

SKYLINES

A JOURNEY THROUGH 50 SKYLINES OF
THE WORLD'S GREATEST CITIES



Yolanda Zappaterra and Jan Fuscoe • Illustrations by Jenny Seddon

Paris

'I ought to be jealous of the tower. She is more famous than I am.'

Gustave Eiffel

No structure better represents a city than the **Eiffel Tower** does Paris... but it was never meant to last. It was built to commemorate the World Exhibition of 1889 which, in turn, was held to celebrate the centenary of the French Revolution of 1789. At the time it was higher than any skyscraper in the world and semiotician Roland Barthes wrote that it was the purest and most vacant of signs, enabling a visitor to 'read the text' of the city by making its structures visible; effectively 'every visitor... was forced to make structuralism without knowing it'. Today, with its new glass floor 57m (187ft) above ground, it's possible to see directly below as well as above and 360 degrees around the iron structure. Not everybody was as enamoured of the Tower however... Guy de Maupassant famously ate in the Tower's restaurant precisely because it was the only place where he didn't have to look at it.

Paris has long understood the importance of making a statement. Long before President Mitterrand's *Grands Projets*, Henry IV was keen to create a series of public buildings that would make Paris the true capital of his kingdom. Among them was the 17th-century Place Royale, now the **Place des Vosges** – the oldest square in Paris and a great example of royal planning. The square is surrounded by a series of houses with identical fronts of red brick with strips of stone over vaulted arcades standing on

stone pillars. Important inhabitants included Cardinal Richelieu (No. 21), Alphonse Daudet (No. 8), Madame de Sévigné (No. 1 bis) and Victor Hugo (No. 6), who appeared on the 1959 five-franc banknote against a backdrop of his house – today No. 6 is a museum devoted to his memory.

Jean-Baptiste Colbert, as Superintendent of Buildings, ensured that Louis XIV's reputation would endure by commissioning innumerable churches, squares and triumphal arches, as well as bringing Bernini, architect to the Pope, to Paris to design the new east facade of the Louvre. That didn't go as planned as the two fell out over designs, but Colbert did preside over the exhibition of great works of art and extensively added to the royal collection.

Beginning life as a royal castle in 1202, the Louvre Palace was the seat of French power until 1682, when Louis XIV moved to his new palace in Versailles. Pierre Lescot designed the Renaissance palace and it has evolved architecturally over the centuries right up to I. M. Pei's glass **Louvre Pyramid** and the €100 million Department of Islamic Art.

Hugo's most famous work *The Hunchback of Notre Dame* was partly written to raise awareness of the importance of Gothic architecture at a time when much of it was being torn down to be replaced by more modern buildings. The novel is centred around one of the finest examples of French

Gothic in the world – the 12th-century **Notre Dame Cathedral** – which is also thought to have been one of the first to use flying buttresses. As a symbol of power and inevitably corruption, the cathedral was desecrated during the French Revolution when it was rededicated to the Cult of Reason, and later the Cult of the Supreme Being.

Another representation of royalty to get its comeuppance was the Bastille – a 14th-century fortress built to protect Paris from the English during the Hundred Years War – considered one of the most important fortifications in late medieval Paris. It was later used as a prison for upper-class members of French society who offended the King, and on 14 July 1789 it was stormed and set alight – an action thought of as the flashpoint for the start of the French Revolution. Today nothing remains except the **July Column**, a memorial in the Place de la Bastille, but its image is still a potent symbol of Republic ideals.

The 19th-century **Arc de Triomphe** is one of the best examples of the Empire style. The neoclassical triumphal arch, built following Napoleon's greatest victory at Austerlitz, is situated at the centre of 12 radiating avenues. In 1989 the **Grande Arche de la Défense** – another of Mitterrand's *Grands Projets* – was built at the westernmost point of the Historical Axis of Paris as the 20th-century version of the Arc. Shaped like a cube, it's made of pre-stressed concrete and covered with glass and Carrara marble.

