz S. González-Jiménez	
GEOMETRÍA, UNA REVISTA PARA COMUNICAR EL URBANISMO DE LOS ARQUITECTOS	1369
Victoriano Sainz Gutiérrez	
ESTADOS UNIDOS EN LOS BOLETINES DE ARQUITECTURA ESPAÑOLES. 1945-1960	1381
María del Pilar Salazar Lozano	
ARQUITECTURA Y ANSIEDAD EN LA OBRA DE ISAAC ASIMOV	1393
Mario Sánchez Samos	
MIES Y EL PERIÓDICO <i>TRANSFER</i>	1407
Rafael Sánchez Sánchez	
FROM DOMESTIC INTERIORS TO NATIONAL PLATFORMS. MODERN ARCHITECTURE AND INDIAN WOMANHOOD IN THE <i>INDIAN LADIES' MAGAZINE</i>	1417
Pooja Sastry	
COMMUNICATING THE WELFARE ARCHITECTURE FOR WOMAN AND CHILD IN FASCIST ITALY	1427
Massimiliano Savorra	
MOBILIARIO Y DISEÑO INTERIOR EN EL MÉXICO MODERNO EN TIEMPO REAL: LAS PUBLICACIONES ESPECIALIZADAS EN LA PRIMERA MITAD DEL SIGLO XX	1441
Silvia Segarra Lagunes	
<i>SUN AND SHADOW</i> Y LA TRANSICIÓN DEL PROGRAMA DOMÉSTICO A LA OBRA MONUMENTAL DE MARCEL BREUER	1453
Erica Sogbe	
EL REGISTRO FOTOGRÁFICO DEL <i>PLAYGROUND</i> COMO CONSTRUCCIÓN DE LOS IMAGINARIOS MODERNOS DE ESPACIOS DE JUEGO URBANOS	1463
Nicolás Stutzin Donoso	
<i>LES PROMENADES ET LE PAYSAN DE PARIS</i>. EL PARQUE DE BUTTES-CHAUMONT ENTRE LA LÍRICA Y LA TÉCNICA	1471
Diego Toribio Álvarez	
EL PROYECTO URBANO EN LAS PUBLICACIONES DE ARQUITECTURA EN CHILE: UNA SECUENCIA ANALÍTICA (1930-1980)	1483
Horacio Enrique Torrent	
LE CORBUSIER, 1933. UN LIBRO Y UNA <i>CRUZADA</i> CONTRA LA ACADEMIA	1495
Jorge Torres Cueco	
OTRA <i>ARQUITECTURAS BIS</i>: LA APORTACIÓN CRÍTICA DE MADRID	1511
Alejandro Valdivieso	
LA ARQUITECTURA DEL CONOCIMIENTO	1523
Ruth Varela	
LA CASA EN EL MAR Y EL JARDÍN: LA COLABORACIÓN DE LINA BO EN EL DEBATE PROPUESTO EN LA REVISTA <i>DOMUS</i> DE 1940	1535
Carla Zollinger, Eva Álvarez, Carlos Gómez	

