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ARCHITECTURAL
HISTORY
NETWORK**

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COLOPHON

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FRONT COVER

Ivan P. Antonov, Veniamin D. Sokolov and Arsenii M. Tumbasov, main staircase in the Workers' Club of the "Campus of the Chekists" (*Gorodok Chekistov*), Ekaterinburg, 1931-32. Part of the dwelling complex (1929-36) of the Secret Police Officers' Compound
Photograph: Ivan Nevzgodin

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Alvar Aalto, the Alvar Aalto Museum, Jyväskylä, 1971-73
Photograph: Maija Holma, 2006 / © Alvar Aalto Museum

PRESIDENT'S MESSAGE

It is hard to believe this is already the fifth time we are writing a message about our network. We have actually succeeded in presenting the EAHN Newsletter to you four times a year as we intended! This was only made possible by the amazing enthusiasm of many volunteers. Our special thanks go to Susan Klaiber, Nancy Stieber, and Reto Geiser, who produce the miracle each time. They overcome all the difficulties in getting people to write, in transforming their contributions to readable texts, in getting the pictures right, and in composing it all into such a beautiful whole that we never can resist the temptation to print it out. No, we have not forgotten Isabel van der Zande, who is our only paid collaborator and the rock of our organization. Without her help the network would not function at all. But it does. The number of people who have joined has almost tripled since the first newsletter appeared, now approaching 600 in total, and more than a hundred have been and are still contributing actively to the various activities of the network.

Special thanks are also due to @MIT and Jan Molema who generously made possible the transfer of the EAHN secretariat from INHA in Paris to the Architecture Department at the Technical University Delft. It is amazing how the department overcame the devastating fire that ruined their illustrious building by Van den Broek & Bakema. After moving twice since the fire, our secretariat has finally found its niche for the coming years in the old main building of the university that was on the brink of being transformed into apartments but now reunites most of the students and staff of the School of Architecture and Urban Planning, the Faculty "Bouwkunde."

At the Biennale in Venice, the Dutch Minister of Education, Arts and Sciences, Ronald Plasterk, announced his support for "Bouwkunde," launching the procedure for a competition for a new building. During the preview days of the Biennale, the fire that destroyed "Bouwkunde" became the starting point for discussions about the designs for "faculties of architecture" presented in Gerrit Rietveld's 1953 Dutch Pavilion. In well-attended meetings the two meanings of the word "faculty" were discussed in depth. It was amazing how vital the belief in architecture and architects still is in the Netherlands.

At a minimum of three other venues during the Biennale, members of the board of the EAHN were involved and who knows how many members of the network. This

may be seen as a demonstration that, although as a rule of thumb we try to confine architectural history to works produced by architects of earlier decades and centuries, many of us also participate in debates about the future scope of architecture.

But that does not mean there is only place for optimism. Particularly in the discussions in the Dutch Pavilion but also at the other venues it was surprising to realize how little the past plays a role in the present and anticipated future of architecture. When the past plays a role it is often in the form of personal recollections or even personal mythologies. History as a science or even as a way of communicating the constructions of identities was virtually absent, although James Ackerman was awarded a Golden Lion for his lifework as an architectural historian.

We congratulate him on this award and we hope that he will agree with our effort to make architectural history a more visible part of the world of and beyond architecture.

Christine Mengin
President

Rob Dettingmeijer
Vice President

SAHGB-EAHN Annual Symposium: British Architecture Seen from Abroad

London, 16 May 2009

The European Architectural History Network will join the Society of Architectural Historians of Great Britain in organizing the SAHGB's 2009 annual symposium, this time with the theme *British Architecture Seen from Abroad*.

The symposium aims to broaden our understanding of British architecture in the wider world. The papers presented will illuminate aspects of British architecture from non-British points of view. They might include accounts of British architecture by foreigners travelling in Britain, gleaned from letters or journals, or reactions to British architects travelling abroad, whether as Grand Tourists, or carrying out work overseas. The organizers also intend to present accounts of British architecture by non-British scholars for the light they shed on what it seems important to say about British architecture, in the tradition of writers such as Hermann Muthesius and Henry-Russell Hitchcock. Such approaches might be historiographic or reflect the work of scholars from various parts of the world who are currently researching British topics. There are important postcolonial perspectives to be opened up, and explorations of the assimilation of celebrated British architects into the world of globalized commodity fetishism.

The call for papers was circulated through the EAHN listserv in early October and had a deadline of 1 December 2008. A preliminary program of the papers selected will be published on the SAHGB and EAHN websites in early January; the program will be summarized in the March issue of the EAHN Newsletter.

The symposium is being organized by Andrew Ballantyne, Newcastle University, UK, and Dirk van den Heuvel, TU Delft, the Netherlands. It will be held at the Art Workers' Guild, London. Please visit www.sahgb.org.uk and www.artworkers-guild.org for more information.



Alison and Peter Smithson,
Robin Hood Gardens, London, 1966-72
Photograph: Sandra Lousada

Pierre Martin and Maurice Vieu, Collège
Franco-Britannique at the Cité Universitaire,
Paris, 1936. Photograph: Andrew Ballantyne



EAHN Fourth Annual Business Meeting

Ankara, 13-15 February 2009

The fourth annual business meeting of the EAHN committee will take place in Ankara from 13-15 February 2009, hosted by committee member Belgin Turan Özkaya and the Architectural History Program of the Middle East Technical University (METU).

According to the provisional program for the weekend, the advisory committee for the 2010 EAHN conference in Portugal will meet early in the day on 13 February. The general meeting will then begin at 15:30 that afternoon with presentations on the state of architectural history in Turkey. The second day will be chiefly devoted to the EAHN business meeting from 9:30 – 15:30, with subcommittee meetings following the business meeting. On Sunday morning the group will tour Ankara, and the weekend will close with another meeting of the advisory committee for the Guimarães conference on Sunday afternoon.

General members are cordially invited to attend the meeting: please contact Isabel van der Zande at eahn.office@gmail.com as soon as possible, but no later than 15 January, if you would like to attend. Comments and suggestions from the general membership for inclusion in the agenda may be sent to Isabel by the end of January.

EAHN at the 10th International DOCOMOMO Conference 2008

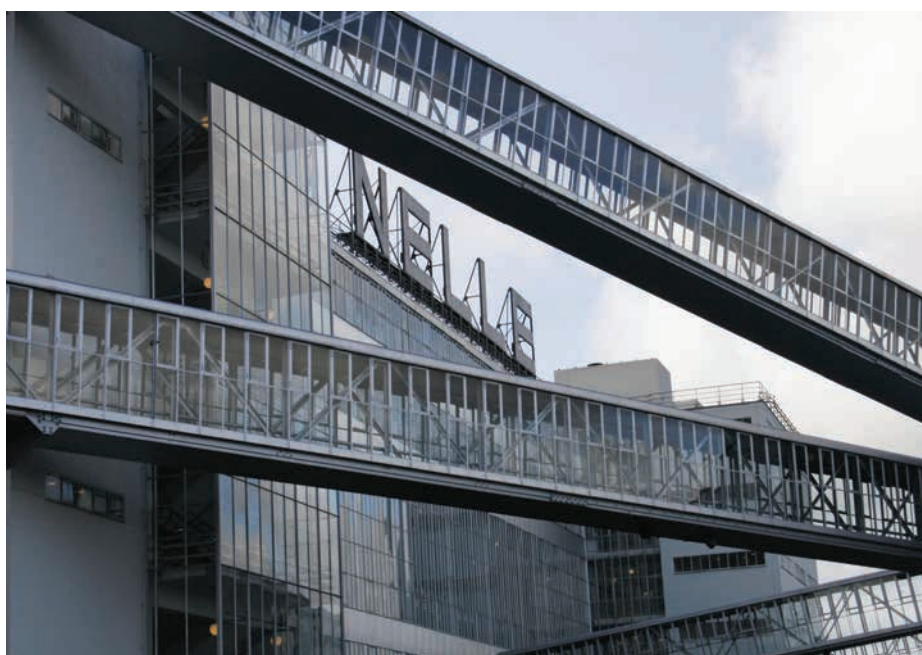
During the 10th International DOCOMOMO Conference held at the historic Van Nelle Ontwerpfabriek in Rotterdam, the EAHN hosted a meeting on Thursday 18 September to introduce the organization to potential new members. Some forty people attended the meeting at which committee members Rob Dettingmeijer, Hilde Heynen, Maristella Casciato, and Nancy Stieber spoke about the various activities of the EAHN. In the weeks that followed, EAHN membership rose markedly, reaching the current level of almost 600 members.

Nancy Stieber

The Faculty of Architecture building at the Middle East Technical University in Ankara, soon after its opening in 1956 . Photograph: Faculty of Architecture Archives, METU



J.A. Brinkmann, L.C. van der Vlugt, M. Stam, J.G. Wiebenga, Van Nelle Fabriek, Rotterdam, 1925-31, Photograph: EAHN



EAHN Thematic Groups: Eastern European and Balkan Architecture

The idea of thematic groups within the European Architectural History Network was formulated already in January 2006 at the EAHN's first annual business meeting in Berlin. These groups aim to address specific topics of international interest within the broad scope of the network as a whole. This finer organizational articulation can reflect a variety of criteria, such as architectural typology, historic epochs, or geographical frameworks. To date, three thematic groups exist within the EAHN: Judicial Architecture, Colonial Architecture, and Eastern European and Balkan Architecture. The latter is introduced here as the first in an occasional series reporting on these groups and their activities. Members interested in joining the thematic groups may contact the EAHN secretariat for further information: eahn.office@gmail.com.

The thematic group on eastern European and Balkan architecture was the first to be established within the EAHN. Several dozen scholars have attended its events, with over thirty actively involved in group projects; the group has no chronological limitations, although it features a clear emphasis on the nineteenth and twentieth centuries.

Although geography represented an important factor in creating the group, it was, however, not the most significant one: in this case, geographical framing constituted a manner of addressing a region which is rarely if ever treated by the general discourse of architectural history. Hence, besides connecting scholars from eastern Europe and the Balkans, or those working on the region, the group aims also to contribute to a shift in current historiography. This approach means to provide a platform for its participants both in terms of a tribune – making a place for a voice which has been scarcely audible in the general discourse of the discipline – and of enhancing visibility for the work of the scholars studying the area. The two labels defining the group – eastern Europe and Balkans – are strong indicators of its historiographic positioning: while the first reminds one of the political division which ruled our world until recently (and which perhaps lingers in cultural discourses), the second recalls the recurrent effects of geopolitics.

This historiographic emphasis is nuanced and enriched by other significant criteria, such as architectural themes and typologies specific to the region. These varied concerns provide a clear focus for the group, without imposing rigid constraints on it.



Poster for the first roundtable of the Eastern European
and Balkan Architecture Thematic Group in Bucharest,
June 2006 Photograph: Carmen Popescu

On the contrary, the group seeks to open the dialogue, in order to (re)introduce eastern European and Balkan topics to a larger audience. The transnational approach is further strengthened by interdisciplinarity: all the events developed until now have gathered not only art and architectural historians, but also historians, anthropologists, and scholars from other related disciplines.

The group debuted with the roundtable “A Disenchanted Brave New World. Looking Today at the Architecture of the Former Communist Bloc” at the National University of Architecture in Bucharest, on 2 June 2006. Taking advantage of the travelling exhibition *Two German Architectures 1949-1989*, co-curated by Hartmut Frank and Simone Hain (on view at the National Museum of Contemporary Art in Bucharest, May-June 2006), the event examined the problematic fortune of the architecture of the former Soviet bloc in the post-socialist perspective, in terms of both theoretical studies and preservation issues. The Romanian scholars and their guest, Simone Hain, debated these topics and also discussed the possibility of developing collective projects—such as a study of architecture for the masses during the Cold War—which could unite the countries from both former blocs as they question major architectural, social and political issues of the postwar period.

Another roundtable, organized at the Institut National d’Histoire de l’Art (INHA) in Paris, May 2007, analyzed aspects of the historiography of eastern European art and architectural history. Entitled “The ‘Other Europe,’ Changing Visions in Art History,” the roundtable aimed to explore the place occupied by eastern European art and architecture in both the writing and teaching of art history.* The debates stimulated the preparation of a special issue of the journal *Ligeia* (forthcoming in 2009).

* For the details of this roundtable, visit:
http://www.inha.fr/spip.hp?article1484&var_recherche=autre%20europe and:
<http://www.inha.fr/IMG/pdf/nouvelleN30.pdf>
interior

Parallel to the networking involved in and generated by these two meetings, a more focused configuration was developed, devoted specifically to the study of the Balkan region. This group responds to a real need of scholars from inside and outside the geographical area to share their knowledge on Balkan topics, disregarding language barriers (a serious issue for scholars hoping to gain a global view of the region), and also to develop common research strategies and prepare common projects. If the Balkans already constitute a defined field of studies for historians and cultural historians, there is no such approach yet for art and architectural history.

A view of the exhibition *Two German Architectures* at its Brussels venue (Musées Royaux d'Art et d'Histoire / Musée du Cinquantiennaire, January – February 2007), where it was shown on the occasion of the German EU Presidency. The visitors are participants in the European parliament inter-group "Urban Logement." Photograph: Courtesy of the Bauministerium des Landes Niedersachsen / Simone Hain



Participants at the conference and workshop of the Eastern European and Balkan Architecture Thematic Group in Bucharest, May 2008. Photograph: Carmen Popescu



Moreover, the group aims to connect its research with current Western scholarship by studying transfers and circulation of forms and ideas between the major artistic centers in western Europe and those in the Balkans.

In May 2008, New Europe College - Institute for Advanced Study in Bucharest hosted a conference and a workshop, "Building Modernity in the Balkan Peninsula." The event, related to the program Europa (www.nec.ro) intended to demonstrate the relevance of Balkan topics in constructing a coherent discourse on architectural history in general, but also to create a platform for interested scholars. While the conference presented the state of the research, the workshop debated core issues for creating a platform, such as thematic and chronological frames, methodology, transdisciplinarity, but also financial policies.

As a result, a Balkan working group was founded, formed of scholars from most of the countries in the peninsula and from different Western countries. Gathering more than thirty members, most of them architectural historians, the group is currently preparing a common program and working on several projects, such as the Balkan city and its models in western and central Europe.

Carmen Popescu

Errata No. 3/08

Regrettably, mistaken captions accompanied two photographs in the Virtual Tour of Romanian painted churches in the last issue of the EAHN Newsletter. The correct captions should read as follows:

Page 35, lower photo: Monastery church of Saint Nicholas, Probota, 1532, exonarthex Photograph: Hildegard Sahler

Page 45: Monastery church of Saint Nicholas, Probota, 1532
Photograph: Rob Dettingmeijer

We apologize to the author, Vlad Bedros, and to our readers for any confusion resulting from these errors.

On the Calendar

EAHN First International Meeting, June 2010, Guimarães, Deadline for Session and Roundtable Proposals: 19 December 2008

EAHN Fourth Annual Business Meeting, Ankara: 13-15 February 2009

SAHGB-EAHN Annual Symposium: *British Architecture Seen from Abroad*, London, 16 May 2009

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Alvar Aalto Foundation / Alvar Aalto Museum

Alvar Aalto Säätiö / Alvar Aalto-museo

ALVAR AALTO FOUNDATION

The Alvar Aalto Foundation was established in 1968. Its activities are based on the architecture and lifework of Alvar Aalto (1898–1976). Under the rules of the Foundation, it may also be active in the wider field of architecture as a whole, especially if such activity has points of contact with the goals of Alvar Aalto. The Alvar Aalto Foundation is an umbrella organization under which operate the Alvar Aalto Museum in Jyväskylä, in Central Finland, as well as the Alvar Aalto Academy and the Architectural Heritage Department, a section of the Alvar Aalto Museum, in Helsinki. The Foundation is the custodian of Alvar Aalto's architectural drawings and writings and controls the copyright to them.

The Foundation owns the Aalto House (1935–1936) and the Studio Aalto (1954–1955) in Helsinki. It is also the custodian of the Alvar Aalto Museum in Jyväskylä (1971–1973), and since 1994 also of Aalto's summer house, the Muuratsalo Experimental House (1952–1954),

ALVAR AALTO MUSEUM

The Alvar Aalto Museum, a special museum of architecture, was founded in 1966 and is housed in a building designed by Aalto. The museum, which functions as an Aalto information center, organizes exhibitions in Finland and abroad, and produces publications connected with the architect. It offers a wide-ranging permanent exhibition of Aalto's work which opened at the beginning of 1998, the centenary of his birth.

One of the museum's most important tasks is the preservation of Alvar Aalto's buildings. It maintains a nationwide register of protected buildings and provides expert assistance on matters concerning the architect's buildings, working in close cooperation with the National Board of Antiquities.

The Architectural Heritage Department of the museum operates from the Alvar Aalto Studio in Munkkiniemi, Helsinki. Its goal is to monitor and safeguard the buildings designed by Aalto. The Alvar Aalto Foundation issues statements about pending repair and restoration projects and these statements are drawn up by the Architectural Heritage Department.



Alvar Aalto, Studio Aalto, Tiilimäki 20,
Helsinki, 1954-55. Photograph: Maija Holma,
1999 / © Alvar Aalto Museum



Alvar Aalto, the Aalto House, Riihitie 20,
Helsinki, 1935-36. Photograph: Maija
Holma, 1999 / © Alvar Aalto Museum

The principal activity of the Architectural Heritage Department is providing expertise and advice to architects, technical designers and owners planning the restoration and renovation of Aalto's buildings and to agencies carrying out maintenance work. Drawing up historical studies, room inventories, and photographic records of Aalto buildings has also become an important part of the Architectural Heritage Department's activities. These assist in getting a feel for the buildings and an idea of their architectural values, and they help those planning repairs and maintenance. Taking part in the contemporary debates about the restoration of modern architecture and in professional training are other aspects of the museum's work.

The collection of record photographs steadily increases with inventories and repair projects, as does the collection of building materials which includes historic sample materials from the period when Aalto's office was still in existence. The library and the collections are available to researchers.

ARCHIVES

The Drawings Archive in Jyväskylä contains approximately 120,000 original drawings and documents connected with Aalto's designs, dating back to 1917. Only a portion of this extensive collection, mainly consisting of drawings from before 1958, has been archived chronologically and is available to researchers. These drawings have been reproduced and the design process can be followed from the earliest sketches to the final details using these copies in A4 format; the originals may be consulted only under special circumstances because of the fragility of the material. Today the drawings are also archived digitally.

The Letters Archive in Helsinki contains correspondence, statements, minutes, agreements, articles, lectures, and similar material. It is estimated that there are over 20,000 actual letters, but the total quantity of the material is difficult to assess at this stage because organizational work is still in progress. The Photographic Archive (in Jyväskylä) comprises architectural and design photographs, portraits and photographs of drawings. The archive includes not only photographs by famous professional photographers and amateurs, but also photographs taken by Aino and Alvar Aalto themselves. The archive also includes the document collection, which comprises correspondence, statements, contracts, articles, presentations and documents pertaining to individual projects such as building and painting specifications, or minutes of design conferences and site meetings.

LIBRARY

The libraries in Helsinki and in Jyväskylä are particularly devoted to literature dealing with the life of Alvar Aalto, the books from the library in his office, historical studies and inventories of Aalto buildings, and architectural and design magazines from Finland and abroad. The library also aims to acquire research papers on Aalto, both Finnish and foreign, and other literature dealing with modern architecture. The library is non-circulating and its holdings may be consulted by appointment.



Alvar Aalto, Experimental House, Muuratsalo,
Jyväskylä, 1952-54. Photograph: Maija Vatanen,
2001 / © Alvar Aalto Museum

An additional aim is to assemble as extensive a collection as possible of theses and dissertations associated with Alvar Aalto; efforts will also be made to collect information about works in progress. To this end, the Architectural Heritage Department cooperates with other research institutes, collections and individual scholars.

MUSEUM EDUCATION

Architecture and design education is one of the missions of the Alvar Aalto Museum. It offers education at many levels from nursery schools through architecture students to senior citizen programs. Projects vary from lectures and tailor-made workshops to Internet exhibitions, resources for teaching, and summer courses.

ALVAR AALTO ACADEMY

Founded in 1999 as part of the Alvar Aalto Foundation, the Alvar Aalto Academy is an international discussion forum in the field of environmental culture, particularly contemporary architecture, and a promoter of further education in architecture. The architect Esa Laaksonen was appointed its first director. The Academy is financed mainly by a grant from the Ministry of Education and the city of Jyväskylä. The Academy has a five-member Board of Directors. Under its auspices, the Academy organizes the triennial Alvar Aalto Symposium and the Alvar Aalto Design Seminar in Jyväskylä. In addition, the Academy has organized conferences on architectural research in 2002, 2005 and 2008.

The Alvar Aalto Academy also publishes the magazine *ptah* which has been completely transformed inside and out. What began as an information sheet for the Aalto centenary year 1998 has now grown into a new kind of periodical concentrating on the theory of architecture, design and art, and publishing academic essays and peer review articles entirely in English. The Alvar Aalto Foundation and Alvar Aalto Academy together publish a broadly-conceived, long-range series of monographs on Aalto's architecture. To date, the following volumes have been published: the Aalto House (2003), Sunila factory and housing area (2004), University of Technology Otaniemi (2008) and Maison Louis Carré (2008). The completed series will encompass a total of twenty-eight volumes.

Finally, the Finnish Committee for the Restoration of Viipuri Library has offices in the Studio Aalto in Helsinki.* The restoration strategy aims to stabilize the building and prevent further deterioration, to renew basic technical facilities, and to restore the original architecture. Even if the building has been located on the Russian side of the border since 1945, the Finnish Committee is responsible for planning and design, as well as documenting and reporting on the restoration process. The Committee is also managing and directing the work together with the Central Municipal Alvar Aalto Library of the City of Vyborg. The project's main accomplishment in 2008 was to renovate the lecture hall and replace the undulating panelling of the lecture hall ceiling.

Mia Hipeli
Chief Curator
Alvar Aalto Museum, Helsinki

*Contact: vyborg@alvaraalto.fi

Ekaterinburg

Ekaterinburg (from 1924-90: Sverdlovsk) is often known as the “third city” of Russia. Even though, in addition to the two metropolises in the European part of the country, there are also a handful of other cities with populations of over a million, among them nearby Perm and Cheliabinsk, Ekaterinburg deserves this status based on both its historical and contemporary importance. If Moscow is the center of political power and administration, and St. Petersburg the capital of culture and the arts, then Ekaterinburg is the industrial heart of the country: a city where machines and metals have determined the rhythm and fortunes of lives for three hundred years.

This Ural city, named after Catherine I, the wife of Peter the Great, was founded in 1723 by entrepreneurs, mining specialists, the military and builders. It was established on the banks of the reservoir formed by damming up the river Isset. Among the earliest buildings were a machine factory, a mint (1726) and a grindery (1765). Some of the early settlement has been preserved to the present day between the dike and the stone bridge, notably three city gates by K. G. Turskii, the headquarters of the mining company by M. P. Malakhov (today the architectural museum, currently closed for reconstruction), and a hall for the lumber yard and mill by E. A. Sartorius. For the 250th anniversary of the city’s foundation in 1972-73 this historic zone on both sides of the river was transformed into a museum and heritage complex, History Square.

In appearance Ekaterinburg is a truly European city, despite its geographic location in Asia. This is not only due to the strong presence of twentieth-century constructivist and functionalist architecture in the urban fabric, but also to a continuous tradition of European architects working in the city, beginning with the German architects sent by Peter the Great in the eighteenth century. The first major architect to shape the city, however, was the Russian master Mikhail Malakhov (1781-1842), who had been trained at the Academy in St. Petersburg and established the architectural style of Ural classicism. Malakhov designed approximately sixty buildings in Ekaterinburg, some quite capricious, which still lend variety to the city today. He also conceived the general plan for the city (1829), which guided its urban development to the beginning of the twentieth century.

Visitors to the city today often have difficulty orienting themselves. Although the literature on the city and its history has become richer in recent years, most publications are available only in Russian. There is no tourist office, no public sightseeing program, and the treasures of the Ekaterinburg Museum of Fine Art—including classic avantgarde painting, Ural gems and jewelry craftsmanship, and the Kasli cast iron pavilion*—fail to entice visitors inside due to an absence of signs and posters. Nonetheless, anyone who spends a few days in the town is

*Designed by the architect E. Baumgarten, built in the cast iron factories of Kasli and Kyshtym in the southern Ural region, and recipient of the Grand Prix “Crystal Globe” and the Large Gold Medal of the Parisian World Exhibition in 1900.



