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COLOPHON

EAHN Newsletter N° 3/08

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FRONT COVER

Monastery church of the Descent of the Holy Spirit, Dragomirna, 1609, detail
Photograph: Nancy Stieber

CORRESPONDENCE

Comments are welcome.

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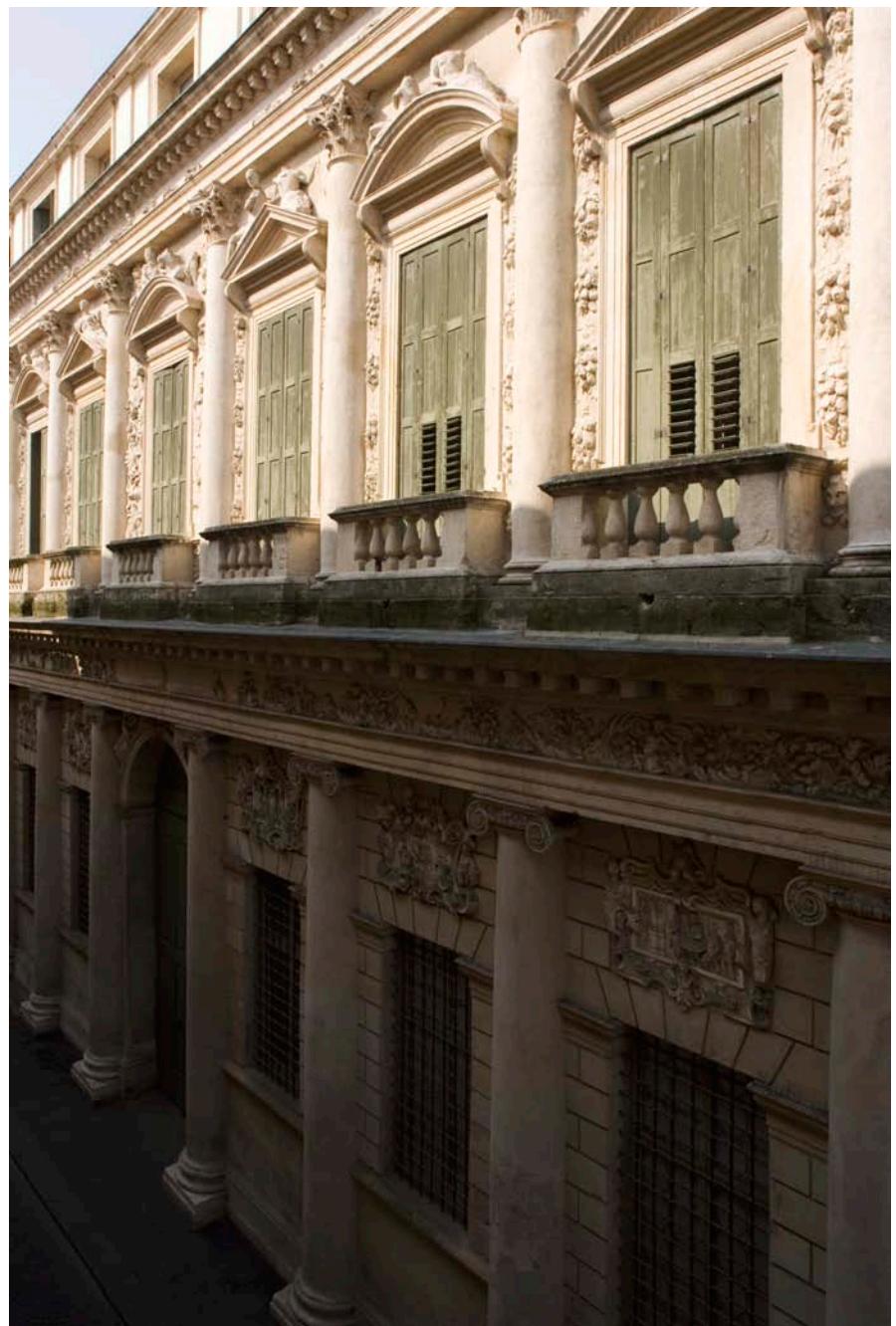
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Andrea Palladio, Palazzo Barbaran da
Porto, Vicenza, begun 1570, façade
Photograph: © Pino Guidolotti

PRESIDENT'S MESSAGE

We are writing this message in the center of Bucharest toward the end of our study tour in Romania and just a week after the conclusion of *Transfer and Metamorphosis*, the joint ETH / SAH / EAHN conference in Zurich.

In Bucharest one is reminded even more than in most European cities that architectural history is not just a matter of admiring a few precious architectural gems, such as those that have survived the rough-and-tumble of recent Romanian capitalism, but also a matter of discerning urban patterns. Our study tour has given us opportunities--sometimes even deep into the night--to explore with the help of our Romanian colleagues layers of styles and ornamentation, of neighborhood and topography that tell us of rural and urban, regional and national, Parisian and Muscovite cultural hybridities. When we visited the painted monasteries of Bucovina, the intriguing and often beautiful consequences of being at the crossroads of east and west but also of north and south became even more apparent. Such cultural exchanges made possible the genesis of a unique group of buildings now acknowledged by UNESCO as world monuments, buildings which transform manifold influences into a new architectural-artistic whole in a true metamorphosis.

Exchange and metamorphosis on a larger scale was the theme of our joint conference with the SAH and our host, the gta institute of the ETH in Zurich, where we listened to some excellent papers about architectural interchanges between Europe and the Americas. Well into the nineteenth century and even later, European historians largely described this influence as uni-directional, with the possible recognition of influence on Europe from China and Japan. During the twentieth century, the emergence of the United States as a cultural influence became apparent and eventually South American architects translated and regenerated North American and European modernisms in ways that contributed to the flow of ideas within an increasingly global architectural network. At the conference we learned of the ways in which European architecture as a whole, not unlike the specific hybridities of Romania, metamorphoses ideas like the forms in a kaleidoscope, fracturing external light and returning it altered to its source.

The themes of the Zurich conference - transfer and metamorphosis - apply to the aims of the EAHN. In Zurich we witnessed a fruitful exchange among scholars representing many continents. In Romania, participants from six countries joined to study and experience the complex interactions that created and are still creating that environment. Today we witness the curious paradox that clients often want their buildings to express an imagined regional or national identity while architects and urban designers themselves are operating across boundaries in a globalized world. In the new networks of association and influence we are fostering in the EAHN, we see the promise of global intellectual transfers and metamorphoses that transcend geographic and methodological boundaries while at the same time reflecting, nurturing and celebrating local practices and experiences.

Christine Mengin
President

Rob Dettingmeijer
Vice President

Transfer and Metamorphosis: Conference Report

Transfer and Metamorphosis: Architectural Modernity between Europe and the Americas

1870-1970

Zurich, 26-29 June 2008

Joint International Conference organized by the Swiss Federal Institute of Technology Zurich (ETH), the Society of Architectural Historians (SAH) and the European Architectural History Network (EAHN)

What seems more appropriate for an international meeting of architectural historians from both sides of the Atlantic than to reflect on the cultural interference and interaction between their continents, than to discuss specific case studies of exchange, appropriation and modification within the field of architecture? And so a group of about seventy dedicated architectural historians, art historians and architects gathered for a three-day conference hosted by the ETH Zurich to celebrate the first joint effort of the grand old American SAH and its relatively young European transnational equivalent the EAHN--already this institutional detail questions the traditional reading of "old Europe" versus the new Americas--to share and to debate research findings about a time period roughly framed as "modernity." However, the conference organizers--Dietrich Neumann (Brown University, Providence), Andreas Tönniesmann and Reto Geiser (both ETH Zurich)--seemed to propose this "modernity" as a continuous, unfinished project of socio-economic, political and cultural transformation, since for the opening lecture they won over the Zurich-based architect and studio professor Marcel Meili to give a personal insight into the transatlantic motifs and traces within his practice, research and teaching over the last three decades.

Carol McMichael Reese and Thomas F. Reese (both Tulane University, New Orleans) set a complementary reference point for the space and period examined when they addressed metropolitan urban development in Latin America, ranging from the independence of the former colonies of Spain and Portugal in early nineteenth century to the postwar period of the mid-twentieth century. Within their collaborative presentation Reese and McMichael Reese introduced a theoretic framework to analyze the meta-level of cultural transfer between donor culture and recipient

NEWS

Zurich Conference Report

Listening attentively to a session respondent
at the *Transfer and Metamorphosis* conference
Photograph: EAHN



Informal conference discussions in Zurich
Photograph: EAHN



culture, yet at the same time they unfolded specific conclusions from a comparative analysis of Mexico City, Buenos Aires and Panama City as examples of differing historic evolutions. In a comprehensive way Reese and McMichael Reese combined a critical reading of economic basis with questions of representational superstructure, the discourse of cultural role models with identity debates and nation building.

This broad methodological approach to the eponymous phenomena of transfer and metamorphosis in architecture between Europe and the Americas was one of the consensual aspects of the whole symposium: even if most of the twenty-eight selected papers of the six sessions focused more on specific case studies of individual architects, of themes or types, of cities, regions or of institutional structures, almost all speakers related the formal with the social, the cultural with the political, the discursive with the economic and ideological. Hence the discussions did not revolve so much around questions of artistic “influence” based on schools, styles or biographies, but addressed the socio-economical fuel of architectural practice, such as the consequences of petrodollars on the urban landscape of Caracas (Viviana d'Auria, KU Leuven) or the contribution of political or economic refugees as “agents of modernity,” as Anat Fallbel (University of Campinas, São Paulo) explained with a comparative study on the Russian-born architects Gregori Warchavchik and Wladomiro Acosta, who were educated in Germany and Italy respectively, before they moved to Argentina and Brazil in the 1920s. Joana Mello de Carvalho e Silva (University of São Paulo) presented a similar case study of avant-garde European ideas transferred by individual architects from Germany and France that became modified and hybridized by local factors morphing into a regional variation of modern architecture. On the other side of these readings of complex historic strata we find case studies on a diaspora practice that reflected back into the architectural discourse of the culture of origin, such as Hilde Heynen (KU Leuven) demonstrated with Sybil Moholy-Nagy and her interventions in post-war Germany.

In his inspiring lecture Thomas Y. Levin (Princeton University) made a similar case, though with respect to a different medium: not architecture nor architectural publications, but the cinematic representation of space. Levin traced a “narrative shift” from the Panoptical surveillance perspective of the camera per se

NEWS

Zurich Conference Report

The joint ETH / SAH / EAHN conference brought together several dozen scholars from four continents to exchange ideas in Zurich

Photograph: EAHN



Relaxing on the garden terrace at Le Corbusier's Villa Schwob (1916) on the post-conference daytrip to La Chaux-de-Fonds

Photograph: EAHN



in early movies to a self-reflective mode of postwar cinema that put the panoptic condition and asymmetric view of the (hidden) camera on display, up to a “structural” perspective of films mapping the contemporary invisible continuous space of surveillance by means such as public CCTV or digital screening of personal data. According to Levin, *The Thousand Eyes of Dr. Mabuse* (BRD, 1960) by Fritz Lang, who left Germany in 1933 for the U.S. and returned in 1956 for his last film productions, shows the “narrative” use of surveillance staged as integral part of the plot, since Lang does not only carries on with the references to Hitler’s rise from his Dr. Mabuse series of the interwar period, but exposes the continuation of Nazi structures in postwar Germany as well, inducing an atmosphere of anxiety.

Often it is the distant perspective of the traveler, foreigner or immigrant that questions the practice of the everyday, renders identity and tradition as social constructions, and reframes cultural practices such as architecture, which turns “otherness” into an “agent of modernity,” as observed by many of the speakers. These processes of cultural transfer, hybridization and appropriation are highly complex and specific, so most presentations opted for detailed case studies as a reliable methodological approach. Sometimes, however, we miss the step from analysis to synthesis, how the individual case relates to a broader debate on different time frames and regional variations of a global development, how architectural history contributes to a history of modernity.

Ole W. Fischer

Eidgenössische Technische Hochschule (ETH), Zürich

Transfer and Metamorphosis: The Tours

Following the conference *Transfer and Metamorphosis*, a number of architectural tours were made available to participants: a tour of Zurich around 1900, a tour of contemporary Zurich, a tour focusing on contemporary Basel, and an all-day outing to La Chaux-de-Fonds where Le Corbusier’s first buildings and the early pedagogical influences on him could be experienced first hand.

Conference participants exploring the Siedlung Neubühl in Zurich (C. Hubacher, M.E. Haefeli, W. M. Moser, R. Steiger, E. Roth, P. Artaria, H. Schmidt, 1929-32)
Photograph: EAHN



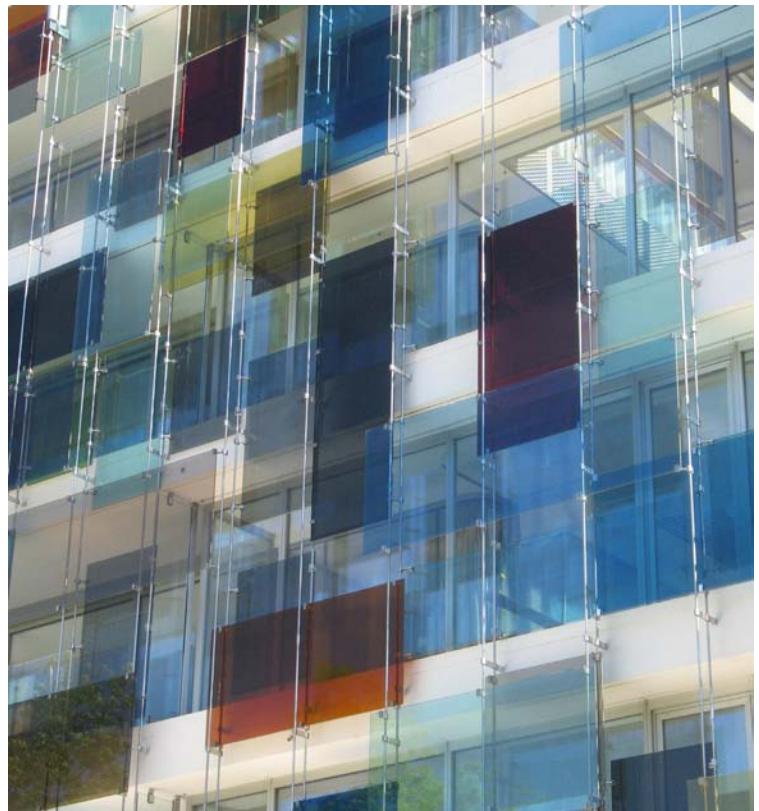
Conference tour group visiting the Zurich Tonhalle
(Ferdinand Feller and Hermann Helmer, 1893-95)
Photograph: EAHN



The tour of modern architecture in Zurich, led by Stanilaus von Moos and others, emphasized buildings from the 1930s such as the Werkbundsiedlung Neubühl and the Doldental Houses. The tour around earlier Zurich, led by Tom Gnägi, examined the buildings of the University of Zurich and of the ETH itself, in particular those by Gottfried Semper and Karl Moser. In Basel, tour leader Martin Josephy arranged a stop to visit the reinforced concrete St. Antonius church of 1931 by Moser where participants not only witnessed the church during evening services, but also viewed the glorious display of raking afternoon light throwing the colors of the stained glass lining the nave onto the opposite nave wall. For the most part, however, the trip to Basel concentrated on recent buildings. On the Novartis Campus, the reconfiguration of the urban fabric due to the intervention of the private company was discussed. Buildings by Diener and Diener, Peter Märkli, SANAA and Frank Gehry (still under construction) have transformed the St. Johann industrial site near the French border following the urban plan of Vittorio Magnago Lampugnani. Elsewhere, works by Jacques Herzog and Pierre de Meuron were also seen. The Schaulager of 2003 in the Dreispitz/Münchenstein district conserves the Emanuel Hoffmann collection of art in a warehouse with heavy walls whose depth is revealed by sharp incisions on the façade, creating a box at once fortified and sculptural. Here, as in the case of the Novartis Campus, peripheral districts of Basel are being animated by Swiss rationalist architecture. The hard-edged industrial character of the firm was also apparent at their railroad Signal Box of 1999 where the twisted exterior cladding of copper strips forms an early indication of the bold direction in which these winners of the 2001 Pritzker Prize would develop.

The daylong trip to La Chaux-de-Fonds began with a visit to the Musée des Beaux Arts, an elegant Art Deco building erected in 1926, where the former director, Edmond Charrière, led the tour group through the building. Of particular interest was the collection of books, paintings, furniture, ceramics, and watch design related to Charles L'Eplattenier, whose regional version of Art Nouveau, the Style Sapin, developed from a vast exposure to European currents, is reflected in the library of the art school where he taught Le Corbusier. Ivo Zemp guided the group through L'Eplattenier's imposing crematory before it met Arthur Rüegg at the Maison Blanche, the house Corb built for his parents in 1912 on the forested

Diener & Diener, Forum 3 office building, Novartis campus, Basel, 2005, detail of façade by Helmut Federle and Gerold Wiederin
Photograph: Nancy Stieber



Karl Moser, St. Antonius church, Basel, 1925-31
Photograph: Nancy Stieber



hill above the city. From its elevated terraces, the tour proceeded on foot along the “chemin de Pouillerel” down the hill past Corb’s Villas Fallet and Jacquemet-Fallet and back into the striated horizontal layout of the city for a visit to his Villa Schwob. Entrance to this most developed of his early villas and its gardens was the crowning event in a day of exquisite revelations.

