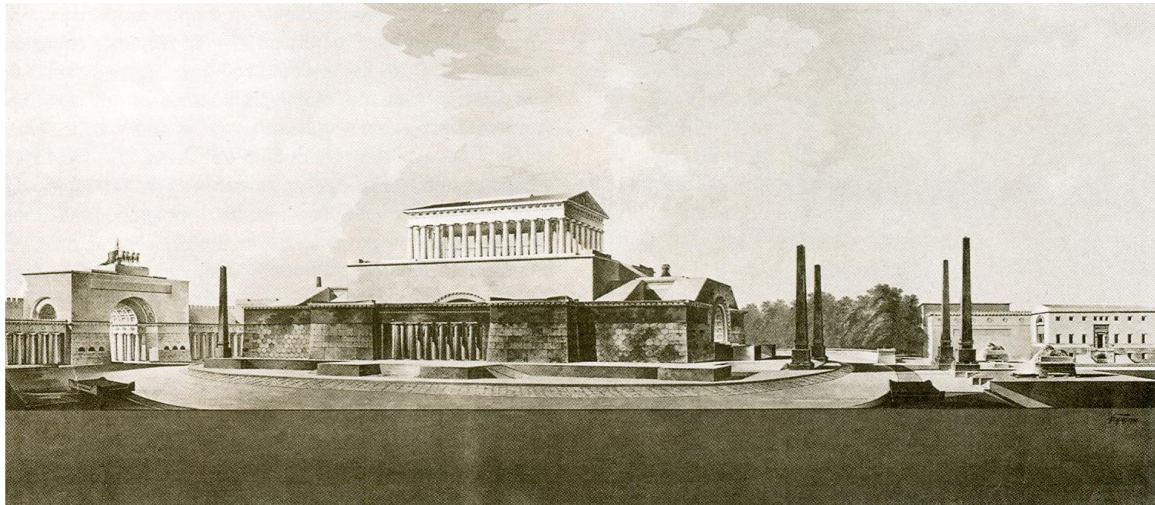


Approaching Greek Architecture

National Technical University of Athens



TITLE OF LECTURE:

The Idea of the Monument in the Age of the Enlightenment

22.11.2017

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SUMMARY

The relation between architecture and cultural heritage, between the built environment and the mnemonic function of people and society attains an exemplary character into the concept of the ‘monument’, and, especially, into the idea of a ‘public’ or ‘historical monument’. Nevertheless, as Françoise Choay has shown, in her study titled “*L’Allégorie du Patrimoine*”, the concept of the ‘monument’ is constantly transformed through historical time and is receptive to different interpretations by antiquaries, philosophers, historians, travellers and architects, according to the worldview and the spirit of the age.

Consequently, as the concept of the ‘monument’ changes over time, the relation between architecture as a material structure of the past and the social function of memory is transformed as well. In other words, the ‘memory of the stones’ as an immaterial cultural heritage and its various semiotic forms and manifestations is subject to radical metamorphoses through history.

The 18th century, when the new spirit of the Enlightenment started to unfold itself, was a turning point for those transformations. The explosion of Archaeology as a systematic study of Ancient monuments led to the emergent Neoclassicism and was intimately connected with various changes into the understanding of historical time. During the era of the Enlightenment, architecture became an allegory of time and a symbolic space of values, norms and epistemic ideas that could bridge the past, the present and the future.

What were the main conceptions of the idea of the ‘monument’ in the 18th century? The aim of the present paper is to investigate this question, through the elaboration of a genealogy of selected transpositions of the concept of the ‘monument’, as these are articulated in various *textual sources* of the Enlightenment discourse. In that way, we hope to understand the ‘book of stone’ through the ‘book of paper’ (Victor Hugo’s conceptual duality from his novel “*Notre-Dame de Paris.1482*”), in order to shed some light on the values attached to architecture as a cultural heritage. The working hypothesis behind this research is John Ruskin’s intuition, expressed in the ‘Lamp of Memory’, from his major book “*The Seven Lamps of Architecture*”: «*We may live without Architecture, and worship without her, but we cannot remember without her*».

Nikolaos-Ion Terzoglou-CV

Nikolaos-Ion Terzoglou obtained a diploma in Architecture (2000), a Master’s of Science (2001) and a PhD (2005) at the National Technical University of Athens. He also holds a degree in Painting from the Department of Fine Arts of the Athens School of Fine Arts (2009). Title of PhD Thesis: *Conceptual Structures of Architectural Thought. Leon Battista Alberti-Étienne-Louis Boullée-Le Corbusier*. His doctoral thesis was awarded the Second International ICAR-CORA Prize in 2007. He has published a book in Greek called *Ideas of Space in the 20th Century* (Nissos, 2009) and co-edited (with Kyriaki Tsoukala and Charikleia Pantelidou) a collective volume titled *Intersections of Space and Ethos* (Routledge, 2015). He is an Assistant Professor on *Concepts and Theories for the Organization of Architectural Space* at the National Technical University of Athens, having previously taught at the University of Patras (2007–2010).