Western part of the Rastorguev-Kharitonov house, Ekaterinburg, as seen from Liebknecht Street with the gates of the main entrance; columned facades by M.P Malakhov, 1830s
Photograph: Nikolaj Botschenin

astonished at how much culture, and indeed architecture, there is to explore here, if only one knows what to look for and where to find it.

In this essay, we would like to focus attention on seven monuments or districts of different periods and origins which represent the many-layered architectural history of the urban ensemble.

HISTORIC COUNTRY HOUSE

The Voznesenskii (Ascension) Hill, with its picturesque view of the city center, is the highest point in Ekaterinburg. On its northern slope, the classicistic Rastorguev-Kharitonov country house rises like stair steps (first construction phase 1806-14; 44 Liebknecht Street). The residential complex with stalls, parade gates, and a fortified service court was built in the first third of the nineteenth century for the factory owner L. I. Rastorguev. In the late 1820s his successor, the city director and Merchant of the First Guild L. I. Kharitonov, had the adjacent marshland transformed into a park with pavilion, pond, and arbor, open to the public since 1836. At the same time he commissioned the renovation and extension of the main building's two wings and the service building. In addition, a unifying series of columned façades was applied along the front of the complex toward the main street. Mikhail Malakhov was responsible for this phase of construction, while the architects of the earlier building campaigns remain unknown. The complex covering approximately one hectare served for years as a venue for official receptions; the tsars Alexander I and II were housed here during visits to the city. In 1924 the complex was nationalized, and it became a Pioneer palace in 1936. Today the main building is still chiefly used for recreational programs for children and youths.

VILLA QUARTER

Today's Rosa Luxemburg Street, the extension of Liebknecht Street one and a half kilometers beyond the Rastorguev-Kharitonov house, is a district of villas and country houses. These belonged to merchants, doctors, artists, and entrepreneurs, and virtually all were built in the nineteenth century, with a few exceptions dating to the first decade of the twentieth century. The villas, planned by various architects—among them Yulii Diutel' (Nos. 8, 10, 26, 63), M. L. Reutov (Nos. 3 and 7) and E. A. Sartorius (No. 36)—reflect a number of styles, such as classicistic, eclectic or Art Nouveau. After the October Revolution private property was confiscated by the state and most of the houses received new tenants who generally maintained neither the buildings nor the surrounding gardens. The resultant neglect and decay ultimately led to demolition of the properties.

A few houses, however, could be saved since they were used by artists and academic organizations. In the so-called *Dom Shelesnova*, a brick building by Yulii Diutel' from St. Petersburg (1892-95, project office Alexander Turchevich), the Ural Academy of Sciences has its offices. The asymmetric residence, with rich interior decorations, is



Yulii Diutel' and Alexander Turchevich,
Dom Shelesnova, Ekaterinburg, 1892-95, de-
tail of the house in the Luksemburg Street.
Photograph: Nikolaj Botschenin

located on the southern edge of the property; the one-story side wing connects a high wall with a monumental arch and two side portals, all in brick. While the building itself, unparalleled in Russia, is currently undergoing restoration, the historic garden with its fountain remains overgrown and neglected, as new, disruptive utilitarian buildings rise nearby.

DYNAMO SPORTS COMPLEX

In connection with socialist industrialization in the 1920s the construction of housing and community buildings intensified in both the city center and the periphery. On a small peninsula jutting out into the city pond rose the five-story *Dom fizkultury* (House of Physical Culture, architect Veniamin Sokolov, 1929) with its observation deck, near the stadium and the other outdoor facilities of the Dynamo sports complex. Its form recalls an ocean liner, and its colorful façade treatment in white with blue window bands underscores its constructivist origins. Sokolov came from Leningrad to the Ural metropolis in 1926, where he was active in planning and design projects of various architectural studios (see below). From 1934-37 he directed the architectural workshop of the City Soviet. Even after eighty years, the “Sports Ship” still offers recreational activities on several floors, and is frequented by many city residents. Its orientation on the pond with the view to the dike marks one of the main historic axes of the city.

WATER TOWER AND FACTORY TOWN

Nine kilometers north of the city center, the machine factory Uralmash, the “Factory of Factories,” was built during the first Five Year Plan. After it began production, the socialist workers’ town (*Sotsgorod*) of the same name grew up around it, today housing a population of 260,000. The factory and the town were both designed by young specialists in the planning office of the Uralgipromes Trust, almost all of whom belonged to the Association of Contemporary Architects (OSA) which promoted constructivist-functionalist forms. Joseph Robachevskii was responsible for the factory and technical buildings, while Petr Oranskii designed the general plan and housing; both had received their training in Leningrad. Their designs were precise and innovative: a central square ties together the main ensemble of six buildings which surround it—the entrance to the factory, the factory administration building, the laboratory, and technical school on the one side, and a hotel and housing blocks on the other side. The three main streets of the town radiate from the square into the settlement. Except for the hotel, which already incorporates neoclassical features, all of the buildings on this Square of the First Five Year Plan bear the stamp of constructivism. The factory administration building (1933-35) is a joint project by Oranskii and the Dessau Bauhaus architect Béla Schefler. He worked from 1932-41 in Sverdlovsk and also shaped other buildings of the

Veniamin Sokolov, *Dom fizkultury*
(House of Physical Culture),
Ekaterinburg, 1929, part of the
Dynamo sports complex.
Photograph: Nikolaj Botschenin



M.V. Reisher, water tower in the
Uralsmash settlement, Ekaterinburg,
1929; a listed monument of the
Russian Federation since the 1970s.
Photograph: Nikolaj Botschenin



Sotsgorod: three housing blocks, a club—the House of Trade—on the Boulevard of Culture, as well as the first middle school and the Avantgard Stadium.

Among the first and most clearly formed buildings in the town is the constructivist water tower by Moisei Reisher (1929), trained in Tomsk, and the only local architect originally from the Ural region. His “white tower” became the perhaps best known monument of industrial modernism in Russia on the basis of its functionally and aesthetically convincing form and its technical innovations. The cylindrical container of the tower is held by five reinforced concrete piers: four of them are free-standing supports, and one forms the walls of the stairway. Since it was shut down in the 1960s, this monument stands useless and unsecured next to a gas station.

HOTEL ISSET

Ekaterinburg today counts approximately 140 constructivist buildings. Only a third of these are listed monuments, among them the two hotels in the city center: the Isset and the Great Ural. The eleven-storied Isset (69 Lenin Prospect; 1929-36, architects I. Antonov, V. Sokolov, A. Tumbasov) stands at the head of a large residential neighborhood in the city center, which is named “Campus of the Chekists” after its founders and first residents, officers of the secret police. It is linked with a club which today houses a large portion of the collection of the natural history museum, and in which a dynamically swung spiral staircase leads to the top of the building. Looking up through the stairwell, one sees a star rendered in minimal lines on the ceiling.

HOTEL GREAT URAL

Construction of *Bolshoi Ural* (the Great Ural, the name of the administrative district at the time which also included Perm and Cheliabinsk) began in 1929 on a sloped lot (1 Krasnoarmeiskaia [Red Army] Street, architects J. Smirnov, V. Sakharov). This hotel forms the southern border of the Square of the Parisian Commune, newly designed in the 1960s, and dominates much of the neighborhood. Its plan reflects the shape of the letter *L*, the eastern and western sections have varying heights. Along the sides of the main façade are large windows and corner balconies. The asymmetrical façade has terraces at the first story, the balustrades of which were embellished with vases and figures (steel workers, bakers, soldiers) in 1940-41 in the Soviet neoclassical style during a renovation campaign directed by Moisei Reisher, the architect of the Uralmash water tower. The evolution of Reisher’s work from that icon of Russian modernism to this neoclassical renovation is one of the curiosities of Soviet architectural history.

I. Antonov, V. Sokolov, A. Tumbasov, Hotel Isset, Ekaterinburg, 1929-36; the horseshoe-shaped building has been a listed monument of the Russian Federation since the 1970s .
Photograph: Nikolaj Botschenin



J. Smirnov, V. Sakharov, Hotel Great Ural, Ekaterinburg, 1929; renovation in the 1940s by M.V. Reisher. Photograph: Nikolaj Botschenin



CITY HALL AND CITY COUNCIL BUILDING

The City Hall and City Council Building concludes this brief tour of Ekaterinburg (24a Lenin Avenue). The city hall, designed by G. Golubev and M. Reisher and constructed from 1928-54, is the principal building on the south side of the city's central square, named after the Revolution of 1905. Architecturally, the five-story building with clock tower and spire represents the transitional phase from a constructivist plan to Soviet neoclassical forms and ornament, such as monumental figural sculpture punctuating the roof line. Via an inner courtyard, the city hall is connected with an adjacent department store built in 1928-30.

POST-SOVJET PERIOD

Until the 1970s the city pursued organic urban expansions or rebuildings respecting the extant urban fabric. And if one ignores the politically motivated demolition of churches and the removal of Soviet-era buildings—which had radically changed the face of the city during the socialist industrialization at the height of Stalin's rule—for many years things remained the same as ever in Ekaterinburg. The last General Plan, however, mandated that all one- and two-story buildings should disappear by the year 2000, reflecting modernization and the new mass infrastructure necessary for the growing population. This meant that not only old Russian wooden architecture was torn down (only a few examples remain today, such as the Selivanov's House by J. Diutel', 1896, at 24 Tolmachev Street), but also bourgeois stone buildings of the nineteenth century, primarily villas.

Today, architects build strange futuristic towers and boxes, office buildings and huge shopping centers out of much glass and plastic, with no urbanistic vision; they also build new churches, even where none ever existed before. Some of these new buildings infringe upon the over five hundred listed monuments of the city and block the once-heralded urban axes. Ekaterinburg, which was closed to foreign visitors for fifty years in the last century, is seeking a new identity in its current phase of revitalization: whether it opts for a national orientation or returns to its European roots remains a fascinating question.

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Translation: Susan Klaiber

G.A. Golubev and M.V. Reisher, City Hall and City Council Building, Ekaterinburg, 1928-54. Photograph: Nikolaj Botschenin



Ekaterinburg as viewed from the eastern point of the dam across the city pond, with Lenin monument and the skyline of new apartment houses. Photograph: A. Volpert, 2007



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LINKS FOR ARCHITECTURE AND CULTURE IN EKATERINBURG

Governmental Agencies:

City of Ekaterinburg, cultural information: www.culture.ekburg.ru
Ministry of Culture of Sverdlovsk region: www.mkso.ru/heritage/okn_ekb

Research Institutions and Museum:

Ural State Academy of Architecture and Arts: www.usaaa.ru
Russian Academy of Sciences Ural Branch, Institute of History and Archaeology (website available in English): www.ihist.uran.ru/index/en
Belinski Scientific Library of Sverdlovsk region: www.book.uraic.ru
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BOOK REVIEW

Gülru Necipoğlu and Sibel Bozdoğan, editors

History and Ideology: Architectural Heritage of the “Lands of Rum” (Muqarnas 24)

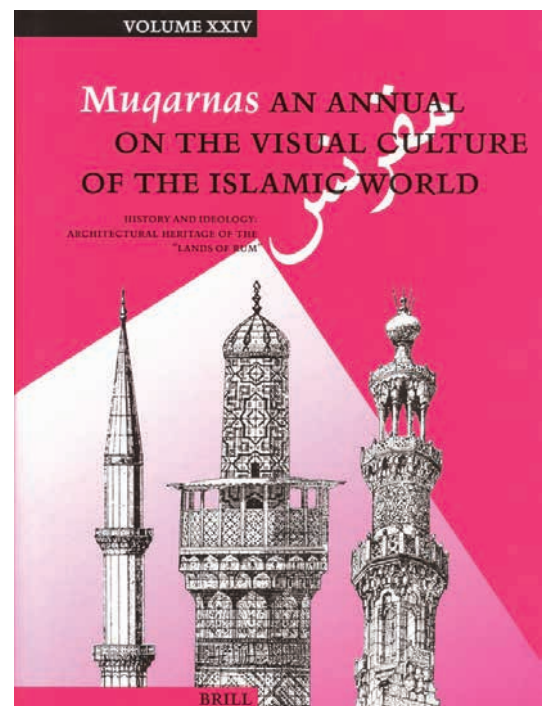
Leiden, Boston: Brill, 2007, 310 pp., 161 illus., € 56

ISBN 978-9004163201

Volume 24 of the renowned Harvard-based journal *Muqarnas*, an annual on “the visual culture of the Islamic world,” is a special issue dedicated to the proceedings of the conference “History and Ideology: Architectural Heritage of the ‘Lands of Rum’” held in Cambridge, Massachusetts in May 2006. Published little more than a year after the event, editors and authors seemingly did not want to lose time in addressing problems close to their hearts. And an important contribution to the field of Ottoman architectural history it is indeed, being no less than a direct critique of past and present scholarship in that discipline. We find fourteen papers by talented scholars whose backgrounds are fairly similar. It is not surprising, therefore, that the critiques are also quite uniform (and only at times openly polemical), whereby the core articles (see below) of *Muqarnas* 24 read almost like chapters of a single book. They are not really a contribution to art history in the traditional sense, but rather a reconstruction of episodes in twentieth-century intellectual history that cannot be ignored by any student of Ottoman architecture. The authors must be commended for not sparing criticism and, more importantly, for concentrating it where it can still serve constructively. Rather than a work of chance, *Muqarnas* 24 is an orchestrated effort.

A key paper, setting the mood, is editor Gülru Necipoğlu’s piece on the Ottomans’ best-known architect, Mimar Sinan, programmatically titled “Creation of a National Genius.” Once styled the “Turkish Michelangelo,” fierce battles came to be fought over the ethnic origins of the master who came to personify the essence of the Ottoman style. Official history eventually settled for an insistence on his having been a “Christian Turk” as something still more acceptable than Greek or Armenian. An exhumation of his skull eventually “proved” his membership in the “brachycephalic Turkish race.” The story then disseminated in a 1950s historical novel by no less than Atatürk’s adopted daughter was that Sinan, upon visiting

Seljuk-period monuments in Anatolia with his grandfather (presumably a Christian Turk as well), was advised by the latter to accept Islam and serve the Turkish “race” by “creating civilized works” of architecture (p. 167). Atatürk himself had similarly realized the utility of Sinan in the crafting of national pride (and, to begin with, a nation). While his desire to have the famed Süleymaniye complex transformed into a commemorative theme park for Sinan (*Sinan sitesi*) never materialized, the idea of a statue of Sinan in the new capital Ankara did: it was modelled on the physiognomy of a stone mason from Sinan’s native village in Central Anatolia, who claimed to be a direct descendent of the master. Invited to the inauguration ceremony, the public could corroborate that the physical likeness was indeed met. Needless to say, we have little or no trustworthy evidence for Sinan’s appearance. The episode is thus all the more significant in reflecting the young Republic’s altered approach to representations of the body on one hand, and of the necessity of visualizing history as cultural (or “national”) capital on the other. However entertaining some of the episodes revisited in the course of the historio-



graphical reviews may be, the writings of the late Ottoman and early Republican period (roughly the first half of the twentieth century), an age of nation-building, are indeed analyzed with some scholarly distance; they are a product of their time. More recent authors, however, are more openly criticized for not questioning concepts they had in part inherited from the nationalist scholarly tradition, or even developing them further. The tendency for formalism in Turkish architectural historical scholarship is identified not only as the dominant method (here asserted as a legacy of the Vienna School in Turkey, really Josef Strzygowski and his students) but also a strategy to circumvent thorny questions. Building plans so acquired “paramount epistemic importance” in a tradition that came to be “concerned primarily with morphological continuities and transformations assessed in a comparative framework” (Pancaroglu, pp. 68, 81). This tradition had remained largely out of touch with new empirical and theoretical developments in neighboring disciplines (including Ottoman history), and the utility (or necessity) of primary sources has been generously ignored, promoting a “frozen vision of architecture ... largely divorced from historical context” (ibid., p. 67). This is specifically addressed in several papers as informed by the nationalist substructure of the scholarly tradition. A tripartite sequence of Turkish-Islamic architecture in Anatolia, relegating “Ottoman” as merely a period identifier in a wider Turkish-Islamic history succeeding the Seljuk and Beylik periods, was “naturalized as a teleological, uninterrupted sequence.” This tripartite sequence of “Turkish-Islamic” architecture had, Necipoğlu (p. 174) charges, deliberately masked “discontinuities, ruptures, and external connections.”

But *Muqarnas* 24—beyond its primary theme of Ottoman architectural historiography—can also be read as a supplement, perhaps even as a reaction, to an earlier volume on much the same topic, yet with a wider regional focus: the multi-author volume *Discovering Islamic Art: Scholars, Collectors and Collections, 1850-1950*.^{*} This book, in many ways a first, similarly sought to address the history of a discipline—if such we can call “Islamic art history” (see the discussion in the preface)—by exploring it through the work and sensibilities of the persons who shaped it. What it largely repeated was the generous omission of the artistic output of the Ottomans routine to the discipline and its scholars on one hand (here referred to as the “medieval bias”), and the omission of German scholarship on the other; it was the reductive framework of Said’s *Orientalism* applied to art history.

^{*}Stephen Vernoit, ed., *Discovering Islamic Arts, Collectors and Collections, 1850-1950* (London and New York: Taurus / St. Martin’s Press, 2000).

Muqarnas 24 now most accurately fills that gap. If carefully read, it is bound (and hoped) to inform future studies with a more critical approach to the subject matter. Then it could indeed mark a turning point. To ensure the intended impact, however, editors and authors may not be able to avoid a translation into Turkish—perhaps slimmed down by the exclusion of the pieces by Rizvi, Flood, and Watenpaugh, which stand a bit apart from the other papers.

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BOOK REVIEW

Vincent B. Canizaro, editor

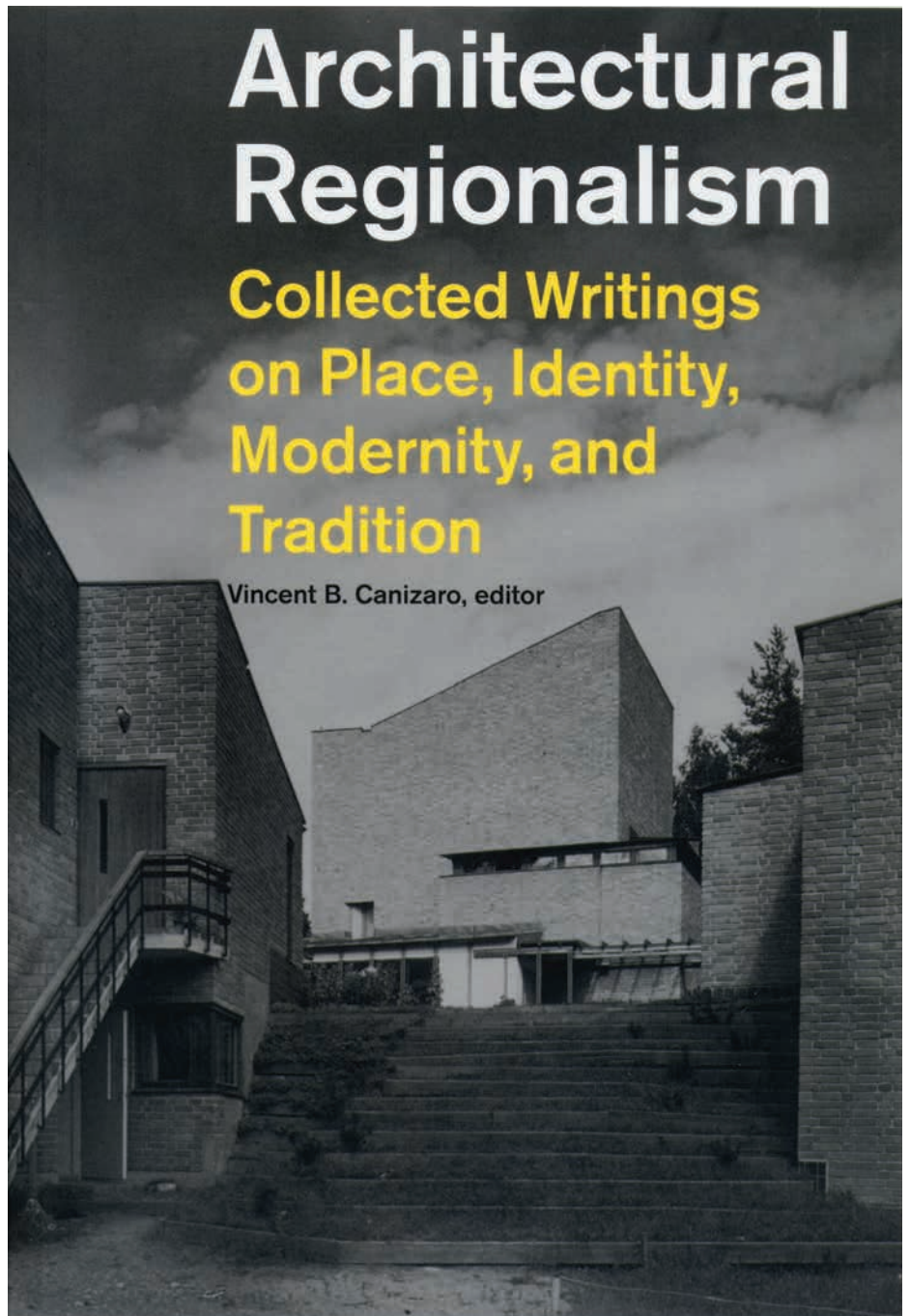
Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition

New York: Princeton Architectural Press, 2007, 464 pp., 80 b/w illus., \$39.95

ISBN-13: 978-1-56898-616-6, ISBN-10: 1-56898-616-5

After about 1900 architects all over Europe tried to overcome the outdated conventions of historicism and the arbitrariness of Art Nouveau by developing new regionalist styles that were organically rooted in the local environment. Vernacular architecture provided the inspiration for English cottages, neo-Normand villas, *Heimat* architecture, the *estilo montañés* and the Zakopane style. The resulting houses were to be up-to-date, comfortable and preferably built by applying local materials and artisanal traditions; at the same time they were to embody the *Zeitgeist* and the *Volksgeist*. Contrary to most avant-garde movements, however, regionalism with its stress on tradition, continuity and rootedness did not produce manifestos that loudly proclaimed a new beginning or a complete break with the past and existing practices. Nonetheless, at the beginning of the twentieth century, regionalism became a highly influential and innovative international architectural trend.

Architectural Regionalism in some ways is the belated manifesto of a style without manifestos, although the book almost completely ignores Europe. This book, hence, is in the first place an anthology of texts with which the editor Vincent B. Canizaro tries to place Kenneth Frampton's famous "critical regionalism" in a historical context. Frampton's fierce criticism of the homogenizing effects of technology and the emptiness of postmodern architecture and his subsequent plea for an architecture that takes regional differences into account without being nostalgic caused much commotion and debate in the 1980s. Nevertheless, the editor selected only one short text by Frampton, as he is more concerned with presenting architectural regionalism as a broad phenomenon of which critical regionalism is only one strand. The book, which also contains a short introduction in which the editor explains the importance of the topic, republishes forty-four articles or fragments of books of which only three deal with non-American (in fact: Third World) topics.



Various types of regionalist architecture are treated in the articles assembled in this volume, each of which is preceded by a one-page introduction by Canizaro. Several authors analyze the Mission style, the Pueblo Revival and other regionalist styles from the beginning of the twentieth century, whereas others, among whom Lewis Mumford, treat regional planning and regional modernism. Postwar currents, such as bioregionalism and critical regionalism also receive due attention. Some of the authors also clearly state what they mean by regionalism. Thus, the Kentucky farmer and writer Wendell Berry describes regionalism in general as “local life aware of itself,” whereas the professor of architecture Eleftherios Pavlides defines regionalism in architecture as “the architect’s response to ... the existing vernacular architecture of a region.” The editor has selected essays of both propagandists and opponents of regionalism, thus allowing the reader to study the general outline of the various debates on the topic, most of which until recently have sunk into oblivion. Although some authors mention Henry Hobson Richardson and the English Arts & Crafts movement as possible precursors they are not given specific attention in this volume. Moreover, the earliest text is from 1921 and only five articles date back to the 1930s. The impression thus could be that regionalism is essentially a recent phenomenon, and this is clearly not the case.