LA ARQUITECTURA EN LA ERA DE LA COMUNICACIÓN DIGITAL

LA DIFUSIÓN DE LA ARQUITECTURA EN LA ERA DE LA POST-FOTOGRAFÍA: EXCESO Y ACCESO	1547
Luisa Alarcón González, Mar Hernández Alarcón	
UNA MIRADA DESDE EL METAVERSO A LA CIUDAD	1557
Mónica Alcindor, Alejandro López	
MANIERISMO <i>ON STEROIDS</i>: REFLEXIONES EN TORNO A LOS PROCESOS CREATIVOS EN LA ERA DE LA COMUNICACIÓN DIGITAL	1565
Serafina Amoroso	
APLICACIONES DE LA INTELIGENCIA ARTIFICIAL EN ARQUITECTURA. CLASIFICACIÓN Y ANÁLISIS DE OBRA EN LA ERA DIGITAL	1577
Guido Cimadomo, Vishal Shahdarpuri Aswani, Jorge Yeregui Tejedor	
FROM PHYSICAL TO DIGITAL: THE IMPACT OF TWENTY YEARS OF WEB 2.0 ON ARCHITECTURE	1587
Giuseppe Gallo	
NIKOLAUS PEVSNER EN LA BBC: LA COMUNICACIÓN ORAL DE LA HISTORIA DEL ARTE Y LA ARQUITECTURA	1599
David García-Asenjo Llana, María Pura Moreno Moreno	
<i>CREAFAB APP</i>: HERRAMIENTA DIGITAL PARA LA INVESTIGACIÓN Y GESTIÓN DE PROCESOS DE REINDUSTRIALIZACIÓN CREATIVA EN CIUDADES HISTÓRICAS	1613
Francisco M. Hidalgo-Sánchez, Safiya Tabali, María F. Carrascal-Pérez	
REPRESENTACIÓN Y DIFUSIÓN DIGITAL DEL PATRIMONIO MONÁSTICO: EL PROYECTO <i>DIGITAL SAMOS</i>	1627
Estefanía López Salas	
ARQUITECTURA PARA REDES O ARQUITECTURA PARA LA VIDA	1639
Ángela Marruecos Pérez	
ENSEÑAR EL PROYECTO (Y TRANSFORMAR LA CIUDAD) EN LA ERA DE LA COMUNICACIÓN DIGITAL	1649
Paolo Mellano	
REVISTAS DE ARQUITECTURA LATINOAMERICANAS: EXPERIENCIAS Y RESULTADOS DE ARLA	1661
Patricia Méndez	
LA MUTACIÓN DEL DIBUJO PLANO A LA REALIDAD AUMENTADA. UNA NUEVA FORMA DE COMUNICAR EL ESPACIO Y SU CONSTRUCCIÓN EN LA ARQUITECTURA	1673
Alejandro Muñoz Miranda	
¿INVESTIGACIÓN O ACTIVISMO? EL CASO DEL <i>MAPA INTERACTIVO DIGITAL DE ARQUITECTURAS IDEADAS POR MUJERES EN ESPAÑA, 1965-2000</i>	1683
Lucía C. Pérez Moreno, David Delgado Baudet, Laura Ruiz-Morote Tramblin	

Communicating Museum Architecture: The Role of Europeana Collections in the Construction of Architectural Memory

Comunicar la arquitectura de museos: el papel de las Colecciones Europeana en la construcción de la memoria arquitectónica

HELENA BARRANHA

Universidade de Lisboa, Universidade Nova de Lisboa, helenabarranha@tecnico.ulisboa.pt

ISABEL GUEDES

Independent Researcher, isabel.guedes@tecnico.ulisboa.pt

Abstract

Desde su creación, en 2008, Europeana ha fomentado decisivamente la digitalización y difusión del patrimonio cultural de archivos, bibliotecas, galerías y museos europeos. Aunque las artes visuales y la arquitectura tienen una presencia central en las Colecciones Europeana, a menudo la información sobre los edificios de los museos y los espacios de exposición tiende a ser escasa o difícil de encontrar. Teniendo en cuenta que la arquitectura está intrínsecamente asociada con el papel social y cultural de los museos como instituciones de memoria, este artículo pretende discutir la subrepresentación de los espacios museísticos en las Colecciones Europeana, destacando la importancia de una inversión más sustancial en la digitalización y carga de materiales existentes (por ejemplo, fotografías y dibujos), así como en la producción de contenidos nativos digitales relacionados con edificios de museos (como vídeos y modelos 3D). Además, las autoras sugieren que Europeana debería introducir nuevas funcionalidades de búsqueda, temas y exposiciones en línea para aumentar la visibilidad de la arquitectura de los museos.