Nancy Stieber
University of Massachusetts, Boston

EAHN Romanian Study Tour Report

Bucharest and the painted monasteries of Bucovina, 1-7 July 2008

The second EAHN study tour began in Bucharest on the evening of 1 July with a dinner at which group members enjoyed Romanian food, introduced themselves, and quickly got to know each other. The following three days we explored Bucharest and its development with excellent guides. In her presentation at the “Ion Mincu” University of Architecture and Urbanism, Ana-Maria Zahariade gave a historic overview of the city, after which we met Romanian colleagues. Nicolae Lascu then described the history of the school during a tour of the building. On a walking tour later, Irina Criveanu introduced us to Bucharest’s urban development from the fifteenth to eighteenth centuries. We observed the city’s beginning as a commercial center at a crossroad near today’s Piața Unirii and then passed to the merchants’ quarter of Strada Lipscani, built in a European style. The impressive early nineteenth-century han Hanul lui Manuc, now under restoration, vividly illustrated this district’s former commercial importance. The fascinating painted Stavropoleos church (1724/1897), with its peaceful court, is an oasis of religious life. During a walk back to the hotel in the dark of night, Irina explained the topographical structures of her residential neighborhood which reflect its development in the early eighteenth century. These include, for example, twin houses in backyards such as those we saw constructed for the families of the daughters of the main house’s owner. This unusually well-preserved neighborhood includes many one-story buildings now at risk due to the current real estate boom.

Part of the EAHN tour group in the courtyard of
the Stavropoleos Church, Bucharest
Photograph: Hildegard Sahler



Mogoșoaia Palace, Bucharest, 1702
Photograph: Hildegard Sahler



The next day, Carmen Popescu, organizer of the entire Romanian tour, guided us through the urban development of the city from the eighteenth to twentieth centuries. Mogoșoaia Palace (1702) on the outskirts of the city with its lovely park on a lake was built for prince Constantin Brancoveanu, creating a style named after him. The palace was linked to the city center with the main axis of the old city, the newly-prolonged Podul Mogosoaiei which was later renamed Calea Victoriei. After the 1870s the major palaces were built by architects who studied in Paris at the École des Beaux-Arts. Planning was regulated with the canalization of the Dâmbovița River, the construction of new boulevards, public spaces and parks. We could detect the western lifestyle of a metropolis like Paris. After the unification of Walachia and Moldavia in 1859 and their final independence from Ottoman domination in 1878, a national and cultural identity was promoted by Romanian intellectuals. A newly invented National Style arose in reaction to the predominance of the imported western architectural currents. In 1892 the School of Architecture was founded, the predecessor of the current University of Architecture (constructed 1912-1928 by Grigore Cerkez). We visited one of the first important and most successful examples of the new National Style, the Doina Restaurant (or Bufetul) by Ion Mincu, commissioned as a pavilion for the 1889 universal exhibition in Paris, though unexecuted, and finally constructed in Bucharest three years later near the Kiseleff Park. We discussed the birth of national museums in other European capitals in comparison with the former Museum of National Art on Piața Victoriei (now the Museum of the Romanian Peasant) built 1912-1938 by Nicolae Ghika-Budești. This museum, important in this context, incorporates influences from Wallachian eighteenth-century art (the “Brancoveanu Style”), from Moldavian Gothic church ornament, and from vernacular architecture.

Beginning in the early twentieth century, many residential areas were developed such as the Filipescu Park which we visited; its luxurious villas are in the national style, by then established and fashionable. In 1934 the first master plan was developed. We were fascinated by the quality of the interwar modern architecture, especially of the 1930s, rarely known outside Romania. Major architects such as Marcel Iancu and Horia Creangă (the two pioneers of Modernist architecture), Rudolf Fraenkel (a Jewish architect emigrated from Germany), Henriette Delavrancea-Gibory and Duiliu Marcu deserve broader recognition in international research.

Ion Mincu, Doina Restaurant, Bucharest, 1892
Photograph: Hildegard Sahler



Henriette Delavrancea-Gibory, Villa Valcovici,
Bucharest, 1932, after restoration
Photograph: Hildegard Sahler



We saw many hotels, apartment buildings, a cinema and parking garage erected during the interwar period in Art Deco and modern styles along one of the new major axes of the urban development plan, the Boulevard Gheorghe Magheru-Nicolae Bălcescu. We also visited several striking examples of socialist architecture from the period after World War II. Both the House of the Sparkle (1948-1951) by Horia Maicu and the enormous (and ugly!) House of the Republic (1980s) are reminiscent of historical palace architecture with imposing dimensions and abundant marble, though the latter also used aluminum windows.

After a night in the train to Suceava we spent two intense days visiting the marvellous painted monasteries of Bucovina which were designated UNESCO World Heritage Monuments in 1993. We visited the monasteries of Moldovița, Voroneț, Humor, Sucevița, Probota, Dragomirna and the Metropolitan church of Suceava, most of which were founded in the sixteenth century by Ștefan cel Mare (1457-1504), Prince of Moldavia, and his descendant Petru Rareș (1527-1538, 1541-1546). Vlad Bedros gave a detailed explanation of the architecture, the function of the different architectural spaces and the iconographic programs of the exterior and interior frescoes. (His description of the Bucovina churches appears in the Virtual Tour published in this issue of the newsletter.) Overwhelmed by the quality of this marvellous architectural heritage, we also noticed the problems of its preservation which we hope will be resolved in the near future.

Vlad also informed us about many other aspects of Romanian life and culture such as orthodox rites, life in the monasteries established after the revolution in 1989, and the evolution of the Romanian language. We became familiar with many varieties of Romanian food, wine and beer (especially "Ursus"), survived high temperatures in trains without windows that open and low temperatures of 11° C in a mini-bus with a cantankerous driver. The tour ended with a visit to the Metropolitan of Suceava at 9:30 p.m., a final, delightful late-night outing at an outdoor café, and the night train back to Bucharest. All of us are grateful to the organizational skills of Carmen Popescu and to both Carmen and Vlad for their marvellous introduction to the architecture and urbanism of Romania.

Hildegard Sahler
Bayerisches Landesamt für Denkmalpflege, München

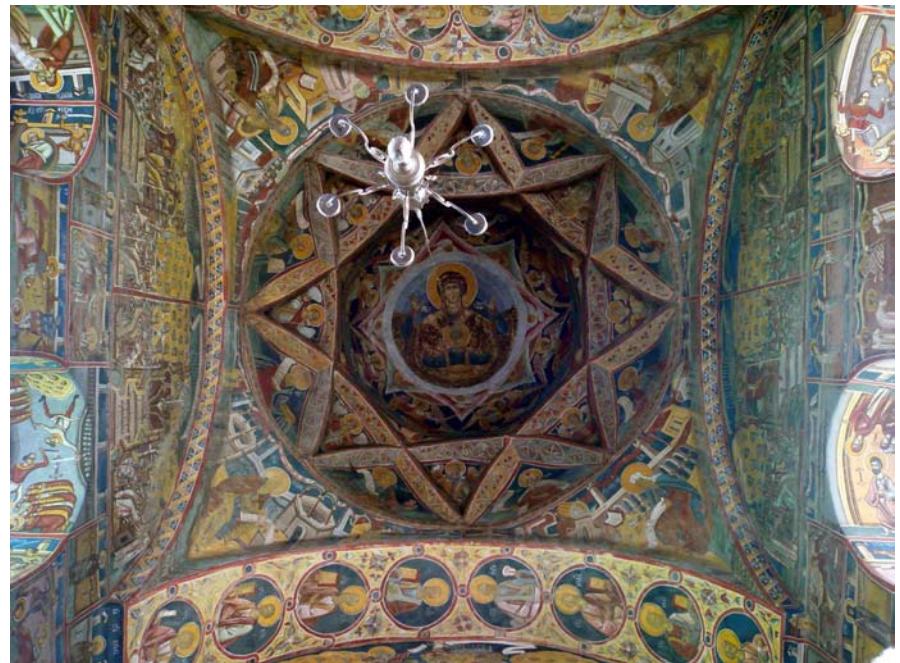
Parking garage, Boulevard Gheorghe Magheru-Nicolae Bălcescu, Bucharest, 1930s (unknown architect)

Photograph: Hildegard Sahler



Monastery church of the Annunciation, Moldovița, 1532-37, pronaos dome

Photograph: Hildegard Sahler



Fire at Faculty of Architecture, TU Delft: The Aftermath

A tragic fire destroyed the Faculty of Architecture building at the TU Delft on 13 May, as previously reported in a letter circulated to the EAHN membership with the June newsletter. The building housed not only the EAHN secretariat in the ®MIT research institute, but also the offices of three EAHN committee members, our Dutch correspondent, and many EAHN members. No one was injured in the fire, but the material loss to faculty and students is devastating. Discovery of a few fortunate survivals amidst the ruins provided some much-needed cheer in the aftermath of the catastrophe: the entire library collection remained unscathed, as did some archival material stored in the basement.

Soon after the fire, EAHN administrative assistant Isabel van der Zande reported that within four days almost everybody was back to work in temporary quarters scattered across campus. "I've lost some data, but that's it, just time lost. Other people have lost much more," she said. During September and October, all the departments of the Faculty of Architecture - including ®MIT and the EAHN secretariat - will be moving into longer-term temporary offices, classrooms and studios in the former main building of the university; incoming and continuing students will receive priority during the move in order to provide them with a stable learning environment from the beginning of the new semester. Dean Wytze Patijn expects that a new home for the school of architecture will be ready in three to four years, with an idea competition to be launched at the architecture Biennale in Venice this fall as a starting point for a newly designed Faculty of Architecture building.

On the Calendar

EAHN at Xth International Docomomo Conference, Rotterdam: Thursday, 18 September 2008, 17:30-18:30

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



G. van Drecht, Oude Hoofdgebouw, TU Delft, 1923, the new temporary home of the Delft Faculty of Architecture. Originally built as a laboratory building for the chemistry department (but never used for this purpose), it served as the university's main building for many years beginning in the 1950s. The Hoofdgebouw now has monument status and will be transformed into an apartment building when the school of architecture moves out in a few years.

Photograph: TU Delft, Multimedia Services

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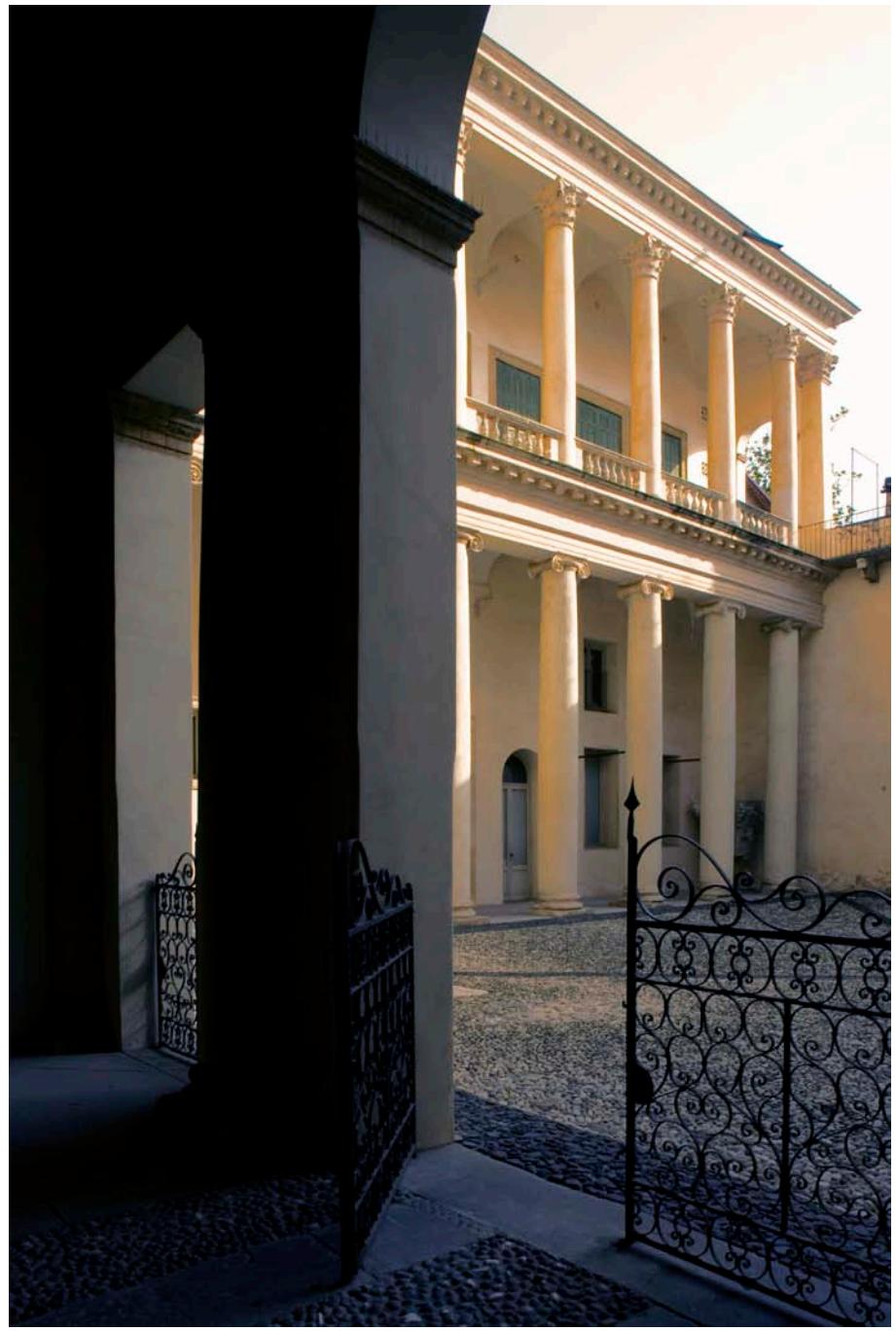
International Center for Architectural Studies "Andrea Palladio"

Centro Internazionale di Studi di Architettura "Andrea Palladio"

Housed in Palazzo Barbaran da Porto, one of Andrea Palladio's most beautiful buildings in Vicenza and the only urban palazzo building project which he oversaw to its completion, the Centro Internazionale di Studi di Architettura (CISA) is a world center for architectural and urban studies on subjects that range from antiquity to the modern age. Founded in 1958, the Centro organizes seminars, exhibitions, and produces a wide range of scholarly publications. This year, CISA is celebrating the 500th anniversary of Palladio's birth as well as its own fiftieth year.

CISA has long been affiliated with a roster of internationally renowned architectural historians who serve on its Board of Scholars. Under the direction of Howard Burns, the Board currently includes thirty-one members who meet annually to discuss the focus of the Centro's work. Past presidents have included Rodolfo Palluchini during the fifties, succeeded by Wolfgang Lotz in the seventies, André Chastel in the eighties, and more recently James Ackerman, who still remains deeply involved in the operation of the Centro. The Centro itself operates thanks to the efforts of fourteen staff members under the direction of Guido Beltramini.

The 500th anniversary of Palladio's birth has been an exceptionally active time at CISA. Working in close partnership with the Royal Academy of Arts and the Royal Institute of British Architects, the Centro has organized *Palladio - 500 Years*, an ambitious and comprehensive exhibition that promises to shed new light on the architect's origins, work and legacy. Opening on 20 September in CISA's galleries at Palazzo Barbaran, the show includes an unprecedented gathering of Palladio's architectural drawings. On view in Vicenza until 6 January 2009, the architect's works on paper will be complemented by a carefully selected group of paintings, printed materials and artifacts loaned by more than forty different public and private collections. CISA has also commissioned twenty three-dimensional architectural models to the scale of Palladio's drawings, which will bring the architect's working methods to life. This winter, the show will travel to the Royal Academy of Arts in London, where it can be viewed from 31 January until 13 April 2009.



Andrea Palladio, Palazzo Barbaran da
Porto, Vicenza, begun 1570, courtyard
Photograph: © Pino Guidolotti



Installation of the *Andrea Palladio and the Veneto Villa* exhibition, CISA, 2005
Photograph: © Santi Caleca



Installation of the *Proposiciones Arquitectónicas* exhibition, CISA, 2006-7
Photograph: © Joaquín Bérchez

The Villa Game, part of the *Andrea Palladio and the Veneto Villa* exhibition installation, CISA, 2005
Photograph: © Santi Caleca



Among the most recent exhibitions mounted by CISA have been *Proposiciones Arquitectónicas*, the architectural photography of Joaquín Bérchez (Vicenza, October 2006 - January 2007), *Michelangelo e il disegno di architettura* featuring the artist's architectural designs (Vicenza, September - December 2006 and Fondazione Casa Buonarrotti, Florence, December 2006 - March 2007), *Andrea Palladio and the Veneto Villa from Petrarch to Carlo Scarpa* (Vicenza, March-July 2005), and *Carlo Scarpa in Photography: Descriptions of Architecture 1950-2004* (Vicenza, September 2004 - January 2005.) All of the Centro's exhibitions are complemented by the publication of a scholarly catalogue.

This past spring, the Centro sponsored a five-day academic symposium on Andrea Palladio. Seventy international architectural historians met in the Veneto, travelling from Padua to Vicenza, Verona and Venice in order to present their most recent research. CISA plans to publish both the acts of the conference and the *Palladio - 500 Years* exhibition catalogue in September 2008.

The Centro offers a number of courses and workshops, the best known of which is the *Incontro con Palladio* (Meet Palladio). This annual five-day course offers a limited number of international architects and students a unique opportunity to study the Veneto architect's work in depth and on site. For two weeks every spring, the Centro offers an in-depth seminar on a different topic in architectural history. Since 1985, CISA has also offered the Seminario internazionale sul restauro architettonico, a seminar that explores current issues in architectural preservation. Further information on the Centro's courses can be found on its website.