Although the sources of regionalism and the golden age of architectural regionalism do not receive due attention in this collection of essays, the book is a welcome contribution to current debates between both architects and architectural historians as it shows that regional or vernacular influences on architecture had an important impact on architectural developments during the entire twentieth century and stimulated much discussion. A further advantage is that it establishes regionalism as a clearly distinguishable architectural trend, and maybe even the most important challenge to modernism. Regionalist architecture is already an accepted label in both France and Spain, but in other European countries a wide variety of labels is still used to indicate the same neo-vernacular trend. Especially in

German-speaking countries many different terms are used to indicate essentially the same phenomenon, such as *Heimatschutzarchitektur*, *Heimatstil*, *Reformarchitektur* or National Romanticism. Hopefully, Canizaro's very useful American manifesto of twentieth-century architectural regionalism can establish regionalism as the best general term for neo-vernacular architecture all over the world.

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EXHIBITION REVIEW

Drawings and Prints: Selections from the Permanent Collection

Curator: Carmen Bambach

Metropolitan Museum of Art, New York

14 July to 19 October 2008

Newly Discovered Drawings After Vitruvius

As the only major text about architecture from Classical Antiquity to survive, the importance of Vitruvius for the understanding of ancient building in the Renaissance cannot be overestimated. Eight Italian Renaissance drawings after Vitruvius's *De architectura libri decem* (*Ten Books of Architecture*), recently purchased by the Metropolitan Museum of Art, were recently on view as part of the regular gallery rotation in the Robert Wood Johnson Galleries. The curator dates the drawings to the 1530s or 1540s and attributes them, for the first time, to a member of the Sangallo family of architects, suggesting perhaps Bastiano "Aristotle" da Sangallo (1481-1551). Four printed Renaissance editions of Vitruvius (Fra Giocondo, 1511; Durantino, 1524; Cesariano, 1521; Barbaro, 1556) from the Metropolitan's collection of early architectural books complemented the drawings and included interesting contemporary annotations.

In the early sixteenth century, Rome provided fertile ground for nascent archaeological interests. Architects and philologists called for an overhaul of the corruptions that plagued existing translations of Vitruvius, and argued that the text needed to be checked against the actual ruins of antiquity. *De architectura* combines a discussion of materials, construction, building types and aesthetic components interspersed with historical narratives. Of the eight drawings on display, three reconstruct examples of ancient temples in perspective elevation, and in one instance, plan. Two show city views of Alexandria and Athens. Two describe mili-



Attributed to a member of the Sangallo family,
Temple Types: Pseudodipteral, ca. 1530–45,
 pen and dark brown ink (Vitruvius, book 3,
 chap. 2, no. 6). Photograph: Courtesy of
 The Metropolitan Museum of Art (2008.105.7)

tary and fortification concerns, while one rather enigmatic illustration may relate to Vitruvius's discussion of the effect of the wind on the foundation of cities.

The drawings, accompanied by a partial Italian translation of Vitruvius's text, may suggest a project to publish a new edition in *volgare* that never materialized. The illustrations, however, do not exhibit the kind of precision in architectural reconstruction one might expect from a study based in archaeological research. Attempts at perspective are awkward, especially in the case of the temple elevations. The relationship between text and image is at times difficult to interpret. The illustration for the pseudodipteral temple has six columns, but in the accompanying Vitruvian text, eight are prescribed. The temple also has no stylobate; columns appear as if growing directly out of the earth, like artificial tree trunks. The buildings are reconstructed from the text but presented as ruins, perhaps in an effort to convey an air of material authenticity to hypothetical reenactments.

But to judge the drawings by the standards of modern archaeological correctness is to overlook how an artist, when forced to imagine the magnificence of classical antiquity from fragmentary evidence, makes the past come alive. The illustration for the Battle of Larignum, which in the text is brief and unspecific, is a complete reenactment of an ancient battle using Vitruvius's *testudo* war machines, but with a reconstruction of a medieval larch-wood tower. Both Athens and Alexandria are set with Roman monuments, as if these stand in as signs for "antiquity" and give the topography an unmistakable local reference. The plan for the prehistoric hut on the Areopagus resembles a Roman tomb modeled out of mud and the drawing of city walls shows structural innovations related to issues in modern warfare unfathomable in Vitruvius's time. Here, antiquity becomes indistinguishable from the contemporary world of the sixteenth century, reminding the viewer that ancient architecture was often marshaled in the service of magnifying the present, rather than understood as an entity distinct in time and form.

The exact attribution of the drawings is problematic. Paleographic evidence suggests a Florentine artist, but the attribution to Aristotle da Sangallo is based on a



Attributed to a member of the Sangallo family,
On Timber, the Battle of Larignum, ca. 1530–45, pen and
dark brown ink (Vitruvius, book 2, chap. 9, nos. 15, 16)
Photograph: Courtesy of The Metropolitan
Museum of Art (2008.105.4)

perceived visual relationship between the Metropolitan's drawings and those after Vitruvius in the *Corsini Incunabulum* dated to the 1530s and 1540s (Rome, Biblioteca Accademia Lincei e Corsiniana, MS Corsini 50.F.1). However, the drawings in the *Corsini Incunabulum* are not by Aristotle but are rather autograph annotations by Giovanni Battista da Sangallo ("Il Gobbo," 1496-1548), brother of Antonio the Younger. In addition, the drawings in the *Corsini Incunabulum* are far more developed in terms of skill in architectural representation and accuracy in archaeological reconstruction. The Metropolitan's drawings present a lively, if improbable, illustration of the Vitruvian text, standing at the intersection of traditional antiquarian studies and newer archaeological interests emerging in the early decades of the sixteenth century.

The acquisition is an important addition to the Metropolitan's splendid collection of Renaissance architectural books and sketchbooks. The exhibition gives us the opportunity to reconsider the legacy of Vitruvius's *De architectura* in architectural thinking as merely prescriptive. Drawings such as these highlight the creativity the text engendered during the heady years of the early sixteenth century in Rome.

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Attributed to a member of the Sangallo family,
The Aeropagus in Athens with Cave Houses,
 ca. 1530–45, pen and dark brown ink (Vitruvius,
 book 2, chap. 1, no. 5). Photograph: Courtesy of
 The Metropolitan Museum of Art (2008.105.5)

EXHIBITION REVIEW

Palladio 500 anni

Curators: Howard Burns, Guido Beltramini

Centro Internazionale di Studi di Architettura “Andrea Palladio” (CISA), Vicenza
20 September 2008 to 6 January 2009

Palladio 500 anni is a travelling exhibition that celebrates the five hundredth anniversary of Andrea Palladio's birth. The first stop is in Palazzo Barbaran da Porto, the historical location of the Centro Internazionale di Studi di Architettura “Andrea Palladio” (CISA) in Vicenza, from where it will travel to the Royal Academy of Arts in London (31 January to 13 April 2009). Curated by Howard Burns, president of the scientific committee of the CISA, and Guido Beltramini, director of the CISA, with the collaboration of Charles Hind, associate director and H.J. Heinz Curator of Drawings of the Royal Institute of British Architects (RIBA), and Mary Anne Stevens, director of academic affairs of the Royal Academy, the exhibition surveys the entire life and work of Palladio.

The curators chose to focus their attention chiefly on Palladio the architect rather than to explore the deeper historical context of the period as in the recent exhibition *Andrea Palladio e la villa veneta*, held at the CISA in 2005. The exhibition features over two hundred works—paintings, books, manuscripts, maps, bronze statuettes, coins, and architectural models—in order to present Palladio's oeuvre and its background. The substantial amount of autograph drawings is particularly remarkable: fifty-four sheets lent from the RIBA, twelve from the Musei Civici di Vicenza, and eight from other collections in Oxford, Chatsworth, Vicenza and Venice, for a total of seventy-four sheets. The last time one could admire such a quantity of Palladio's drawings was twenty-seven years ago, at the Palladio exhibition held in Washington in 1981 and curated by Douglas Lewis.

Palladio 500 anni is set out in ten rooms in the *piano nobile* of the Palazzo Barbaran da Porto, with each room dedicated to a different subject: Palladio's youth as a stonecutter in Padua and Vicenza; his study of the new architecture of the Renais-

Andrea Palladio, drawing for the Teatro Olimpico proscenium, 1579-80 (RIBA, vol. XIII, 4 and 5). Photograph: Royal Institute of British Architects, London



Andrea Palladio, Teatro Olimpico, Vicenza, 1579-80, view of proscenium
Photograph: © Pino Guidolotti / CISA A. Palladio



sance; his drawings of ancient Roman ruins; his first projects as an architect; his villas; and his projects for Venice. Following this critical path, the visitor enters Palladio's workshop where his methods of design are revealed. The last room is dedicated to Palladio's legacy, from Inigo Jones to Thomas Jefferson.

A great number of models aid in making Palladio's projects immediately comprehensible, even to a vast general public. Some big wooden models, originally built for the CISA's 1972 exhibition curated by Renato Cevese, give a good general idea of the buildings' composition. Among these there are, for example, the models of Villa Emo and the Redentore, and the model of the unrealized project for Villa Trissino at Meledo. But there are also many new models of different dimensions created specifically for this exhibition, in order to draw the visitor deeper into Palladio's architectural process. A large model of San Giorgio Maggiore, for instance, helps one understand the original colors of its interior; several models of the Basilica in Vicenza show the complicated design sequence for this seemingly endless construction project; a section model of the Villa Poiana clarifies the sequence of its interior spaces; and finally, the numerous small models interspersed throughout the show near corresponding drawings assist the viewer in reading and understanding the drawings. The paintings and manuscripts exhibited are well integrated into the narration, further clarifying the context of Palladio's work.

The catalogue of the exhibition, written mainly by the curators, reflects their intention to provide a broad synthesis of Palladio's work, and it is divided into three main sections. The first section traces the architect's artistic development by reviewing his projects and buildings; the second explores Palladio's architectural theory and his intellectual production; and the third briefly outlines his profound impact on later generations. In general, the interpretation of Palladio's career presented here synthesizes the studies of the last forty years. The main themes regard Palladio's invention of a kind of grammar of architectural composition, his innovative functional solutions, and his quest for beauty through the imitation of ancient buildings.

The most important new discoveries and interpretations which emerged during the preparation of the exhibition concern the project for the Rialto Bridge, a drawing for low budget housing in Venice, and a design for some gardens. Further-



View of Basilica model in the *Palladio 500 anni* exhibition installation.
Photograph: © Pino Guidolotti / CISA A. Palladio

more, the catalogue presents a partially new interpretation of Palladio's writings, from the guide to Rome, to the *Quattro Libri*, to an unfinished edition of Polybius's *Histories*. Last but not least, exceptionally high quality photographs make the catalogue a valuable resource for scholars. Many other new specialized studies on the architect are included in the related publication of the acts of the week-long Palladio symposium organized by the CISA in May 2008.

The installation, designed by the architectural office of Aldo Cibic, does not rise to the quality of the material on display, but a well-organized website explains the exhibition organization and also permits a virtual visit of the show (www.palladio500anni.it).

Vittorio Pizzigoni
Politecnico di Milano

Publications related to the exhibition:

Howard Burns, Guido Beltramini, eds., *Palladio*, Venice: Marsilio, 2008, 428 pp., many color illus., € 54 (€ 40 at the exhibition), ISBN 978-88-317-9522-7

Franco Barbieri, Donata Battilotti, Guido Beltramini, Arnaldo Bruschi, Howard Burns, Francesco Paolo Fiore, Christoph Luitpold Frommel, et al., eds., *Palladio 1508-2008. Il simposio del cinquecentenario*, Venice: Marsilio, 2008., 422 pp., ill., € 40, ISBN 978-88-317-9626-2

Canaletto, *Capriccio palladiano*
Photograph: Galleria Nazionale, Parma



View of *Palladio 500 anni* exhibition installation
Photograph: © Pino Guidolotti / CISA A. Palladio



ONGOING AND UPCOMING: CONFERENCES AND SYMPOSIA

GERMANY
COTTBUS

**THIRD INTERNATIONAL
CONGRESS ON CONSTRUCTION
HISTORY**

May 2009

The organizing committee will take up the very constructive stimuli and ideas for the future development of the international community of construction history, which were discussed at the end of the Cambridge Conference. Several German colleagues have already announced their assistance. The congress will include a 3-4 day conference program, and 1-2 days of various guided tours to monuments of construction history in the region as well as in Berlin, Potsdam, Dresden and Leipzig. A post conference program will be offered including two guided tours to Poland to visit the famous Dirschau Bridge near Gdansk and Max Berg's Jahrhunderthalle in Wrocław.

Organization: The Berlin-Brandenburg Construction History Group, Brandenburgische Technische Universität Cottbus (BTU) . Chair of Construction History and Structural Preservation, Prof. Dr.-Ing. Werner Lorenz. Faculty 2 - Architecture, Civil Engineering and Urban Planning. Institut für Bau- und Kunstgeschichte. Konrad Wachsmann-Allee 8, 03046 Cottbus, Germany.

Contact: 0049-(0)355-69.30.31, fax 0049-(0)355-69-30.32, werner.lorenz@tu-cottbus.de or schwarzk@tu-cottbus.de.

www.tu-cottbus.de/bautechnikgeschichte

INDIA
NEW DELHI

**MAAN7: ASIAN CITIES
LEGACIES OF MODERNITY**

23-25 February 2009

The mAAN-7 conference will be located at the famous India International Centre and in close proximity to the early 20th-century heart of New Delhi, one of the most endangered urban heritages of the modern world.

The fate of "Lutyens' New Delhi" – as it is widely known, in memory of the garden city's chief architect and author of its final plan, Edwin Lutyens – is symptomatic of the beleaguered future of other such modern cities, where the heritage precinct circumscribes a prized parcel of land, preserving the image of the modern city, but at odds with the density and social character of the contemporary. The fascinating aspect of the modern city and its tenuous existence within the contemporary metropolis is that it not only represents the spatial imagination and technology of the recent past, but is also a receptacle for polarities of privacy and publicity, of native and foreign, of order and chaos and status and hierarchy, that are now being replaced by the simulacra of post-industrial society. What binds the whole is infrastructure, the single parameter for judging whether the modern should be relegated to the urban trash heap or allowed to exist as a symbol of luxury or economy.

Conference sessions will be organized around the following themes:

1. The "knowing" modern cities of Asia
2. Regulating the modern architectural precinct
3. Participatory processes in revitalization
4. The educational imperative: training for conservation

Organized by mAAN: modern Asian Architecture Network

Venue: India International Centre, New Delhi

For updates please visit www.m-aan.org.

Contact: maan7newdelhi@gmail.com

ITALY
MILAN

**THE CITY AND THE NETWORKS,
FOURTH AISU CONGRESS**
**LA CITTÀ E LE RETI, IV CON-
GRESSO AISU**

19-21 February 2009

The topic of this congress of the AISU (Associazione Italiana di Storia Urbana, Italian Association for Urban History) will be the city and the networks, both real and virtual: water and mobility networks, environmental and energy networks, knowledge and exchange networks, water networks, reception and solidarity networks. Considering realized, planned or only desired systems, the study of urban networks needs a comprehensive view able to set in a wide context regarding historical and territorial aspects. The result of this approach will be the final setting of every single case, correctly drawn and analyzed, as a part of a more complex system: the goal will be more to define some interrelations than to study the single episodes, even if these are interesting and significant. The aim of a network consists in a continuous interaction between all the consisting knots and segments. A fundamental importance is the relation between the single fragments and the totality; another aspect of interest will be, in particular cases, the connection with a possible referring model.

In its potential huge extension, the topic needs to be restricted to a possible time and space limit. Also in this case, the topic chosen for the Fourth Congress is defined at the border between different specialized aspects: in this way it will be analyzed and compared with different methodological and chronological approaches. In the topic development will be involved different subjects and branches of learning: it will be the occasion to promote an exchange at the base for a wide reflection, main aspect of the multidisciplinary of our association. The topic of the networks will be articulated and organized in eight different sessions:

1. Mobility networks.
2. Water Networks.
3. Environmental Networks.
4. Energy Networks
5. Exchange Networks.
6. Knowledge Networks.
7. Reception Networks.
8. Solidarity Networks

Al centro dei nostri interessi questa volta saranno la città e le reti, da intendersi sia in senso materiale sia in senso immateriale: reti idriche e della mobilità, reti ambientali ed energetiche, reti della conoscenza e dello scambio, reti idriche, reti dell'accoglienza e della solidarietà. Che si tratti di sistemi realizzati, di sistemi progettati o semplicemente auspicati, lo studio delle reti urbane impone uno sguardo d'insieme che sappia collocare il singolo caso in un ampio contesto storico e territoriale. Ad interessare non sarà tanto la vicenda di un caso specifico, analizzato e descritto, ma piuttosto il suo essere parte di un sistema complesso: si tratta perciò di definire delle interrelazioni, più che di approfondire uno o più episodi, per quanto significativi. Per essere tale, la rete necessita infatti di un'interazione continua tra i segmenti o i punti che la costituiscono. Fondamentali appaiono perciò le coerenze tra il frammento e l'insieme; decisiva è poi, in altre circostanze, la relazione con un possibile modello di riferimento. Nella sua potenziale vastità, il tema implica un restringimento ad una possibile unità di tempo e di spazio. Anche in questo caso, l'argomento scelto per il IV Congresso si colloca alla frontiera tra diversi ambiti specialistici: come tale, il tema permette interessanti confronti di tipo metodologico e cronologico. Nell'articolazione del tema rientrano differenti discipline e campi di studio: una volta di più si intende favorire un interscambio che garantisca una riflessione di ampio respiro e valorizzi il carattere multi-disciplinare della nostra associazione. Il tema delle reti è tradotto in otto sessioni e precisamente:

1. Le reti della mobilità
2. Le reti idriche.
3. Le reti ambientali.

4. Le reti dell'energia.
5. Le reti dello scambio.
6. Le reti della conoscenza.
7. Le reti dell'accoglienza
8. Le reti della solidarietà

Organizing institution: AISU (www.storiaurbana.it)

The complete program may be linked, with information about inscription, fees and accommodations at www.aisu2009.org

Politecnico di Milano (19 Feb.), Bicocca University (20 Feb.), Bocconi University (21 Feb.)

ROMA

METAPHORS FOR A PONTIFICATE. JULIUS II (1503-1513) **METAFORE DI UN PONTIFICATO. GIULIO II (1503-1513)**

2-4 December 2008

Roma nel Rinascimento is an institution founded in 1984 by Massimo Miglio and dedicated to the multidisciplinary study of Roman culture and society from the late Middle Ages to the Renaissance, focusing on the census of manuscripts; on printing; on the study of notaries' archives; on the relationship between Spain and Rome; on popes Martin V, Sixtus IV and Alexander VI; on the relationship between Petrarch and Rome; on Pomponius Letus. The next international conference will be entirely dedicated to the pontificate of Julius II.

Roma nel Rinascimento, fondata su iniziativa di Massimo Miglio, è nata nel 1984 e promuove un'attività di studio e di ricerca sulla cultura e la società romana dal tardo Medioevo al Rinascimento. Come linee di ricerca sono state sinora privilegiate: a) il censimento di materiali prevalentemente inediti (manoscritti, epigrafi e documenti) prodotti a Roma; b) lo studio della stampa romana del Quattrocento e del primo Cinquecento: tipografi

operanti a Roma; manoscritti utilizzati in tipografia; costo del libro manoscritto e a stampa; c) lo studio della realtà socio-economica romana attraverso l'esame dei protocolli notarili dal pontificato di Martino V (1417-1431) a quello di Sisto IV (1471-1484); d) lo studio dei rapporti politici, culturali, socio-economici tra Spagna e Roma all'epoca dei re Cattolici; e) lo studio dei pontificati di Martino V, Sisto IV e Alessandro VI; f) lo studio del Trecento romano attraverso l'analisi dei rapporti tra Francesco Petrarca e Roma; g) l'Accademia romana e Pomponio Leto. Il prossimo convegno internazionale di studi sarà interamente dedicato al pontificato di Giulio II e si svolgerà a Savona (novembre, data da determinare) e a Roma.

Organizer: Roma nel Rinascimento

via della Reginella 1/a, 00186 Roma

tel/fax 06-6832038, e-mail rremail@fastwebnet.it

www.romanelrinascimento.it/manifestazioni_n.htm

ROME

ARCHITECTURE, DIPLOMACY AND NATIONAL IDENTITY: SIR BASIL SPENCE AND MIDCENTURY MODERNISM

3-5 December 2008

The exhibition Back to the Future: Sir Basil Spence 1907-76, organised by the National Galleries of Scotland and the Royal Commission on the Ancient and Historical Monuments of Scotland to mark the centenary of Spence's birth, has stimulated fresh interest in the work of this once most celebrated of British twentieth-century architects. The individualism and exuberance of Spence's mature work has arguably more in common with the approach of American architects such as Paul Rudolph and Edward Durrell Stone than with the architecture typical of post-war Britain.

The conference will survey the architecture of Sir Basil Spence in this wider context, focusing on the modes of design developed in the mid-twentieth century for national representational buildings of all kinds, from embassy and parliament buildings to exhibition pavilions at international exhibitions. Historians who have worked on this period and on these topics will discuss Spence's work – including his British Pavilion at Expo '67 in Montreal, his concept for the 'Beehive' (the extension to Parliament House in Wellington, New Zealand), and his British Embassy in Rome – in relation to other architects' approaches to the problem of creating monumental public buildings to represent the nation abroad in the modern age.

The conference is supported by the Paul Mellon Centre for Studies in British Art and the Arts and Humanities Research Council.

Organizers: Louise Campbell of the University of Warwick, in conjunction with the Paul Mellon Centre and the British School at Rome

Venue: The British School at Rome
via Gramsci 61, 00197 Rome

For booking and information contact:

Dr. Susan Russell, Assistant Director,
Tel. 00+39+06 3264939 or 0632649372

E-mail: s.russell@bsr.it or Geraldine Wellington at
g.wellington@bsr.it

TERMOLI

CONCRETE 2009

19-21 February 2009

First International Congress The Building Techniques. Technological Development of Concrete: Tradition, News, Prospects

The congress is divided into the following sessions:
TECHNOLOGY: History of science and building technology in engineering and civil construc-

tion; Details; Connections and interactions with different materials; Mix-design; Innovative special conglomerates; Fire resistance; Construction.

BUILDING PROCESS: Scheduled maintenance; Construction site techniques.

THE STRUCTURE: Development of calculation methods and theories; Seismic behavior; Construction details in seismic areas.

MATERIALS AND RECOVERY: Technology and applied chemistry; Diagnosis; Intervention techniques for conservation; Intervention examples.

MATERIALS AND TECHNIQUES IN ARCHAEOLOGY: Evidence of use of conglomerate in history; The materials and techniques for restoration in archaeology; Intervention examples.

Organizers: Faculty of Engineering of the University of Molise, Termoli (Italy), Faculty of Architecture of the University of the Republic of Uruguay, and the Institute Torroja Madrid.

Venue: Faculty of Engineering of the University of Molise in Termoli.

For further information please contact the Organizational Secretariat: Ing. Mario Cristiano - Arqta.

Alejandra Nuñez - Arqto. Dennis Tadich

E-mail: concrete2009@unimol.it

www.concrete2009.it

VENICE

MAKE HISTORY 6. WHEN IS SCULPTURE FARE STORIA 6. QUANDO È SCULTURA

11-13 December 2008

Sixth edition of the international conference organised by the School for Advanced Studies in Venice Foundation (SSAV) and the School of Doctorate Studies of Iuav University of Venice.

Sesta edizione del convegno internazionale

organizzato dalla Fondazione Scuola Studi
Avanzati in Venezia e dalla Scuola di Dottorato
dell'Università Iuav di Venezia.

Venue: IUAV, Palazzo Badoer, San Polo 2648, tel. +39.
041.257.1424, fax. +39.041.257.1410; www.iuav.it

SPAIN
MADRID

**FOURTH BIENNIAL ON
RESTORATION: "25 YEARS OF
MONUMENTAL RESTORATION
(1975-2000)"**
**IV BIENAL DE RESTAURACIÓN:
"VEINTICINCO AÑOS DE
RESTAURACIÓN MONUMENTAL
(1975-2000)"**

22 – 25 January 2009

The Fourth Edition of the "Bienal" will reflect on
heritage conservation and restoration between 1975
and 2000.

La IV Bienal abordará una reflexión crítica sobre
la conservación del patrimonio y la restauración
monumental de un trascendente periodo de nuestro
pasado entre los años 1975 y 2000.

Organizer: Academia del Patal, Fundación Caja
Madrid, Plaza San Martín, 1. 28013 (Madrid) T: +34 91
3793674, http://video.alisys.net/cajamadrid/fundacion/bienal_restauracion/index.html
bienal@cajamadrid.es

TURKEY
ANTALYA

**SYMPOSIUM ON THE USE
OF STONE IN HYDRAULIC
STRUCTURES**

**GEÇMIŞTEN GELECEĞE SU
YAPILARINDA TAŞ SEMPOZYUMU**

19-20 December 2008

The event aims to discuss the use of stone in architecture especially concentrating on how to protect hydraulic structures.