Since its creation, in 2008, Europeana has decisively fostered the digitisation and dissemination of cultural heritage from European archives, libraries, galleries and museums. Although visual arts and architecture have a central presence in Europeana Collections, more often than not, the information about museum buildings and exhibition spaces tends to be scarce or difficult to find. Considering that architecture is intrinsically associated with the social and cultural role of museums as memory institutions, this paper aims to discuss the underrepresentation of museum spaces in Europeana Collections, highlighting the importance of a more substantial investment in the digitisation and uploading of existing materials (e.g., photographs and drawings), as well as in the production of born-digital items related to museum buildings (e.g., videos and 3D models). Furthermore, the authors suggest that Europeana should introduce new search functionalities, themes and online exhibitions to increase the visibility of museum architecture.

Keywords

Arquitectura de museos, colecciones en línea, Europeana, memoria
Museum architecture, online collections, Europeana, memory

Introduction

Over the last three decades and in line with international trends and institutions, European museums have significantly invested in the digitisation and online dissemination of cultural heritage. In addition to their own websites and social media, many of these institutions also share their digital collections through national and international platforms, such as Google Arts & Culture and Europeana¹.

Launched by the European Commission in 2008, as “the EU digital platform for cultural heritage, collecting and providing online access to tens of millions of digitised items from libraries, archives, audiovisual collections and museums across Europe”², Europeana developed through the creation of the Europeana Collections web portal in 2015. Currently, it gathers together and provides online access to over 56 million digital items from more than 4,000 different institutions, including artworks, archaeological artefacts, books, newspapers, scientific instruments and music, among others³ (fig. 1). This collaborative platform is structured through a network of aggregators that mediate between Europeana and the providing institutions. In order to enable a “unified access to digital cultural objects irrespective of origin, language or format”⁴, the incorporation of items into the collections follows the Europeana Data Model (EDM).

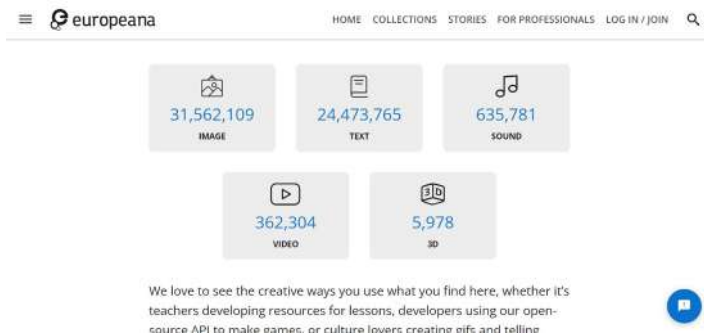


Figure 1. An overview of the current scale of Europeana Collections. Source: “About”, Europeana, screenshot, 14 August 2023, <https://www.europeana.eu/en/about-us>.

However, this ground-breaking project is not without problems and, obviously, the huge scale of the aggregated collections, the diversity of content and the high number of different of languages used by the providing institutions pose multiple challenges in terms of access

¹ NEMO – The Network of European Museum Organisations, *Final report: Digitisation and IPR in European Museums* (Berlin; NEMO, 2020), 3-4.

² “New Europeana Collections site brings people closer to culture”, European Commission - Shaping Europe's digital future, 22 January 2016, accessed 7 August 2023, <https://digital-strategy.ec.europa.eu/en/news/new-europeana-collections-site-brings-people-closer-culture>

³ “About”, Europeana, accessed 3 August 2023, <https://www.europeana.eu/en/about-us>.

⁴ Vivien Petras et al., “Europeana – a Search Engine...”, *Datenbank Spektrum* 17 (2017), accessed 14 August 2023: 41, <https://doi.org/10.1007/s13222-016-0238-1>.

and search functionalities. In spite of the richness and diversity of Europeana Collections, as far as museums are concerned, the portal's search engine is clearly more oriented to movable heritage than to the immovable dimension of these cultural institutions, affording little visibility to the architectural spaces where such objects are housed and displayed. On the one hand, none of the filters available to explore the collections is directly related to museum architecture and, on the other hand, the reduced number of results obtained with queries about important museum buildings can be quite disappointing.