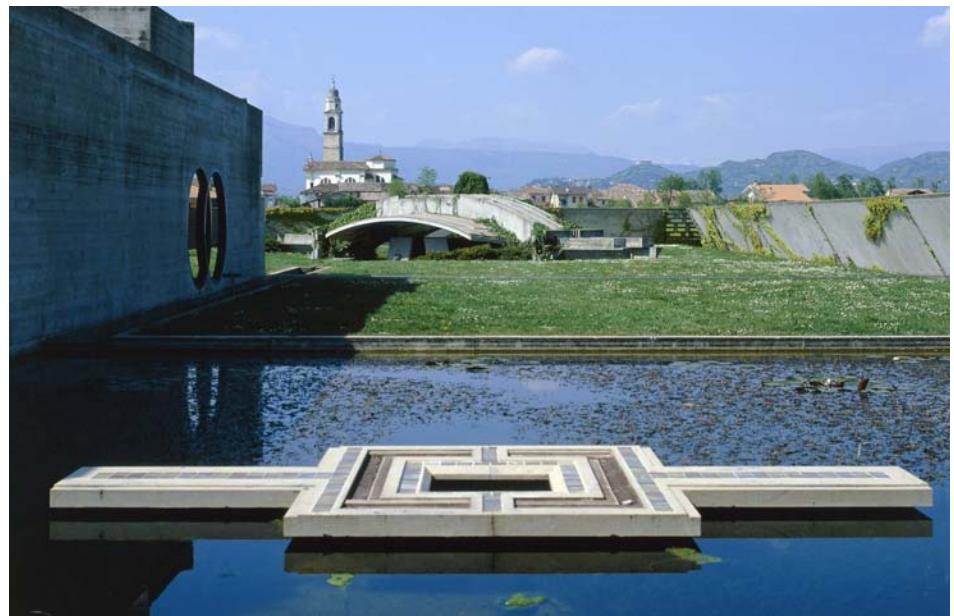
CISA's annual architectural review, the *Annali di Architettura*, has been published in four languages since 1959 and features scholarly articles on subjects spanning from the medieval to the twentieth century. Current and past issues are readily accessible and can be downloaded from the CISA website. Over the years, CISA has also published the complete works of Andrea Palladio in a collection known as the *Corpus Palladium*. The Centro's extensive publications can be found in its bookshop at Palazzo Barbaran or online.

This year will mark the fifth year of the James S. Ackerman Prize, which is awarded to a young researcher for the publication of a first book. Underwritten with the proceeds of the Balzan prize that was awarded to James Ackerman in 2001, the Prize is granted for an original architectural study of any historical period. Past recipients have included Leo Schubert for *La villa Jeanneret-Perret di Le Corbusier 1912* (2005), Valeria Cafà for *Palazzo Massimo alle Colonne di Baldassare Peruzzi* (2006), Angela Dressen for *Pavimenti decorati del Quattrocento in Italia* (2007), and Federica Rossi for *Tradurre Palladio: Nikolai L'vov, architetto e intellettuale russo al tramonto dei lumi* (2008). A committee of seven CISA scholars headed by James Ackerman accepts submissions written in Italian, English, German, or French from scholars of all nationalities. Further information can be found at www.premioackerman.it. The Centro offers an array of scholarly resources that are open to the public, and

Carlo Scarpa, Museo di Castelvecchio,
Verona, 1957-64, view of sculpture galleries
Photograph: Stefan Buzas © CISA A. Palladio



Carlo Scarpa, Brion cemetery complex, San Vito di Altivole (Treviso), 1970-78
Photograph: Stefan Buzas © CISA A. Palladio

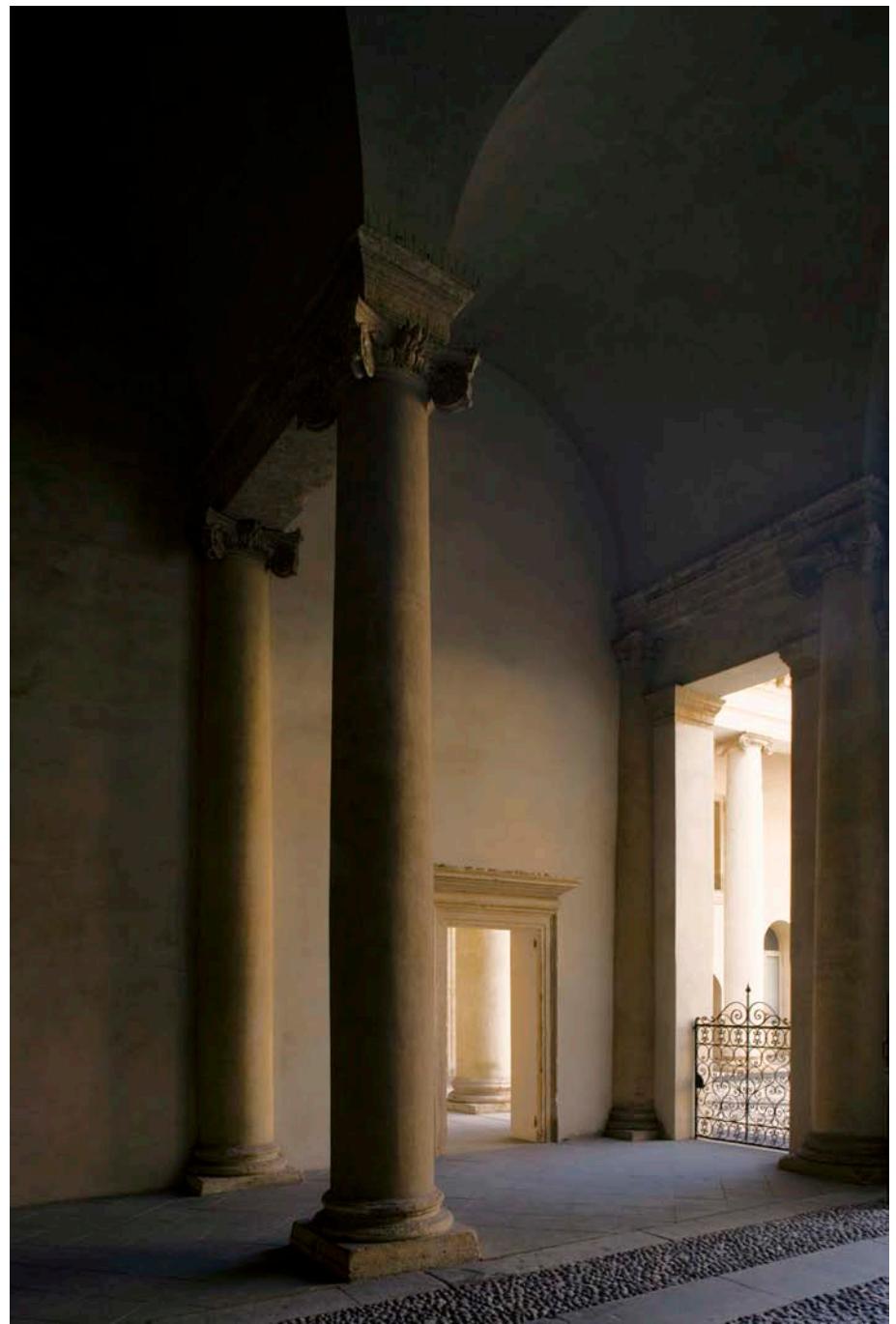




Carlo Scarpa, Museo di Castelvecchio, Verona,
1957-64, view of equestrian statue of Cangrande
Photograph: Václav Sedy © CISA A. Palladio

its library catalogue can be viewed and searched on the website. CISA offers access to digital copies of works from its rare book library, including first editions of Palladio's books. Its photo library includes 18,500 images that can be viewed in hard copy or digital format at the Palazzo Barbaran. Of particular interest are the photos that document the history of Palladian conservation. The Centro also specializes in the study of the contemporary Veneto architect, Carlo Scarpa. Since 2002, CISA has assumed the management and care of Carlo Scarpa's Photographic Library, the most complete existing collection of photographs documenting the architect's work from the postwar period until the present. Many of these can be accessed on the CISA website.

Staff of the Centro Internazionale di Studi di Architettura "Andrea Palladio"



Andrea Palladio, Palazzo Barbaran da Porto,
Vicenza, begun 1570, entrance atrium
Photograph: © Pino Guidolotti

The Painted Churches of Northern Moldavia

When Moldavia joined the Byzantine Commonwealth at the beginning of the fifteenth century, monastic communities, seeking spiritual perfection in isolated valleys or clearings, benefitted from regular donations granted by the orthodox rulers who were eager to replicate the imperial tradition of the Christian prince as protector of the Church. The most respected spiritual centers, Neamț and Bistrița, attained a broader cultural relevance as intellectual centers with extensive libraries and workshops for exquisite calligraphy or embroidery. Soon many other communities flourished as well, alongside other pious foundations of the political elite – the cathedral in Suceava, parish churches and court chapels in other main cities or in boyars' residences. Artistic patterns elaborated during the fifteenth century survived through the next one, giving birth to some of the most original interpretations of Late Byzantine art within the Post-Byzantine cultural heritage.

HISTORIC BACKGROUND

The history of Moldavia starts in the middle of the fourteenth century, as a result of the united effort of Poland and Hungary to free the northwestern shore of the Black Sea from Tartar control. During the second half of the fourteenth century Moldavia changed from a Hungarian mark to an autonomous state and managed to build a system of alliances with the Eastern European Catholic powers. At the turn of the century, however, especially under Petru I (c. 1375-1391), Moldavia shifted towards Byzantium, while maintaining good relations with Poland in order to be protected in the face of Hungarian claims. Under Prince Alexandru (1400-1432) this clear option in favor of Constantinople brought an unprecedented intellectual and artistic fervor, which unfortunately waned during the decades following his death due to violent inner conflicts between his many sons. The rise of Ștefan "the Great" (1457-1504) put an end to this political upheaval, reinsured Moldavia's position in respect to Hungary and Poland and prevented the Ottoman invasion, though eventually Ștefan agreed to pay a tribute.

During his reign, especially throughout its last decades, artistic activity reached the highest level, marking a classical moment which would serve as a model for his successors. The most remarkable of them, Petru Rareș (1527-1538, 1541-1546), tried to relaunch his father's glorious anti-Ottoman struggle, but was eventually forced



Monastery church of the Annunciation,
Moldovița, 1532-37, view from east
Photograph: Hildegard Sahler

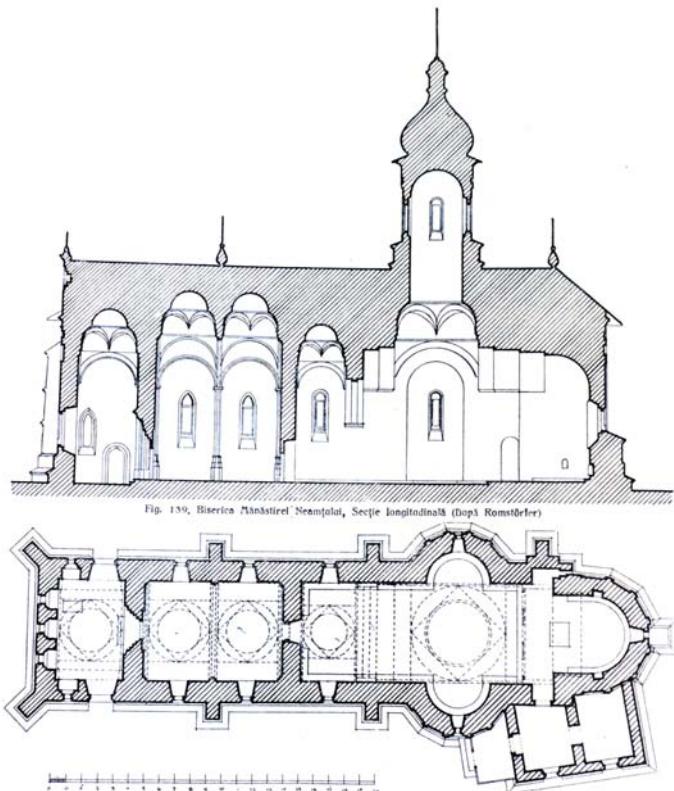
to abandon such plans due to a lack of support from his allies, the Habsburgs, and to inner betrayal. Intentionally imitating Ștefan's model, Rareș initiated many artistic commissions, thus contributing to the development of the so-called Moldavian style. Other important princes were Alexandru Lăpușneanu (1552-1561, 1564-1568), with many artistic initiatives, and the members of Movilă family who controlled Moldavia from 1595 to 1611. In the second half of the sixteenth century Moldavia was officially subordinated to the Ottoman Empire and allied to Poland, and these political links determined its destiny for decades to come.

ARCHITECTURAL STYLE

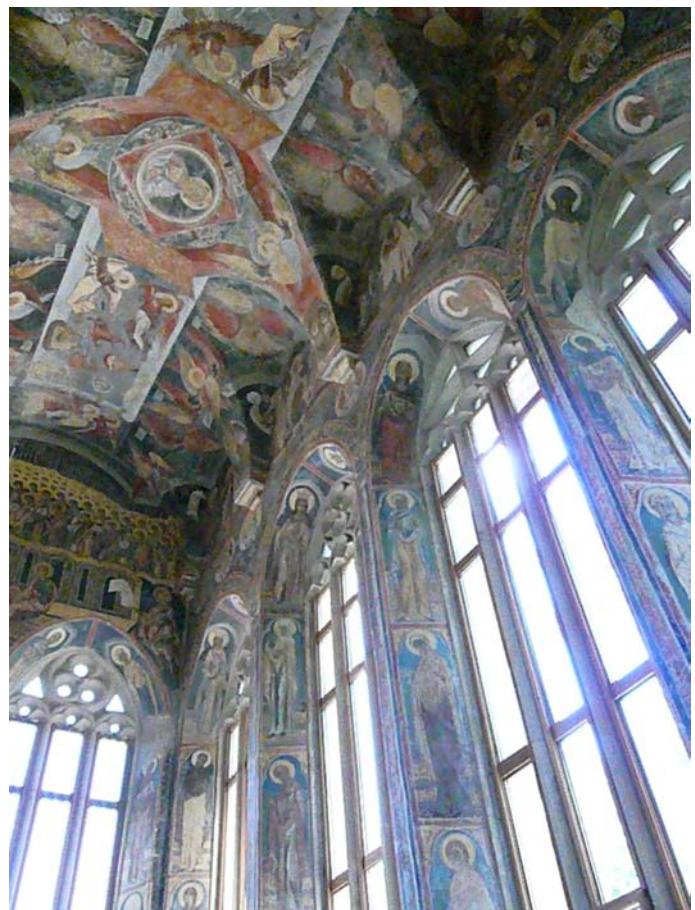
Due to its position between southeastern and central Europe, on the frontier of Orthodox and Catholic Christianity, Moldavia was exposed to contrasting influences (Late Byzantine and Gothic) which gradually merged into an original formal vocabulary. The earliest buildings -- many of them known only through archaeological investigations -- are just provincial variants in these opposed styles, such as the two well-preserved monuments, the church of Saint Nicholas in Rădăuți (1360), a Romanesque three-aisled basilica, or the church of the Trinity in Siret (late fourteenth century), a small domed triconch.

The long and artistically active reign of Ștefan marks the beginning of a local tradition with several planning solutions. The most representative is the plan of monastic churches, a triconch – typical in the Balkans during the Late Byzantine period – with a high lantern over the naos and with three western compartments: a burial chamber preceding the narthex, which is completed by an exonarthex. This tendency towards elongated structures is accompanied by a corresponding tendency towards high inner spaces, thus echoing the proportions of Gothic churches. Other Gothic details reinforce this general impression: buttresses (used only for decorative purposes), molded pointed arches around the large windows of the last two western spaces and around doors, window frames with intersecting molded rods, and carved-stone decoration for tomb slabs and arcosolia. The walls, however, preserve the decorative system of Balkanic origin which is displayed in Siret: vast smooth surfaces and tall niches with rich polychrome glazed bricks and ceramic discs underscoring the architectural articulation (arches, window frames, etc.). The first preserved monument with such structure is the church of Neamț monastery (1497), and many major monuments of the sixteenth century replicate this influential model (the cathedral in Suceava and the monasteries in Probota,

Monastery church of the Ascension, Neamț, 1497, plan and section showing the fully developed structure typical of the northern Moldavian monastery churches; unfortunately the wall separating the naos and the burial chamber was pulled down in the nineteenth century. From Gheorghe Bals, *Bisericile lui Ștefan cel Mare* (București: Cartea Românească, 1926), fig. 139. Photograph: Vlad Bedros



Monastery church of Saint Nicholas, Probata, 1532, exonarthex
Photograph: Hildegard Sahler



Moldovița and Sucevița).

Other frequent plans are the simple triconch, used for smaller monasteries (Voroneț, Pătrăuți) or for churches built in main towns, and the rectangular plan, used for chapels; these plans are sometimes combined in a hybrid one, seemingly rectangular but in fact provided with small apses carved as high niches within the width of the side walls (Arbore, Dobrovăț).

One of the most interesting and original characteristics of Moldavian architecture is the vaulting system, which uses two sets of four arches disposed one upon the other as a lozenge within a square, thus diminishing the diameter of the dome and offering a highly decorative and dynamic structure. The origins of such elaborate vaults are still under debate; while some scholars refer to Caucasian examples, others attribute this innovation to local craftsmen.

THE PAINTED DECORATION

As everywhere in the realm influenced by Byzantium, the iconography of these churches expresses the official view the Church has of its own status and mission, and since iconography is also the background of the Church's ritual, it develops into a "symbolic cocoon" sheltering the liturgical celebration and reflecting it in various ways, since they both express, in distinct medias, the same basic truths of the faith.

The eastern apse has the most stable iconography, focused on the real presence of Christ in the Eucharist and on the universality of the liturgical celebration. From the conch, the enthroned Virgin with Christ Child dominates the liturgical space, as an instrument of the Incarnation; her presence bears a strong Eucharistic meaning, since receiving communion should allow the faithful to "give birth to Christ in the heart," as stated in many texts of spiritual edification. The usual *Communion of Apostles* and *Officiating Bishops* centered on the image of Christ as Eucharist (sometimes depicted as the Gothic *Agnus Victor* from the Apocalypse) are always present, but other images are involved in this program, the most surprising of them being the scenes from the *Passion of Christ*, which connect the altar apse to the naos with a narrative continuity unprecedented in the late Byzantine tradition.

Above the naos, the lantern has also a very stable iconography, related to its symbolism as the celestial dwelling of the Lord Almighty. One should note in

Monastery church of Saint George, Voronet, 1488, lantern over the naos with Moldavian vaulting system
Photograph: Vlad Bedros



Communion of Apostles with the Last Supper, altar apse, church of Saint Nicholas, Popăuți monastery, Botoșani, 1496. Note the continuity of the two scenes, followed by other scenes from the Passion.
Photograph: Vlad Bedros



particular that, due to its height, the lantern allows depiction of angelic hosts in extremely large, multi-tiered compositions. The complex base, with two rows of arches, imposes a redistribution of the traditional iconography, with Evangelists in the upper row of pendentives and several *Feasts* depicted on the lower ones and on the tympana generated by the upper row of arches on the segment of drum supporting them.