Bu etkinlik, su ile ilgili yapıların korunarak kullanılmasını ve gelecek nesillere aktarılmasını sağlamak, taşın çağdaş mimaride kullanılması ve bu konudaki örneklerin tartışılması, amaçlarını taşıyor.

Organizer: Turkish Association of Architects, Antalya Branch. For further information, visit:
www.antmimod.org.tr

BURSA

**LOCAL MANIFESTATIONS OF
MODERNISM IN
ARCHITECTURE IN TURKEY
TÜRKİYE MİMARLIĞINDA
MODERNİZMIN YEREL
AÇILIMLARI IV**

26-27 December 2008

The event aims to bring together and discuss previously undocumented examples of modern architecture in Turkey from early twentieth century to the 1970s.

Toplantıya, erken 20. yüzyıldan yaklaşık 1970'lerin başına kadar devam eden süreçte üretilmiş olan modern mimarlık örneklerini görsel ve yazılı belgelerle tanıtan veya yorumlayan poster sunuşlarının katılımı bekleniyor. Bu etkinliğin, 20. yüzyıl Türkiye mimarlığının bugüne kadar belgelenememiş olan örneklerine, özellikle de Ankara, İstanbul ve İzmir gibi büyük kentler dışındaki üretime dikkat çekmesi ve oluşacak

yeni bakış açılarıyla dönem mimarlığının yeniden yorumlanacağı bir tartışma ortamı yaratması amaçlanıyor.

Organizers: Docomomo_Turkey and Uludag University. For further information, please contact: docomomo.bursa@gmail.com

**UNITED KINGDOM
LONDON**

**SAHGB-EAHN ANNUAL SYM-
POSIUM: BRITISH ARCHITEC-
TURE SEEN FROM ABROAD**

16 May 2009

The symposium aims to broaden our understanding of British architecture in the wider world. The papers presented will illuminate aspects of British architecture from non-British points of view. They might include accounts of British architecture by foreigners travelling in Britain, gleaned from letters or journals, or reactions to British architects travelling abroad, whether as Grand Tourists, or carrying out work overseas. The organizers also intend to present accounts of British architecture by non-British scholars for the light they shed on what it seems important to say about British architecture, in the tradition of writers such as Hermann Muthesius and Henry-Russell Hitchcock. Such approaches might be historiographic or reflect the work of scholars from various parts of the world who are currently researching British topics. There are important postcolonial perspectives to be opened up, and explorations of the assimilation of celebrated British architects into the world of globalized commodity fetishism.

Organizers: Society of Architectural Historians of Great Britain and the European Architectural History Network; Andrew Ballantyne (Newcastle

University) and Dirk van den Heuvel (TU Delft).
Venue: Art Workers Guild, 6 Queen Square, London, WC1N 3AR. For further details, visit:
www.sahgb.org.uk and www.artworkersguild.org

OXFORD

**INTERROGATING TRADITION:
EPISTEMOLOGIES, FUNDA-
MENTALISMS, REGENERATION,
AND PRACTICES**

12-15 December 2008

Tradition has become a keyword in modern global practices, its meanings inextricably bound with the issues it seeks to explain. Therefore, its interrogation is essential in understanding the social and political contexts in which it is mobilized. Examining the intersecting discourses of tradition and the politics of its organization moreover become critical in identifying how socio-political identities and differences are pursued. Tradition thus can be seen to bind the dialectic of the cultural imaginary and the material reality of the built environment. Within this context, the historical realities and the political economies that have marked the development of local traditions and their attendant discourses are relevant considerations. We use the term interrogate to refer to the epistemic exercise of understanding, framing, and questioning the rationalities of traditions, their constructions of authoritative knowledges, and the contingent practices and politics through which spaces and subjectivities are constituted in the 21st century. The conference seeks to underscore the co-constitutive linkages between the epistemologies and the practices of tradition. To that end, interrogating tradition is a re-engagement with how tradition is also mobilized and deployed in the making of space and its sustenance. As in past IASTE conferences, scholars and practitioners from architecture,

architectural history, art history, anthropology, archaeology, folklore, geography, history, planning, sociology, urban studies, and related disciplines will participate in the conference.

Organizers: Nezar AlSayyad, Conference Director, University of California, Berkeley; Marcel Vellinga, Conference Local Director, Oxford Brookes University; Sylvia Nam, IASTE Coordinator, University of California, Berkeley; Karen Hughes, Local Conference Coordinator & Administrator, Oxford Brookes University; Vicky Garcia, CEDR Conference Administrator, University of California, Berkeley; Mark Gillem, Conference Advisor, University of Oregon. Oxford Brookes University www.arch.ced.berkeley.edu/research/iaste
For further inquiries, please e-mail Sylvia Nam at iaste@berkeley.edu

LECTURES AND LECTURE SERIES

GERMANY

KAISERSLAUTERN

**ARCHITECTURE POSITIONS
ARCHITEKTUR-POSITIONEN**

10 December 2008, 18:00; 14 January 2009, 18:00;
4 February 2009, 17:00

An architect from Switzerland, an architectural historian from Paris, and an art historian from Stuttgart are featured in the lecture series of the architecture program at the TU Kaiserslautern this winter semester. Common to all the speakers is a particular relationship to the history of architecture, out of which they have developed their individual approaches to their work. The general public is cordially invited to attend.

Ein Architekt aus der Schweiz, eine Architekturhistorikerin aus Paris und eine Kunsthistorikerin aus Stuttgart bestreiten das Vortragsprogramm des Studienganges Architektur an der TU Kaiserslautern in diesem Wintersemester. Allen gemeinsam ist ein besonderes Verhältnis zur Architekturgeschichte, aus der sie ihre jeweiligen Arbeitsansätze entwickelt haben. Die Öffentlichkeit ist herzlich eingeladen.

Speakers: Mario Campi (December), Christine Mengin (January), Susanne Grötz (February)

Organizer: Lehrgebiet Geschichte und Theorie der Architektur, Prof. Dr. Matthias Schirren
Tel: 0631/205 31 08 E-Mail: schirren@rhrk.uni-kl.de
Venue: Hörsaal 106, Gebäude 1 der TU Kaiserslautern, Pfaffenbergstraße 95, 67663 Kaiserslautern
For further information, please contact:
Dr. Andreas Schätzke or Sara Brück M.A., TU Kaiserslautern, Tel: 0631/205 35 39, E-Mail: schaetzke@rhrk.uni-kl.de; brueck@rhrk.uni-kl.de
www.uni-kl.de/FB-ARUBI/wwwarch/index.html

MUNICH

**ISRAEL: VISIONS AND CON-
FLICTS IN ARCHITECTURE AND
URBAN PLANNING AFTER 1948
ISRAEL: VISIONEN UND
KONFLIKTE IN ARCHITEKTUR
UND STÄDTEBAU NACH 1948**

Thursday, 8 January 2009, 18:00

The architectural historian Anna Minta (University of Bern), author of the standard work *Israel bauen* (*Building Israel*), reports on developments in architecture and urban planning in Israel from the foundation of the Israeli state until the present. Her lecture will cover topics such as concepts for settlement, building the Knesset, and the construction of the Holocaust memorial Yad Vashem.

Die Architekturhistorikerin Anna Minta (Institut für Kunstgeschichte, Universität Bern), Autorin des Standardwerks „Israel bauen“, berichtet über die architektonische und städtebauliche Entwicklung in Israel von der Staatsgründung bis heute, von den Siedlungskonzepten, dem Bau der Knesset bis zur Errichtung der Holocaust Gedenkstätte Yad Vashem.

Speaker: Anna Minta, Ernst von Siemens-Auditorium in der Pinakothek der Moderne, Barer Str. 40, 80333 München, Tel. 089 289 22493, <http://www.architekturmuseum.de/index.php>

ITALY

ROME

TORRE DI SATRIANO

12 December 2008, 16:00

Systems of architectural decoration in the northern Lucanian region between the late archaic and early

Hellenistic periods: case study of Torre di Satriano.
I sistemi di decorazione architettonica nell'area
nord-lucana fra età tardo-arcaica e prima età el-
lenistica. Il caso di Torre di Satriano.

Speaker: Dott. Vincenzo Capozzoli
Organized by the Deutsches Archäologisches
Institut, Rome. Venue: Villino Amelung, Via Andrea
Cesalpino 1 B, Rome. For further information:
Tel. 06 4888141; Fax 06 4884973,
ridolfi@rom.dainst.org

Speakers: Mario Piano (11-13 December); Vitale
Zanchettin (19 December); Antoine Picon (16 Janu-
ary); Silvia Ginzburg (30 January); Pier Luigi Porzio
and Ilaria Delsere (6 February).

Università di Roma Tre
Faculty of Architecture, hall Ponzio
via della Madonna dei Monti, 40, Rome
[host.uniroma3.it/master/storiarch/didattica.
htm#conferenze](http://host.uniroma3.it/master/storiarch/didattica.htm#conferenze)

ROME

PUBLIC LECTURES OF THE EUROPEAN MASTER IN HIS- TORY OF ARCHITECTURE **CONFERENZE PUBBLICHE DEL MASTER EUROPEO IN STORIA DELL'ARCHITETTURA**

11 December, 14:00; 12 December, 9:00; 13 December,
9:00; 19 December 16:30; 16 January, 16:30; 30 Janu-
ary, 16:30; 6 February, 16:30

These are the last lectures/seminars in a series
begun in September, organized by the European
Master in History of Architecture (University of
Roma Tre) and held by international scholars on
their recent research. Speakers' topics are: Venetian
building techniques (Piano); Michelangelo and the
Vatican basilica (Zanchettin); digital architecture
(Picon); Vasari's Vite (Ginzburg); and color in SS.
Luca e Martina (Porzio / Delsere). They are open to
the public.

Si tratta delle ultime conferenze/seminari di una
serie iniziata in settembre, organizzata dal Master
Europeo in Storia dell'Architettura (Università di
Roma Tre) e tenute da studiosi internazionali sulle
proprie ricerche recenti. Sono aperte al pubblico.

CALLS FOR PAPERS

PORTUGAL
GUIMARÃES

EAHN FIRST INTERNATIONAL MEETING

17-20 June 2010

Call for session proposals deadline:

19 December 2008 .

Proposals in English of no more than 400 words including a session or roundtable title should summarize the subject and the premise. Please include name, professional affiliation (if applicable), address, telephone and fax numbers, e-mail address, and a current CV. Proposals and short CVs should be submitted by e-mail, including the text in both the body of the e-mail and in the attachment. Please see the full call for session proposals in the June 2008 issue of the *EAHN Newsletter* (No. 2/08) or at www.eahn2010.org.

Organizers: European Architectural History Network and Universidade do Minho

General chair: Prof. Jorge Correia, Universidade do Minho, Guimarães, Submit proposals to: jorge.correia@arquitectura.uminho.pt, For more information, visit: www.eahn2010.org

SWITZERLAND
EINSIEDELN

TENTH INTERNATIONAL BAROQUE SUMMER COURSE. BAROQUE / LIGHT, COLOR
ZEHNTER INTERNATIONALER BAROCKSOMMERKURS. BAROCK / LICHT, FARBE

28 June – 2 July 2009

CFP deadline: 10 December 2008

The course is open to both junior and senior scholars who wish to address the topic with short papers (20 minutes) and through mutual conversation. The course has an interdisciplinary orientation: art historians and architects are welcome, as are physicists, mathematicians, light designers, and interested participants from other disciplines.

An introduction to the topic by Werner Oechslin may be consulted on the Foundation's website: http://www.bibliothek-oechslin.ch/d/veranstaltungen.php?id_events=52&nav=4

Conditions: The Foundation assumes the hotel costs for course participants, as well as several group dinners and the excursion. Travel costs cannot be reimbursed. Please send applications with brief abstracts by e-mail to Philipp Xaver Enea Tscholl: tscholl@gta.arch.ethz.ch. The due date is 10 December 2008.

Die Veranstaltung steht jüngeren und älteren Wissenschaftlern offen, die sich dem Thema durch Kurzreferate - 20 Minuten - und durch das gemeinsame Gespräch annähern. Der Kurs ist interdisziplinär ausgerichtet, Kunsthistoriker und Architekten sind ebenso willkommen wie Physiker, Mathematiker, Lichtdesigner und Interessierte anderer Fachrichtungen. Eine Einführung ins Thema von Werner Oechslin finden Sie im Internet: http://www.bibliothek-oechslin.ch/d/veranstaltungen.php?id_events=52&nav=4

Bedingungen: Die Stiftung übernimmt die Kosten für die Hotelunterkunft, mehrere gemeinsame Abendessen und die Exkursion. Reisespesen könnten nicht erstattet werden. Wir bitten um Bewerbungen mit kurzem Exposé bis zum 10.12.2008 per E-mail an Philipp Xaver Enea Tscholl: tscholl@gta.arch.ethz.ch

Organizing institution: Stiftung Bibliothek Werner Oechslin, Luegeten 11, 8840 Einsiedeln

Tel: 055 418 90 40, Fax: 055 418 90 48

info@bibliothek-oechslin.ch

<http://www.bibliothek-oechslin.ch>

WORLDWIDE

**NEXUS NETWORK JOURNAL:
PERSPECTIVE**

CFP deadline: 31 December 2008

The Nexus Network Journal for architecture and mathematics has issued a call for papers for a special issue of the journal to be dedicated to perspective studies. The goal is to bring together original investigations of particular thematic approaches to perspective related to architecture, and of different places and times to help us to understand better the universality of this science.

Guest editor for this issue is Tomás Garcia-Salgado. Full details and a .pdf of the CFP are available at: http://www.nexusjournal.com/CFP-NNJ_Perspective.pdf

The Nexus Network Journal (founded 1999) is published three times a year in print and online by Birkhauser Publishers, Basel
<http://www.nexusjournal.com>

WORLDWIDE

**FOUNDATION, DEDICATION
AND CONSECRATION RITUALS
IN EARLY MODERN CULTURE**

CFP deadline: 1 January 2009

The editors of Volume 25 in the series Intersections, published by Brill (Leiden), invite contributions for a new volume devoted to "Foundation, Dedication and Consecration Rituals in Early Modern Culture." Contributions are sought that deal with any aspect, application or representation of dedication rituals in global Early Modern culture. The call for papers can be consulted at <http://www.hum.leiden.edu/research/artandagency/cfp-intersections25.jsp>.

Deadline for proposals (ca. 300 words) is 1 January 2009. Please send proposals to Maarten Delbeke (m.delbeke@hum.leidenuniv.nl) and Minou Schraven (m.schraven@let.leidenuniv.nl).

EXHIBITIONS

AUSTRIA
VIENNA

**THE MAKING OF ARCHITECTURE
ARCHITEKTUR BEGINNT IM
KOPF**

16 October 2008 - 19 January 2009

The exhibition *Architektur beginnt im Kopf. The Making of Architecture* visits 20 internationally active architecture offices in Paris, Hong Kong, Vienna or Los Angeles to provide authentic glimpses of what the offices look like and the tools and sources of inspiration that are used to develop design strategies. The individual working processes for making architecture are put in a context of the collective knowledge of tools in the architect's profession - a radical shift between the pencil and computational design.

Die Ausstellung „Architektur beginnt im Kopf. The Making of Architecture“ besucht in Paris, Hong Kong, Wien oder Los Angeles 20 internationale Architekturbüros und gibt authentische Einblicke, wie die Ateliers aussehen und mit welchen Werkzeugen und Inspirationsquellen Entwurfsstrategien entwickelt werden. Diese individuellen Arbeitsprozesse des „Architekturmachens“ werden in Beziehung gesetzt zum kollektiven Werkzeugwissen der Architekturprofession, das sich zwischen Bleistift und Computational Design massiv verändert.

Curator: Elke Krasny, Architekturzentrum Wien
Museumsquartier, Museumsplatz 1, A-1070 Wien
http://www.azw.at/event.php?event_id=640

VIENNA

**BOGDAN BOGDANOVIĆ.
COMMEMORATION AND
UTOPIAS IN TITO'S YUGOSLAVIA**

**BOGDAN BOGDANOVIĆ.
MEMORIA UND UTOPIE IM
TITO-JUGOSLAWIEN**

5 March - 2 June 2009

Bogdan Bogdanović, born in Belgrade in 1922, is not only the leading architect of memorials in the former multi-ethnic state of Yugoslavia, but also an unconventional urbanologist, essayist and writer who “built to be able to write, and wrote so that he could build”. The leitmotif of his surrealist youth flowed primarily into the alternative Village School for the Philosophy of Architecture (Dorfschule für Philosophie der Architektur) — a unique teaching experiment in the spirit of the 1968 movement. He was forced to leave his birthplace Belgrade with his wife Ksenija, an English specialist, due to a conflict with the Milošević regime. Today he lives and works in Vienna. Between 1951 and 1987 Bogdanović completed over twenty memorials all over Yugoslavia to the victims of fascism and to commemorate people who resisted fascism. Free from ideological emblems and clearly detached from the taste guidelines of the socialist state, these archaic looking architectural ensembles invite visitors to stay and contemplate. How they are to be read and their symbolic significance are not prescribed but left up to the individual, who helps to define a shared anthropological memory. Bogdanović's poetic and pathos free treatment of sites of destruction are manifested, above all, in the Jasenovac flowers, which stand on the site of what was once a concentration camp.

Bogdan Bogdanović, 1922 in Belgrad geboren, ist nicht nur der führende Denkmalarchitekt des ehemaligen Vielvölkerstaates Jugoslawien, sondern auch ein unkonventioneller Urbanologe, Essayist und Schriftsteller, der „baute, um schreiben zu können und schrieb, um bauen zu können“. Die Leitgedanken seiner surrealistischen Jugend ließ er vor allem in die alternative „Dorfschule für Philosophie der Architektur“ einfließen – ein singuläres Unter-

richtsexperiment im Geiste der 68er Bewegung. Von 1982 bis 1986 war er Bürgermeister von Belgrad. Aufgrund eines Konfliktes mit dem Milošević-Regime musste er seine Geburtsstadt Belgrad mit seiner Frau Ksenija, einer Anglistin, verlassen. Heute lebt und arbeitet er in Wien. Zwischen 1951 und 1988 realisierte Bogdanović jugoslawienweit über zwanzig Gedenkstätten für Opfer des Faschismus und für antifaschistische Kämpfer. Frei von ideologischen Insignien und deutlich abgegrenzt von den Geschmacksvorgaben des sozialistischen Staates, laden diese archaisch anmutenden architektonischen Ensembles zum kontemplativen Verweilen ein. Lesarten und Symboldeutungen werden nicht vorgeschrieben, sondern dem Einzelnen überlassen, der auf diese Weise eine gemeinsame anthropologische Erinnerung mitdefiniert. Bogdanovićs poetischer und pathosloser Umgang mit Stätten der Zerstörung fand Niederschlag vor allem in der berühmten Blume von Jasenovac, die an der Stelle eines ehemaligen Konzentrationslagers steht.

A catalogue of the same title, *Bogdan Bogdanović. Commemoration and Utopias in Tito's Yugoslavia*, is being published to accompany the exhibition. Architekturzentrum Wien, Museumsplatz 1 A-1070 Vienna
http://www.azw.at/event.php?event_id=876

VIENNA

MIND EXPANDERS. PERFORMATIVE BODIES - UTOPIAN ARCHITECTURE AROUND '68 **MIND EXPANDERS. PERFORMATIVE KÖRPER - UTOPISCHE ARCHITEKTUR UM '68**

25 July 2008 - 30 August 2009

During the Fokus series based on the permanent collection, the MUMOK will show works considering the theme of art and space. Since the beginning of modernity, the connection between art and space, as well as the expansion of the artwork as a kind of staging of space has been a determining theme of art history. The borders between the work, space and the viewer have continually been called into question and then determined anew, as an equally expanded notion of art is established and newly defined. The exhibition seeks to explore the relationship between art and space in four different thematic blocks (Space and History / Space and Art / Space, Color and Light / Space, the Public and the Private), showing works by Claes Oldenburg, Ilya Kabakov, James Durrell, Guillaume Bijl, Brigitte Kowanz, Bruce Nauman, Marjetiva Potrc, Jessica Stockholder and Dan Graham.

Die Sammlungsausstellung Fokus 4 beleuchtet die Zusammenhänge zwischen den gesellschaftlichen Veränderungen und den künstlerischen Umbrüchen der 60er und 70er Jahre in den Bereichen performativer, raum- und architekturbezogener Kunst. Die Absage an einen gesellschaftspolitischen Konservatismus mit traditionellen geschlechts- und klassenspezifischen Rollenbildern spiegelt sich in künstlerischen Aufbrüchen und Utopien, die überkommene Gattungsgrenzen auflösen und visionäre Neuordnungen vornehmen. Dabei wird der menschliche Körper zum zentralen Medium und Motiv für performative und raumbezogene Kunstformen, die das Verhältnis zwischen Individuum und Umwelt kritisch hinterfragen bzw. visionär zu bestimmen versuchen. Im Umfeld und Gefolge der Wiener Gruppe und des Wiener Aktionismus formierte sich eine junge Kunst- und Architekturszene, deren Protagonisten mit Blick auf die Neuerungen in Gesellschaft, Wissenschaft und Technik experimentelle und alternative Lebens- und Gestaltungsformen vertraten. Die Ausstellung zeigt sowohl die damaligen Berührungspunkte zwischen Kunst und Architektur in Österreich als auch deren Bedeutung im internationalen Umfeld. Zu sehen sind

Arbeiten u.a. von der Wiener Gruppe, des Wiener Aktionismus, Maria Lassnig, Arnulf Rainer, Bruno Gironcoli, Walter Pichler, Bruce Naumann, Stephen Kaltenbach, Gordon Matta Clark, Dan Graham, Valie Export, Peter Weibel, Hans Hollein, missing link, coop himmelb(l)au, zünd-up, Hausrucker & Co. und Archigramm.

Curators: Edelbert Köb, Rainer Fuchs
Mumok Museum Moderner Kunst Stiftung Ludwig
Wien, MuseumsQuartier, Museumsplatz 1 A-1070
Vienna <http://www.mumok.at/programm/vorschau/mind-expanders/>

VIENNA

FLORALS IN FLUX: ABSTRACT, STYLIZED, NATURALISTIC IM WANDEL. DER FLORALE ASPEKT: ABSTRACT, STILISIERT, NATURALISTISCH

21 May 2008-12 April 2009

Around 1900, floral motifs spread conspicuously throughout the work of Viennese architects and decorators. Not even the Wiener Werkstätte and the graduates of the Vienna Academy of Applied Arts resisted the trend of investigating the folk arts of the Austrian crown lands and their ornaments, which began in 1907. However, they developed an individual, unmistakable style, which is contrasted with movements in European art that appeared at the same time.

Um 1900 erfasst die florale Motive auch das Werk von Wiener Architekten und Raumkünstlern. Der ab 1907 beginnenden Auseinandersetzung mit der Volkskunst der österreichischen Kronländer und deren Ornamentik widersetzen sich selbst die Wiener Werkstätte und die Absolventen der Wiener Kunstgewerbeschule nicht. Sie finden jedoch zu einer eigenen, unverwechselbaren Formensprache,

die Beispielen der zeitgleichen europäischen Kunstströmungen gegenübergestellt werden.

Curator: Elisabeth Schmuttermeyer
MAK - Österreichisches Museum für angewandte Kunst / Gegenwartskunst Stubenring 5 A-1010 Wien
http://www.mak.at/e/jetzt/f_jetzt.htm

BELGIUM

BRUSSELS

BELGIUM 58 BELGIQUE 58 / BELGIË 58

26 February -21 December 2008

Through drawings, photos, models, posters and furniture, the exhibition shows an overview of the main architectural and decorative forms that were introduced in Belgium with Expo 58, the Brussels World's Fair that took place in 1958.

Op gebied van architectuur, is de "58-stijl" gekarakteriseerd door het verwerpen van vooroorlogse symmetrieën en het gebruik van schuine en kromme lijnen, glazen wanden, gladde en gekleurde materialen als geëmailleerd Eternit. Grote overspanningen en hyperbolische schelpen doen hun intrede. Aan de hand van tekeningen, foto's, maquettes, affiches en meubilair brengt de tentoonstelling een overzicht van de belangrijke architecturale en decoratieve vormen van deze 58-stijl (met als voorbeeld de Spirou-stijl, die refereert naar de architectuur in de stripreeks van Franquin) door ze te plaatsen in het midden van de actualiteit uit die tijd.