At the same time, the underrepresentation of museum architecture on Europeana appears to be contradictory with the relevance that this type of building has achieved in contemporary culture. In fact, since the 1970s, museums have consistently been recognised not only as a prolific theme for architectural creation⁵, but also as a fertile domain for research in Architectural History and Theory. Moreover, museum architecture has also become a popular topic in online communication, inspiring the production of a wide range of social media content.

Against this background, this paper aims to discuss the limited visibility of museum architecture on Europeana, drawing on a study carried out in 2022, under the framework of the Integrated Master's Programme in Architecture at Instituto Superior Técnico, Universidade de Lisboa, Portugal⁶. Based on the quantitative and qualitative analysis conducted in 2022, this paper identifies key problems and presents different arguments in favour of improving access to images and information about museum spaces, which are —and should be regarded as— a fundamental component of art museums as memory institutions.

Documenting and Communicating Museum Architecture on Digital Platforms

The 1990s represented a turning moment for museums, marked by two interconnected and equally challenging dynamics: one towards virtualisation, with the digitisation of collections, the launch of the first institutional websites and the creation of purely digital galleries; and the other centred around the unprecedented popularity of museum architecture. As Ross Parry and Vince Dziekan observe:

The digital transformation of museums has unfolded as a series of continuous disruptions. The adoption of the networked economies and technologies of the Internet age have directed a restaging of how museums, their collections and the cultural values they embody are understood and activated.⁷

⁵ Vittorio Magnago Lampugnani and Angeli Sachs, *Museums for a New Millennium – Concepts, Projects, Buildings* (Munich: Prestel, 1999), 7.

⁶ Isabel Guedes, “Espaços expositivos em formato digital: a presença da arquitetura de museus nas Coleções Europeana” [Exhibition Spaces in a Digital Format: The Presence of Museum Architecture in Europeana Collections] (Master's Dissertation, Instituto Superior Técnico, Universidade de Lisboa, 2022. Supervisor: Helena Barranha).

⁷ Ross Parry and Vince Dziekan, “Critical Digital: Museums and their Postdigital Circumstance”, in *Art, Museums and Digital Cultures – Rethinking Change*, edited by Helena Barranha and Joana Simões Henriques (Lisbon: IHA/NOVA FCSH and maat), 16, <https://doi.org/10.34619/hwfg-s9yy>.

The re-contextualisation of cultural values reached a critical point when, for many institutions and visitors, museum buildings became as, or even more, important than museum collections or, as some authors put it, the museum superseded the cathedral or the skyscraper as the “defining architectural category of our time”⁸. Interestingly enough, the first art museum websites already highlighted not only masterpieces in the collections but also the architectural space, as part of their history and identity.

In effect, the international relevance of museum architecture would hardly have been possible without the rapid development and globalisation of the Internet, through which the appealing images of iconic buildings, such as the Guggenheim Bilbao or the Louvre Pyramid, were widely disseminated in the turn of the millennium. In addition to books, magazines and exhibition catalogues, the increasing interest in museum spaces, shared by curators, researchers, students and audiences at large, also motivated numerous online publications on blogs, websites and new digital platforms specifically dedicated to architecture which emerged with Web 2.0.

Offering diversified and constantly updated content on contemporary architecture, web magazines such as *Archdaily*, *Dezeen*, *Designboom*, *Architizer* or *Divisare* have gradually amassed a vast “repository of architectural production on a global scale”⁹. These platforms, being considerably more flexible and user-friendly than traditional archives and publications, also encourage users to share or republish news and projects on social media, thus fostering a broader dissemination of museum architecture.