Before the First World War, Auguste Perret and his one-time employer Le Corbusier were the modernist names on every architect's lips. Perret

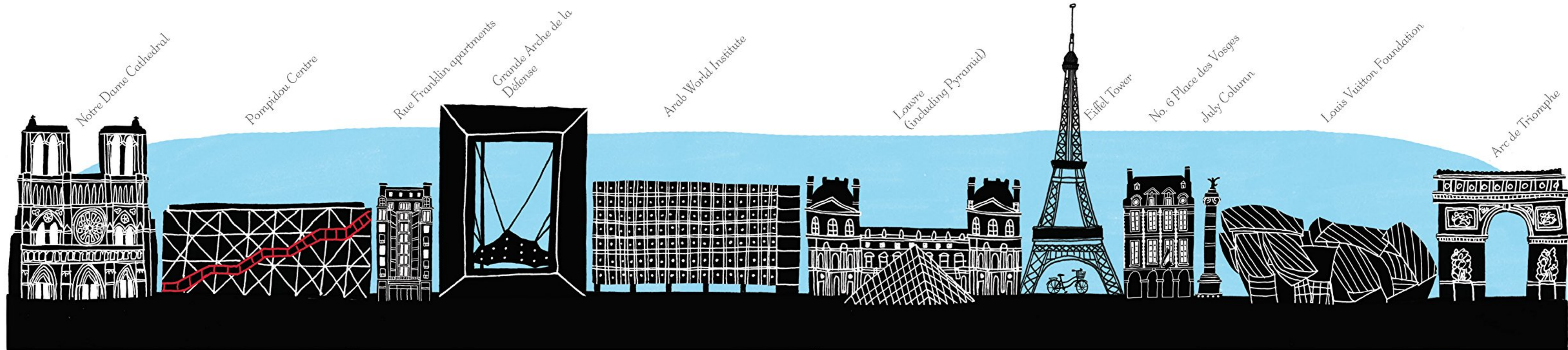
combined his love of classic lines with reinforced concrete, and his own **Rue Franklin apartments**, with their highly glazed facades and non-structural partition walls, are perfect examples of his ability to bring classical architecture bang up to date.

In keeping with the tradition of building to keep your name alive, President Georges Pompidou commissioned the **Pompidou Centre** – a high-tech postmodern construction, designed by Renzo Piano, Richard Rogers and Gianfranco Franchini, that houses the National Museum of Modern Art. Nothing like this had been seen before: primary colour-coded tubes and pipes housed electric cables, air conditioning, water and elevators; and this 'inside-out' design has been repeated many times since.

The latest celebrated building is Frank Gehry's **Louis Vuitton Foundation**. The sleek building resembles a ship with glass sails and, in spite of its modernity, Gehry admits to being inspired by the past, by Romanesque and Gothic churches: 'I always felt that putting sculpture on the outside is kind of a French thing.'

Jean Nouvel's **Arab World Institute** – one of Mitterrand's most popular *Grands Projets* – is a highly original building featuring a glass-clad curtain wall behind which a metallic screen unfolds. Moving geometric motifs on the screen contain 240 photosensitive apertures that open and close to control the amount of heat and light coming into the building, and so create visual changes within the building itself. Nouvel's Philharmonie de Paris at Parc de la Villette is well under way and hotly anticipated...





L: No. 6 Parvis Notre-Dame – Place Jean-Paul II, Place de la Bastille
 A: Peter of Montereau, Jean-Baptiste-Antoine Lassus, Jean de Chelles, 1163–1345
 FF: The Archaeological Crypt was created to protect historical ruins discovered during construction work. It contains detailed models of the architecture and under-floor heating installed during the Roman occupation.

L: Place Georges Pompidou
 A: Renzo Piano, Richard Rogers and Gianfranco Franchini, 1971–7
 FF: The pipes and ducts are colour-coded: blue for air, green for water, red for elevators and yellow for electricity.

L: No. 25 Rue Franklin
 A: Auguste Perret, 1904
 FF: Perret anticipated Le Corbusier's 'free plan' interior by making the partition walls non-structural so that their removal would create an open space.

L: 1 Parvis de la Défense
 A: Johan Otto von Spreckelsen, 1989
 FF: The roof houses a Computer Museum and a restaurant with views across Paris.