The naos as symbol of the created world redeemed by the Incarnation and Passion of Christ shelters other *Feasts* and the *Passion Cycle*, usually depicted, from the turn of the fifteenth century, as a continuous narration. Such images display the art of Moldavian painters at its best, richly informed by a sense of narrative typical for Late Byzantine art and its offspring, the Post-Byzantine local schools. A special iconographic accent is provided by the votive paintings, depicting the local rulers in attitudes inherited from Byzantine images of power, perhaps through the mediation of Serbian models. The burial chamber, a necropolis for the princely founder, is sometimes decorated with individual cycles or images bearing funerary meanings – the most spectacular case being the program in Humor, with *Miracles of the Archangels* – but in many instances it is treated as an appendix of narthex. The narthex itself is dedicated to representation of the basic dogmas (as it is a buffer zone between sacred space and the world, a space of initiation). This later iconography (*Ecumenical Councils* and *Menologion*, the Orthodox liturgical calendar of feasts and saints) replaces earlier choices, involving cycles of patron saints. The exonarthex frequently inherits the tradition of hagiographic cycles, displaced from the narthex, combining them with the *Last Judgment*.

But perhaps the most captivating aspect of the Moldavian churches is the exterior fresco decoration, a tradition which seems to begin as early as the second half of the fifteenth century, but only on isolated areas of the façade. Starting with the reign of Petru Rareş the churches were completely covered in mural paintings and this decorative tradition – replacing the traditional polychrome glazed ceramic decoration – was used again at the end of the century in Suceviţa, a building which deliberately echoes the famous earlier princely initiatives. This exterior fresco decoration is not an exception *per se* – in fact, while disputing its origins in Moldavia, scholars have pointed out Late Byzantine parallels – but its extent, covering the whole exterior, and its iconographic stability are unparalleled in Eastern Christian art.

Deësis with Christ as Emperor and
Archbishop, naos, monastery church of
Saint George, Voroneț
Photograph: Vlad Bedros



Siege of Constantinople, monastery church of the
Annunciation, Moldovița, 1532-37
Photograph: Nancy Stieber



The program of these frescoes involves a *Prayer of All Saints* – depicted on the apses in superimposed registers converging towards images of God – the *Tree of Jesse* with images of “pagan prophets” (philosophers and sibyls), the *Akatistos Hymn* (including its first stanza, rarely illustrated) alongside Moses’ vision of the *Virgin as Burning Bush*, the *Last Judgment* and scenes from *Genesis*. Other images, completing this core, are hagiographic cycles, the *Customs of Heaven*, the *Parable of the Prodigal Son*, a second Marian hymn (*In Thee Rejoices*) and the *Spiritual Ladder of Saint John from Sinai*. The precise message of this iconography remains in dispute, with scholars explaining it either by referring to anti-Ottoman propaganda (due to the depiction of Turks as defeated during the Siege of Constantinople or as damned at the Last Judgment), or to an anti-Reformation campaign (due to the abundance of glorifications of the Virgin and the saints, whose cult was rejected in Protestantism). Recent scholarship has refined this quest by addressing purely theological readings.

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The Prayer of all Saints, monastery church of
Saint George, Voroneț, 1488, view of apse from
southeast
Photograph: Vlad Bedros

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LINKS FOR THE PAINTED CHURCHES OF BUCOVINA

Research Institutes

The Art History Institute of the Romanian Academy

http://www.academiaromana.ro/instituteAR/inst_IstArtei.htm

The National University of Arts in Bucharest

<http://www.unarte.ro/unarte/newunarteTST/home.php?l=eng&p=home>

"Ion Mincu" University of Architecture and Urbanism

<http://www.iaim.ro/en/>

UNESCO World Cultural Heritage listing of Bucovina churches

<http://whc.unesco.org/en/list/598>

http://portal.unesco.org/culture/en/ev.php-URL_ID=30431&URL_DO=DO_TOPIC&URL_SECTION=201.html

Institutul de Memorie Culturală

<http://www.cimec.ro/Monumente/Lpm/UNESCO/Pictmur/pictmen.htm>

<http://www.cimec.ro/monumente/lacasecult/EN/Documente/HartaMare.htm>

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Metaneira Publishing

www.romanianmonasteries.org

Informative website maintained by a small Finnish publisher specializing in books and films on Romanian cultural heritage.

SIGNIFICANT MONUMENTS

Churches in Suceava

Saint Demetrius, 1535
Saint Elijah, 1488
Saint George (Monastery of Saint John the New, former Metropolitan Cathedral), 1514-1522

Near Suceava

Dragomirna monastery, Descent of the Holy Spirit, 1609
Părhăuți, church of All Saints, 1522
Pătrăuți, church of the Holy Cross, 1487

Churches and Monasteries in Suceava District

Arbore, Beheading of Saint John Baptist, 1503
Baia, Dormition of the Virgin, 1532
Bălinești, Saint Nicholas, 1493
Dolheștii Mari, Saint Paraskeva, first quarter of the fifteenth century
Humor monastery, Dormition of the Virgin, 1530
Moldovița monastery, Annunciation, 1532
Probota monastery, Saint Nicholas, 1532
Putna monastery, Dormition of the Virgin, 1466-1469; rebuilt 1654-1662
Râșca monastery, Saint Nicholas, 1542
Siret, Trinity church, end of the fourteenth century
Slatina monastery, Transfiguration, 1561
Sucevița monastery, Trinity church, 1581-1601
Voroneț monastery, Saint George, 1488

Churches and Monasteries in Neamț District

Bistrița monastery, Dormition of the Virgin, 1554
Neamț monastery, Ascension, 1497
Piatra Neamț, Saint John the Baptist, 1497-1498
Secu monastery, Beheading of Saint John the Baptist, 1602

Churches and Monasteries in Botoșani District

Botoșani, Popăuți monastery, Saint Nicholas, 1496
Dorohoi, Saint Nicholas, 1495

Churches and Monasteries in Iași District

Dobrovăț monastery, Descent of the Holy Spirit, 1503-1504
Hârlău, Saint Demetrius, 1530
Hârlău, Saint George, 1492



Monastery church of Saint George, Voroneț, 1488
Photograph: Rob Dettingmeijer

BOOK REVIEW

Jean-Louis Cohen and G. Martin Moeller, Jr., editors

Liquid Stone - New Architecture in Concrete

Basel, Berlin, Boston: Birkhäuser, 2006, 248 pp., 303 color and 201 b/w illus. £38.50

ISBN-13: 9783764374839, ISBN-10: 3764374837

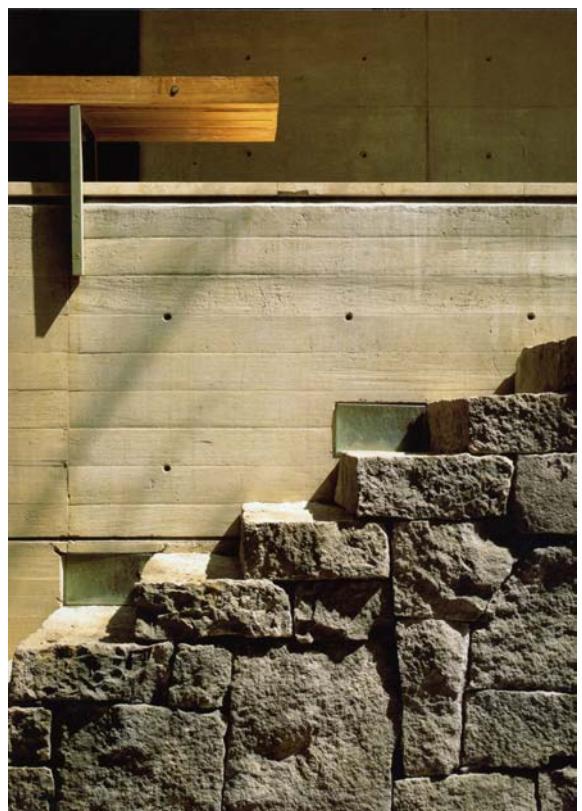
For historians of the twentieth-century Modern Movement (MoMo), the last decade has been a disorientating time, when an episode they had assumed was securely closed, safely lodged in their own academic territory, has once again burst into vigorous life. After lying dormant during the Postmodern decades, the MoMo has broken out of “history,” with a fresh generation of hero-designers and polemical manifestos, and previously-stigmatized building forms like tower blocks and megastructures are once again proliferating, only now on a global scale.

It is confusing enough for MoMo heritage organisations like DOCOMOMO to have to face forwards as well as backwards, but more disturbing still is the suspicion that all is not quite right with the new modernism. The aggressive individualism of its “iconic” monuments expresses not social democracy, like the “old” MoMo, but a triumphal global capitalism, through an all-embracing hierarchy of branding and badging that encompasses both the crassest signature-buildings and the most elite setpieces of avant-garde theory and poetic form.

This transformation and appropriation of the old Modernism by the new has required a comprehensive revaluation of the former, expunging ideologically inconvenient European / socialist elements in favor of a new mid-Atlantic commodified interpretation. One of the key areas of re-interpretation concerns the “new” constructional techniques and materials that were among the Modern Movement’s proudest boasts. Probably the foremost of these symbolically-loaded materials is concrete-- once the mainstay of countless prefabricated mass housing projects of the *trente glorieuses*, but now requiring ideological repositioning as a sensuous, artistic material (as was done with red brick by the English “Queen Anne” architects of the late nineteenth century).

This agenda of transatlantic harmonization is powerfully advanced by *Liquid Stone*, a complex, multi-stranded project largely sponsored by Lafarge, a Paris-based multinational cement and aggregate conglomerate with strong American interests. The foundation of *Liquid Stone* was a long-running and popular exhibition of 2004-6 at the National Building Museum in Washington D.C., from which stemmed a 2006 conference at the Princeton University School of Architecture, and the present book, whose contents graphically express the new agenda. The book begins with a fifty-page section of four essays by historians, explaining the evolution of the architectural use of concrete, and teasing out old-Modernist precedents for the new Modernism's more sensitive, individualistic use of concrete: "Architecture and Technology," by Antoine Picon, "Modern Architecture

From Cohen and Moeller, eds., *Liquid Stone-New Architecture in Concrete*, p. 109
Photograph © Jeff Goldberg / Esto



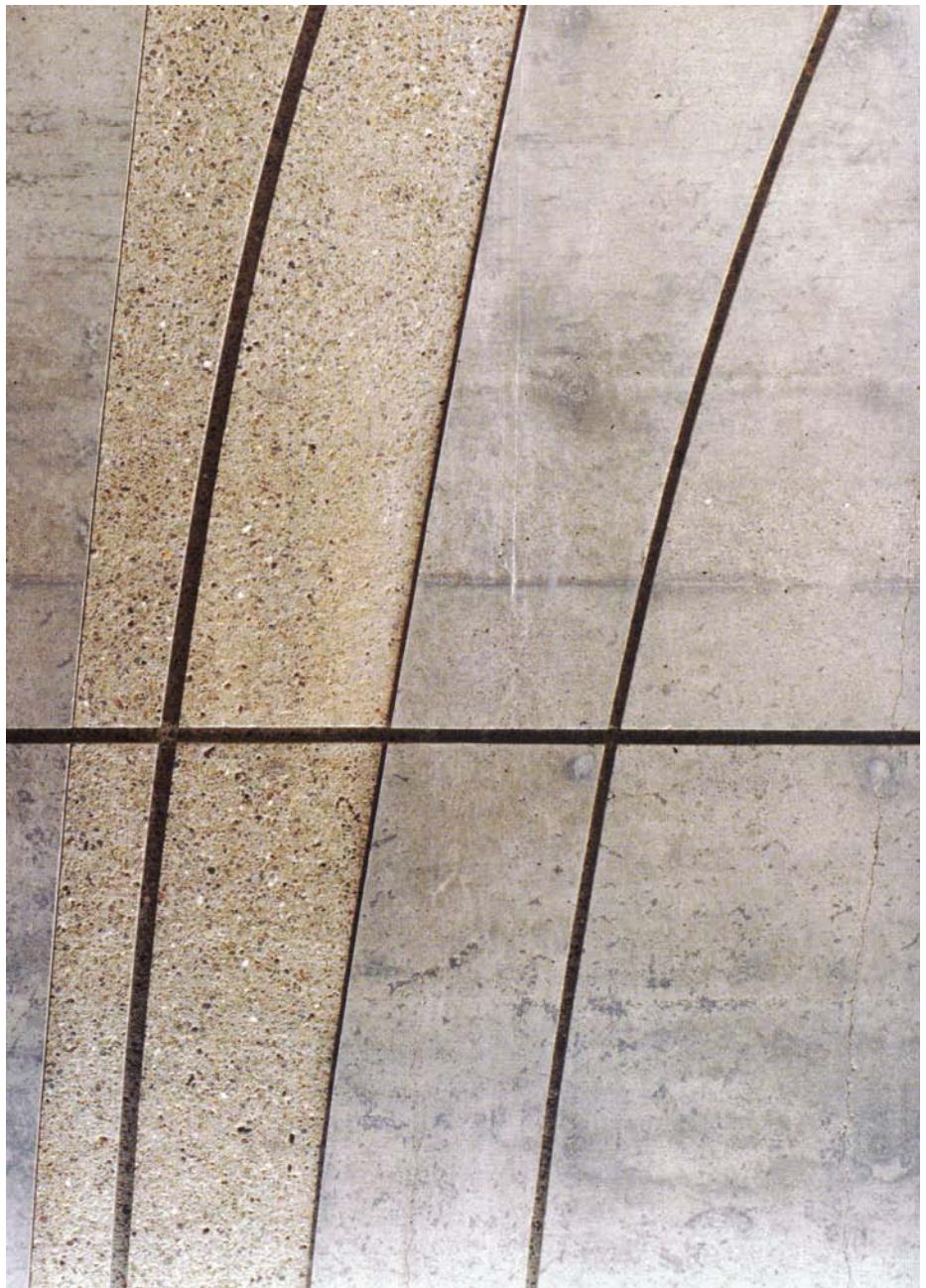
and the *Saga of Concrete*,” by Jean-Louis Cohen, “A Material without a History,” by Adrian Forty, and “The Semantics of Exposed Concrete,” by Rejean Legault. All are variants on the “complexity and contradiction” interpretation of Modernism going back to the 1960s, and a slight repetitiveness is the result: Forty’s is the most original, with interesting material on hybrid-construction postwar Italian buildings.

Then follows the main body of the book, a 183-page project-by-project catalogue of the exhibition, comprising a succession of twenty-nine projects (drawn from Europe, America and Japan) and subdivided into three formal headings-- “Structure,” “Surface,” and “Sculptural Form.” Almost all the projects are for one-off or elite buildings rather than collective complexes; and, in a sign of the relentless spread of digital architecture, a quarter of the projects are virtual ones. Architects featured include Takashi Yamaguchi, Baumschlager & Eberle, Atelier Jean Nouvel, Foster & Partners, Ingenhoven & Partner, Santiago Calatrava, Hariri & Hariri, Tadao Ando, Antoine Predock and others. The featured projects are prefaced by short essays, which again emphasize the theme of the new poetic sensitivity of concrete, closely attuned to the metaphoric demands of branding: critics of the jabbingly gestural shells of Santiago Calatrava’s Tenerife Concert Hall, for example, are chided as killjoys unable to appreciate an “extraordinarily exhilarating work of architecture that has become an icon not just of Tenerife, or even of the Canary Islands, but of all Spain.”

The book’s concluding section (edited by Franz-Josef Ulm) presents a series of computer generated projects exploiting various proprietary systems for super-strong or super-poetic concrete construction, developed by Lafarge or US university research departments. Here, the branding process is carried even further, in a series of barely concealed sponsorship plugs. Drawn together under the heading “Future of Concrete,” their breathless technological language curiously echoes the rhetoric of the original system-building boom half a century ago--except that in the 1960s, the building industry was firmly harnessed to the cause of social reform, whereas now, the commercial ethos is both the end and the means.

In another half century, will this “new concrete,” in its turn, appear just as outmoded as 1960s *Plattenbau* does today? Only time will tell!