It is also important to note that, with the rise of social media and participatory online dynamics, much of the content about museum architecture circulating online today is produced by the visitors themselves. Through sharing their experiences and images on Instagram and other social networks, visitors offer new perspectives on museum buildings as urban spaces and also on the variable relationship between collections and exhibition spaces. This confirms the perception that:

Museums have always been more than just places of careful preservation and interpretation. They are also places of visual and spatial staging: of individual objects and entire collections, of visitors’ encounters with those objects and the stories told around them.¹⁰

In this context, the digital strategies of cultural institutions extend far beyond the mere digitisation of collections and archives. Knowing that “the design of space is the common point of reference for architecture and museology”¹¹, museums are curating online visits that invite

⁸ Martin Filler, “Broad-Minded Museum”, *The New York Review*, 20 March 2018, accessed 14 August 2023, <https://www.nybooks.com/articles/2008/03/20/broad-minded-museum/>.

⁹ Guido Cimadomo, Rubén García Rubio and Vishal Shahdadpuri Aswani, “La diseminación de la arquitectura en la era digital. El ecosistema de las revistas(digitales), repositorios y redes sociales”, *Constelaciones*, n.º 9 (2021): 158, accessed 14 August 2023, <https://doi.org/10.31921/constelaciones.n9a10>.

¹⁰ Maarten Liefoghe, Aslı Çiçek and Jantje Engels, “Staging the Museum”, *OASE* 111 (May 2022): 1.

¹¹ Kali Tzortzi, *Museum Space. Where Architecture Meets Museology* (London & New York: Routledge, 2017), 1.

audiences to engage with both the exhibition content and the architectural spaces. This is particularly evident on museum websites and international platforms such as Google Arts & Culture, which offers street view tours to buildings and exhibitions. Additionally, YouTube hosts a multitude of videos dedicated to museum architecture, including guided tours, documentaries and interviews produced by cultural institutions, television channels, architectural studios and magazines, as well as stories shared by influencers or occasional visitors. Digital platforms and cultural heritage databases also illustrate the current complexity of archiving, preserving and communicating architectural collections. As Ines Maria Zalduendo points out:

If we think of archival practice in relation to architectural collections, there is no doubt that collecting and archiving in the current born-digital landscape is impacted deeply in fundamental ways: the vast amount, and above all, the nature of architectural drawings has changed.¹²

Indeed, as architectural representation has become increasingly multifaceted and computer-based, collections and archives now encompass not only digitised materials, but also born-digital photographs and technical drawings, videos, 3D models and virtual reality tours. Collectively, these online collections constitute a wide range of resources available for research, collaboration and creative reuse within the domain of museum architecture. Therefore, the question arises: How is Europeana addressing these new challenges and opportunities?

Searching for Museum Architecture in Europeana Collections

In 2015, when Europeana Collections first became accessible online, Jill Cousins, who was then the Executive Director of Europeana, highlighted that the new site was “answering a genuine audience desire for high quality, downloadable content” and, simultaneously, aiding partner institutions “to improve their international visibility, audience growth, outreach and engagement.”¹³ Alongside the availability of free search queries, at that time online visitors could already explore two curated collections centred around popular themes: Music and Art History.

To ensure the aggregation and presentation of coherent sets of items from various institutions, many other thematic collections were progressively added, covering topics such as Archaeology, Fashion, Industrial Heritage, Maps and Geography, Natural History and Sport, among others. This curatorial effort has also been supplemented by the creation of diverse online exhibitions, which, along with blog posts, are currently accessible as “Stories”¹⁴. These serve as effective methods for managing the massive amount of items available on

¹² Ines Maria Zalduendo, “Paradigm shift: curatorial views on collecting and archiving architectural drawings in an evolving born-digital landscape”, 2014, accessed 14 August 2023: 1, <http://nrs.harvard.edu/urn-3:HUL.InstRepos:13442962>.

¹³ Jill Cousins cited in “New Europeana Collections site brings people closer to culture”.

¹⁴ “Stories”, Europeana, accessed 7 August 2023, <https://www.europeana.eu/en/stories>.

the web portal, providing alternative and more direct ways for exploring European cultural heritage within specific subjects. At the same time, by creating multiple options for accessing interrelated resources, Europeana fosters research and engagement, enabling new forms of usage and collaboration associated with social media, remix culture and creative industries¹⁵.