Curator: Archives d'Architecture Moderne (AAM)
Catalogue: Maurice Culot, Anne-Marie Pirlot, eds., Belgique 58, Published by AAM,
ISBN: 978-2-87143-193-0, Architecture Museum La Loge, Kluisstraat 86, B-1050 Elsene,
E-mail: info@aam.be
www.aam.be (<http://www.aam.be/fr/mainfr.html>)

GERMANY
KAISERSLAUTERN

**BALNEA: ARCHITECTURAL
HISTORY OF THE BATH
BALNEA: ARCHITEKTURGE-
SCHICHTE DES BADES**

Opening 4 February 2009

Through photographs, texts and many high-quality architectural models, the exhibition presents the history of the architecture of bathing in Europe from the early modern period through the 20th century. The show is the contribution of the department of History and Theory of Architecture of the TU Kaiserslautern to the celebration of the one hundredth anniversary of the public outdoor swimming pool Waschmühlenfreibad, Kaiserslautern, in 2008.

Die Ausstellung präsentiert anhand von Fotografien, Texten und vor allem einer Vielzahl hochkarätiger Architekturmodelle die Geschichte der Bäderarchitektur in Europa von der Frühen Neuzeit bis in das 20. Jahrhundert und ist der Beitrag des Studienganges zum hundertjährigen Jubiläum des Kaiserslauterer Waschmühlenfreibads im Jahr 2008.

Curator: Susanne Groetz
Theodor-Zink-Museum, Steinstraße 48, 67657
Kaiserslautern,
Telefon: 0631 365-2327,
Telefax: 0631 365-2322,
www.kaiserslautern.de/leben_in_kl/kultur/museum/theodor-zink-museum/index.html?lang=de

MUNICH

**MUNIO WEINRAUB AND AMOS
GITAI: ARCHITECTURE AND
FILM IN ISRAEL**

**MUNIO WEINRAUB UND AMOS
GITAI - ARCHITEKTUR UND
FILM IN ISRAEL**

6 November 2008 - 8 February 2009

The exhibition about the Bauhaus-trained architect Munio Weinraub (1909-1970) and his son, the internationally renowned director Amos Gitai (born 1950) introduces a protagonist of "Neues Bauen" in Israel and a critical filmmaker and chronicler of the country. It is thus also a mirror of the varied history as well as the political and social developments and problems of Palestine and Israel. Munio Weinraub was one of the most important architects involved in creating the Israeli state; he designed residential buildings, kibbuzim and schools, and presented the first project for the Yad Vashem memorial site already in 1942. His son, also trained as an architect, prominently features buildings in many of his films. His international breakthrough came in 1978 with the documentary *House*, in which expulsion and new occupation as well as loss and the meaning of native place are explored through focusing on a building in west Jerusalem. In *A House in Jerusalem* and *News from Home* Amos Gitai pursued the history of the house over 26 more years, thereby illustrating the changing and tragic situation between Israelis and Palestinians. The exhibition presents architectural drawings, models, and films; the supporting programs further examine the complex theme.

Die Ausstellung über den am Bauhaus ausgebildeten Architekten Munio Weinraub (1909-1970) und seinen Sohn, den international renommierten Regisseur Amos Gitai (geb. 1950), stellt einen Protagonisten des Neuen Bauens in Israel und einen kritischen Filmmacher und Chronisten des Landes vor. Sie ist damit auch ein Spiegel der wechselvollen Geschichte sowie der politisch-sozialen Entwicklungen und Probleme Palästinas und Israels. Munio Weinraub war einer der wichtigsten Architekten beim Aufbau des Staates Israel, er entwarf Wohnanlagen, Kibbuzim und Schulen und lieferte bereits

1942 das erste Projekt für die Gedenkstätte Yad Vashem. In vielen Filmen des als Architekt ausgebildeten Sohnes stehen Bauten im Zentrum der Handlung. 1978 gelang ihm mit dem Dokumentarfilm „House“, in dem an Hand eines Gebäudes in Westjerusalem Vertreibung und Neubesetzung sowie Verlust und Bedeutung von Heimat dargestellt werden, der internationale Durchbruch. In „A House in Jerusalem“ und „News from Home“ verfolgte Amos Gitai die Geschichte des Hauses über 26 Jahre weiter und schildert damit die wechselvolle und leidvolle Situation zwischen Israelis und Palästinensern. In über 40 Dokumentar- und Spielfilmen hat Gitai die menschlichen und politischen Probleme insbesondere im Nahen Osten erfaßt und kritisch reflektierend präsentiert. In der Ausstellung werden sowohl Architekturzeichnungen und Modelle als auch Filme gezeigt, Begleitprogramme erweitern und vertiefen das komplexe Thema.

Architekturmuseum der TU München
Pinakothek der Moderne, Barer Straße 40
80333 München, Tel. 089 289 22493
<http://www.architekturmuseum.de/index.php>

MUNICH

MULTIPLE CITY: CITY CONCEPTS 1908-2008 **MULTIPLE CITY – STADTKONZEPTE 1908-2008**

4 December 2008-1 March 2009

The exhibition *Multiple City* displays current global urbanistic developments as reflected in major urban concepts of the past one hundred years. Through the comparison and intertwining of historic and contemporary urbanistic principles, the complex and multi-layered developments in urban planning will be explained and visualized. The themes include historic garden cities of the early

20th century, the city landscape concepts of the early postwar period, and today's urban landscapes; from the new towns of the 1960s to the current newly founded cities in China and the United Arab Emirates; from the principle of a "mobile city" through the city for automobiles all the way to "Telepolis" of the digital age and the "Pleasure City" of the global consumer landscape and strategies of branding, which conceive an entire city as a trademark. In sixteen themes, urban planning is presented as a fascinating discourse, in which we are all involved. Original plans and models document historic city concepts through international examples. These are juxtaposed with the contemporary changes in urban spaces presented in documentary photographs.

Tours: 11 February 2009 at 15:00; 11 December 2008 and 15 January 2009 at 18:30; 20 December 2008 and 21 February 2009 at 16:00; 14 December 2008 and 1 March 2009 at 11:00.

Die Ausstellung „Multiple City“ zeigt aktuelle weltweite urbanistische Entwicklungen im Spiegel zentraler Stadtkonzepte der letzten 100 Jahre. In der Gegenüberstellung und Verflechtung historischer und gegenwärtiger städtebaulicher Leitideen werden die komplexen und vielschichtigen Entwicklungen im Städtebau anschaulich und einsichtig gemacht. Der Bogen spannt sich von der historischen Gartenstadt am Anfang des 20. Jahrhunderts über die Stadtlandschaftskonzepte der frühen Nachkriegszeit zu den heutigen „Urban Landscapes“, von den „New Towns“ der 1960er Jahre zu den aktuellen Stadtneugründungen in China und in den Vereinigten Arabischen Emiraten, von der Leitidee einer „mobilen Stadt“ über die „autogerechte Stadt“ bis zur „Telepolis“ des digitalen Zeitalters und von der „Pleasure City“ der globalen Konsumlandschaft zur Strategie des Brandings, die eine gesamte Stadt als Markenzeichen begreift. Urbane Strukturen sind ständigen Transformationen unterworfen, neue Phänomene treten auf, die zugleich Produkt tradierter Strategien sein können. Die Phänomene sind heterogen, es gibt weder die

eine Erscheinungsform noch die eine Strategie im Umgang mit der Stadt von heute: MULTIPLE CITY. An Hand von sechzehn Themen wird Städtebau als spannender Diskurs, in den wir alle eingebunden sind, erlebbar. Originalpläne und Modelle dokumentieren an internationalen Beispielen die historischen Stadtkonzepte. Ihnen werden die aktuellen Veränderungen urbaner Räume in einer Fotodokumentation systematisch gegenübergestellt. Stadtplaner, Architekten, Künstler und Wissenschaftler setzen sich in Ausstellung, Publikation, Diskussionsrunden und einer Filmreihe in Kooperation mit dem Filmmuseum München mit der heutigen Stadt in ihrer multiplen Erscheinungsform auseinander. Die Ausstellung ist eine Gemeinschaftsproduktion des Architekturmuseums und des Lehrstuhls für Städtebau und Regionalplanung der TU München

Führungen: Mi 11.02.09, 15.00; Do 11.12.08 und 15.01.09, 18.30 ; Sa 20.12.08 und 21.02.09, 16.00; So 14.12. 08 und 01.03.09, 11.00 .

Architekturmuseum der TU München
Pinakothek der Moderne, Barer Straße 40
80333 München, Tel. 089 289 22493
<http://www.architekturmuseum.de/index.php>

WEIL AM RHEIN

GEORGE NELSON. ARCHITECT, WRITER, DESIGNER, TEACHER GEORGE NELSON. ARCHITEKT, AUTOR, DESIGNER, LEHRER

13 September 2008 – 1 March 2009

In 2008, the American designer George Nelson (1908-1986) would have been 100 years old. In recognition of this centennial anniversary, the Vitra Design Museum is planning the first comprehensive retrospective on his work. Trained as an architect with a degree from Yale, Nelson was one of the

defining figures of American design in the latter half of the 20th century. He created classics of modern furniture and interior design like the Coconut Chair (1956), the Marshmallow Sofa (1956), the Ball Clock (1947), the Bubble Lamps (starting in 1952) and the Action Office (1964). Nelson was not only a successful designer but also an acclaimed writer and editor, lecturer, exhibition designer and passionate photographer. In his many essays on design, he was one of the most prominent voices among his peers in reflecting on the working conditions, duties and objectives of his profession at a time when the field and its image were still in the formative years. Nelson's conception of design as a system, his approach that went beyond mere styling and always took into consideration the greater nexus of interrelated interests and concerns as well as his achievements in the teaching of design give his oeuvre particular relevance and appeal in today's context.

2008 wäre der amerikanische Designer George Nelson (1908-1986) 100 Jahre alt geworden. Aus diesem Anlass plant das Vitra Design Museum die erste umfassende Retrospektive auf sein Werk. Nelson, ein studierter Architekt mit Abschluss in Yale, war eine der prägenden Figuren des amerikanischen Designs der zweiten Hälfte des 20. Jahrhunderts. In seinem Büro entstanden Klassiker des modernen Möbel- und Interior Designs: der Coconut Chair (1956), das Marshmallow Sofa (1956), die Ball Clock (1947), die Bubble Lamps (ab 1952) und das Action Office (1964). Nelson war jedoch nicht nur ein erfolgreicher Designer, sondern auch ein viel beachteter Autor und Publizist, Dozent, Ausstellungsmacher und passionierter Fotograf. In seinen zahlreichen Essays über Design reflektierte er wie wohl kaum ein anderer Gestalter die Arbeitsbedingungen, Aufgaben und Ziele seines sich in der Mitte des 20. Jahrhunderts noch formierenden Berufsbildes. Nelsons Auffassung von Design als System, sein Ansatz über die bloße Formgebung hinauszugehen und stets in größeren Zusammenhängen zu denken, wie auch seine Leistungen im

Bereich der Designvermittlung, lassen sein Werk gerade heute wieder hoch aktuell und interessant erscheinen.

Vitra Design Museum, Charles-Eames-Str. 1
D-79576 Weil am Rhein,
info@design-museum.de, www.design-museum.de

ITALY
BARD

SIGNS IN STONE. TOWERS, CASTLES, MANSIONS AND RESIDENCES. DRAWINGS AND OBSERVATIONS BY FRANCESCO CORNI
SEGNI DI PIETRA. TORRI, CASTELLI, MANIERI E RESIDENZE. DISEGNI E OSSERVAZIONI DI FRANCESCO CORNI

11 October 2008- 15 February 2009

The exhibition is dedicated to the exceptional illustrations of the fortifications of Val d'Aosta region, from 1000 to 1800, executed by Francesco Corni. The author is a graphic master: his drawings in ink on tracing paper present very effectively the architectural structures, permitting a better understanding through a very detailed reconstruction. The itinerary, in the cave and the prison of the fort, shows about one hundred drawings. In the first section, the evolution of the fortifications of Val d'Aosta region are reconstructed, from a means of defence to a noble residence. In the second section, Italian and European models that have inspired local builders, are illustrated. At the end the visitor can admire two models of the Fort of Bard: the first showing the castle before Napoleon destroyed it in 1800; and the second showing the current complex, after its rebuilding between 1830 and 1838 by the military engineer Francesco Antonio Olivero for the Savoy.

La mostra è dedicata alle eccezionali illustrazioni delle strutture fortificate valdostane, a partire dall'anno Mille sino al 1800, realizzate da Francesco Corni. L'autore è un maestro dell'arte grafica: i suoi disegni realizzati a china su carta da lucido, ricompongono con grande efficacia stilistica l'imponenza di strutture architettoniche, permettendone una migliore conoscenza attraverso una minuziosa ricostruzione dei dettagli. L'itinerario, che si snoda tra gli spazi espositivi delle Cantine e delle Prigioni del Forte, presenta al pubblico un centinaio di disegni. Nella prima sezione si ripercorre l'evoluzione storico-architettonica della fortificazione valdostana, da strumento di difesa a residenza signorile. Nella seconda sezione la mostra prosegue con tavole che mettono a confronto modelli italiani ed europei a cui si sono ispirati i costruttori valdostani o viceversa. Alla fine della mostra il visitatore potrà anche ammirare due plastici che raffigurano il Forte di Bard: il primo, presenta la fortezza come apparve a Napoleone che la rase al suolo al termine della seconda Campagna d'Italia del 1800. Il secondo plastico raffigura il Forte nelle forme attuali dopo la ricostruzione voluta dai Savoia tra il 1830 e il 1838, ad opera dell'ingegnere militare Francesco Antonio Olivero.

Fort of Bard
info@fortedibard.it; www.fortedibard.it

BERGAMO

PIO MANZÙ. WHEN THE WORLD WAS MODERN
PIO MANZÙ. QUANDO IL MONDO ERA MODERNO

1 October 2008 – 8 February 2009

The exhibition will follow the career of Pio Manzù, the internationally renowned designer, at the same time as the solo exhibition is held dedicated to

his father, the sculptor Giacomo Manzù. The Pio Manzù archive, currently held at GAMeC, permits a full examination of Manzù's creative work to be made, which, in its short duration, spanned design, photography and graphics. The exhibition will be arranged thematically in the four rooms on the second floor at GAMeC, and relate his work to that of other international designers and artists. The first room will display Manzù's early work while he was studying at Ulm, and will exhibit his designs, notes, sketches and theories in relation to his work for lecturers and professors Max Bill and Tomas Maldonado, colleagues Giovanni Anceschi and Mavigner, and artists and designers Getulio Alviani, Enzo Mari, Gruppo T and Gruppo N. The second and third rooms will be devoted to the central focus of Manzù's work – the car designs that brought him international prizes and honors. Drawings, designs, photographs and models will be displayed relating to the Fiat 127 and tractors, and the projects for Autonova vehicles, taxis and buses, many of which were produced and met with commercial success. All his vehicles were pioneers in one way or another, and the invention of the enclosed cockpit for a tractor – which had until then always left the driver open to the elements – immediately reduced driver deaths by 30% by protecting him if the tractor overturned. The fourth room will host original objects, prototypes, designs and designer products of household items that have become classics in our homes.

La mostra segue le tappe della carriera di Pio Manzù, in contemporanea alla mostra dedicata al padre, il grande scultore Giacomo. L'archivio di Pio Manzù, attualmente depositato alla GAMeC, consente di tracciare per la prima volta un percorso completo della sua opera - che, nella pur breve esperienza a causa della prematura scomparsa, ha spaziato dal design, alla fotografia, alla grafica editoriale - articolato nelle quattro sale del secondo piano della galleria, toccando differenti tematiche e mettendo il suo lavoro in relazione con quello di altri designer ed artisti internazionali. Gli anni degli

esordi e della sua formazione alla scuola di Ulm sono oggetto della prima sala in cui si accostano suoi progetti, appunti, schizzi, teorie al lavoro dei docenti e direttori come Max Bill, Tomas Maldonado, ma anche con quello di colleghi come Giovanni Anceschi, Mavigner e artisti e designers italiani Getulio Alviani, Enzo Mari, Gruppo T e Gruppo N. La seconda e terza sala indagano la fase del lavoro di Pio Manzù dedicata al Car design, che gli valse riconoscimenti e premi internazionali: disegni, progetti, foto, modellini relativi alla 127 Fiat e ai Trattori, e i progetti mai prodotti per Autonova, Taxi, Autobus. Molti di questi sono stati realizzati con grande successo sia sul piano della pura ricerca sia del mercato: basti pensare che queste macchine non solo sono pioniere di quelle attuali ma, ad esempio, l'invenzione della scocca superiore per il trattore ridusse del 30% le morti nel lavoro agricolo causate dal ribaltamento dei mezzi. Questi progetti di Manzù sono messi a confronto con quelli di importanti designer come Pininfarina, Bonetto, Zanuso, Bellini, Piano. Agli oggetti è dedicata la sala di chiusura: originali d'epoca - molti di essi ancora oggi campeggiano nelle nostre case e sono considerati ormai dei classici

Curators: Giacinto Di Pietrantonio, Beppe Finessi and Enrico Fagone, Catalogue: Electa GAMeC, Via S. Tommaso, 53, 24121 Bergamo, tel. +39 035 270272, fax +39 035 236962; www.gamec.it

CALDAGNO

HOMAGE TO PALLADIO. 18 ARCHITECTURAL EXHIBITIONS IN THE BASILICA PALLADIANA OF VICENZA

OMAGGIO A PALLADIO. 18 ALLESTIMENTI PER LA BASILICA PALLADIANA

4 October 2008 – 11 January 2009

Over 20 years of temporary architectural exhibitions in the Basilica Palladiana of Vicenza are on show. Projects by Mario Botta, Renzo Piano, Gino Valle, Gianugo Polesello, Tadao Ando, Gabetti & Isola, Frank O. Gehry, Sverre Fehn, Oswald Mathias Ungers, Alvaro Siza, Franco Purini, Toyo Ito, Steven Holl, Francesco Venezia, Alberto Campo Baeza, Kazuyo Sejima & Ryue Nishizawa SANAA, Eduardo Souto de Moura.

Sono esposti oltre 20 anni di allestimenti per la Basilica Palladiana di Vicenza. Progetti di Mario Botta, Renzo Piano, Gino Valle, Gianugo Polesello, Tadao Ando, Gabetti & Isola, Frank O. Gehry, Sverre Fehn, Oswald Mathias Ungers, Alvaro Siza, Franco Purini, Toyo Ito, Steven Holl, Francesco Venezia, Alberto Campo Baeza, Kazuyo Sejima e Ryue Nishizawa SANAA, Eduardo Souto de Moura.

Curator: Abacoarchitettura, Villa Caldogno
via Zanella, 3, Caldogno (VI)
www.abacoarchitettura.org

NAPLES

HERCULANEUM. THREE CENTURIES OF DISCOVERY ERCOLANO. TRE SECOLI DI SCOPERTE

16 October 2008 – 30 March 2009

If Herculaneum was declared a World Heritage Site by the Unesco in 1997, it is because its amazing finds offer evidence of Roman life and society with such an abundance of details and a well-preserved freshness that make it unique in the world. In this exhibition, almost all the large-scale sculptures from the city are on display together for the first time, works that were discovered in different phases of the excavations (from 1738) and so preserved in different places. The exhibition itinerary presents over 150 artworks. It starts in vivid light,

with enlightening figures of gods, heroes and emperors. One continues with the light diminishing in the sections devoted to the illustrious families from Herculaneum, that with private money contributed to the renewing of the city, and to the numerous sculptures from the Villa of the Papyri, that testify the role that had Greek culture on Roman élite of the late republican period. A suffused light illuminates the portraits of common people, while darkness envelops the skeletons of people in flight, one of the most extraordinary discoveries of last decades. The last section, devoted to the textiles from Herculaneum, presents 180 finds.

Se Ercolano è stata dichiarata dall'Unesco nel 1997 "Patrimonio dell'Umanità" è perché con i suoi stupefacenti resti offre una testimonianza della vita e della società romana con tanta abbondanza di particolari e con l'immediatezza della conservazione da potersi ritenere unica al mondo. In questa mostra sono per la prima volta ricongiunte quasi tutte le opere della grande statuaria restituite dalla città, appartenenti a stagioni diverse della storia degli scavi (dal 1738) e che ne hanno determinato il diverso destino quanto a luogo di conservazione. Il percorso della mostra comprende oltre 150 opere. L'esposizione ha inizio con la viva luce, che illumina le figure di dei, eroi e delle dinastie imperiali. Si prosegue con una luce in graduale attenuazione nelle successive sezioni, dedicate rispettivamente alle illustri famiglie ercolanesi che con atti di munificenza privata contribuirono al rinnovamento edilizio della città e alle numerose sculture della Villa dei Papiri, testimonianza del ruolo svolto dalla cultura greca presso le classi dominanti della tarda repubblica romana. Una luce più soffusa si diffonde sui ritratti della gente comune, mentre le tenebre avvolgono gli scheletri dei fuggiaschi, una delle più straordinarie scoperte archeologiche degli ultimi decenni. L'ultima sezione, dedicata ai tessuti da Ercolano, è costituita da 180 reperti tessili.

Museo Archeologico Nazionale di Napoli
piazza Museo, 19, Naples
Tel. +39. 081.4422149;
www.marketplace.it/museo.nazionale

PADUA

CLEMENT XIII REZZONICO. A VENETIAN POPE IN MID EIGH- TEENTH-CENTURY ROME **CLEMENTE XIII REZZONICO. UN PAPA VENETO NELLA ROMA DI METÀ SETTECENTO**

12 December 2008 – 15 March 2009

Carlo Rezzonico was bishop of Padua between 1743 and 1758, and was involved in the building or restoration of several churches, and in the rebuilding of the Main Seminar, together with the engineer Giovanni Poleni and the architect Giorgio Massari, author of the redesign of the Rezzonico palace in Venice. On 6 July 1758 he was elected pope: in the exhibition are illustrated the feasts held in Padua, Venice and Rome, where ephemeral architecture was erected and of which there is graphic evidence. Thanks also to cardinal Alessandro Albani, he was able to absorb the culture of eighteenth-century Rome, crossroads of European artists and literates, collectors and antiquarians attracted by the classical world that was emerging from the archaeological excavations. These are the years of the creation of the Museo Profano, embryo of the Vatican Museums, of the enlarging of the Capitoline Museum, also thanks to the gifts by the pope, and of Winckelmann, Prefect to Roman Antiquities from 1764. A special relationship existed between Clemens XIII and the architect and engraver Giovanni Battista Piranesi, and a selection of Piranesi's engravings will illustrate the renewal of antiquarian taste in Rome in the 1760s, in which Rezzonico's patronage was so important.

Carlo Rezzonico fu vescovo di Padova tra il 1743 e il 1758, impegnandosi nella consacrazione di chiese edificate o rinnovate in quegli anni e preoccupandosi della ridefinizione architettonica del Seminario Maggiore, con l'ingegnere Giovanni Poleni e l'architetto Giorgio Massari, cui i Rezzonico avevano affidato la ristrutturazione del loro palazzo a Venezia. Il 6 luglio 1758 fu eletto papa: nel percorso espositivo verranno illustrati i festeggiamenti che si svolsero a Padova, Venezia e Roma con la messa in opera di apparati effimeri, di cui esistono ancora interessanti documentazioni grafiche. Sul piano culturale, grazie anche al cardinale Alessandro Albani, egli seppe fare sue le istanze della Roma settecentesca, crocevia di artisti e letterati, collezionisti e antiquari provenienti da tutta Europa attratti dal mondo classico che riemergeva dagli scavi archeologici. Sono gli anni della creazione del Museo Profano, primo embrione dei Musei Vaticani, della crescita del Museo Capitolino grazie anche alle generose donazioni del papa, gli anni di Winckelmann, Prefetto delle Antichità di Roma dal 1764. Un rapporto privilegiato legava Clemente XIII all'architetto e incisore Giovanni Battista Piranesi e una selezione di stampe piranesiane racconterà il rinnovamento del gusto antiquario nella Roma degli anni sessanta del Settecento, nel quale tanta parte ebbe il mecenatismo dei Rezzonico.