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From Cohen and Moeller, eds., *Liquid Stone-New Architecture in Concrete*, p. 57
Photograph © Tim Griffith

BOOK REVIEW

Larry Busbea

Topologies: The Urban Utopia in France, 1960-1970

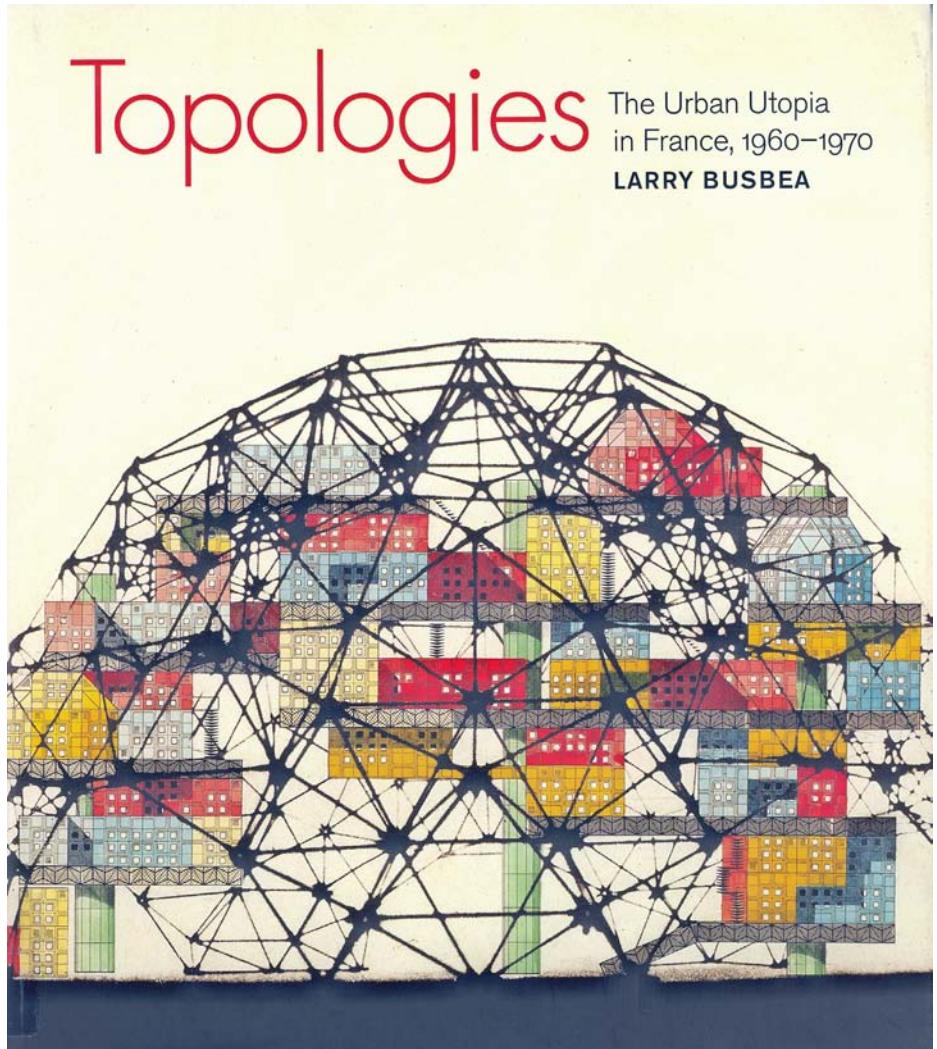
Cambridge, Massachusetts: MIT Press, 2007, 320 pp., 137 illus. £15.95

ISBN-10: 0-262-02611-2, ISBN-13: 978-0-262-02611-6

Larry Busbea's account of the "spatial culture" of 1960s France makes a valuable contribution to the history of the architectural avant-garde in Europe and opens fascinating new territories for utopian studies in the sphere of architecture. Busbea is concerned with the emergence in France of an utopianist research culture convinced that radical urban infrastructure change would be needed to cope with the post-war population boom and the onset of a full-blown consumer society. For those with a more general interest in French cultural history the book offers a high level of detailed research into key individuals and groups contributing to the French urban planning and architectural debate in the post-World War II period.

Topologies engages with much primary source material. Indeed, reproductions of the covers of period books and pamphlets are frequently used as illustrations. The work of familiar figures such as Jean Baudrillard, Henri Lefebvre, Yona Friedman and Paul Virilio is usefully situated in the context of a wider body of ideas and network of peers. The critic and editor Michel Ragon, and the designers Nicolas Schöffer and David Georges Emmerich are among the less familiar voices represented in Busbea's study, as significant promoters and visionaries of what he terms the "spatial city."

The book reflects the fascination during the period for the potential of a technological utopia based on an adaptable, responsive, network model. The grid and the space-frame dominate the aesthetic and structural solutions for the "spatial city." One chapter focuses on the work of Friedman as the "ultimate expression" of these tendencies, and his establishing of the Groupe d'Études d'Architecture Mobile. Another looks at the efforts of Ragon to articulate from different visions and voices



a coherent program for future change. Despite Ragon's prolific output in books, articles, exhibitions and a utopian novel entitled *Les Quatre Murs*, Busbea ultimately deems his project a failure. Busbea states that his own object of study does not amount to a cohesive architectural movement, for the scene always remained factious.

The wealth of excellent research aside, there are certain methodological queries worth raising. Such is the book's early emphasis on the term "spatial city," the return of Busbea's titular term "topology" in the latter half of the book comes as something of a surprise. A full definition of Busbea's understanding of "topology" is not provided until the fifth chapter. At this point in the book the Architecture Principe group (which included Virilio and Claude Parent) emerges as a force of virulent opposition to the advocates of the space-frame network model. The use of "topology" as a comparative, critical term produces an intriguing chapter; however, its late introduction gives the impression that the book's role as both an architectural history of post-war French utopianism and a more specifically theorized work has not been fully resolved.

Topologies is extensively illustrated with many well-reproduced drawings, models and exhibition photographs, which are a great attribute of the book. Their use raises, however, another point regarding Busbea's analytic method: Busbea makes very little direct reference to the images in his text. They would thus seem to be valued as visual illustration for the history he recounts, but not as a resource for critical analysis in themselves. This replicates the usual approach to the relationship of image to text in architectural publishing. However, in the context of a book that invokes utopia in its title, the argument for thinking more rigorously about the value of the visual artifact becomes, I would argue, methodologically vital. As so many of the projects that Busbea mentions remained unrealized or, to follow a purist approach to utopian practice, were, by definition, unrealizable, then the drawing or model is the project. What remains to be done in relation to the book's body of visual material is an analysis of specific works through their deployment of particular material and compositional techniques, conveying ideological motivations both explicit and latent.

These methodological queries must be considered, however, in light of the problems inherent in the task of reducing the complexities of Busbea's subject matter to the scope and marketable identity of a single book. All told, Busbea deserves much credit for an authoritative portrait of this dynamic "spatial culture," a potent history of the futurology of France's recent past, which will no doubt provide insight and inspiration for current spatial practitioners and theorists alike.

Robin Wilson

The Bartlett School of Architecture, University College London and
University of Bristol

EXHIBITION REVIEW

Olivetti: una bella società

Curators: Enrico Morteo, Manolo De Giorgi

Società Promotrice delle Belle Arti, Torino

8 May to 13 July 2008

Turin celebrates a special year in 2008, bearing the title “World Design Capital” and hosting the World Congress of Architecture (UIA). Alongside the more programmatic events, several exhibitions on architectural history were mounted, focusing on local as well as international issues. The exhibition *Olivetti: una bella società* (*Olivetti: a fine company, a better society*) addressed both local and global aspects of industrial design. Founded in 1908 by Camillo Olivetti as a mechanical typewriter factory in Ivrea, a town between Turin and the Alps, the Olivetti company was inspired by the American market and the organization of industrial mass production, but Ivrea never became like Pullman, Illinois by George Pullman or any other American company town. Instead, Olivetti tried to use the idea of industry and a social and cultural community as a starting point in order to develop the entire society.

The exhibition showed the many improvements in several fields supported by Olivetti: in techniques, design, architecture, urban planning, advertising and so on, interweaving disciplines and characters with the main innovations of the century. Organized topographically, the exhibition touched upon all these themes in order to characterize Olivetti’s unique and particular blend of activities. It began with the typewriters, increasingly light and portable, and with the contribution of designers, above all Marcello Nizzoli. The focus then shifted to the 1930s, with Adriano Olivetti, the founder’s son, and his contacts with the protagonists of architectural modernism (Edoardo Persico, Giuseppe Pagano, Ernesto Rogers, Luigi Figini & Gino Pollini), of graphic design and communication (Studio Boggeri), and of industrial design (Nizzoli). Finally, through electrification and electric adding

Luigi Figini and Gino Pollini, ICO Factory,
Ivrea, 1939-41

Photograph: Ugo Mulas, 1951 / Società
Promotrice delle Belle Arti



Marcello Nizzoli, *Lettera 22* typewriter, 1950
Photograph: Società Promotrice delle Belle Arti



machines - that later became computers - the company grew quickly, able to open factories all over the world until the 1980s, when the crisis began.

Thus, the first section was dedicated to the products, while the second focused on more general topics, such as social research, visual art, architecture, photography, cinema, all strongly related to Olivetti as a client, a client with the wonderful obsession of creating ideas as well as objects. This way of explaining Olivetti's world, chosen by the curators in order to transmit the company's history to the "man on the street" lacking any disciplinary specialization, approached all the questions only superficially. From the point of view of architectural history, the fascinating projects such as the regional plan designed by Piero Bottoni and Ludovico Belgiojoso, the employees' houses that were standardized to be in tune with the landscape, the factory buildings by Figini & Pollini, the contact with Le Corbusier, and - after the war - the community facilities by Mario Ridolfi & Wolfgang Frankl, and the factory buildings by Louis Kahn, James Stirling, Kenzo Tange, Marco Zanuso, Roberto Gabetti & Aimaro Isola, were presented mainly through photographs, as though they were just "objects." The few drawings on show, without any corresponding plans, provided an incomplete representation of the complexity of the phenomenon and of the territorial scale of these buildings. Buildings, adding machines, books, and images all floated in a background of sound effects (the tip-tap of typewriters, the zzzz of adding machines, the voices of the employees) that accompanied the viewer through the visit. This careless treatment was unfortunate, because the pieces exhibited are important and their interest could be great.

Happily, the two final sections of the exhibition offered truly new and original presentations. In the third section, the Olivetti foundation archives provided extraordinary material produced by the company for the non-fictional cinema, such as industrial films, documentaries, and interviews, with the direct contribution of figures like Carlo Ludovico Ragghianti for the script and Luciano Berio for the music. But the most amazing section was the fourth and last one, a sort of alphabet with freely associated ideas, where the visitor could finally comprehend the mix of social mission, humanitarianism, market values, successes and failures, protagonists and friends, that characterized the Olivetti company. In this ideal landscape, architecture found its own place.



Raymond Savignac, *Lettera 22* advertising poster, 1953
Photograph: Società Promotrice delle Belle Arti

Wonderful original drawings and sketches represented the role that buildings (for production, facilities, and leisure), gardens and neighborhoods had in Olivetti's policy, fostering innovation, a human scale, and an ethical attitude. In this context the exhibition could be read as an overview of that kind of modern architecture that takes into account its cultural and historical roots, even in the hypermodern and functionalist era. Enthusiastic visitors could continue their exploration of this architecture in Ivrea's open air museum MaAM, with well-organized guided tours, thus completing their knowledge of this unique and virtuous chapter in architectural culture.

Publication related to exhibition:

Illustrated catalogue edited by the exhibition curators, with texts by Enrico Morteo, Manolo De Giorgi, Alberto Saibene, Patrizia Bonifazio. The catalogue is organized with the entries in alphabetical order, topic by topic, and shows all the material exhibited.

Enrico Morteo, Manolo De Giorgi, ed. *Olivetti: una bella società*, Torino, London, Venezia, New York: Umberto Allemandi & C, 2008, 260 pp., color and b/w illus. € 38, ISBN 978-88-422-1655-1

Elena Dellapiana
Politecnico di Torino



Inside the Scarmagno factory Photograph: Gianni Berengo Gardin, 1967 / Società Promotrice delle Belle Arti

EXHIBITION REVIEW

Carlo Promis. Insegnare l'architettura

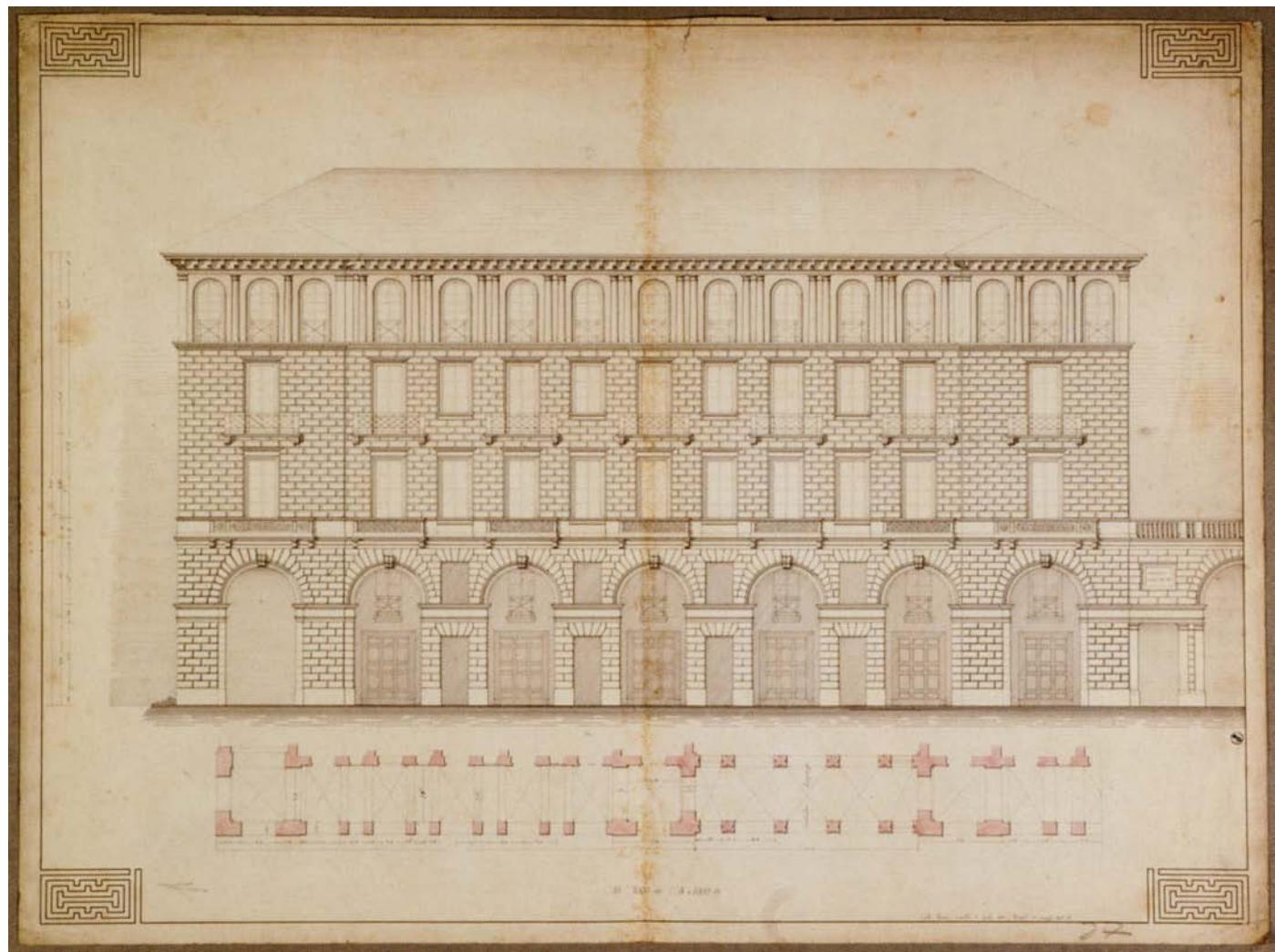
Curators: Vilma Fasoli and Clara Vitulo

Biblioteca Reale, Torino

23 June to 12 July 2008

Held in Turin during the first days of July 2008, the twenty-third UIA World Congress offered an opportunity to stage different cultural events connected to the conference's main theme: "Transmitting Architecture." One of the most interesting was a group of five exhibitions in different locations, all dedicated to *La città disegnata dagli architetti* (A city shaped by architects, according to the official translation, but in fact *The city designed by the architects*). Until 14 September the most ambitious among them - *Guarini, Juvarra, Antonelli: Signs and Symbols of Turin* (Palazzo Bricherasio) - will show a number of drawings produced by the most famous (but also by some of the least known) architects working in Piedmont from the late seventeenth through the early twentieth century. Although equally interesting, other exhibitions were smaller in size and dedicated to more specific subjects: the drawings for the Royal Archives by Filippo Juvarra (Archivio di Stato), some contemporary ceramic sculptures juxtaposed with the baroque sculptures of the Sacro Monte of Oropa (MIAAO, San Filippo Neri), some drawings and documents for the ducal and royal residences (Palazzo Reale) and Carlo Promis's teaching activity (Biblioteca Reale) - *Carlo Promis. Insegnare l'architettura* (*Carlo Promis: Teaching Architecture*).