Through the platform’s homepage, users can explore the curated collections and stories, carry out free searches or create a personal account for saving their favourite items and organising them into galleries, which can subsequently be shared with other people¹⁶. Although the homepage is quite clear and intuitive, several problems can occur when undertaking transdisciplinary searches that cross different thematic fields or heritage categories, as is often the case with museum architecture. As mentioned in the Introduction, this paper is based upon a recent academic investigation¹⁷ on the representation of museum architecture within Europeana Collections, which involved an extensive exploration the platform, adopting a user’s perspective approach. Given that neither the thematic collections nor the available “Topics” or “Stories” facilitated a focus on museum architecture, it was necessary to formulate specific search queries.

A set of four related keywords was therefore selected: Architecture, Building, Exhibition and Museum. These keywords were then combined in different queries, using four languages: Portuguese, English, Spanish and French. Following the tips provided by Europeana on how to improve search queries, the symbol +, parentheses, quotation marks and also the term “what” were added to the previously selected keywords¹⁸. Such variations favoured the return of more relevant results.

Lastly, the filters “Archaeology” and “Art”, accessible on the platform, were also applied. Among the available filters, these were considered the most pertinent to the search topic, not only due to the disciplinary, historical and cultural affinities between art, archaeology and architecture, but also because they correspond to museum typologies that have proved notably prolific from an architectural point of view. Nevertheless, the experiment soon revealed that these two filters did not work well to find content related to museum architecture. In fact, the absence of a specific filter for architecture or any curatorial project on museum architecture represented major constraints for this study.

The following table (fig. 2) describes the main steps of the adopted methodology and the variations introduced in the search queries.

Overall, the contents related to museum architecture were too dispersed and not always well catalogued. In this scenario, two opposite and equally problematic situations occurred:

¹⁵ Bjarki Valtýsson and Nanna Holdgaard, “The museum as a charged space: The duality of digital museum communication”, in *The Routledge Handbook of Museums, Media and Communication*, ed. by Kirsten Drotner et. al. (London and New York: Routledge, 2018), 163. <https://library.oapen.org/handle/20.500.12657/47733>.

¹⁶ “Discover Europe’s digital cultural heritage”, Europeana, <https://www.europeana.eu/en>.

¹⁷ Guedes, “Espaços expositivos em formato digital...”.

¹⁸ “How to Search Europeana”, Europeana, accessed 7 August 2023, <https://www.europeana.eu/pt/help/search-tips>.

a) an excessive number of results, many of which were irrelevant or even inaccurate; b) the complete absence of results.

Some of the items found and examined during the research contained imprecise, outdated or incoherent information, as was the case with a photograph of a building that was mistakenly labelled as a “museum”. Furthermore, in many other pictures, the available meta-data was insufficient for identifying the building or monument.¹⁹ This raises the issue of metadata quality which, accordingly to Sarantos Kapidaskis, “affects the interoperability of the collections and the quality of all search results and is important to the success of Europeana”²⁰.

Search Process Steps	Defining criteria and variations	Objectives
1	Selecting keywords in English: Architecture, Building, Exhibition, Museum	Centre the search around museum architecture
2	Adding other languages: French, Spanish, Portuguese	Expand the possibility of obtaining relevant data, considering that, although the Europeana portal is multilingual, different languages often lead to different results
3	Adopting Europeana’s tips for improving search queries, by introducing +, (), “” and “what”	Refine the search, avoiding irrelevant or misleading results
4	Creating different combinations based on the previous steps, e.g. (museo edificio), musée + architecture, “museu + edificio”, what: “museum architecture”	Expand the possibility of obtaining relevant results from different countries, keeping a focus on museum architecture despite the language variations.
5	Applying the filters “Art” and “Archaeology”	Refine the search by using the available filters that were closest to the topic of museum architecture.