Catalogue by Silvana Editoriale

Palazzo Vescovile, Museo Diocesano, piazza
Duomo, 12, Padua

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info@museodiocesanopadova.it, www.museodiocesanopadova.it, www.clementexiii.it

PISA

SOVEREIGNS IN EUROPE'S GAR- DEN. PISA AND THE LORENA **SOVRANI NEL GIARDINO** **D'EUROPA. PISA E I LORENA**

19 September – 14 December 2008

The exhibition recreates the political and cultural climate of the city under the Lorena's government (1737-1859). Pisa, where the court used to spend the winter, enjoyed a period of renewed splendour when Pietro Leopoldo designated it as the second city of the reign. The life and the taste of the court, the vast reformation held by an enlightened sovereign such as Pietro Leopoldo, the circulation of great cultural themes, the relationship with the institutions and a modern territorial politics, are the topics taken into account. Paintings, sculptures, drawings, engravings, furniture, from public and private, foreign and Italian collections, are on show. Also maps and documents from the National Archive of Prague are presented. Very interesting are the works related to the Franco-Tuscan expedition in Egypt by Ippolito Rossellini and Jean-François Champollion. A special section is devoted to the several reforming interventions regarding many sectors: agriculture, commerce, manufacture, finance, banks, land reclaim, deregulation. The grandducal interventions in the territory of Pisa are also illustrated, such as Bagni di San Giuliano, Larderello, Volterra, Valdera and the big marsh reclamation of Bientina.

La mostra ricostruisce il clima politico e culturale della città sotto il governo lorenese (1737-1859). Pisa, dove la corte trascorreva tanta parte del periodo invernale, visse un periodo di rinnovato splendore con la consacrazione da parte di Pietro Leopoldo come seconda città del regno. La vita e il gusto della corte, la vasta opera riformatrice di un sovrano illuminato come Pietro Leopoldo, la circolazione dei grandi motivi culturali, i rapporti con le istituzioni e la moderna politica del territorio sono i temi affrontati. In mostra dipinti, sculture, disegni, stampe, arredi, provenienti da collezioni pubbliche e private italiane ed estere. Oggetto dell'esposizione anche straordinario materiale cartografico e documentario proveniente dall'Archivio di Stato di Praga. Di grande interesse le opere legate alla

spedizione franco-toscana in Egitto di Ippolito Rosellini e Jean-François Champollion. Una speciale sezione sarà dedicata alle numerose opere di riforma in settori diversi: agricoltura, commercio, manifatture, ambienti finanziari, istituzioni creditizie, bonifiche, antivincolismo. Sono documentati anche gli interventi granducali in importanti realtà del territorio pisano come i Bagni di San Giuliano, Larderello, Volterra, la Valdera e le grandi opere di bonifica intraprese nel padule di Bientina.

Curators: Romano Paolo Coppini, Alessandro Tosi
Catalogue edited by Romano Paolo Coppini and Alessandro Tosi, Pacini Editore publisher
Museo Nazionale di Palazzo Reale, lungarno Pacinotti 46; hours 10.00-18.00, tel +39. 050.2215469, +39.348.4271109; ticket 6 euros (reduced 3 euros); www.pisaeilorena.it

ROME

BRUNO MUNARI

9 October 2008 – 22 February 2009

The exhibition results from an in-depth study and a project refined over many years. It includes some of the artist's most notable works, like his shop window displays from the 40s and 50s, the artistic contributions he made to architectural projects between the 50s and 60s, his graphic design projects and work done in collaboration with some of Italy's most significant cultural contributors in the period following WWII such as Einaudi, La Rinascente, Olivetti and Danese. In highlighting Munari's very particular method of working on a project, the factor that acts as the real common denominator in all his various activities, this exhibition also sheds light on some of the less explored aspects of his work, including his relationship with the world of architecture and his practically uninterrupted collaboration with many of Italy's design, communications and art magazines.

The exhibition sequence is organized in a thematic rather than a chronological or typological manner, which means that it creates a relationship between different disciplines that would normally not be connected to each other at all, although from Munari's point of view, they simply represented different moments of activities pertaining to a single project. This particular exhibition is just one of several events scheduled to take place in Rome between the end of September 2008 and early February 2009 as part of the celebrations to mark the 10th anniversary of this Milanese artist's death. Other dates to remember include "Not touching is forbidden. Children in touch with Bruno Munari" hosted by Rome's Children's Museum (27 September 2008 – 22 February 2009) and the exhibition / work shop combo entitled "Bruno Munari, Conjurer" at the Villa Borghese's Casina di Raffaello (3 October 2008– 11 January 2009).

La mostra nasce da un approfondito lavoro di ricerca e da un progetto affinato nel corso degli anni. Accanto alle opere più note - come i progetti di allestimenti degli anni Quaranta e Cinquanta, gli interventi artistici in opere di architettura tra i Cinquanta e Sessanta, i progetti di grafica, la collaborazione con alcune delle realtà più significative per la cultura italiana del dopoguerra (Einaudi, La Rinascente, Olivetti e Danese) - ed evidenziando il particolarissimo metodo progettuale, vero denominatore comune della sua multiforme attività, l'esposizione sottolinea anche alcuni aspetti meno indagati dell'opera di Munari, tra cui il rapporto con il mondo dell'architettura e la sua collaborazione praticamente ininterrotta con molte delle riviste italiane dedicate al progetto, alla comunicazione e all'arte. Il percorso espositivo, organizzato per aree tematiche non cronologiche o tipologiche, mette in relazione settori disciplinari normalmente distanti, ma che per Munari rappresentano solo momenti diversi di un'unica attività progettuale. La mostra si inserisce nel circuito delle attività che la città di Roma ospita da fine settembre 2008 a fine febbraio 2009 per celebrare la figura dell'artista milanese. Altri appuntamenti sono "Vietato non

toccare. Bambini a contatto con Bruno Munari" ad Explora - Il Museo dei bambini di Roma (27 settembre 2008 - 22 febbraio 2009) e la mostra-laboratorio "Bruno Munari prestigiatore" alla Casina di Raffaello di Villa Borghese (3 ottobre 2008 - 11 gennaio 2009).

Curators: Beppe Finessi and Marco Meneguzzo
Exhibition project: Marco Ferreri; Graphics: Italo Lupi, Catalogue: Silvana editoriale
Museo Ara Pacis, Lungotevere in Augusta
Rome, www.arapacis.it

ROME

THE ETRUSCANS. THE ANCIENT METROPOLISES OF LATIUM

ETRUSCHI. LE ANTICHE METROPOLI DEL LAZIO

21 October 2008 – 6 January 2009

The exhibition describes the excellence of the Etruscan civilization in Latium by means of the extraordinary development of its main urban centers: Veio, Cerveteri, Vulci, Tarquinia, the towns that from common roots gradually became differentiated from one another, not only in their artistic output, but also in their cultural and cult orientation, lifestyle, and trading practices. The second part of the exhibition is devoted to the ties between these ancient metropolises and Rome, highlighting the strong influence that the Etruscan civilization had on the Roman world in terms of religious practices and symbols of power. On show, besides archaeological finds and sculptures, there are the reconstructions in scale 1:1 of a part of the Temple of Apollo in Veio, an entire tomb from the necropolis of Cerveteri, and of the Temple of Adonis in Gravisca. Vulci will be represented by monumental sculpture in local stone and works from the nearby Ischia di Castro, in the form of mythical beasts,

usually placed at the tomb entrances. Some of the most important finds from the extraordinary paintings of Tarquinia's necropolis are also exhibited.

La mostra racconta e descrive l'eccellenza della civiltà etrusca del Lazio attraverso lo straordinario sviluppo dei suoi principali centri urbani: Veio, Cerveteri, Vulci, Tarquinia, città che a partire dai più antichi e comuni caratteri, si andarono via via differenziando, non solo rispetto alla produzione artistica, ma anche, più in generale, rispetto agli orientamenti culturali e di culto, agli stili di vita, alle prassi commerciali. Ai rapporti tra queste antiche metropoli e Roma è dedicata la seconda parte della mostra, che mette in luce la forte influenza esercitata dalla civiltà etrusca sul mondo romano quanto a pratiche religiose e simbologie del potere, illustrando continuità ma anche differenze tra le due culture. In mostra, oltre ad reperti e sculture, la ricostruzione di una parte del Tempio di Apollo di Veio, quella di un intero sepolcro, a grandezza naturale, della necropoli di Cerveteri, e quella a scala reale del sacello di Adone di Gravisca. Vulci è rappresentata dalla scultura monumentale in pietra locale e dalle opere del vicino centro di Ischia di Castro che, spesso raffiguranti animali mitici, erano collocate all'ingresso delle tombe. Sono esposti anche alcuni dei reperti più significativi della produzione pittorica della necropoli di Tarquinia.

Curators: Mario Torelli, Anna Maria Moretti
Palazzo delle Esposizioni, via Nazionale, 194, Rome
www.palazzo-esposizioni.it

ROME

JULIUS CAESAR. THE MAN, THE EXPLOITS, THE MYTH GIULIO CESARE. L'UOMO, LE IMPRESE, IL MITO

23 October 2008 – 3 May 2009

A show expressly dedicated to the image of the first absolute protagonist of ancient Rome has been elaborated. The exhibition unifies, for the first time, archaeological documents of great importance and beauty, coming from the most prestigious Italian and foreign museums, with expressly made reconstructive plastic models, to represent Rome as Caesar must have lived it. Left as an entrustment to figurative art is the use of documentary evidence of the myth, Caesar, and Caesarism from the Middle Ages to the Renaissance, and onwards to Neoclassicism and beyond, up to the very early decades of the 20th century, when motion pictures, through vintage movies, scenery costumes and movie sets, related the most recent of Caesar's myths.

La prima mostra mai realizzata in Italia e nel mondo attorno alla figura del protagonista assoluto dell'antica Roma, Giulio Cesare (ca. 100 – 44 a.C.). La mostra riunisce per la prima volta documenti archeologici di grande importanza e bellezza (sculture, mosaici, affreschi, gioielli, gemme, monete), provenienti dai maggiori musei italiani e stranieri (tra cui i Musei Vaticani, il Museo del Louvre, i Musei Capitolini, il British Museum, il Museo Archeologico di Napoli, lo Staatliche Museum zu Berlin, il Kunsthistorisches Museum di Vienna), insieme plastici appositamente realizzati, a ricostruire la Roma di Cesare. All'arte figurativa (circa cento dipinti tra cui Guido Reni, Rubens, Tiepolo, Hayez, Rixens) è affidata la documentazione del mito di Cesare e del cesarismo dall'età medievale al Rinascimento, da qui al Neoclassicismo e oltre; fino ai primissimi decenni del Novecento, quando il cinema, attraverso filmati d'epoca, costumi di scena e scenografie, racconta il mito più recente di Cesare.

Curators: Giovanni Gentile, Paolo Liverani, Enzo Sallustro, Giovanni Villa,
Catalogue by Silvana Editoriale,
Chiostro del Bramante, via della Pace, Rome
Tel +39.06.68809035-36;

E-mail info@chiostrodelbramante.it;
www.chiostrodelbramante.it

SAN BENEDETTO

MATILDA'S ABBEY. ART AND HISTORY IN A GREAT MONASTRY OF BENEDICTINE EUROPE (1007-2007) **L'ABBZIA DI MATILDE. ARTE E STORIA IN UN GRANDE MONASTERO DELL'EUROPA BENEDETTINA (1007-2007)**

31 August 2008 – 11 January 2009

Celebrating the millennium of the foundation of the Polirone Abbey, this exhibition casts light on the most significant cultural, artistic and economic events in the history of this monastery, founded in 1007 by Tedaldo, grandfather of Matilda of Canossa. The great countess decided to be buried in this abbey and, more particularly, in St. Mary's chapel. Among the artworks and the documents on show, there are also archive maps revealing the monks' work to keep control of the Po River. The last section of the exhibition is focused around other European abbeys belonging to Matilda: Vallombrosa, Frassinoro, Marola, Orval, St. Pierremont. This exhibition has been set in a 500 square meters area within the historical Main Refectory of the ancient Benedictine Abbey of Polirone (15th century), dominated by Correggio's fresco and Bonsignori's Last Supper. In the occasion of the exhibition, guided tours will be organized to visit the basilica designed by Giulio Romano (1540) and the restored monastic complex, which has maintained its sixteenth-century setting (the three cloisters, the Sala del Capitolo, the Scriptorium, and the botanical garden).

Evento culminante del Millenario della fondazione del monastero di S. Benedetto Polirone, la mostra

ripercorre i momenti salienti della vicenda storica, culturale, artistica ed economica dell'abbazia fondata nel 1007 da Tedaldo, nonno di Matilde di Canossa, e da lei beneficato e scelto per la sua ultima dimora, nella cappella di Santa Maria, ornata da uno straordinario mosaico pavimentale del 1151. Tra le opere d'arte e i documenti esposti anche le mappe d'archivio che illustrano il lavoro dei monaci per il controllo del Po, e l'ambiente circostante (compreso il catasto Teresiano in originale) provenienti da archivi italiani e stranieri, sino alle testimonianze sulla soppressione. Non mancano, infine, splendidi esempi delle altre abbazie legate a Matilde in Europa: Nonantola, Frassinoro, Marola, Vallombrosa, Orval, St. Pierremont. La mostra è allestita in uno spazio di oltre 500 mq. nello storico Refettorio Grande dell'antica Abbazia Benedettina Di Polirone (sec. XV), dominato dall'affresco attribuito al Correggio e dall'Ultima cena del Monsignori. Alla mostra sono collegate visite guidate alla basilica di Giulio Romano (1540) e al complesso monastico restaurato (i tre chiostri, la sala del capitolo, lo scriptorium, la biblioteca, l'orto botanico).

Curator: Paolo Golinelli, Catalogue: Patron Editore
Related book: *Matilde di Canossa, il papato, l'impero. Storia, arte cultura alle origini del romanico*, edited by Renata Salvarani, Liana Castelfranchi, Milano: Silvana Editoriale, 2008, Polirone Abbey, Main Refectory, piazza Matilde di Canossa
Tel +39.0376.623025; E-mail comitato.gestione@millenariopolirone.it; www.mostramatildedicanossa.it

TURIN

PREHISTORY TO THE FUTURE. HIGHLIGHTS FROM THE COLLECTION BISCHOFBERGER DALLA PREISTORIA AL FUTURO. CAPOLAVORI DELLA COLLEZIONE BISHOFBERGER

28 October 2008 – 1 March 2009

The Pinacoteca Giovanni e Marella Agnelli presents a unique cross-section of the private collection of Bruno and Christina Bishofberger from Zurich. Bruno Bishofberger is one of the world's most renowned art dealers as well as an art historian. The 164 items chosen for the exhibition are drawn from a variety of different fields that the Bishofbergers have collected for more than forty years including contemporary art, design, photography, archaeology and folk art. The exhibition includes works by artists to whom Bruno and Christina Bishofberger have been dealer, collector, confidant, counselor and friend: Miquel Barcelò, Jean-Michel Basquiat, Mike Bidio, Francesco Clemente, Damien Hirs, David Salle, Julian Schnabel and Andy Warhol. Design is represented by masterpieces by Alvar Aalto, Le Corbusier, Friedrich Kiesler, Adolf Loos, Gio Ponti, Jean Prouvè, Gerrit Rietveld among others. Ettore Sottsass, who is the architect of the Bishofberger home above Lake Zurich is also included, as well as glass by Maurice Marinot, silverware by Henning Koppel and ceramics by Lucio Fontana. Photography as a form of applied art is represented by the fashion and advertising work of Richard Avendon, Robert Mappelthorpe, Irving Penn and Man Ray among others.

La Pinacoteca Giovanni e Marella Agnelli presenta la collezione privata di Bruno e Christina Bishofberger di Zurigo. Bruno Bishofberger è tra i galleristi più noti al mondo, oltre a essere uno storico dell'arte. Le 164 opere scelte per la mostra svelano la varietà di differenti generi che i Bishofberger hanno raccolto durante più di quarant'anni di attività: arte contemporanea, design, fotografia, archeologia e arte popolare. La mostra include opere di artisti di cui Bruno e Christina Bishofberger sono stati galleristi, collezionisti, confidenti, consiglieri e amici: Miquel Barcelò, Jean-Michel Basquiat, Mike Bidio, Francesco Clemente, Damien Hirs, David Salle, Julian Schnabel e Andy Warhol. La sezione dedicata al Design propone gli oggetti e i progetti di Alvar

Aalto, Le Corbusier, Friedrich Kiesler, Adolf Loos, Gio Ponti, Jean Prouvè, Gerrit Rietveld tra gli altri, di Ettore Sottsass, che è stato l'architetto della loro casa sul lago di Zurigo; completano il panorama bicchieri di Maurice Marinot, argenteria di Henning Koppel e ceramiche di Lucio Fontana. La raccolta di fotografie è rappresentata dagli scatti di moda e pubblicità di Richard Avendon, Robert Mappelthorpe, Irving Penn and Man Ray tra gli altri. Capolavori dell'architettura e del design del Movimento Moderno come paesaggio per l'arte, come parte di una collezione, come qualcosa di vivo, secondo la politica culturale della Fondazione Agnelli per l'Arte.

Curator: Magnus Bishofberger, Exhibition project: Marco Palmieri, Catalogue: Electa
Pinacoteca Giovanni e Marella Agnelli, via Nizza 230, Torino, www.pinacoteca-agnelli.it

TURIN

ENZO MARI, ARTIST AND DESIGNER

ENZO MARI, ARTISTA E DESIGNER

10 October 2008 - 6 January 2009

The Civic Gallery of Modern Art (GAM) in Turin dedicates, during the year as World Design Capital, an extensive exhibition to the work of Enzo Mari, a leading figure in the field of Italian and international design, active since the 1950s. The exhibition will give a comprehensive overview of his work, when he stood out as a leading exponent of programmed and kinetic art. One characteristic of his work is the constant research of new forms and meanings of products, sometime going against the current of traditional trends in industrial design. Defined as a "critical conscience" of design, Mari's work escapes any definition or pigeon-holing. The author of significant pieces that have made an important

contribution to the history of design, the four-time winner of the Compasso d'Oro, he became a protagonist of debate on the profession through texts, irreverent works, and his own designs. Mari has always dedicated particular attention to the less known mechanisms of the market and production, like craftsmanship, reborn in a different form in even the most sophisticated mode of industrial production. Mari is almost unique case of constructive criticism in the design system.

LA GAM di Torino dedica, nell'anno in cui la città è capitale mondiale del design, una grande mostra a Enzo Mari, figura di spicco nel panorama del design italiano e internazionale, attivo fin dagli anni cinquanta. La mostra ne presenta il lavoro a partire dagli esordi, quando si distingueva quale esponente di punta dell'arte programmata e cinetica. Caratteristica della sua opera è la continua ricerca di nuove forme e significati del prodotto, anche in contrapposizioni con gli schemi tradizionali del disegno industriale. Definito "coscienza critica" del design, l'autore sfugge da ogni definizione del proprio lavoro. Autore di pezzi che hanno contribuito in modo significativo alla storia del design, 4 volte vincitore del premio Compasso d'Oro, si è reso protagonista del dibattito sulla professione con testi, opere dissacranti e interventi in prima persona. Mari dedica sempre particolare attenzione ai meccanismi meno conosciuti del mercato e della produzione, come l'artigianato, che rinasce in forma diversa dai modi di produzione industriale, anche quella più sofisticata. Mari rappresenta un caso pressoché unico di critica costruttiva all'interno del sistema del design.

Curators: Enzo Mari, Pierluigi Castagnoli
GAM, Galleria Civica d'Arte Moderna e Contemporanea, via Magenta 31, www.gamtorino.it

VICENZA

PALLADIO: 500 YEARS PALLADIO: 500 ANNI

20 September 2008 - 6 January 2009

Andrea Palladio was born in Padua on St Andrew's Day, 30 November, 1508. To celebrate this quinquenary, the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza and the Royal Academy of Arts, London, with the Royal Institute of British Architects (RIBA), are mounting a major exhibition. It will open in Vicenza, (palazzo Barbaran da Porto, 20 September 2008 - 6 January 2009), it will then move to London (Royal Academy of Arts, 31 January - 13 April 2009). This exhibition will seek to use both traditional and innovative media through which to present the full range of the work of this exceptional architect and his legacy. It will place Palladio within his contemporary historical context and will explore aspects of Palladio's work which have not been adequately presented before. It will include an extensive selection of original drawings, as well as relevant paintings, medals and coins, architectural fragments, sculpture and books and manuscripts. This material will be complemented by large-scale architectural models, video and interactive computer animation. The exhibition will present to the public a rounded, engaging and essentially new synthesis of what is known about Palladio's life, architecture and influence. The exhibition will be structured so as to present these three aspects of the architect: 1) The life of an architect; 2) Making a new architecture; 3) An eternal contemporary.

Scopo della mostra è esplorare aspetti dell'opera di Palladio che finora non sono stati adeguatamente presentati. L'evento-mostra intende raccontare al grande pubblico il Palladio uomo e architetto, attraverso una visione a 360 gradi, coinvolgente ed essenzialmente nuova, di quanto si conosce sulla sua vita, la sua architettura e la sua eredità. L'obiettivo è catturare l'attenzione e stimolare l'immaginazione dei ragazzi: non soltanto grazie alla qualità e varietà delle opere originali esposte (dipinti, disegni, medaglie, frammenti architettonici originali, sculture), ma anche grazie all'impiego

di modelli, e plastici realizzati appositamente, video e animazioni interattive create al computer. La mostra sarà strutturata in modo da illustrare questi tre aspetti: 1) Vita di un architetto; 2) La creazione di una nuova architettura; 3) Un eterno contemporaneo.

Curators: Guido Beltramini and Howard Burns
Catalogue: H. Burns, G. Beltramini, eds., *Palladio*, Venice: Marsilio, 2008, ISBN 978-88-317-9522-7
Centro Internazionale di Studi di Architettura Andrea Palladio, Palazzo Barbaran da Porto
Contra' Porti 11, 36100 Vicenza
Tel.: +39 (0) 444 323 014
www.cisapalladio.org, www.andreapalladio500.it

TRIESTE

MIDDLE AGES IN TRIESTE. INSTITUTIONS, ART AND SOCIETY IN THE 14TH CENTURY MEDIOEVO A TRIESTE. ISTITUZIONI, ARTE, SOCIETÀ NEL '300

30 July 2008 – 25 January 2009

San Giusto castle, together with the Basilica of the same name, dominates the city of Trieste; in the last years it has been restored almost entirely for the central part. Here, the exhibition will explain how Trieste was in the Middle Ages, focusing on the 14th century, a century that decidedly marked the destiny of this city. Two main events that characterized Trieste's history until the 20th century occurred then: the creation of San Giusto cathedral in its current form and the dedication to the Duke of Austria in 1382. The artistic production received Venetian and Lombard influences. Inside the castle, images of the city and plans, artworks, jewels, weapons and objects, epigraphies and coins are interwoven with a rich collection of written documents. Throughout the different sections one can discover the appear-

ance of the urban landscape, the distribution of the villages in the countryside, the profile of an agricultural economy based on wine production. A "medieval itinerary" will guide the visitor through the medieval parts of Trieste by means of special signs placed throughout the city.

Il castello di San Giusto con l'omonima Basilica domina la città di Trieste; in questi anni esso è stato oggetto di un radicale intervento di restauro che può ritenersi quasi completato per la parte centrale. La mostra consentirà di capire com'era Trieste in epoca medioevale, con particolare attenzione al Trecento, secolo che segnò in modo decisivo i destini di questa città. Due dei principali eventi, che hanno caratterizzato la vicenda storica triestina fino alla contemporaneità, si situarono proprio nel XIV secolo: la creazione della cattedrale di San Giusto, così come oggi noi la vediamo e la cosiddetta dedizione ai Duchi d'Austria nel 1382. La produzione artistica si aprì agli influssi di Venezia e della Lombardia. Nel castello le immagini della città e le planimetrie, le opere d'arte, le oreficerie, le armi e le suppellettili, le epigrafi e le monete si integreranno con una ricca raccolta di documenti scritti. Attraverso le diverse sezioni si potrà conoscere la fisionomia del paesaggio urbano, la dislocazione degli insediamenti nel contado, il profilo di un'economia agricola intensamente orientata verso la risorsa vinicola. Un "itinerario medioevale" guiderà il visitatore nei luoghi tipici del Medioevo triestino per tramite di un'apposita segnaletica nella città.

Curators: Paolo Cammarosano, Adriano Dugulin, Bianca Cuderì, Catalogue by Silvana Editoriale
Castello di San Giusto, Trieste
tel +39. 040.309362, <http://www.retecivica.trieste.it/triestecultura/new/medioevoatrieste/intro.asp>

NORWAY OSLO

MUSEUMS IN THE 21ST CENTURY: CONCEPTS, PROJECTS, BUILDINGS **MUSEER I DET 21. ÅRHUN-** **DRE, IDEER, PROSJEKTER,** **BYGNINGER**

10 October 2008 – 11 January 2009

The exhibition presents the most important trends in museum architecture, illustrated by twenty-seven of the world's leading museum building projects realized since the turn of the century, thereby documenting the increasing international exchange. The projects represents four continents: Asia, Australia, Europe and USA from the period 2000-2010. The travelling exhibition was organized by Art Centre Basel.