So who was Carlo Promis (Turin, 1808-73)? His name does not appear in the various histories of contemporary architecture, not even in those explicitly dedicated to the European nineteenth century. Moreover, the Italian fragmentation of places and histories before unification in 1861 often implies that some major characters seem destined to be regarded just as local heroes. And Promis has been one of them, of course. A civil engineer since 1828, an architect and a teacher of architecture since 1843, but also an urban planner, an antiquarian / archaeologist, a civil servant and an untiring scholar: actually, Promis was all these things and



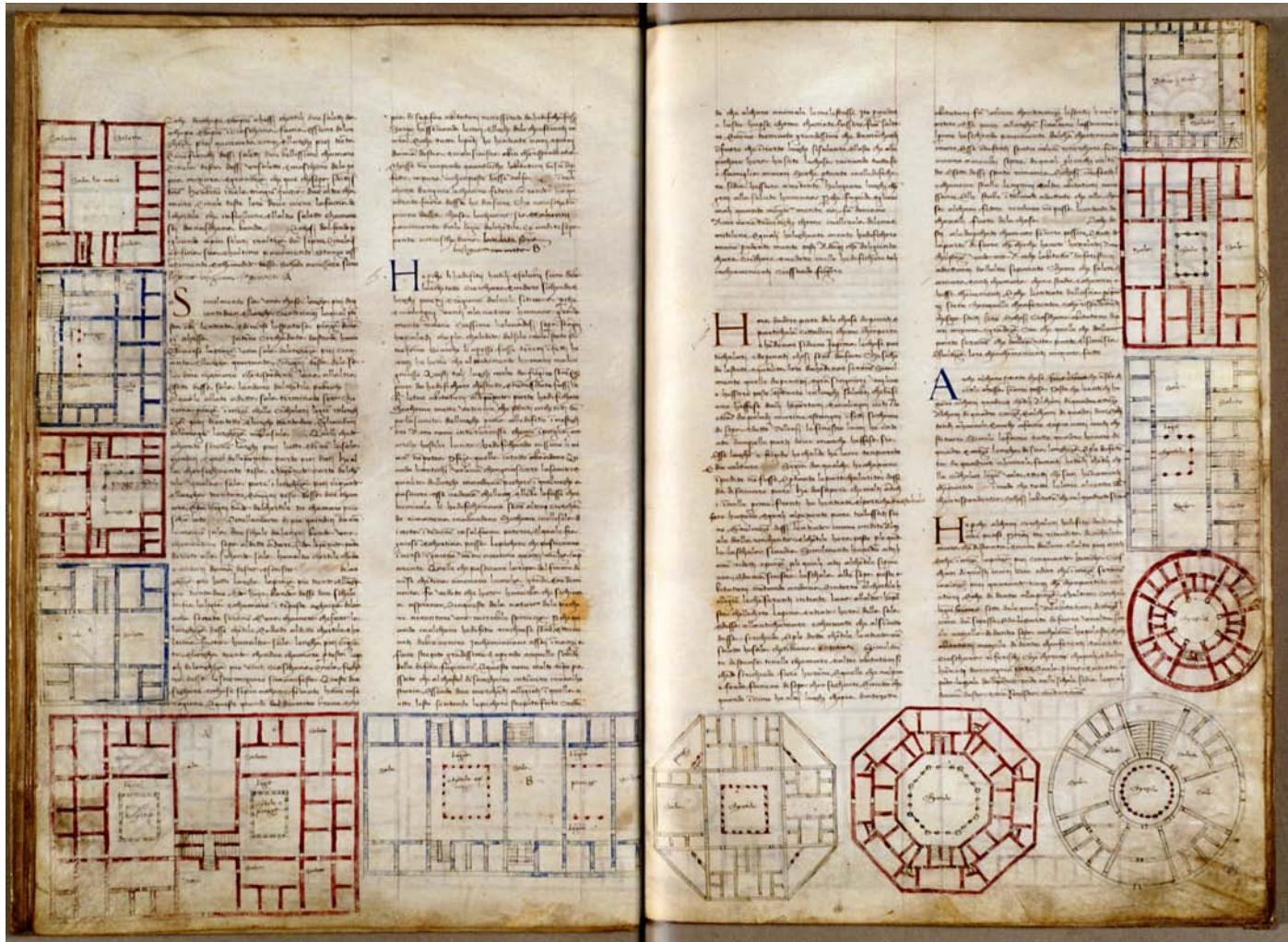
Carlo Promis, houses near Porta Nuova, Turin, with varied arcade solutions, 1850-51, Biblioteca Reale di Torino, Archivio Promis, Fondo grafico
Photograph: Biblioteca Reale, Torino

much more. For example, he was the one who conceived, designed and oversaw the transformation of the city in the 1840s and 1850s, when Turin was longing to become the first Italian capital. It could be anything but an easy task to organize an exhibition about him, even if focused primarily on his teaching activity. Vilma Fasoli and Clara Vitulo faced the challenge quite brilliantly.

The show was presented on two levels. In the main room of the venerable Biblioteca Reale a good number of rare volumes were exhibited, from Vitruvius and Alberti to Letarouilly and Gailhabaud. Most of these books were listed in Promis's personal library, a true wonderland for any nineteenth century architectural historian, and a good part of them were marked as textbooks for his lessons. The sequence itself is striking: the only unquestionable principle seemed to be the continuity of architectural culture, as if an architect always had to answer the same essential questions, although in different terms.

Downstairs in the library cellar, many documents from Promis's personal archives were shown, especially manuscripts illustrating his teaching activity at either the university or the Scuola d'applicazione for engineers. Pages and pages, densely written and drawn albeit without remarkable artistic skills, witness an outstanding ability to think about past and present architecture(s) and manipulate a long-standing tradition of facts and forms. Two objects in particular captured the viewer's attention: first, the manuscript copy of the *Trattato di architettura civile e militare* by Francesco di Giorgio Martini, which had belonged to Cesare Saluzzo and which Promis edited and published in 1841; and second, what remains of the *Trattato d'architettura civile* begun by Promis in 1844, revised many times, but finally left unpublished. Was it completely out of fashion to plan a treatise in the mid-nineteenth century, when (for instance) others were writing just *entretiens* instead? Maybe, somehow. But it is almost irrelevant, given that the aims of the treatise were the discussion and transmission of a uninterrupted system of knowledges. In Promis's day it still held that the past must become the present and the present had to be an updated version of the past: the fatal crack of modernity had not occurred yet.

Sergio Pace
Politecnico di Torino



Francesco di Giorgio Martini, *Trattato di architettura civile e militare*, 1478-1486
Photograph: Biblioteca Reale, Torino

EXHIBITION REVIEW

Hans Poelzig, 1869-1936. Architekt, Lehrer, Künstler

Curators: Wolfgang Pehnt, Matthias Schirren

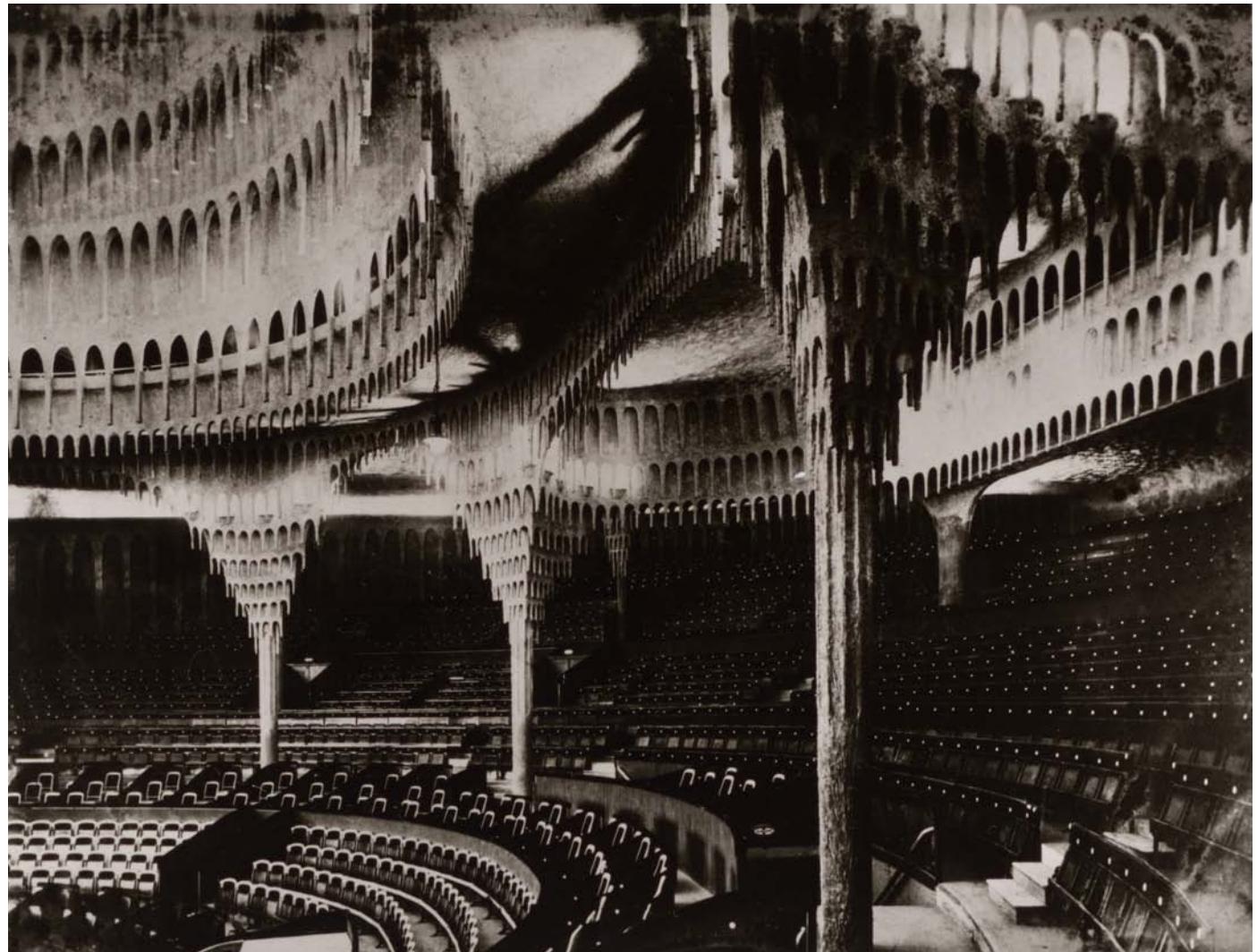
Deutsches Architekturmuseum, Frankfurt am Main

1 March to 18 May 2008

After its first stop in the Berlin Academy of Arts, the travelling exhibition *Hans Poelzig, 1869-1936. Architekt, Lehrer, Künstler* (*Hans Poelzig, 1869-1936. Architect, Teacher, Artist*) was shown in the Deutsches Architekturmuseum in Frankfurt. Curated by Wolfgang Pehnt and Matthias Schirren, the presentation focused not only on Poelzig's architectural production, but also emphasized his work as a set decorator, film designer, painter and teacher.

Indeed, Poelzig's oeuvre cannot be classified easily by stylistic catchwords. Educated at the TH Charlottenburg in Berlin in the 1890s, he later emerged as one of the leading figures of the architectural renewal before the First World War. The chemical factory in Luban and the water tower in Posen (Poznan, both 1910-11) represent an elementary, but emblematic architecture similar to the industrial buildings of Behrens and Gropius. After the war, Poelzig adopted an Expressionist course that found its manifestation in the theater projects for Max Reinhardt. In the polarized German architectural debate of the 1920s, he pursued a moderate, monumental modernity as a "third way" between the opposing blocs: although Poelzig was closely linked with the Berlin avant-garde architects of the "Arbeitsrat für Kunst" (1919) and the "Ring" (1924-29), his work was well received by traditionalists such as Bonatz or Schmitthenner too. Despite his differing architectural modes over the years, Poelzig's interest in the "symbolic form" --i.e. the importance for the artist's design to inspirit a building beyond a mere fulfillment of functions-- remained a constant issue.

The monographic exhibition featured outstanding material mainly originating from Poelzig's bequest in the Architekturmuseum of the TU Berlin.



Hans Poelzig, Grosses Schauspielhaus,
Berlin-Mitte, 1919

Photograph: © Architekturmuseum
der TU Berlin

Arranged on two floors, the presentation --covering the architectural production of four decades-- excelled with its almost encyclopedic ambition. Arranged more or less chronologically, the work was subsumed in twelve chapters named, for example, “modern utilitarian buildings” or “expression of technique.” The main means of presentation were large-scale charcoal, ink and wax crayon drawings as well as photographs. Numerous model reconstructions gave a three-dimensional impression of the buildings.

The exhibition started on the ground floor with a portrait gallery illustrating Poelzig’s changing appearance over the years. Among the projects shown, the category “collective festivity” stood out amidst the designs of the years 1900-1922: the Grosses Schauspielhaus in Berlin (1919) was illustrated by photographs, sketches of the stalactite piers and a great illuminated model of the domed interior; the designs for the terraced House of Friendship in Istanbul (1916) and the Festspielhaus in Salzburg (1920-1922) were also clarified in drawings and models.

The upper floor was dominated by projects of the 1920s and 1930s. Under the title “Großstadtarchitektur,” designs such as the Friedrichstrasse high-rise competition entry (1922), the Hamburg trade fair complex (1925) or the Cologne bridge-head tower (1925) were shown--all of them marked by stone facades structured with narrow pilasters. Besides the executed buildings--such as the Frankfurt IG Farben offices (1928-31) or the Berlin broadcasting house (1928-31)--Poelzig’s unexecuted projects for the Soviet Palace in Moscow (1931) or for the Berlin Reichsbank (1933) were of particular interest. In addition to these office buildings, the residential houses for the Weissenhof Siedlung in Stuttgart (1927) and for the Fischtalgrund Siedlung in Berlin (1928) demonstrated Poelzig’s ability to create modest designs.

Hans Poelzig, IG Farben office building, Frankfurt am Main, 1928-1931. The building serves today as the main building of the Johann Wolfgang Goethe Universität, Frankfurt.
Photograph: Sabrina Dohle / © Lehrgebiet Geschichte und Theorie der Architektur, TU Kaiserslautern



View of the exhibition *Hans Poelzig, 1869-1936. Architekt, Lehrer, Künstler* in the Deutches Architekturmuseum
Photograph: Uwe Dettmer / DAM



On each floor, the non-architectural production of the artist was presented: here, Poelzig's work as a teacher was illustrated by a list showing the names of his Berlin students like Egon Eiermann, Rudolf Schwarz or Konrad Wachsmann. Excerpts from the films *Der Golem* (1920) and *Zur Chronik von Griesshuus* (1923/24) demonstrated the artist's work as a film designer and set decorator. And finally, the painter Poelzig was introduced by six expressively colored paintings--some large-scale--dating from 1916 to 1932.

Throughout, the curators succeeded in arranging the vast oeuvre convincingly, creating a substantial, comprehensible and pleasing presentation. The exhibition and the well-illustrated catalogue, with essays treating different aspects of Poelzig's work, are further noteworthy steps in the research on Poelzig, presenting him as a universalist "master of many arts" (Pehnt / Schirren).

Publication related to the exhibition:

Wolfgang Pehnt and Matthias Schirren, eds., *Hans Poelzig. 1869-1936. Architekt, Lehrer, Künstler*. Munich: Deutsche Verlags-Anstalt, 2007, 272 pp., approximately 90 color and 260 b/w illus., € 29.90, ISBN: 978-3-421-03623-0.

Andreas Zeese
[Technische Universität Wien]



View of the exhibition *Hans Poelzig, 1869-1936.*

Architekt, Lehrer, künstler in the Deutsches

Architekturmuseum

Photograph: Uwe Dettmer / DAM

EXHIBITION REVIEW

Architektur. Slowenien_Meister & Szene

Curators: Luka Skansi, Adolph Stiller

Ausstellungszentrum der Wiener Städtische Versicherung AG (Ringturm), Wien
15 April to 30 May 2008

Since the fall of the Iron Curtain, the former Habsburg capital Vienna has succeeded in reanimating its historic role as a bridge from western to eastern Europe and to the Balkans. As the successor states of the Austrian-Hungarian Empire are linked by cultural and historical bonds, the interest in the common “historic space” (*Geschichtsraum*) has increased in the last years-- a development best demonstrated by the vast number of cross-border cultural cooperations.

For some years, the exhibition series “Architektur im Ringturm”--curated by the Viennese architectural historian Adolph Stiller-- has drawn attention to the architecture of Austria’s neighboring states in central and southeast Europe. Following the presentations on Slovakia, Romania, Croatia and Bulgaria, Slovenia is the fifth country to be portrayed in a monographic exhibition. An interesting choice, bearing in mind that this year’s Mies van der Rohe Award in the category “emerging architecture” was given to the young Ljubljana-based office Bevk-Perović. Exciting also, since the ancestors of Slovenian modernity --Max Fabiani and Jože Plečnik --were trained in Vienna before World War I.

Curated by Luka Skansi and Adolph Stiller, *Architektur. Slowenien_Meister & Szene* (*Slovenia. Architecture_The Masters & The Scene*) showed seventy buildings designed by Slovenian architects. They were subdivided into three sections representing the periods 1918-1940 (Yugoslavian kingdom), 1945-1991 (socialist republic of Yugoslavia) and 1991-2008 (independent state). Arranged like islands in the vast room of the former banking hall of the Ringturm - an insurance building erected in 1953-1955 by Erich Boltenstern as a modernist “exclamation point” on the edge of Vienna’s historical center - each section was presented in a circular array of

Jože Plečnik, National and University Library, Ljubljana, 1936–41
Photograph: © Damjan Prelovsek



Edvard Ravnikar, Square of the Republic, Ljubljana, 1960–82
Photograph: © Miran Kambič



partition walls carrying the project sheets. The buildings were vividly displayed by large-scale photographs, drawings and texts.

The first two periods are --due to the influence of important masters -- marked by similarities. Here, Jože Plečnik (1872-1957) must be mentioned first and foremost. After having worked in Vienna and Prague he became professor at the newly founded Faculty of Architecture in Ljubljana in 1922. Plečnik's traditionalist, emblematic modernity was the fundamental element in Slovenian architecture before World War II. After 1945, Edvard Ravnikar (1907-1993) took over the role of the precursor combining influences of his teachers Plečnik and Le Corbusier to form a regional architectural language. Quite differently, recent architecture since 1991 reflects contemporary international developments.

A substantial presentation of the work of Edvard Ravnikar - curated by Rok Žnidaršič, Majda Kregar and Miha Kerin - was shown as an "exhibition in the exhibition." Here, eighteen projects illustrated by drawings, photographs, texts and, to some extent, models, demonstrated Ravnikar's considerable work as a city planner (Nova Gorica) and architect (hotels, office buildings, memorials) between 1939 and 1975. It is remarkable that some of his designs feature accurately detailed, textile-like facades reminiscent of Frank Lloyd Wright's buildings. Furthermore, Ravnikar's outstanding qualities as a designer were demonstrated by four wooden chairs exhibited together with their construction drawings.

After recent monographic exhibitions on contemporary Slovenian architecture and on Jože Plečnik (1967 in Vienna and 1987 in Munich), this exhibition provided



Zadravec arhitekti, secondary school,

Ptuj, 1999–2000

Photograph: © Miran Kambič

an interesting overview “of the extraordinarily rich architectural heritage” (Stiller) of the region. In combination with the presentation of Ravnikar’s work, the show assisted in adjusting the traditionally one-sided image of postwar architecture-- an image whose emphasis on internationalism often disregards the specific developments in many countries. Ravnikar himself provided a stimulating impulse for further research on the topic with his provocative remark: “only in underdeveloped countries can architecture still be found.”

Publication related to the exhibition:

A well-illustrated catalogue with texts by Friedrich Achleitner, Feliks J. Bilster, Friedrich Kurrent, Luka Skansi, Aleš Vodopivec and Bogo Zupančič in German and English:

Adolph Stiller, ed., Architektur. *Slowenien_Meister & Szene / Slovenia. Architecture_The Masters & The Scene* (Architektur im Ringturm XVII). Salzburg: Verlag Anton Pustet, 2008, 156 pp., € 20, ISBN: 978-3-7025-0590-5.