Figure. 2. Synthesis of the research methodology adopted in the work carried out in 2022 (Guedes, “Espaços expositivos em formato digital...”, 103). Diagram: Helena Barranha and Isabel Guedes, 2023.

Finally, the matter of multilingualism is also a significant concern, as using the same keywords in different languages produced distinct results. Europeana is aware of this problem and is actively seeking a solution since the launch of the website, as it poses limitations on ensuring equal access to the same content for all users²¹.

The following table (fig. 3) summarises some of the most and the less effective strategies used for searching museum architecture content on the platform.

In terms of the representation of museum architecture on Europeana, the results were quite disappointing as only approximately 300 museums had information about their buildings, which corresponded to a small proportion of the thousands of cultural institutions

¹⁹ Guedes, “Espaços expositivos em formato digital...”, 74.

²⁰ Sarantos Kapidaskis, “Comparing Metadata Quality in the Europeana Context”, in *PETRA ‘12: Proceedings of the 5th International Conference on Pervasive Technologies Related to Assistive Environments* (New York: Association for Computing Machinery, 2012), accessed 28 July 2023, <https://dl.acm.org/doi/pdf/10.1145/2413097.2413129>.

²¹ European Commission, Directorate-General for Communications Networks, Content and Technology, *Europeana strategy 2020-2025: Empowering digital change* (Luxembourg: Publications Office of the European Union, 2020), 35, accessed 21 August 2023. <https://data.europa.eu/doi/10.2759/524581>.

that contribute to the platform. The items mapped throughout the study were mostly old pictures documenting the exterior of the buildings (fig. 4). Usually, these images were accompanied by relevant information about the buildings (metadata), including the geographic location, the name of the architect(s) who designed and/or renewed space and the dates of the architectural project. In certain cases, short descriptions also provided additional and interesting details.

Searches with different keywords and languages	Number of results	Level of effectiveness	Justification Comments
what: "museum architecture"	591	 More effective	The searches led to relevant content on museum architecture and to suitable results which could be refined by selecting the available filters "Art" and "Archaeology". More than 1000 results required additional filters.
what: (museo + arquitectura)	635		
what: museo + arquitectura	678		
what: musée + architecture	735		
(museo arquitectura)	2050		
(museo edificio)	2229	 Less effective	Two opposite situations occurred: while some searches led to an excessive number of results, making it extremely difficult to sort out relevant information on museum architecture, other keyword combinations produced no results.
architecture + museum	242 773		
museum building	103 218		
museum architecture	76 113		
"architecture museum"	48 839		
"bâtiment musée"	0		
"museu + edificio"	0		

Figure 3. A quantitative and qualitative synthesis of the results obtained in the research carried out in 2022 (Guedes, “Espaços expositivos em formato digital...”, 99-103). Diagram: Helena Barranha and Isabel Guedes, 2023. Icons: Maria Icon / Noun Project.

Recent exterior views or images of interior museum spaces, such as exhibition rooms, were less abundant. There was also very small number of technical drawings and 3D models²². However, this scenario is gradually changing, as the 2021 *Recommendation of the European Commission* establishes that, by 2030, all Member States should have 3D models of all monuments and sites at risk and at least 50% of “the most physically visited cultural and heritage monuments, buildings and sites”²³. In the next few years, these guidelines will certainly lead to a significant increase in the number of 3D models of museum buildings accessible on Europeana.

Regarding the provenance of the images, it should be noted that, frequently, the items related to museum architecture were digitised and made available on Europeana by other institutions. Indeed, some of the museums that contribute to the platform only share content related to their collections, while the documentation about their buildings is provided by other cultural institutions, not necessarily from the same country. This happened, for example,

²² A good example of a 3D model located during the study was the Georges Pompidou Centre, in Paris. Providing institution: Modèles et simulations pour l'Architecture et le Patrimoine, France. See: https://www.europeana.eu/en/item/2048708/BEAUBOURG_beaubourg01_rendu.

