

Statistical analysis of the three separate data types contained within the MADINI dataset allowed chronological and spatial trends in the distribution and consumption of locally produced and imported goods to be tracked across Northern Italy and the Alps. A combination of aoristic analysis (for chronological trends) and hierarchical clustering (for spatial trends) was used to explore the data. The results demonstrated that inland trade in the region was far more complex than a simple regression of imports as the distance from the coast increased, highlighting the role which transport cost and consumer choice played in the distribution of local and imported goods. Clear zones of consumption across Northern Italy and the Alps were seen in the distribution of the material data, often closely linked to transport costs. While the river network was shown to have been crucial in facilitating inland transport, the significance of trans-mountain trade across the Alps and the Apennines was revealed to have been underestimated. Areas furthest inland were often shown to have had the greatest diversity in the provenance and types of material, as opposed to coastal areas which demonstrated a more limited selection. The results highlight the diverse array of factors governing inland trade and the interplay between cost and choice in the decisions made by consumers. Early drafts of the analysis were presented to the wider academic community in Rome through the *Associazione Internazionale di Archeologia Classica incontri* and the fourteenth *Incontro di Studi sul Lazio e la Sabina*. These provided a valuable opportunity to receive feedback and discuss the results of the analysis prior to publication.

The project's results will be published in the forthcoming monograph *From the Adriatic to the Alps. Transport and Trade Networks in Roman and Late Antique Northern Italy*, under contract with Archaeopress Publishing.

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ROME SCHOLARSHIP IN ARCHITECTURE

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The emotional capacity of form

I travelled to Rome to study the travel sketches and photographs of two twentieth-century architects: Louis I. Kahn (1901–74) and Sigurd Lewerentz (1885–1975). These two architects worked in tension between classical ideas and modernity; both also worked with their historical sources in esoteric ways.

In the history of architecture there have been various approaches to working with the past, but what I find important is the consistent reworking of a spatial and material language that fundamentally questions how we make windows in walls and how we stack and join materials together. I believe that this is more than a technological question. Indeed, it is a cultural question, and I believe that it has always been approached in this way.

The language of architecture is rich with elements that have continuously been recycled, but those elements have also been translated through time. Architecture is therefore both accretive and malleable. We are unable to escape some form of expression of construction, and the volumes that we shape are charged with the memory of those we have experienced or studied. The buildings by Louis Kahn and

Sigurd Lewerentz dealt with these fundamental questions of construction, but they are not derivative, nor are they whimsical. They work with a skilled play of volumes, of light and shadow, of material surfaces and junctions. Most importantly to me, though, the resulting buildings speak to me emotionally.

Through studying their travel sketches and photographs I hoped to understand how an architect's formal language can develop through their emotional reading of buildings. Louis Kahn spent a year in residence at the American Academy from 1950–1. He drew the medieval squares of northern Italy in soft chalk pastels, reducing them to their essential volumes. I sat in the Campo in Siena and drew for a long October afternoon, in the same spot where Kahn had drawn 70 years prior. I had brought with me those same soft pastels, and I tried to capture both what I saw and what I felt.

Sigurd Lewerentz travelled to Italy in 1922 and took a series of esoteric black and white photographs that focused on small details: bits of broken stones and sagging mosaic floors. These photographs inspired me to visit the medieval churches of Rome, such as the Basilica of San Clemente. Here a stream runs through the Roman dwellings, two floors below ground, beside a flowing brick floor and below massive supporting piers that crash through the vaulted and plastered ceilings overhead. I tried to capture the layered potential of these spaces in both their original form and in reuse and stabilization.

In the studio I made models from found and recycled materials, roughly sawing and carving them, with the direction of cuts made intentionally, in the same way one would make directional marks for effect when drawing. I also created facsimiles of spolia, in soft clay, and arranged them to imply pediments or column capitals. In Rome, I understood that so much of our human culture is about recycling: forms, ideas, matter itself. Reuse is not simply pragmatic, especially if we consider the ancient column capitals that were reused in medieval churches, irrespective of size or order. My aim was to find a way to work with the forms of the past in a way that was not derivative, but instead translated them, to engage those forms in the conversations of the present. Architecture is an important part of our human culture and its formal elements, even down to the simplest architraves and lintels, give an important sense of familiarity to buildings. That is not to say, however, that we must use architraves and lintels in the way they have always been used. I believe we ought to acknowledge their presence in the history of architecture and decide what we want to say about them when we are making holes in the walls of the present.

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SIMON KEAY AWARD IN MEDITERRANEAN ARCHAEOLOGY

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Pottery in rural Roman Sicily: imported and locally produced wares at Campanaio (AG)

This project analyzed a substantial series of pottery deposits from the Hellenistic and Roman rural site of Campanaio, near Agrigento. Nestled on a gently sloping hill 5 km from the coast, the site was discovered in 1978 during systematic archaeological survey in the hinterland of the Greek colony of Heraclea Minoa (sixth–first century BC). Between