Andreas Zeese
[Technische Universität Wien]



Bevk-Perović arhitekti,
student apartments, Ljubljana, 2004–06
Photograph: © Miran Kambič

ONGOING AND UPCOMING: CONFERENCES AND SYMPOSIA

BELGIUM

HEVERLEE

**THE LOW COUNTRIES AT THE
CROSSROADS. NETHERLAND-
ISH ARCHITECTURE AS AN
EXPORT PRODUCT IN EARLY
MODERN EUROPE (1480-1680)**

30-31 October 2008

The congress will bring together scholars of different countries who have studied particular aspects of Netherlandish influence on European architecture of the Early Modern Period. Between 1480 and 1680, the impact of Netherlandish architecture showed itself in a myriad of ways from the Iberian Peninsula to the Baltic Sea, and from the Central European courts to Tudor England. Hitherto only isolated cases have been studied; an integrated approach and a structured view of this phenomenon are sorely missing to this day. The conference will offer, for the first time, a forum where the long tradition of Netherlandish architects abroad, and the mechanisms underlying their activities beyond the borders of the Low Countries, can be studied in a coherent way. This long-term objective is the preparation of a more thorough study of the phenomenon in all its variants. The papers will offer answers to the following questions, centered on the main actors; i.e. the architects and their patrons. How was the knowledge of Netherlandish architecture disseminated? Who were the patrons? On a more general plane: why were experts from the Low Countries called in? Was it because of their technical expertise? Or because they could provide a "Netherlandish" art? Or were they appreciated as their intermediaries with connections to international architectural currents?

Het congres brengt onderzoekers uit verschillende landen samen die afzonderlijke aspecten bestuderen van de invloed vanuit de Nederlanden op de Europese architectuur in de Moderne Tijd (1480-1680).

Organizers:

K. Ottenhey (Utrecht University), K. De Jonge (Katholieke Universiteit Leuven)

Venue:

Blue Auditorium, Arenberg Castle, Kasteelpark Arenberg 1, De Croylaan, B-3001 Heverlee, Belgium

Information:

Krista.dejonge@asro.kuleuven.be,
Kelly.ruymen@asro.kuleuven.be

DENMARK

AALBORG

**SPACE = INTERACTION =
DISCOURSE CONFERENCE**

12-14 November 2008

The aim of this international conference is to bring together researchers who investigate space, mediated discourse and embodied interaction from different perspectives. The conference will highlight interdisciplinary research that explores how embodied and virtual social actors communicate, interact and coordinate their activities in complex multimodal environments, with a special focus on place, mobility and the body. Thus, this conference welcomes contributions by scholars and doctoral students in a range of disciplines and fields of inquiry, including discourse studies, conversation analysis, discursive psychology, critical discourse analysis, interaction analysis, architecture, design, geography, sociology, anthropology, environmental psychology, mobility studies, ubiquitous computing, computer-supported cooperative work and computer-supported cooperative learning.

Registration deadline: 1 September 2008.

Organizer:

Paul McIlvenny, sid2008@hum.aau.dk

Venue: Aalborg University, Dept. of Language & Culture, Kroghstræde 3, Aalborg
Information:
www.placeme.hum.aau.dk/conf2008/

COPENHAGEN

POLITICS OF DESIGNING

18-20 September 2008

Politics of Designing broaches the issue of a possible political practice, and translates it into the field of design and architecture. Architecture and design are interwoven in power-discourses and are placed within a political landscape. With regard to new conditions, means, and methods of production (of architecture and design), this entanglement will be discussed and questioned at the seminar. The above-mentioned issue is being broadly and intensely discussed in philosophy, sociology and most of all in art-related discourse. For example Toni Negri and Michael Hardt conceptualized the revolutionary concept of the “multitude,” which promises to be the new concept of resistance in a globalized world. For a long time now, the French philosopher Jacques Rancière has been engaged in the “Politics of Aesthetics.” In her texts and books, Chantal Mouffe negotiates artistic practices in relation to politics. The German philosopher Peter Sloterdijk contributes considerably to this debate. In this intensive discourse on the politics of art (the politics of aesthetics) is nearly non-existent within the field architecture and design. Thus the aim of the PhD symposium is to bring together scholars of various fields, PhD students, artists, designers and architects to initiate a debate on a possible political practice in architecture and design.

Registration deadline: 1 September 2008.

Organizer:

Andreas Rumpfhuber, andreas.rumpfhuber@karch.dk

Venue:
Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen
Information:
http://dk.dkad.dk/?IDX=42&option=com_calendar&cmd=view&event=178

FRANCE

PARIS

AERONAUTICAL CULTURE. ARTIFACTS, IMAGINATION AND PRACTICE OF AERONAU- TICS, 18TH - 20TH CENTURY LA CULTURE AÉRIENNE. OBJETS, IMAGINAIRE, PRA- TIQUES DE L'AÉRONAUTIQUE XVIIIE - XXE SIÈCLE

13-15 November 2008

Flights aboard balloons (1783) paved the way for a flourishing practice in the 19th century. The history of aeronautics has up to now done little to integrate cultural issues, other than through the presence of heroic pioneers. This conference proposes to chart new paths toward a different history of aeronautics, by creating links between cultural history and the history of technology. We propose a study of flight in theory and practice, looking at its traditions, realities, fantasies, and the objects of an aerial culture. We would like to include all technological artifacts related to flight: ground infrastructure, single machines, or gigantic ones (lighter-than-air and heavier-than-air) as well as the uses and consumptions of flight. Finally, aerial culture should also be discussed through the prism of aviation collection and preservation. The following themes will be treated:

1. Thinking, transferring and experimenting with flight

2. Flight, Overflight and the Change of Space
3. The Practice of Flight
4. Artifacts and Memory: Conservation, Collection, Gatherings, Shows

La construction concrète de la troisième dimension par le déplacement aérien est un phénomène somme toute récent. Les premiers vols à bord de ballon (1783) ouvrent largement la voie à une pratique foisonnante au XIX^e siècle. Or, l'appréhension aérienne du monde, qui contracte les distances, abat les frontières et la temporalité, ne peut se limiter ni à une approche modale, ni à la courte durée. L'histoire de l'aéronautique a jusqu'ici peu intégré les problématiques culturelles, si ce n'est par l'omniprésence de l'héroïsme des pionniers. Réfléchir sur deux siècles et de manière transversale à l'investigation de la troisième dimension, permet de poser de nouveaux jalons pour une autre histoire de l'aéronautique, et notamment de tisser le lien entre l'histoire culturelle et le champ des techniques. Nous nous attacherons ainsi aux objets techniques, comprenant l'ensemble de ce que produit le vol, aux infrastructures au sol et aux machines individuelles ou monumentales (plus léger et plus lourd que l'air), aussi bien qu'aux usages et usagers du vol. Enfin, la culture aérienne sera envisagée à travers une réflexion patrimoniale sur les collections et la conservation.

1. Pensée du vol, transmissions, expérimentations
2. Mobilité et modification de l'espace
3. Le vol comme pratique
4. Objets et mémoire : conservation, collections, salons, expositions.

Organizing institutions:

Centre d'histoire des techniques et de l'environnement (CDHTE/CNAM) and the Centre Alexandre Koryé - Centre de recherches en histoire des sciences et des techniques (CAK - CRHST/ CNRS), with the participation of the Aéro-Club de France, the Département d'histoire de l'armement (DGA/CHEAr) and the Musée de l'Air et de l'Espace. Conservatoire National des Arts et Métiers, Cité des Sciences et de l'Industrie, Musée de l'Air et de

l'Espace, Le Bourget.

Information:

colloque2008@culture-aerienne.fr

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, phone 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

ITALY
FLORENCE

**INTERIOR SPACE AND
EXTERIOR SPACE: HOW THE
SQUARE SHAPES THE CITY
SPAZIO INTERNO E SPAZIO
ESTERNO: COME LA PIAZZA
FORMA LA CITTÀ**

6-8 November 2008

Squares attract and allow the specific activities of the urban life. This is determined not only by the buildings, but also by the streets that create the space of the square. In the early modern and modern age the development of the square undergoes a change when it overcomes the buildings surrounding it, and it begins to influence the city itself by defining visual axis in the urban fabric. The international conference focus on the discussion of this double function of the square: on the one hand its being defined by the city, on the hand its own influence on the city. The square, therefore, changes from an exterior to an interior space. Constantly re-elaborates and refashioned, the square is never a "finished work", but it continuously undergoes new transformations and changes, which every time reshape its social space. The papers will focus on themes ranging from antiquity to the present, touching upon the following topics:

1. Insights: square in history and art history;
2. centre and periphery: the square shape the city; 3.

From the edge to the centre, from body to space: the sculpture and the square;

4. Citing the Piazza/Piazze;
5. Time and Place: (trans)formations of the square.

Le piazze attirano e rendono possibili le attività peculiari della vita urbana. Ciò è determinato non soltanto dagli edifici, ma anche da strade e percorsi urbani che creano lo spazio della piazza. Nell'età moderna lo sviluppo della piazza subisce una svolta quando essa prende il sopravvento sulle costruzi-

oni che la circondano, e inizia a influire sulla città stessa definendo assi visivi nel tessuto urbano. Il convegno mette al centro della discussione questa doppia funzione della piazza - da un lato essere definita dalla città, dall'altro lato esercitare un influsso su di essa. Da spazio esterno la piazza diventa così uno spazio interno. Costantemente rielaborata e riallestita, la piazza non è mai un "opera compiuta", ma subisce sempre nuove trasformazioni e cambiamenti di connotazione, che ricostruiscono di volta in volta il suo spazio sociale. I contributi verteranno su temi che vanno dall'antichità all'età contemporanea, attinenti i seguenti aspetti:

1. Insights: la piazza nelle discipline storiche e storico-artistiche;
2. Centro e periferia: la piazza configura la città;
3. Dal margine al centro, dal corpo allo spazio: scultura e piazza;
4. Citing the Piazza/Piazze citazioni di piazze;
5. Time and Place: (tras)formazioni della Piazza.

Organizer:
Kunsthistorisches Institut in Florenz - Max-Planck-Institut,

Venue:

Konferenzsaal, Via Giuseppe Giusti 44, 50121 Florence; Dr. Cornelia Jöchner, tel +39 055 24911-91, fax +39 055 24796-63

Information:

joechner@khi.fi.it

www.khi.fi.it/it/aktuelles/veranstaltungen/veranstaltungskalender/veranstaltung129/index.html

FLORENCE

**CESARE SPIIGHI (1854-1929)
AND THE FORTUNE OF TUSCAN
PRIMITIVES' ART AND ARCHI-
TECTURE**

**CESARE SPIIGHI (1854-1929)
E LA FORTUNA DELL'ARTE
E DELL'ARCHITETTURA DEI
"PRIMITIVI" TOSCANI**

3 -4 October 2008

Cesare Spighi is an emblematic figure in the creation of the European and global image of the Tuscan Primitives' art and architecture, between the 19th and the 20th century.

Cesare Spighi è una figura emblematica nella realizzazione e nel consolidarsi dell'idea e dell'immagine europea e mondiale dell'arte e architettura dei Primitivi toscani fra Otto e Novecento.

Organizing institutions:

Biblioteca Nazionale Centrale di Firenze, Società di Studi Fiorentini di Firenze

Venue:

Biblioteca Nazionale Centrale, Sala Dantesca.

JESI

THE ARCHITECTURE OF ECLECTICISM: THE PROTAGONISTS ARCHITETTURA DELL'ECLETISMO. I GRANDI PROTAGONISTI

26-27 September 2008

This year's conference on Eclectic Architecture will focus on some main characters who had a predominant role in the definition of the main themes of the Eclectic "phase" of architecture. The timeframe goes from the Neoclassic crisis to the beginning of the twentieth century and the main characters considered are Semper, Eiffel, Perret, Richardson, De Baudot, Garnier, Scott, Viollet-le-Duc, etc. The aim of the conference is to give a new interpretation of the second industrial revolution period, through the positions of the architects who characterized it. A partire dal fondamentale studio di Luciano Patetta sull'Architettura dell'Eclettismo (1975), il convegno che analizza i diversi aspetti di questa

particolare fase della cultura architettonica occidentale si svolge da ormai dieci anni. Affrontati I rapporti con la città, con l'industrializzazione, con le arti, con la committenza religiosa etc, l'edizione di quest'anno considera alcune figure di protagonisti, architetti e teorici dell'architettura che hanno svolto un ruolo determinante per la definizione dei temi di discussione di questa fase della storia dell'architettura. Il periodo considerato è quello che va dalla crisi del Neoclassicismo agli inizi del xx secolo e i personaggi, di respiro internazionale sono Semper, Eiffel, Perret, Richardson, De Baudot, Garnier, Scott, Viollet-le-Duc e altri. L'obbiettivo è quello di ripartire con l'analisi e l'interpretazione del periodo attraverso figure cruciali che abbiano, con le loro architetture o con i loro scritti, preso posizione nella "battaglia degli stili", alla ricerca di un linguaggio architettonico che esprimesse lo spirito del tempo della seconda rivoluzione industriale.

Organizers:

Comune di Jesi, Fondazione Angelo Colocci

Fondazione Colocci, via Angeloni 3, Jesi;

Information:

info@fondazionecolocci.it

MANTUA

THE CULTURE OF WATER IN THE MIDDLE AGES AND THE RENAISSANCE LA CIVILTÀ DELLE ACQUE TRA MEDIOEVO E RINASCIMENTO

1-4 October 2008

The international conference, organized by the Fondazione Centro studi Leon Battista Alberti, focuses on the culture of fresh water in all its aspects with an interdisciplinary approach. The first day will be dedicated to "Literature and Imagery," and

to "Politics and Economy," but also to engineering aspects and land planning. The second day will be dedicated to "Architecture and Landscape," with papers on Northern and Central Italy, Leonardo da Vinci, Tommaso Laureti, Rome, the Medici dukes; the program also includes also a boat tour on the Mincio river. The third day will be dedicated to "Science and Technology," with papers on Bologna, hydraulic machines, the Republic of Venice and its hydraulic technologies, the Veneto region, Alfonso II d'Este and Ferrara, the Bertazzolo family; and to "Gardens and Spectacles," with papers on Florence, Pratolino, travelling on waters, dramaturgic, scenic and allegorical aspects of water, and 17th-century gardens. The last day will be dedicated to the "Magical, Thermal and Nutritive Power of Water."

Il convegno internazionale, organizzato dalla Fondazione Centro studi Leon Battista Alberti, è dedicato alla civiltà delle acque dolci nei suoi vari aspetti con un approccio interdisciplinare. Il primo giorno sarà dedicato a "letteratura e immaginario", e "gestione politica ed economia", con realzioni anche su navigli dell'Italia settentrionale; fluitazione del legname in Toscana; l'ingegneria idraulica nel territorio reggiano; strutture portuali e attraversamenti del Po; irrigazione e bonifica nella provincia cremonese. Il secondo giorno sarà dedicato a "architettura e paesaggio", con relazioni su cronache dell'Italia padana; fiumi e castelli mantovani; contado fiorentino; Leonardo e le acque; Tommaso Laureti; Roma, i Medici; il pomeriggio sarà dedicato ad un'escursione sul fiume Mincio. Il terzo giorno sarà dedicato a "scienza e tecnica", con relazioni su formazione e pubblici uffici in materia d'acque a Bologna; macchine idrauliche; la Repubblica di Venezia tra acque dolci e acque salse; la chiusa del Rondone; problemi d'acque nell'alta pianura veneta; la via segreta di Alfonso II d'Este a Ferrara; i Bertazzolo; e a "giardini e spettacolo", con relazioni su l'Arno; Pratolino; vita materiale del teatro sulle strade dell'acqua; valenza scenica, allegorica, drammaturgica dell'elemento acqueo; l'acqua come mezzo di amplificazione della luce; architettura dei

giardini in un taccuino inedito. L'ultimo giorno sarà dedicato a "poteri magici, termali e nutritivi delle acque".

Organizer:

Fondazione Centro studi Leon Battista Alberti
Palazzo S. Sebastiano, Largo XXIV maggio 11, 46100
Mantova, tel/fax 0376 367183,

Information:

cSalberti@comune.mantova.it
www.fondazioneleonbattistaalberti.it

ROME

METAPHORS FOR A PONTIFICATE. JULIUS II (1503-1513)
METAFORE DI UN PONTIFICO. 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 and it will be held in Savona (November, dates to be announced) and in Rome

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.

Roma nel Rinascimento
via della Reginella 1/a, 00186 Roma, tel/fax 06-
6832038,
e-mail rremail@fastwebnet.it
<http://www.romanelrinascimento.it/>
manifestazioni_n.htm

VENICE

LE CORBUSIER'S LEGACY BEYOND ARCHITECTURE

13 September 2008

The debate will focus on the uninterrupted legacy of Le Corbusier as artist, town planner and polemicist. Among the guests: Joseph Rykwert, Paul Finch and Charles Jencks.

Il dibattito considererà l'eredità ininterrotta dell'architetto come artista, urbanista e polemista. Interventi di Joseph Rykwert, Paul Finch, Charles

Jencks.

Organizers:

RIBA Trust; an event of the Venice Architecture

Biennale

Location in Venice to be announced;

for further information visit:

www.labbiennale.org/it/architettura/mostra/it/79122.1.html

www.architecture.com

VERONA

PIERO GAZZOLA AND THE STRATEGIES OF HERITAGE IN POST-WAR ITALY

PIERO GAZZOLA E LA STRATE- GIA PER I BENI CULTURALI NELL'ITALIA DEL DOPOGUERRA

28-29 November 2008

The conference will be an opportunity to provide a historical context with renewed critical and documentary evidence on the role played by Gazzola, to focus on research produced and to have the most updated and complete profile possible of Gazzola. Along with analysis of important national and international events, and review of regulations and charters of restoration, the conference will reconsider his work as the result of a public bureaucrat involved in daily heritage management; it is here that Gazzola's "experimental" side regarding preservation and guardianship comes out. One of the main objectives of the conference is to bring together historical research produced to the date, fostering dialogue between researchers and real witnesses from the era. Research thus far carried out has drawn on the wealth of Piero Gazzola's archives and library.