²³ European Commission, “Commission Recommendation (EU) 2021/1970 of 10 November 2021 on a common European data space for cultural heritage”, *Official Journal of the European Union*, L401 (November 2021), accessed 25 July 2023: 5-16. <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32021H1970&qid=1667072164258&from=EN>.

with the Prado Museum, in Madrid, whose architecture is well documented on Europeana thanks to the contributions of other institutions. Although none of the items found during this research were provided by the Prado Museum itself, the diversity of images and the information accessible on the platform offers a very comprehensive overview of the transformation of the buildings throughout the institution's history. The study also identified museums that were not among the providing institutions, but which were nonetheless represented in Europeana Collections, since other institution(s) own and disclosed documentation about their museum's buildings (e.g., Guggenheim Bilbao or Carré d'Art, in Nîmes)²⁴.



Figure 4. Partial view of the 591 results obtained with the search query “museum architecture” (no filters). Screenshot 23 June 2022.

Conclusion

Nearly a decade after the launch of the Europeana Collections website, it is now evident that the platform has actively promoted the digital transformation of cultural heritage institutions across Europe. Simultaneously, in alignment with the European Union open access policies, Europeana has consistently facilitated the study and reuse of online collections. Considering that, as Susan Crane highlights, “museum collections are built so that future generations will have the benefit of the knowledge and meanings accumulated in the

²⁴ Guedes, “Espaços expositivos em formato digital...”, 43.

museum”²⁵, how can Europeana contribute to documenting and communicating the history of museum architecture? And how can this platform foster the production of new knowledge on this theme?

This paper has addressed these questions, identifying the main constraints and potentialities of Europeana within the field of museum architecture. As demonstrated by the study carried out in 2022, a major obstacle lies in locating and sorting relevant content related to this specific topic from among the millions of items that form part of the Europeana Collections.

Therefore, researchers and other audiences interested in this subject would benefit from the creation of new filters for “architecture” or even for “museum architecture”. Furthermore, it is necessary to rethink thesauri and tagging criteria, in order to ensure that search keywords yield more precise results, irrespective of the selected language, thus guaranteeing equal access to information for all users. Curatorial projects should also be considered, namely the organisation of a thematic collection dedicated to museum architecture, in general, complemented by online exhibitions centred around different subtopics or specific types of museum buildings. Such initiatives would decisively improve the access to relevant content and, more importantly, contribute to preserving the memory of museums as architectural spaces.

This paper has also revealed that, recurrently, cultural heritage institutions prioritise the digitisation of their collections to the detriment of their architectural spaces. This partly explains why, in many cases, the content accessible on Europeana concerning museum architecture is not provided by the museums themselves, but by other institutions that share this documentation within their digital collections. Consequently, museums inadvertently end up missing important opportunities linked to the online visibility of their buildings.

In fact, the digitisation of architectural collections and the production of born digital objects, especially 3D models, offer significant advantages to museums that transcend merely publicising the institution’s identity across diverse audiences. Rigorous and updated digital documentation is also crucial for heritage conservation and, as pointed out in the recommendations of the European Commission, it can also “be a source of relevant knowledge on climate-related impact, adaptation and resilience”²⁶.

Taking all these aspects into consideration, we can conclude that museum architecture is still an underexplored domain within Europeana Collections. Increasing the number and the diversity of digital items on this topic, including recent images, drawings and 3D models, will not only help conserving and expanding museum collections, but also fulfilling the museums’ mission, by sharing their heritage with diverse online communities. Finally, as museum architecture holds multiple layers of meaning and tangible transformation, enhancing its visibility will, undoubtedly, foster the construction of new layers of knowledge and memory.

²⁵ Susan A. Crane, “The Conundrum of Ephemerality: Time, Memory, and Museums”, in *A Companion to Museum Studies*, ed. by Susan MacDonald (Oxford: Blackwell Publishing, 2006), 102.

²⁶ European Commission “Commission Recommendation (EU) 2021/1970 of 10 November 2021...”, 6.



UNIVERSIDAD
DE GRANADA