Curators: Suzanne Greub and Thierry Greub. In Oslo: Eva Madshus,

Catalog/related book: Suzanne Greub and Thierry Greub (ed.): *Museums in the 21st century : concepts, projects, buildings*, Munich 2008.

The National Museum of Art, Architecture and Design, www.nationalmuseum.no

PORTUGAL **LAGOS**

100 PHOTOS, 100 PROJECTS, 100 YEARS, OSCAR NIEMEYER BY LEONARDO FINOTTI **100 FOTOS, 100 OBRAS, 100** **ANOS, OSCAR NIEMEYER POR** **LEONARDO FINOTTI**

27 September - 30 December 2008

Commemorating Oscar Niemeyer's centenary, the Brazilian architect Leonardo Finotti exhibits photos of Niemeyer's work taken throughout 2007. Finotti's

vision is a sort of an elaborated travel diary studying Niemeyer's projects in all the continents where he left marks by exploring the constructive and plastic possibilities of the concrete.

Comemorando o centenário da vida de Oscar Niemeyer, o arquitecto brasileiro Leonardo Finotti expõe fotos captadas ao longo do ano de 2007 sobre a obra do homenageado. Trata-se de um olhar elaborado, uma espécie de diário de viagem através das obras de Niemeyer em todos os continentes onde foi deixando marcas da exploração das possibilidades construtivas e plásticas do cimento armado.

Curators: Cultural Centre of Lagos; EDP Foundation
Centro Cultural de Lagos, Rua Lançarote de Freitas
8600-605 Lagos,
Tel. + 351 282 770 450;
centrocultural@cm-lagos.pt

PORTO

ARMÉNIO LOSA, CASSIANO BARBOSA "OUR OFFICE, 1945– 1956"

ARMÉNIO LOSA, CASSIANO BARBOSA «O NOSSO ES- CRITÓRIO, 1945–1956»

28 October - 6 December 2008

Based on Manuel Mendes' research project, the exhibition integrates the commemorations of the centenary of Arménio Losa's birth, one of the most singular figures in the Portuguese architectural panorama of the 20th century. In the 1940s and 1950s, Arménio Losa was the leading northern architect resisting the imposition of an artificial nationalistic style by the Estado Novo dictatorial regime. In professional terms, and with Cassiano Barbosa, with whom he projected some of the most significant modern architecture of Porto, Losa believed in the progress of rationality and technology, supporting

the rational thesis of the CIAMs. It is intended, with this exhibition, to show to the public a selection of Arménio Losa's personal and professional archives, now belonging to the Centre of Documentation of the Faculty of Architecture of the University of Porto.

Tendo como base o projecto de investigação de Manuel Mendes, a exposição integra as comemorações do centenário de nascimento Arménio Losa, uma das mais destacadas figuras no panorama arquitectónico português do século XX. Nos anos 40 e 50 Arménio Losa é o arquitecto que no Norte encabeça a resistência à imposição pelo regime de um pretensão estilo arquitectónico nacionalista. Em termos profissionais, e com Cassiano Barbosa com quem projecta algumas das obras mais significativas da cidade do Porto, acreditou no progresso da racionalidade e da tecnologia, defendendo as teses racionalistas dos CIAM. Pretende-se, com a exposição, mostrar ao público uma selecção do importante espólio de Arménio Losa, agora pertencente ao Centro de Documentação da Faculdade de Arquitectura da Universidade do Porto.

Curators: Filipa Guerreiro and Tiago Correia with Manuel Mendes, Museu dos Transportes e Comunicações, Edifício da Alfândega, ua Nova da Alfândega 4050-430 Porto, Tel. +351 223403000; www.amtc.pt; museu@amtc.pt, www.expocomunica.com.pt

RUSSIA
MOSCOW

**THE CLOISTER BRIGHT AND
MARVELOUSLY DECORATED.
FOR THE 480TH ANNIVERSARY
OF THE NOVODEVICHY
CLOISTER FOUNDATION**

Обитель пресветлая и
дивно украшенная. К
480-летию основания
Новодевичьего
монастыря.

Dates: Until 31 December 2009

The exhibition presents decoration of the temples on the territory of the Novodevichiy cloister (decorative details, frescoes, etc.), early forms of iconostasis, and works of artistic studios on the territory of the cloister.

В экспозиции показано монументальное убранство храмов (детали архитектурного декора, фрески, мозаика); ранние формы иконостасов монастырских церквей и храмовых приделов; вклады из драгоценных материалов (иконы в окладах, церковная утварь), как один из основных принципов складывания ризниц русских монастырей; работы художественных мастерских Новодевичьего монастыря (шитье облачений, покровы, пелены, рукописи, иконы), как часть русской монастырской, художественной культуры. Экспозиция развернута на двух этажах и в семи залах палат. Многие экспонаты выставляются впервые.

Curator Руководитель проекта экспозиции и издания - Т.Г. Игумнова Авторы - М.М. Шведова, И.Г. Борисенко Художник - Н.И. Языкова
Catalog/related book
Новодевичий монастырь, Ирининские палаты,
<<http://www.shm.ru/ev11074760.html>>

ST. PETERSBURG

**ANDREY ANDREEVICH OL
(1883-1958), THE ARCHITECT**
Архитектор Андрей
Андреевич Оль (1883-
1958)

22 May 2008 - 31 January 2009

The exhibition is dedicated to the 125th anniversary of the birth of the famous St. Petersburg architect, artist and pedagogue - Andrey Ol. Visitors experi-

ence a retrospective view of his art. The exhibition shows about 100 sheets of Ol's architectural graphics from 1900-1940, his watercolor paintings, archival material from the State Museum of History of St. Petersburg and graphic views of Leningrad, Pavlovsk, Peterhof and other cities.

Выставка приурочена к 125-летию со дня рождения известного петербургского архитектора, художника, педагога - Андрея Андреевича Оля. На ней представлено около 100 листов авторской архитектурной графики 1900-1940-х годов, акварели и рисунки мастера, архивные документы из фондов Государственного музея истории Санкт-Петербурга. Дополняют экспозицию художественные работы Оля: графические виды Ленинграда, Павловска, Царского села, Гатчины, Токсова и разрушенного во время войны Петергофа. Рядом с ними демонстрируются выполненные мастером декорации к пьесе Б. Шоу «Скандалисты» и эскизы предметов декоративно-прикладного искусства: чайного сервиза «Евгений Онегин», чернильных приборов.

<http://www.spbmuseum.ru/timeexhib/339.htm>

ARKHANGELSK REGION SOLOVETSKY MONASTERY

SOLOVSKY UNDERGROUND & ARCHAEOLOGICAL Соловки подземные археологические

19 December 2007 - 31 December 2008

The exhibition is installed on the ground floor of the Novoratsky building in the Solovetsky monastery. It is the first exhibition in the series of events dedicated to the reconstruction of the monastery's history on the basis of archaeological findings in the subter-

anean part of the complex. The exposition informs about the technology used during the completed archeological dig. Visitors enjoy a closer look at the archaeological methods and results of excavations such as the ruined parts of wooden monastery cells, 17th-century foundations of stone cells built in the first part of the 17th century, etc.

Экспозиция расположена на 1 этаже Новобратского корпуса. Это первая из серии запланированных к открытию в 2004-2010 годы музейных экспозиций, посвященных реконструкции средневековой истории комплекса Соловецкого монастыря на основе археологических изысканий. Она воплощает в себе новый подход к изучению русских монастырей как особого рода поселений. Здесь представлена технология проведения раскопок, осуществленных в подземной части памятников архитектуры. Знакомясь с экспозицией и ее электронной информационной системой, посетитель музея получит возможность увидеть методы исследования и их результаты:

- руинированные остатки деревянных келий XVI века;
- фундаменты и основания стен каменных келий первой половины XVII века
- следы разборки каменных келий XVII века;
- свидетельства крупной реконструкции и перепланировки, осуществленной в 1804 году;
- результаты строительства в 1823 г. Новобратского корпуса.

<http://www.solovky.ru/visitors/exhibitions/>

SLOVENIA LJUBLJANA

SECESSION HERITAGE AS SEEN BY PUPILS AND STUDENTS RAZSTAVA SECEŠIJSKA DEDIŠČINA V OČEH UČENCEV IN DIJAKOV

18 November - 8 December 2008

In the context of the project May Study Days of Secession Architecture: Investigation of architectural heritage which aims to popularize secession architectural and urban heritage among young people, pupils and students have been invited to take part to recognize the value and the meaning of secession heritage. The exhibition will show their art (drawings, paintings, sculptures, models and photos) and research work (essays) produced during the project. More information can be found at http://www.uirs.si/dogodki_delavnice.asp.

V okviru projekta Majski študijski dnevi secesijske arhitekture: Raziskovanje arhitekturne dediščine, ki želi popularizirati secesijsko arhitekturno in urbanistično dediščino med mladimi, so bili z namenom ozaveščanja o vrednotah in pomenu secesijske dediščine v lokalnem okolju k sodelovanju povabljeni učenci in dijaki. Na razstavi bodo prikazana likovna dela (risbe, slike, kipi, modeli in fotografije) in raziskovalne naloge (eseji), ki bodo nastali v času trajanja projekta. Več o projektu na spletni strani http://www.uirs.si/dogodki_delavnice.asp.

Curators: Natalija Milovanović, Marija Režek Kambič, Biba Tominc, Architecture Museum of Ljubljana, Grad Fužine, Pot na Fužine 2; <http://www.aml.si/fr/current-events/current-events.html>

LJUBLJANA

THE SLOVENIAN IMPRESSIONISTS AND THEIR TIME 1890 - 1920

SLOVENSKI IMPRESIONISTI IN NJIHOV ČAS 1890 - 1920

23 April 2008 - 8 February 2009

Grand exhibition of more than 300 important works of Slovenian impressionistic painters and their contemporaries, works of sculptors, photographs and architects. Work is exhibited in the gallery halls and around the capital city. The aim of the exhibition is to show the development of the Slovenian early Modern Movement in different artistic areas. The works of impressionist painters, namely four key painters of the time Ivan Grohar, Rihard Jakopič, Matija Jama and Matej Sternen, are presented through their contemporaries and comparative materials within a broader social context as well as within other areas of art, particular emphasis is given to architectural and urban design creations of the time. The central element of the exhibition are the works of art (painting, works on paper, statues), which were created for secular - and not ecclesiastic - sphere, additionally there are explanatory documentary materials, photographs, non-artistic items, architectural models and textual explanations. The works of Slovenian artists are compared with the works of the artist from other countries.

Velika razstava več kot 300 pomembnih del slovenskih impresionističnih slikarjev, njihovih sopotnikov s preloma 19. v 20. stoletje, del kiparjev, fotografov in arhitektov, ki bodo na ogled tako v prostorih Narodnega doma kot po prestolnici. Namen razstave je pokazati razvoj slovenske zgodnje moderne na različnih področjih ustvarjanja. Stvaritve impresionističnih slikarjev, posebno osrednjih štirih umetnikov Ivana Grohja, Riharda Jakopiča, Matija Jame in Mateja Sternena, bodo predstavljene skozi njihove sopotnike in primerjalno gradivo v širšem družbenem kontekstu, ter v okviru drugih zvrsti umetnosti. Poseben razdelek bo namenjen arhitekturnim in urbanističnim stvaritvam v tem obdobju. Osrednji element razstave so umetnine (slike, dela na papir, kipi), ki so nastale za posvetno - ne cerkveno - sfero, pojasnjevalni pa še dokumentarno gradivo, fotografije, neumetnostni predmeti, arhitekturne makete in tekstualne razlage. Dela slovenskih umetnikov so primerjana z deli umetnikov iz drugih držav.

Curator: Barbara Jaki
Exhibition catalogue: *Slovenski impresionisti in njihovo
čas 1890 - 1920 / The Slovenian impressionists and their
time 1890 - 1920*. Ljubljana: Narodna galerija. Na-
tional Gallery of Slovenia, Prešernova 24
Ljubljana, <http://www.ng-slo.si/en/>

SPAIN
BARCELONA

**ANTONI GAUDÍ'S FIRST
CHURCH: THE RETURN OF A
MASTERPIECE**

New permanent exhibition
opening 22 November 2008

Reconstruction of Gaudí's unfinished church in the
Colonia Güell. The exhibition includes 1:25 models,
model studies, photographs, drawings and digital 3-D
reconstructions.

Curator: Rainer Graefe, Museu Diocesà, Avda. de la
Catedral 4, Barcelona, Tel: 93 315 2213, Fax: 93 270 1304

MADRID

**THE THEORETICAL FOUNDATION
OF A PRACTICAL PROCEDURE.
FROM GEOMETRY TO SPACE
THROUGH CONSTRUCTION**
**FONDO TEÓRICO DE UN PROCE-
DER PRÁCTICO. TRANSCURRIR
DE LA GEOMETRÍA AL ESPACIO
MEDIANTE LA CONSTRUCCIÓN**

9 October - 31 December 2008

This exhibition will present the work of the OAB
architectural firm headed by Carlos Ferrater.

Se trata de una exposición sobre la obra del estudio
de arquitectura OAB encabezado por Carlos Ferrater.

Curator: Borja Ferrater (OAB),
Exhibition Room of the Fundación Arquitectura
COAM, Piamonte 23, Madrid <http://www.coam.org>

SWITZERLAND
BASEL

**BALKANOLOGY. NEW ARCHI-
TECTURE AND URBAN PHE-
NOMENA IN SOUTH EASTERN
EUROPE**

**BALKANOLOGY. NEUE ARCHI-
TEKTUR UND URBANE PHÄN-
OMENE IN SÜDOSTEUROPA**

10 October 2008 - 4 January 2009

In the western Balkans, the dissolution of the Social-
ist Federal Republic of Yugoslavia and the collapse
of socialism have been accompanied by an extensive
informal building activity that gives rise to a new
type of urbanisation. The distinctive forms of archi-
tectural and urban development are characterised by
trans-local influences and are borne by large parts of
society. "Balkanology" shows the way architects and
urban planners have dealt with this new phenom-
enon, as well as revealing examples of outstanding
new architecture that addresses both modernity and
the international but also the modern architecture
of the Socialist Federal Republic of Yugoslavia.

Im westlichen Balkan hat mit dem Zerfall der
Sozialistischen Föderativen Republik Jugoslawien
und der Auflösung der sozialistischen Wirtschafts-
systeme eine raumgreifende informelle Bautätigkeit
eingesetzt, die eine neuartige Form der Urban-
isierung darstellt. Die entstandenen architektonis-
chen und städtebaulichen Strukturen sind geprägt
durch translokale Einflüsse und werden von grossen
Teilen der Gesellschaft getragen. Die Ausstellung

zeigt die Auseinandersetzung von Architekten und Urbanisten mit diesem neuen Phänomen, aber auch Beispiele herausragender Architektur, die sich mit Modernität und Internationalität ebenso wie mit der architekturgeschichtlich bedeutenden modernen Architektur der Sozialistischen Föderativen Republik Jugoslawien auseinandersetzt.

Schweizerisches Architekturmuseum
Steinenberg 7, 4001 Basel
<http://www.sam-basel.org/index.php?page=home>

EINSIEDELN

ANDREA PALLADIO (1508-1580) / PALLADIANISM **ANDREA PALLADIO (1508-1580) / PALLADIANISMUS**

8 November 2008-31 December 2009

On the occasion of the 500th anniversary of the birth of Andrea Palladio, the Werner Oechslin Library Foundation presents an exhibition on Palladio's work, his historic context, and his reception throughout five centuries. Open Wednesdays from 14:00 to 16:00.

Aus Anlass des 500. Geburtstags des Architekten Andrea Palladio zeigt die Stiftung Bibliothek Werner Oechslin eine Ausstellung zum Werk Palladios, seinem Umfeld und der Rezeption. Geöffnet: Mittwoch 14.00 - 16.00 Uhr.

Curator: Werner Oechslin, Stiftung Bibliothek Werner Oechslin, Luegeten 11, 8840 Einsiedeln
Tel: 055 418 90 40, Fax: 055 418 90 48
info@bibliothek-oechslin.ch
<http://www.bibliothek-oechslin.ch>

KRIENS

LAS VEGAS STUDIO. IMAGES FROM THE ARCHIVES OF ROBERT VENTURI AND DENISE SCOTT BROWN **LAS VEGAS STUDIO. BILDER AUS DEM ARCHIV VON ROBERT VENTURI UND DENISE SCOTT BROWN**

22 November 2008 - 22 February 2009

At the end of the 1960s and in the beginning of the 1970s, the architects Robert Venturi and Denise Scott Brown discovered Las Vegas as paradigm of the commercial city. The exhibition shows the images of their approach and for the first time presents photographs and films out of the archives of the architects.

Ende der 1960er Jahre und Anfang der 1970er Jahre haben Robert Venturi und Denise Scott Brown in einer Feldforschung Las Vegas als Beispiel der kommerziellen Stadt entdeckt. Die Ausstellung zeigt die Bilder dieser Annäherung und präsentiert erstmals Fotografien und Filme aus dem Archiv der Architekten.

Curators: Hilar Stadler and Martino Stierli
Catalogue: *Las Vegas Studio. Images from the Archives of Robert Venturi and Denise Scott Brown*. Ed. by Hilar Stadler and Martino Stierli, with texts by Stanislaus von Moos and Martino Stierli and an interview by Hans Ulrich Obrist with Peter Fischli and Rem Koolhaas, Zurich: Scheidegger & Spiess Verlag, 2008. ISBN 978-3-85881-229-2, ca. CHF 69.-
Museum im Bellpark, Luzernerstrasse 21, 6011 Kriens, www.bellpark.ch

ZURICH

LE CORBUSIER'S 'CABANON' 1952/2006. THE INTERIOR 1:1 **LE CORBUSIER'S CABANON 1952/2006. DER INNENRAUM 1:1**

6 November – 3 December 2008

ETH Zurich, HIL D 30
Wolfgang-Pauli-Strasse 15, 8093 Zürich
<http://www.gta.arch.ethz.ch/d/ausstellungen/>

ZÜRICH

JEAN TSCHUMI. ARCHITECTURE GRAND SCALE JEAN TSCHUMI. ARCHITECTURE ÉCHELLE GRANDE

10 December 2008 – 22 January 2009

The exhibition *Jean Tschumi, Architecture Grand Scale* permits to rediscover the strong density in an oeuvre which has fallen into oblivion since the death of this architect in 1962. Born in Geneva in 1904, Jean Tschumi studied at the Technicum in Bienne and at the Ecole des Beaux-Arts in Paris. In the middle of World War II, he founded graduate studies of architecture and urbanism in Lausanne. He built both in France and Switzerland. The rediscovery of Jean Tschumi is possible thanks to the exposition of 220 designs out of the Archives de la construction moderne at the Ecole Polytechnique Fédérale de Lausanne (EPFL).

L'exposition Jean Tschumi, architecture échelle grandeur permet de redécouvrir dans son ampleur et son actualité la forte densité d'une oeuvre devenue lointaine depuis la mort de l'architecte en 1962. Né à Genève en 1904, Jean Tschumi accomplit de solides études au Technicum de Bienne et à l'Ecole des Beaux-Arts de Paris. En pleine deuxième guerre mondiale, il fonde à Lausanne l'enseignement supérieur de l'architecture et de l'urbanisme. Il construit en France et en Suisse. Ses oeuvres sous la lumière sont les laboratoires Sandoz à Orléans, les immeubles de la Mutuelle Vaudoise et d'André Frères, l'aula de l'EPUL à Lausanne, le silo de Renens, le siège central de Nestlé à

Vevey, le palais de l'OMS à Genève. Nombreux sont les projets restés dans l'ombre. La redécouverte de Jean Tschumi est possible grâce à l'exposition de 220 dessins extraits du fonds documentaire déposé aux Archives de la construction moderne - EPFL. Le sigle AcM reflète exactement le contenu d'une exposition qui montrera autant les purs chefs-d'oeuvre de virtuosité graphique que l'étude des systèmes techniques. Tschumi est un homme de chantier autant qu'un enseignant. L'exposition explore plusieurs thèmes architecturaux. L'échelle grandeur, soit l'étude de l'assemblage des matériaux à la dimension du produit fini, se développe d'abord dans le mobilier. Fils d'ébéniste, l'architecte décorateur Jean Tschumi est à l'origine un ensambleur qui dessine chaises, fauteuils, tables, luminaires, tapis. D'un autre côté, il se forme à l'Institut d'urbanisme de l'Université de Paris et devient architecte urbaniste. Il réfléchit à l'équipement technique de la métropole et participe à l'étude du projet Paris souterrain. Son enseignement à Lausanne porte sur l'architecture en tant que moteur du projet d'urbanisme. Les réalisations se fondent sur une longue étude d'ensemble et de détail. Lorsqu'il construit un immeuble de laboratoires ou de bureaux, Jean Tschumi développe son projet à travers un jeu systématique et pointilleux de variantes. Le résultat ne le satisfait qu'à demi : «Il n'y a pas de bonne solution, il y en a une qui est meilleure.» Qu'il s'agisse des travaux pour Sandoz ou pour Nestlé, l'architecte reste en étroit contact avec les maîtres d'ouvrage à qui il soumet les variantes du projet. La corporate identity du client s'exprime en toute élégance. Dans sa totalité l'édifice se voudrait oeuvre d'art. La marquise d'aluminium et la sculpture audacieuse de l'escalier montrent que Jean Tschumi trouve dans la technique une source d'inspiration.

Curator : Jacques Gubler
ETH Zurich, Hauptgebäude,
Rämistrasse 101, 8092 Zürich,

<http://www.gta.arch.ethz.ch/d/ausstellungen/>

ZÜRICH

MOVING WEST. FROM THE SCHOOL OF APPLIED ARTS TO THE ZÜRICH UNIVERSITY OF THE ARTS

29 September 2008 - 10 February 2009

On 1 August the School of Art and Design Zurich (HGKZ) and the School of Music and Theater Zurich (HMT) merged to become one of the largest art universities in Europe: Zürcher Hochschule der Künste (ZHdK) / Zurich University of the Arts. This historic moment is on the one hand the impetus to trace the history of the Kunstgewerbeschule / School of Applied Arts founded in 1878 and on the other to highlight the perspectives of the new art university. The development of the university has gone hand in hand with a constant move to the west: from the east wing of the Landesmuseum (from 1895) to Ausstellungsstrasse (from 1933) and in the near future to the Toni-Areal in Zurich's Westend. The exhibition concentrates on ideas, personalities and key study areas which always also reflect social trends. The innovative power of products, concepts and processes can be experienced just as much as present and future success stories. The exhibits range from a richly ornamented beer tankard from the 19th century to early industrial products and photographs to space installations, film works and interactive media. Among others, works can be seen by Augusto Giacometti, Willy Guhl, Otto Morach, Elsi Giauque and Josef Müller-Brockmann as well as Oliviero Toscani, Fredi M. Murer, Jul Keyser, Ralph Schraivogel, Cat Toungh Nguyen, Electrosmog and Yves Netzhammer. Exhibition posters round off the exhibition showing the interaction in terms of content and creative work between the school and museum from the beginning up until the present.

Die Hochschule für Gestaltung und Kunst Zürich und die Hochschule Musik und Theater Zürich haben sich am 1. August zu einer der grössten Kunsthochschulen Europas zusammengeschlossen: der Zürcher Hochschule der Künste (ZHdK). Dieser historische Moment gibt Anlass, um in einer Ausstellung einerseits die Geschichte der 1878 gegründeten Kunstgewerbeschule nachzuzeichnen und andererseits die Perspektiven der neuen Kunsthochschule aufzuzeigen. Die Entwicklung der Institution geht einher mit einer stetigen Standortverschiebung nach Westen: vom Ostflügel des Landesmuseums (ab 1895) zur Ausstellungsstrasse (ab 1933) und in naher Zukunft ins Toni-Areal im Zürcher Westend. Die Ausstellung zeigt konzentriert Ideen, Persönlichkeiten und Ausbildungsschwerpunkte, die immer auch gesellschaftliche Strömungen widerspiegeln. Die Innovationskraft von Produkten, Konzepten und Prozessen wird ebenso erfahrbar wie gegenwärtige und zukünftige Erfolgsgeschichten. Die Exponate reichen vom reich verzierten Bierkrug aus dem 19. Jh. über frühe Industrieprodukte und Fotografien bis hin zu Rauminstallationen, Filmarbeiten und interaktiven Medien. Zu sehen sind u.a. Arbeiten von Augusto Giacometti, Willy Guhl, Otto Morach, Elsi Giauque oder Josef Müller-Brockmann ebenso wie von Oliviero Toscani, Fredi M. Murer, Jul Keyser, Ralph Schraivogel, Cat Toungh Nguyen, Electrosmog oder Yves Netzhammer. Abrundend veranschaulichen Ausstellungsplakate die inhaltliche und gestalterische Wechselwirkung zwischen Schule und Museum vom Anfang bis zur Gegenwart.