L: 1 Rue des Fosses
 A: Jean Nouvel, 1987
 FF: Big names in the Arab music world perform in the auditorium, and the roof terrace once offered fabulous views but closed in 2010 following elevator problems.

L: Rue Saint-Honoré
 A: Pierre Lescot (Palace), 1546; I. M. Pei (Pyramid), 1989; Mario Bellini (Department of Islamic Art), 2012
 FF: The museum continues to come under fire for refusing to return contested artwork stolen during the Nazis' sequestration.

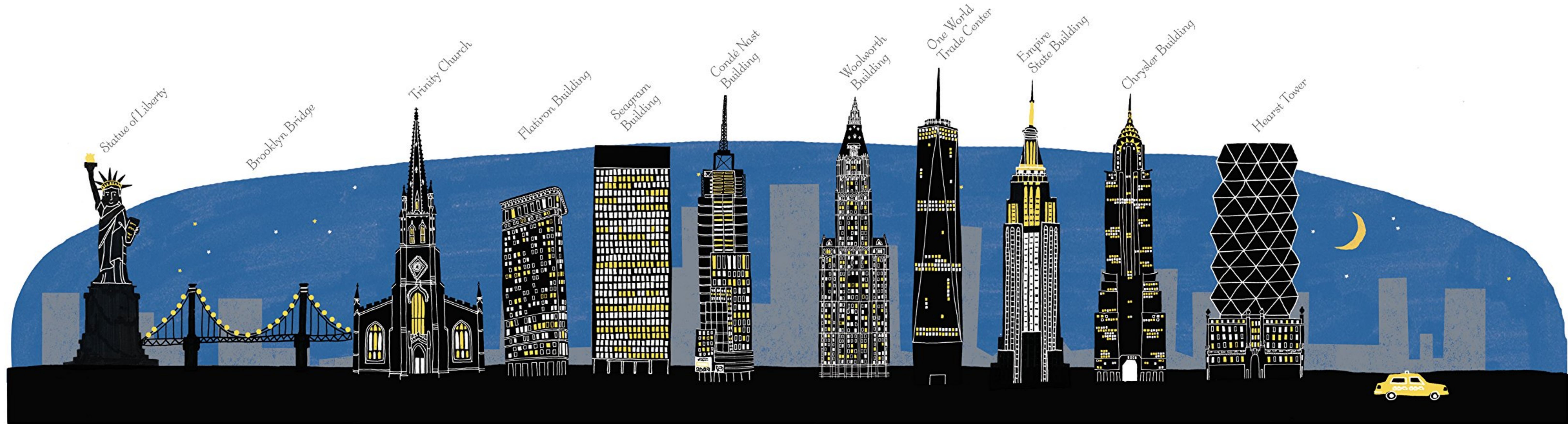
L: Champ de Mars, 5 Avenue Anatole
 A: Gustave Eiffel, 1889
 FF: The addition of an aerial in 1957 means it is taller than the Chrysler Building by 5.2m (17ft).

L: No. 6 Place des Vosges
 A: Baptiste Androuet du Cerceau, 1612
 FF: The museum charts the life of Victor Hugo, one of France's best-loved writers.

L: Place de la Bastille
 A: Jean-Antoine Alavoine and Joseph-Louis Duc, 1835–40
 FF: The Bastille no longer exists but some of its stone foundation was relocated to the side of the Boulevard Henri IV.

L: Bois de Boulogne
 A: Frank Gehry, 2006–14
 FF: The 3,600 glass panels and 19,000 concrete panels that form the facade were moulded by robots.

L: Place Charles de Gaulle
 A: Jean Chalgrin, Louis-Étienne Héricart de Thury, 1806–36
 FF: Inside the monument, a permanent exhibition examines its symbolism over the past two centuries, oscillating between war and peace.



L: Liberty Island
 A: Frédéric Auguste Bartholdi, 1886
 FF: Lady Liberty is maintained by the National Park Service, whose employees have been caring for her since 1933.

L: Across the East River that links Manhattan (Civic Center area) to Brooklyn (Dumbo area)
 A: John Augustus Roebling, 1883
 FF: It's sometimes possible to see peregrine falcons overhead; the birds like nesting in high places, and the Brooklyn Bridge is a favourite location.