Related book: *ZHdK. A Future for the Arts*. Ed. by Hans-Peter Schwarz, ISBN 978-3-85881-709-9, CHF 118.-

Museum für Gestaltung, Zürich Ausstellungsstrasse 60 8005 Zürich <http://www.museum-gestaltung.ch/exhibitions/program.html>

UNITED KINGDOM
LIVERPOOL

**LE CORBUSIER - THE ART OF
ARCHITECTURE**

2 October 2008 - 18 January 2009

The exhibition shows Le Corbusier's wide-ranging oeuvre which covers a period of sixty years - from his early works in his Swiss hometown of La Chaux-de-Fonds, proceeding to the white, cubic buildings of the 1920s, and culminating in the late works for which the buildings for the Indian city of Chandigarh are prominent examples. The core of the exhibition is made up of numerous artifacts on loan from the Fondation Le Corbusier and more than 70 objects from the architect's personal collection. After closing in Liverpool, the exhibition will be shown in London at the Barbican Art Gallery from 19 February - 24 May 2009.

Curators: Stanislaus von Moos, Arthur Rüegg, Mateo Kries

Related book: Alexander von Vegesack, et al.: *Le Corbusier - The Art of Architecture*. Weil am Rhein: Vitra Design Museum, 2007. € 79.90.

The Crypt, Metropolitan Cathedral, Brownlow Hill
Liverpool, United Kingdom, L3 5TQ

Tel: 0151 233 2008, Website:

<http://www.architecture.com>

LONDON

**ANDREA PALLADIO: HIS LIFE
AND LEGACY**

31 January - 13 April 2009

Andrea Palladio was born in Padua on St Andrew's Day, 30 November, 1508. To celebrate this quincenary, the Centro Internazionale di Studi di Ar-

chitettura Andrea Palladio, Vicenza and the Royal Academy of Arts, London, with the Royal Institute of British Architects (RIBA), are mounting a major exhibition. This exhibition will seek to use both traditional and innovative media through which to present the full range of the work of this exceptional architect and his legacy. It will place Palladio within his contemporary historical context and will explore aspects of Palladio's work which have not been adequately presented before. It will include an extensive selection of original drawings, as well as relevant paintings, medals and coins, architectural fragments, sculpture and books and manuscripts. This material will be complemented by large-scale architectural models, video and interactive computer animation. The exhibition will present to the public a rounded, engaging and essentially new synthesis of what is known about Palladio's life, architecture and influence. The exhibition will be structured so as to present these three aspects of the architect: 1) The life of an architect; 2) Making a new architecture; 3) An eternal contemporary.

Curators: Guido Beltramini and Howard Burns

Catalogue: An English edition of the catalogue will be available in conjunction with the exhibition

Royal Academy of Arts, Burlington House

Piccadilly, London W1J 0BD

Tel.: 020 7300 8000; Recorded information: 020 7300 5760/1, www.royalacademy.org.uk

LONDON

DESIGN CITIES

5 September 2008 - 4 January 2009

Design Cities tells the story of contemporary design through the focus of seven key cities, in each case looking at their most creative moments. Whilst focusing on how specific periods have contributed to the evolution of design, the exhibition also

investigates the ways in which design has shaped contemporary culture. Beginning in London at the time of the Great Exhibition in 1851, and moving to the Vienna of Adolf Loos in 1908, to the Bauhaus in Dessau in 1928, to the Paris of Le Corbusier in 1936. In the post-war period, the exhibition moves to the Los Angeles of Charles and Ray Eames in 1949, then to Milan in 1957 and Tokyo's creative flowering in 1987. Finally, returning to present day London which is once again the world's leading centre for design, the base for Ron Arad and Ross Lovegrove, Jasper Morrison and many other leading contemporary designers. The exhibition will feature a full range of objects from textiles and fashion to industrial pieces, furniture and prints. It will include design classics such as chairs by Charles and Ray Eames, as well as work by a spectrum of designers that together will evoke an impacting impression of their era. Key exhibits will include work by William Morris, Christopher Dresser, Adolf Loos, Marcel Breuer, Le Corbusier, Eileen Gray, Achille Castiglioni, Issey Miyake and Ron Arad. *Design Cities* will investigate the tangible link between design and the city and will celebrate the key achievements of this relationship.

Curator: Deyan Sudjic, Catalogue: Deyan Sudjic, *Design Cities – Eight Moments that Changed the World*, London: Design Museum, 2008. Design Museum, 28 Shad Thames, London SE1 2 YD, Tel: 0870 833 9955, www.designmuseum.org

LONDON

COLD WAR MODERN: DESIGN 1945-1970

25 September 2008 – 11 January 2009

The V&A's autumn exhibition, *Cold War Modern: Design 1945-70*, is the first to examine contemporary design, architecture, film and popular culture on both sides of the Iron Curtain during the Cold War

era. Over 300 exhibits are on display from a Sputnik and an Apollo Mission space suit to films by Stanley Kubrick, paintings by Robert Rauschenberg and Gerhard Richter, fashion by Paco Rabanne, designs by Charles and Ray Eames and Dieter Rams, architecture by Le Corbusier, Richard Buckminster Fuller and Archigram, and vehicles including a Messerschmidt microcar. The period after the Second World War was one of anxiety and tension but also one of great optimism and unprecedented technological development. The exhibition examines how design was shaped by the Cold War period against the backdrop of the battle between communism and capitalism, the advances of the space race, and the international competition to be modern. Concentrating on the years from 1945 to 1970, the exhibition displays objects from around the world including the USA, the Soviet Union, Czechoslovakia, Poland, Italy, France, East and West Germany, Cuba and the UK.

Curators: Jane Pavitt with David Crowley, Related book: An accompanying book of the same title has been produced by V&A Publishing. V&A: The Victoria and Albert Museum, Cromwell Road, London SW7 2RL +44 (0)20 7942 2000, www.vam.ac.uk

STUDY TOURS

INDIA

ARCHITECTURAL STUDY TOUR OF INDIA

26 December 2008- 9 January 2009

This trip, organized for architects, will explore the domestic architecture of the people of the Thar desert, the Rajahstan's palaces and monumental fortresses. Travellers shall visit Chandigarh –the city designed by Le Corbusier– as well as Ahmadabad, where architects like Louis Khan, Le Corbusier or Valkrishna Dossi left their marks. And in Agra, we shall visit the Taj Mahal, the national emblem that comes close to aesthetic perfection.

Viaje para arquitectos que explorará la arquitectura doméstica de los pueblos del desierto del Thar, los palacios y fortalezas monumentales del Rajasthan, se visitará Chandigarh, la ciudad proyectada por Le Corbusier, y Ahmadabad, la ciudad donde arquitectos como Louis Khan, Le Corbusier o Valkrishna Dossi han dejado su huella y en Agra se visitará el Taj Mahal, el emblema de la India que roza la perfección estética.

Organizers: Tarannà Club de Viatges y Colegio Oficial de Arquitectos de Cataluña.

Contact: Tarannà Club de Viatges. Vallespir 174,
08014 Barcelona, T: +34 93 411 83 73
<http://www.taranna.com>

ITALY

POJANA MAGGIORE (VI)

TOURS OF VILLA POJANA

Wednesdays through Sundays until 6 January

On the occasion of the 500th anniversary of Palladio's birth in 2008, the Veneto region will offer an opportunity for tours of Palladio's Villa Pojana.

Those who have viewed the Palladio exhibition in Vicenza at palazzo Barbaran da Porto may visit the Villa Pojana at no cost with the following procedure. Beginning in mid-November, the villa may be visited by appointment Wednesdays through Sundays. Please send your written request to the fax number 0444 322869 or in an e-mail to segreteria@cisapalladio.org (Mondays through Thursdays). In occasione del grande evento del 2008 Palladio 500 anni, la Regione Veneto offre una grande opportunità al pubblico che visiterà la mostra di palazzo Barbaran da Porto. Fino al 6 gennaio 2009 è possibile visitare Villa Pojana a Pojana Maggiore (VI) gratuitamente, ecco come. Dal 18 novembre 2008 la villa sarà visitabile solo su appuntamento nelle giornate di mercoledì, giovedì, venerdì, sabato e domenica, inviando una conferma scritta al numero di fax 0444 322869 o una email all'indirizzo segreteria@cisapalladio.org da lunedì a giovedì.

Organizers: Centro Internazionale di Studi di Architettura Andrea Palladio and Regione Veneto, Villa Pojana, Via Castello, 21, 36026 Pojana Maggiore (VI)

NUSCO, TAURASI, TEORA, CALITRI

IRPINIA'S ARCHITECTURE: ITINERANT ENCOUNTERS 2008-2009

13 December, 25 January, 7, 21 February

The encounters are focused on architecture and sustainability. They are every two weeks and are intended to form and inform, as well as stimulate the knowledge of Irpinia's territory, putting together external experts, professionals, firms and public administrations. Every meeting is composed of a lecture, the presentation of a case study on site, the communication of a sponsor and of a local administration. They start with the visit to the

monument and end with traditional music and a buffet with local products. The encounters are free and directed to architects, engineers and surveyors. Program: 13 December: Reinterpreting the making – architecture/craftsmanship/art, Museo Diocesano di Nusco; 24 January: Architecture-Archaeology – the evolution of building techniques, Taurasi's castle; 7 February: Irpinia's Natural Parks, Teora; 21 February: Architecture and Communication – "Architettura di Pietra" blog, Calitri.

Architettura in Irpinia. Incontri itineranti 2008-2009. Gli incontri ruotano intorno ai temi dell'architettura e dello sviluppo sostenibile. Hanno cadenza quindicinale e, oltre a formare ed informare, vogliono favorire la conoscenza del territorio irpino mettendo in relazione esperti esterni con professionisti, aziende e amministrazioni locali. Ogni incontro prevede una conferenza specialistica e la presentazione di un caso studio effettuata in loco, la comunicazione di uno sponsor, la testimonianza di un'amministrazione locale. Si aprirà con la visita guidata al 'monumento ospite' e si chiuderà con un evento serale, musicale-artistico-documentario legato al territorio; anche i buffet di degustazione promuoveranno i prodotti enogastronomici locali. Gli incontri, gratuiti, sono diretti ad architetti, ingegneri e geometri. Programma: 13 dicembre Reinterpretando il Fare – architettura / artigiano / arte, Museo Diocesano di Nusco; 24 gennaio Archeologia-Architettura - evoluzione delle tecniche costruttive, Castello di Taurasi; 7 febbraio Parchi Naturalistici in Irpinia, Teora; 21 febbraio Architettura e Comunicazione – Blog "Architettura di Pietra", Calitri.

Organizer: ACCANTO & p.
tel +39.0827.215122, fax +39.0827.216555; e-mail info@accanto.it; <http://verderosa.wordpress.com>

PORTUGAL
LISBON

GUIDED TOUR TO THE AR- CHAEOLOGICAL NUCLEUS OF CARREEIROS STREET **VISITA GUIADA AO NÚCLEO ARQUEOLÓGICO DA RUA DOS CORREEIROS**

3 December 2008

The visit to this archaeological nucleus allows one to observe the successive constructions in Lisbon's downtown since the 5th century B.C.: phenician presence, Romanization, Arabian occupation, the discoverers' Lisbon (16th c.) and pombaline Lisbon rebuilt after the 1755 earthquake.

A visita a este núcleo arqueológico permite observar as construções sucessivas na baixa de Lisboa desde o séc. V a.C., que incluem a presença fenícia, a ocupação romana e, posteriormente, árabe, assim como vestígios da Lisboa quinhentista e aspectos particulares da cidade pombalina, reconstruída depois do terramoto de 1755.

Organizers: Millenium BCP Foundation
Núcleo Arqueológico da Rua dos Correeiros, nº 9
r/c, Lisboa
Tel. +351 213 211 700; fundacao@millenniumbcp.pt

LISBON

GUIDED TOUR OF THE AR- CHAEOLOGICAL MUSEUM OF CARMO AND CHURCH OF THE THIRD ORDER OF CARMO **VISITA GUIADA AO MUSEU ARQUEOLÓGICO DO CARMO E IGREJA DA ORDEM TERCEIRA DO CARMO**

16 December 2008

The Church of Carmo integrates the complex of the Convent of Carmo which belonged to the order of the bare-footed Carmelitas. It was founded by the constable Nuno Álvares Pereira in 1389, and later partially destroyed by the 1755 earthquake. Today, it serves simultaneously as headquarters for the Portuguese archaeologists association and as an archaeological museum (Archaeological Museum of Carmo). The museum congregates a diverse set of gothic and neo-gothic architectural ruins, tombs and object collections, gathered by the “Royal Association of the Portuguese Civilian Architects and Archaeologists,” established in 1864.

A Igreja do Carmo integra o complexo do Convento do Carmo que pertencia à ordem das carmelitas descalças. Este foi mandado edificar por D. Nuno Álvares Pereira em 1389, vindo a ficar parcialmente destruído com o terramoto de 1755. Hoje, serve simultaneamente como sede da associação dos arqueólogos portugueses e como espaço museológico (Museu Arqueológico do Carmo). O museu reúne um conjunto diversificado de ruínas góticas e neo-góticas, túmulos e colecções de objectos, reunidas pela Real Associação dos Architectos Civis e Archeólogos Portugueses, fundada em 1864.

Organizers: Associação dos Arqueólogos Portugueses, Museu Arqueológico do Carmo
Largo do Carmo, 1200-092 Lisboa
Tel. + 351 213 478 629; www.museusportugal.org/
AAP

MISCELLANEOUS

FRANCE
PARIS

CATZARTS DATABASE

<http://www.ensba.fr/ow2/catzarts/>

The Ecole nationale supérieure des beaux-arts, Paris, announces the launching online of Catzarts, the database of its famous collections: ca. 70,000 records (describing over 100,000 items), 45,000 of them illustrated: <http://www.ensba.fr/ow2/catzarts/>

The artworks most appealing to architectural historians include: two conspicuous series of the Prix de Rome (Pinard, 1723 - Daniel Kahane, 1967) and the Envois de Rome d'architecture (Charles Percier, 1788 - Cordonnier, 1956), the series from other competitions, such as the Concours Jauvain d'Attainville (406 items), the competition of construction in wood (220 items), and in iron (197 items), the Prix Godebeuf (243 items) or the Prix de reconnaissance des architectes américains (77 items). Architectural archives, both written and graphic, from a number of illustrious architects, form the second part of the architecture collections: Abel Blouet, Debret, Hittorff, Duban, Charles Garnier; other parts have been built up from the printed and graphic collections which were gathered by some architect-donors: Joseph Lesoufaché, François Jaÿ, Alfred Armant, Charles Garnier. The database has been given the name of Cat'zArts, in reference to the annual Quat'zArts ball (1910-1968), a merry meeting of the students carousing through the Parisian streets. No longer an mere on-site tool, the database is now available through the web site of the école:

<http://www.ensba.fr/patrimoine/collections>, <http://www.ensba.fr/ow2/catzarts/>

CatzArts, the database of the works of art, has its counterpart in books, Catzarts-livres, the catalogue of the 67 000 printed books from the art and architecture library of the Service des collections: <http://www.ensba.fr/aloes/opacwebaloes/>

Organizing institution: Ecole nationale supérieure des beaux-arts
Contacts: catzarts@beauxartsparis.fr; anne-solange.siret@beauxartsparis.fr
Juliette Jestaz, conservatrice des livres imprimés et manuscrits
Ecole nationale supérieure des beaux-arts, service des collections, 14, rue Bonaparte - 75272 Paris cedex 06 FRANCE, juliette.jestaz@beauxartsparis.fr
<http://www.beauxartsparis.fr>
Tel. : (33) 1.47.03.54.34, Fax : (33) 1.47.03.52.98

GERMANY
BERLIN

**HISTORIC PHOTOGRAPHS OF
PRUSSIAN PALACES AND GAR-
DENS ONLINE**
**HISTORISCHE FOTOGRAFIE
DER EHEMALIGEN PREUSSIS-
CHEN KÖNIGSSCHLÖSSERN,
GÄRTEN UND SAMMLUNGEN
ONLINE**

The digital collection of photographs from the historical collection of Prussian castles and gardens is now online at www.fotothek.spbg.de. The development of the collection of historical photographs of Prussian castles and gardens through digitalization and inventory closes the final extensive gap in the photographic documentation of art works and architectural monuments in the region of Berlin-Brandenburg. The ca. 20,000 photographs from the historical collection are to be digitalised and will thus be made systematically accessible to scientific research and to an interested public via an image database. The collection is significant for its documentation of the structural and architectural state of buildings and gardens before and after the two World Wars, as well as of situations before and after extensive restoration campaigns. Even photographs of Prussian castles and their inventory that

have been lost are thoroughly documented in the collection; photos of objects from the collections of the foundation that have been lost since World War II also constitute a part of the database. In some cases these photographs are the only remaining sources of reference for these works of art, which makes them indispensable for provenance and loss research.

Die Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (SPSG) lädt Sie ein, die neue Website der Fotothek www.fotothek.spsg.de zu besuchen. Die historischen Fotografien der Sammlung der historischen Glasplattennegative der Fotothek der Stiftung stehen nun auch online zur Verfügung. Die Sammlung der etwa 20.000 Gelatinetrockenplatten beinhaltet einzigartige Innen- und Außenaufnahmen der ehemaligen preußischen Königsschlössern, Gärten und Sammlungen, die bis 1945 in ganz Deutschland unter der Verwaltung der Staatlichen Schlösser und Gärten standen. So vereinigt die Sammlung zum Beispiel Fotografien der Königsschlösser in Berlin und Potsdam, der Schlossanlagen in Weilburg an der Lahn, Homburg von der Höhe, der Burg Stolzenfels, der Schlösser in Königsberg und Breslau. Der größte Teil dieser bedeutenden Schlossanlagen wurde im Zweiten Weltkrieg stark beschädigt oder ganz zerstört. Diese historischen Fotografien sind oft die letzten Zeugnisse dieser Kunstdenkmale deutscher Kulturgeschichte. Diese bedeutende historische Negativsammlung konnte durch das Projekt zur "Digitalisierung und Erschließung der Sammlung der historischen Originalaufnahmen von 1894 - 1945", das großzügig von der Deutschen Forschungsgemeinschaft gefördert und durch das Bundesamt für Bevölkerungsschutz und Katastrophenhilfe unterstützt wird, online veröffentlicht werden.

Organizer: Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (SPSG), Contact: Sabine Göttische M.A. (s.goettische@spsg.de) or Dr. Bettina Giersberg (b.giersberg@spsg.de).
http://www.spsg.de/index_3277_de.html

GREECE ATHENS

UN-BUILT: 2008 INTERNATIONAL ARCHITECTURE RESEARCH EVENTS

Α-ΚΤΙΣΤΟ: 2008
Διεθνή Γεγονότα
Αρχιτεκτονικής
Έρευνας

1 March - 31 December 2008

The Athens Byzantine and Christian Museum in collaboration with SARCHA (School of ARCHitecture for All) announce the launching of the 2008 international architecture research events. The program will run for the whole year in the form of small-scale exhibitions, lectures, panel discussions, workshops, seminars and other events that will investigate the theme of the 'un-built' in a multi-disciplinary context. Architects, artists, historians, archaeologists, theorists (political and social theorists included), etc., will address the theme in a variety of ways in the various categories of events listed above.

Το Βυζαντινό και Χριστιανικό Μουσείο Αθηνών σε συνεργασία με τη SARCHA /Αρχιτεκτονικοί Αγωγοί εγκαινιάζει τη διοργάνωση ετήσιου προγράμματος συνεχούς ροής το οποίο θα περιλαμβάνει εκθέσεις μικρής κλίμακας, διαλέξεις, συζητήσεις, σεμινάρια, εργαστήρια και άλλες διεθνείς εκδηλώσεις σχετικές με την αρχιτεκτονική. Οι παρουσιάσεις οργανώνονται στο πλαίσιο συγκεκριμένων θεματικών που θα επανακαθορίζονται σε ετήσια βάση, ώστε να συμβάλουν στην διερεύνηση επίκαιρων ζητημάτων που αποτελούν αντικείμενο αρχιτεκτονικής έρευνας αλλά απευθύνονται στο ευρύ κοινό. Το ετήσιο θέμα για το 2008 αφορά στο 'Α-κτιστο'. Αρχιτέκτονες, καλλιτέχνες, ιστορικοί, αρχαιολόγοι, θεωρητικοί (των περιοχών της πολιτικής και κοινωνικής θεωρίας συμπεριλαμβανομένων) και άλλες ειδικότητες επιστημόνων καλούνται να

υποβάλουν προτάσεις σε οποιαδήποτε κατηγορία γεγονότων με στόχο τη διαθεματική προσέγγιση του Ά-κτιστου.

Organizers: Athens Byzantine and Christian Museum / SARCHA (School of ARCHitecture for All) Byzantine and Christian Museum 22 Vasilissis Sofias Avenue GR-106 75, Athens, Greece. www.byzantinemuseum.gr/unbuilt/unbuilt.htm

ITALY FLORENCE

CASA VASARI IN FLORENCE CASA VASARI A FIRENZE

Opening 27 October 2008

An Online Exhibition by the Photo Library of the Kunsthistorisches Institut in Florenz, <http://expo.khi.fi.it>.

The online exhibition is devoted to the Florentine residence of Giorgio Vasari (1511-1574), the “Father of modern writing on the history of art.” With a total of fifty-seven photographs, the online exhibition makes the “Casa Vasari,” which is not easily accessible even today, accessible to a wider audience; after the “Casa Zuccari,” this is the second Florentine artist’s residence to which the photo library of the Kunsthistorisches Institut in Florenz has devoted a photo campaign. The online exhibition takes visitors on a virtual tour of the sala grande in the “Casa Vasari.” The photos from the campaign can also be viewed in the digital photo library at www.khi.fotothek.org.

Una mostra online della Fototeca del Kunsthistorisches Institut in Florenz, <http://expo.khi.fi.it>
La mostra è dedicata alla dimora fiorentina di Giorgio Vasari (1511-1574), il “padre della storiografia artistica”. La mostra online apre a un vasto pubblico, in 57 fotografie, le porte di Casa Vasari, fino ad oggi altrimenti difficilmente accessibile.

Casa Vasari è, dopo Casa Zuccari, la seconda casa d’artista a Firenze a cui la Fototeca del Kunsthistorisches Institut dedica una campagna fotografica e una esposizione virtuale. La mostra online propone una visita virtuale della Sala Grande di Casa Vasari. Le fotografie della campagna sono consultabili anche nella Fototeca digitale: www.khi.fotothek.org.

Organizer: Kunsthistorisches Institut in Florenz,
Fototeca, Direzione: Costanza Caraffa
Campagna fotografica: Marco Rabatti
Coordinazione: Almut Goldhahn
<http://expo.khi.fi.it>

JESI

STUDY CENTER ON THE ARCHITECTURE OF ECLECTICISM CENTRO STUDI SULL’ ARCHITETTURA DELL’ECLETTISMO

After eleven editions of the conferences focusing on the Architecture of Eclecticism, by the appointment of the city of Jesi, the Angelo Colocci Foundation and under the scientific supervision of Luciano Patetta, the group which worked during these years on topics of nineteenth and twentieth century eclectic architecture now takes on the task of organizing the critical material included in the convention acts and the knowledge of individual scholars in a Study Center to promote national and international studies in a network context and to collect essays, information and people around the idea of Eclecticism, considering its links with the arts, economy, and city planning among others. Dopo undici edizioni dei convegni sull’architettura dell’Eclettismo, promossi dalla città di Jesi, la Fondazione Angelo Colocci e con la supervisione scientifica di Luciano Patetta, il gruppo che in questi anni ha lavorato intonno ai temi dell’architettura del XIX e XX secolo si è incaricato di organizzare la

massa critica compresa negli atti dei passati convegni e le conoscenze dei singoli in un Centro Studi per la promozione di studi nazionali e internazionali, in un'ottica di rete e di raccogliere saggi, dati e persone intorno all'idea di Eclettismo, ai suoi collegamenti con le arti, il mercato e il disegno della città tra le altre cose.

Organizing institution:

Angelo Colocci Foundation, Jesi (AN)

For more information, visit:

www.fondazionecolocci.it

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