L: 75 Broadway, Manhattan
 A: Richard Upjohn, 1846
 FF: The church has three bronze doors that were a gift from William Waldorf Astor in memory of his father John Jacob Astor III. New York's history is depicted in the panels of the south door.

L: 175 Fifth Avenue, Manhattan
 A: Daniel Burnham, 1902
 FF: The Flatiron's notable triangular form was dictated by its oddly shaped ground space resembling the outline of a clothes iron – hence the name.

L: 375 Park Avenue, Manhattan
 A: Ludwig Mies van der Rohe, 1958
 FF: The Seagram's design got around the 1916 zoning code that required 'setbacks', by occupying just 25 per cent of the building lot and creating a plaza in the remaining 75 per cent to allow for more light and airflow.

L: 4 Times Square, Manhattan
 A: Bruce Fowle (Fox & Fowle), 2000
 FF: The building's air delivery system provides 50 per cent more fresh air than industry codes specify.

L: 233 Broadway, Manhattan
 A: Cass Gilbert, 1913
 FF: The building's cathedral-like marble lobby has an ornate vaulted ceiling, stained glass and mosaics.

L: 285 Fulton Street, Manhattan
 A: Daniel Libeskind, David Childs, 2014
 FF: Referred to as the 'Freedom Tower' during construction, but formally changed in 2009 stating it was easier for people to identify with.

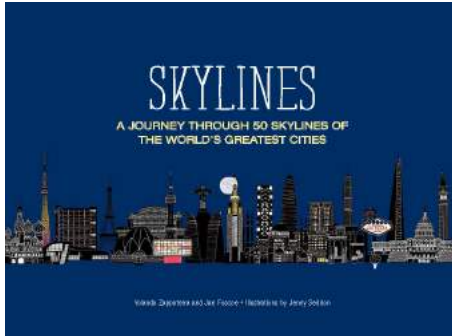
L: 350 Fifth Avenue, Manhattan
 A: William Lamb, 1931
 FF: From the building's 86th- and 102nd-floor observatories you can see five states in good weather: New York, New Jersey, Pennsylvania, Connecticut and Massachusetts.

L: 405 Lexington Avenue, Manhattan
 A: William Van Alen, 1930
 FF: Symbolic corner ornamentation on the building's exterior includes Chrysler radiator caps on the 31st floor and steel eagle heads on the 61st floor.

L: 300 W 57th Street or 959 8th Avenue
 A: Norman Foster (Foster + Partners), 2006
 FF: The Hearst Building was originally built in 1928 as the proposed base for a skyscraper for the William Randolph Hearst media empire, but work was halted by the Depression; it's now a designated landmark.



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Big city life unites the planet. Every habitable continent has metropolitan hot spots that are a hive of activity, a hub of culture – or, to countless millions, the place they call home.

Some thrive on a symphony of car horns while for others there's the rhythmic echo of trains or even ships. The air may hang heavy with spices or fragrant flowers, among buildings that are rarefied or regenerated. There's no universal formula that makes a city illustrious. But the spectacle of a horizon brimming with prominent buildings great and small evokes an anticipatory thrill about what lies at its core. And a skyline is that city's iconic signature writ large on a blank canvas, with no two appearing the same.

A skyline is a window-shoppers guide to what lays in store. It is a visual code that bridges the language gap and shows you at a glance what has made a city great.

From the dizzy heights of the Dubai horizon to the ancient silhouette of Rome, *Skylines* features fifty of the most iconic, vibrant and often magnificent places from across the globe. This is your key to exploring the world through the architectural triumphs that make our cities famous.

Beautiful and atmospheric illustrations sum up each cities' spirit, history and location. Fast facts of each structure and building reveal threads that illuminate often well-trodden streets. This compilation is defined by the one-of-a-kind places – including fortresses, palaces, sacred sites, monuments, skyscrapers and cultural hotspots – that makes each one unique.

See how well you really know these cities as they are depicted through the silhouettes of their most noteworthy buildings.

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