Il convegno offrirà l'occasione per stopricizzare con attendibilità critica e documentaria il contributo

di Gazzola, per fare il punto sugli studi sin qui prodotti e per restituire un profilo interpretativo il più possibile aggiornato e completo. Accanto all'analisi dei grandi eventi nazionali e internazionali, all'esegesi di leggi e carte del restauro, si riconsidera l'opera nella dimensione del funzionario impegnato nella gestione quotidiana del patrimonio; in questa dimensione emerge anche un approccio incisivo e sperimentale di Gazola in materiali di conservazione e tutela. Obbiettivo fondamentale è quello di far convergere l'insieme delle interpretazioni storiografiche elaborate a partire dagli anni Novanta in ambiti separati. A questo scopo si intende far dialogare gli studiosi anche con testimony del tempo. Le ricerche hanno attinto al ricco patrimonio bibliografico e archivistico di Piero Gazzola.

Organizer:

Comitato regionale per le celebrazioni del centenario di Pietro Gazzola

Venue: Palazzo della Gran Guardia, Verona
centenario.gazzola@comune.verona.it

**THE NETHERLANDS
DELFT AND ROTTERDAM**

**THE CHALLENGE OF CHANGE:
DEALING WITH THE LEGACY OF
THE MODERN MOVEMENT -
XTH INTERNATIONAL
DOCOMOMO CONFERENCE
2008**

13 -20 September 2008

The icons of the Modern Movement have become so precious that they are treated more like pieces of art rather than as buildings in everyday use. Sometimes they are conserved like fossils, completely ignoring the original intentions of flexibility and functionality and their architects' ideas about changeability and adaptation to future use. Today

the question that we must ask ourselves is how to deal with changes, in form, function, furnishing, refurbishing and environment. Rather than reconstructing a modern building to its presumed original state, our challenge is to maintain the essence of the modern architecture and, perhaps, to add something new. Over the years, Docomomo has put an emphasis on the icons of modern architecture. Preservation and conservation of these monuments is a major challenge, not only in a complex technological, financial and conceptual setting, but also in relation to the basic values of the original design and subsequent history of use of the buildings involved. Today's architects need to find solutions to integrate old and new, to be in dialogue with the old masters, since they often want to display their own design skills as well. How 'subservient' must an architect act towards the original designer and the present client? Is it necessary to make a distinction between the icon and the ordinary and if so, what are the consequences? What is the impact of current technologies, materials and mass-production? The conference will be a combination of both a conference, with paper and poster sessions, case studies and debate, and a convention, where Docomomo members of all the working parties will meet. The conference will also host a student workshop, offer evening lectures by renowned invited speakers, and feature an exhibition.

Organizer:
Docomomo NL
www.docomomo2008.nl

**PORUGAL
FARO**

**VIII CONGRESS OF MILITARY
MONUMENTS - COASTAL FOR-
TIFICATION, FROM THE ORI-
GINS TO THE PRESENT TIME**

VIII CONGRESSO DOS MONUMENTOS MILITARES - FORTIFICAÇÃO COSTEIRA: DOS PRIMÓRDIOS À MODERNIDADE

27-29 November 2008

The Department of History, Archaeology and Heritage of the University of Algarve and the Portuguese Association of the Friends of Castles are organizing the VIII Congress of Military Monuments. The Congress aims to rescue the complex history of these monuments and to contribute to a better understanding of the problems related to their conservation and restoration and their reuse nowadays, combining themes such as historiography, structural and building issues, geographical context, restauration and protection of the monuments and cultural intervention.

O Departamento de História, Arqueologia e Património (DHAP) da Universidade do Algarve e a Associação Portuguesa dos Amigos dos Castelos vão organizar o VIII Congresso dos Monumentos Militares. O Congresso procura resgatar a história complexa destes monumentos do passado e contribuir para uma melhor compreensão dos problemas postos pela sua conservação e restauro, ou pela sua reutilização na actualidade, combinando temáticas como a historiografia, elementos estruturais e construção, inserção geográfica, restauro e protecção do monumento, e intervenção cultural.

<http://www.amigosdoscastelos.org.pt>

PORTO

INTERNATIONAL SEMINAR ON ARCHITECTURE AND ARCHAEOLOGY - FAUP 2008. INTERPRETING RUINS: CROSS-DISCIPLINARY APPROACHES

SEMINÁRIO INTERNACIONAL DE ARQUITECTURA E ARQUEOLOGIA - FAUP 2008. INTERPRETANDO A RUÍNA: CONTRIBUTOS DISCIPLINARES

16 -18 October 2008

Registration: 15-30 September 2008
The seminar aims at discussing the ways in which architecture and archaeology can articulate while interpreting remains of ancient Roman buildings. As fragments from a past architecture, the ruins simultaneously denounce presence and absence. Their demand for intelligibility is an invitation to reconstruction. Architects and archaeologists perceive ruins in different ways, as painters or historians do. Roman architecture was built according to widely known typological and construction canons. Its dated remains and the comparison with well known examples provide the clues for the interpretation of new fragments. The proposed reconstruction of the ruin, as it derives from the specific rules of architectural composition, often leads the archaeologist to the reappraisal of the unveiled fragments. The desire to complete the ruin by establishing formal and constructive coherence between the architectural remains and the lost building results in drawings which enhance the knowledge of that particular monument, as well as the general archaeological, historic and architectural knowledge both in theory and practice.
O seminário tem por objectivo discutir de que forma a Arquitectura e a Arqueologia se podem articular no que respeita à interpretação da ruína romana. Enquanto fragmento de uma arquitectura passada, a ruína denuncia simultaneamente presença e ausência. A sua exigência de inteligibilidade é um convite à reconstrução. Os arquitectos e os arqueólogos percebem a ruína de diferentes modos, tal como os historiadores ou os poetas. A arquitectura romana foi construída segundo regras tipológicas e construtivas largamente conhecidas. Os seus

vestígios datados e a comparação com exemplos já estudados fornecem as pistas para a interpretação de novos fragmentos. A reconstrução proposta de um edifício, por seu lado, uma vez que resulta das regras específicas da composição arquitectónica, conduz frequentemente o arqueólogo à reavaliação do material escavado. O desejo de completar a ruína estabelecendo uma relação de coerência formal e construtiva entre o fragmento e o edifício desaparecido resulta em desenhos e representações que ampliam o conhecimento sobre aquele monumento em particular, e em geral o campo do conhecimento arqueológico, histórico e arquitectónico, tanto no registo teórico como prático.

Organizers:

Pedro Alarcão and Lino Tavares Dias, Faculty of Architecture of the University of Porto (Faculdade de Arquitectura da Universidade do Porto) and Ministry of Culture - Regional Department of Culture of the North (Ministério da Cultura - Direcção Regional de Cultura do Norte).

Venue:

Faculdade de Arquitectura da Universidade do Porto, Via Panorâmica 4150-755 Porto, Portugal | T. +351 22 605 71 15 | F. +351 22 605 71 98 |

Information:

ser@arq.up.pt

PORTO

**CAC' 08: CONTEMPORARY
ARCHITECTURAL CHALLENGES
2008. CONCEPTION, PRODUCTION AND PERFORMANCE**

22 - 24 September 2008

International meeting of scientific and artistic nature that intends to confront the challenges faced by architectural project and construction, with regard to the techno-cultural contemporary

context. The meeting will include roundtables, a workshop, an exhibition engaging professors, students, researchers and critics, both Portuguese and international. Today's strong influence of the technologies of information and communication in architectural conception and production makes it relevant to continue the scientific debate over this subject, following previous initiatives of the Faculty of Architecture of the University of Porto (ahead FAUP) such as the international meeting "Arquitectura e Sociedade da Informação" ("Architecture and the Information Society", FAUP, Porto, 2002) and the publication of Architecture: Machine and Body (Porto, Faup Publicações, 2006). CAC'08 intends specifically to deal with the issues of complexity and the emergent. Speakers such as Pau Sola-Morales, Ted Krueger, John Frazer, Josep Maria Montaner, Neil Leach among others will attend CAC'08.

Encontro internacional de índole científica e artística que pretende abordar desafios actuais enfrentados pelo projecto e construção da Arquitectura face ao actual contexto tecno-cultural. O evento será composto por várias plataformas (mesas redondas, workshop, exposição), envolvendo alunos, professores, investigadores e críticos nacionais e internacionais. Verifica-se actualmente uma forte presença das novas tecnologias da informação e comunicação ao nível da concepção e produção da Arquitectura, o que torna pertinente promover a continuidade de um debate científico sobre a temática, na sequência de iniciativas anteriores como o colóquio internacional "Arquitectura e Sociedade da Informação" (Porto, FAUP, 2002) e a publicação Architecture: Machine and Body (Porto, Faup Publicações, 2006). O CAC'08 pretende dar especial atenção às questões da complexidade e do emergente. Contará com a presença de conferencistas como Pau Sola-Morales, Ted Krueger, John Frazer, Josep Maria Montaner, Neil Leach entre outros.

Organizers:

Rui Póvoas and Gonçalo Furtado, Faculty of Architecture of the University of Porto (Faculdade de

Arquitectura da Universidade do Porto)
Faculdade de Arquitectura da Universidade do
Porto, Via Panorâmica 4150-755 Porto, Portugal | T.
+351 22 605 71 15 | F. +351 22 605 71 98 |
suzana.araujo@arq.up.pt (Suzana Araújo, Public
Relations and Secretary)

14-17 October 2008

RUSSIA
MOSCOW

**ARCHITECTURAL HERITAGE OF
RUSSIA**
**АРХИТЕКТУРНОЕ
НАСЛЕДИЕ РОССИИ**

20-22 October 2008

The conference offers the following topics for discussion: results of the latest research on Russian architecture & town planning, current problems in architectural theory & monuments restoration.

Тематика конференции предполагает освещение результатов новых исследований отечественной архитектуры и градостроительства, обсуждение актуальных вопросов теории архитектуры и реставрации памятников.

Organizing Institution:
Research Institute of Architecture, Theory & Town Planning
<http://niitag.ru/info/doc/?134>

RYAZAN

**5TH YACHONTOV READINGS,
DEDICATED TO THE 100TH AN-
NIVERSARY OF G.K. WAGNER**
В Яхонтовские чтения,
посвященные 100-летию
со дня рождения Г.К.
Вагнера

The conference will feature the following topics: scientific heritage of G.K. Wagner, famous researcher of Old Russian art & culture, the kremlins in the Russian state system: study problems, restoration process & museum development, museum reserves as a historical territory, current problems of historic and cultural heritage in the Central Region of Russia, etc.

На конференции предлагается рассмотреть следующие вопросы: - Научное наследие Г.К. Вагнера - Кремли в истории российской государственности: проблемы изучения, реставрации и музеефикации памятников архитектуры и исторических территорий - Музей-заповедники как исторические территории и их роль в научной и общественной жизни.
- Музейные и архивные фонды и коллекции: вопросы формирования, сохранения изучения и использования. - Актуальные проблемы историко-культурного наследия Центрального региона.

Organizing institution:
Museum reserve "Kremlin of Ryazan"
http://ryazankreml.ru/index.php?option=com_content&task=view&id=625&Itemid=66

SCHAPOVO MANOR

**SMALL MUSEUMS AND MAN-
ORS IN THE PODMOSKOVIE
REGION**

**Малый музей и усадьба
в Подмосковье**

1-2 October 2008

The conference will focus on the history of small and little-known manors, their current state and opportunities for restoration. The history and

activities of small museums based on such manors will also be touched upon.

На конференции предполагается рассмотреть историю малых и малоизвестных усадеб, их современное состояние и возможности восстановления, а также историю и деятельность связанных с усадьбами небольших музеев, в т.ч. проблемы комплектования фондов, хранения, реставрации и экспозиции материалов, новым формам интерактивного (живого) показа экспонатов посетителям. Среди других проблем желательно уделить внимание тому, как в современных условиях удается сохранять памятники культурного наследия, не принадлежащие федеральным ведомствам, поделиться опытом приватизации объектов культурного наследия.

Organizing institutions:

Society for Studying Russian Manors and the Municipal Historical Museum of Schapovo Manor
<http://oiru.archeologia.ru/>

SUZDAL

SECOND (EIGHTEENTH) ALL-RUSSIAN ARCHAEOLOGICAL CONGRESS
II (XVIII)
Всероссийский Археологический Съезд

20-25 October 2008

This is the second (eighteenth including the Soviet period) all-Russian meeting of specialists in archaeology. The work of the congress will be divided into several sections including: archaeology of medieval Russia; archaeological studies of medieval towns; multidisciplinary approaches in studying ancient and medieval technologies; conservation of the archaeological heritage of Russia, etc.

Работа съезда будет организована по следующим направлениям: 1. Формирование и развитие культурных традиций в палеолите Евразии. 2. Культурные процессы в неолите Евразии. 3. Проблемы археологии бронзового века Евразии. 4. Культурные общности скифо-сарматского мира и античности. 5. Культурно-исторические процессы в Евразии в раннем железном веке и средневековье. 6. Археология средневековой Руси. 7. Археологическое изучение средневекового города. 8. Археологические материалы как источники для изучения этнической истории. 9. Проблемы изучения первобытного искусства. 10. Палеоэкологические факторы в истории древних и средневековых обществ. 11. Мультидисциплинарные подходы в изучении древних и средневековых технологий и производств. 12. Сохранение археологического наследия в современной России. 13. Теоретические проблемы археологии и история археологических исследований. 14. Компьютерные технологии в археологии. 15. Современные методы полевых археологических исследований. 16. Археология в образовании и музейном строительстве.

Organizing institutions:

Institute of Archaeology (Russian Academy of Science), Institute of Archaeology & Ethnography (RAS), Institute of Material Culture History (RAS)
http://www.archaeolog.ru/index.php?id=2&id_nws=60

VELIKY NOVGOROD

THE SECOND INTERNATIONAL SCIENTIFIC & PRACTICAL CONFERENCE “NOVGORODIKA”
II-я Международная научно-практическая конференция «Новгородика»

September 2008

The conference will present the results of joint research projects of Russian and foreign scholars in the complex study of Veliky Novgorod as a historic and cultural phenomenon.

На конференции представлены результаты совместной работы отечественных и зарубежных ученых в комплексном изучении Великого Новгорода как историко-культурного феномена отечественной и мировой истории.

Organizing institution:

The non-profit partnership between the Tourist Office of Veliky Novgorod and "Red izba"
<http://www.visitnovgorod.ru/index.php?mmm=conferences>

SPAIN
BARCELONA

ART AND MEMORY
ARTE Y MEMORIA

22-26 September 2008

This conference presents investigations covering aspects of art and its memory in an innovative manner, with modern, attractive points of view. The course unfolds around four different discussion points: memory and techno art, memory of the past, the new histories of art, and devices for remembering. The contents will be developed in chronological order and will cover all aspects of art and architecture. This far-reaching congress will endeavor to encompass various studies on art history and explore how art can survive the test of time and determine our present.

Se trata de una ocasión inmejorable para dar a conocer aspectos del arte y de su memoria, de un modo innovador y con temáticas modernas y atrayentes. El desarrollo será en torno a cuatro mesas de debate: Memoria y tecnoarte, Memoria del pasado, Las

nuevas historias del arte, y Rememorar artefacta, atifells, atuendos. Los contenidos se desarrollarán por orden cronológico y tendrán cabida todos los aspectos del arte y la arquitectura. Un congreso de amplias miras que contribuirá a arropar los estudios de Historia del arte haciendo memoria sobre ella y recuperándola para el presente.

Organizers:

Joan-Ramon Triadó, Carles Mancho, Mireia Freixa;
CEAH (Comité español de Historia del Arte)
Aula Magna de la nueva Facultad de Geografía e Historia, Edificio Histórico de la Universidad de Barcelona, and other venues
<http://www.ub.edu/ceha-2008/esp-05-sedes.html>
http://www.ub.es/ceha-2008/oo-home_es.html

BLANCA

**CELEBRATED HERITAGE VS.
FORGOTTEN HERITAGE**
**PATRIMONIOS ENSALZADOS,
PATRIMONIOS OLVIDADOS**

22-26 September 2008

This course is aimed at fostering reflection on the main heritage topics and heritage conservation. Lectures will deal with the architectonic heritage of the Cathedral of Murcia or cities such as Salamanca or Granada, as well as with other aspects related to the legislation of architectonic heritage. During the course, a trip following the course of the Segura River will be organized, analyzing the main architectonic works regarding roads and hydraulic architecture. The course has been designed to provide a complete and innovative approach to heritage. Un curso pensado para la reflexión en torno a los principales temas de patrimonio y de su conservación. Se llevarán a cabo conferencias sobre patrimonio arquitectónico en base a la Catedral de Murcia o a las ciudades de Salamanca y Granada,

además de tratarse otros asuntos relacionados con la legislación del patrimonio arquitectónico. Durante el curso se realizará una excursión a lo largo del curso del Río Segura en la que se analizarán sobre el terreno las principales obras arquitectónicas relacionadas con las infraestructuras de caminos y la arquitectura hidráulica. El curso se plantea así como una visión sobre el patrimonio completa e innovadora.

Organizer:

Ms. Concepción de la Peña Velasco. Coordinated by:
Universidad Internacional del Mar, Universidad de
Murcia.
Centro del Mercado, Blanca, Murcia.
<http://www.um.es/unimar/>

MURCIA

**IMAGE AND APPEARANCE
IMAGEN Y APARIENCIA**

19-21 November 2008

This is an international congress treating various aspects of baroque art. Among the wide range of possibilities it offers, it will contemplate the treatment and study of the architecture of this period, people's surroundings, the houses they lived in, their homes, etc. All of these aspects are tackled from the most intimate point of view, linking the historical tradition of domestic architecture to monumental architecture in a dialogue between image and appearance which is in a constant flux. Estamos ante un congreso internacional en el que se tratarán aspectos del arte de los siglos del barroco. En su amplio abanico se contempla el estudio y tratamiento de la arquitectura de esta época, los espacios inmediatos de las gentes dieciochescas, la casa en que vivían, su morada, todo tratado desde el punto más íntimo ligando la tradición histórica de la arquitectura doméstica a la monumental en el

constante dialogo de imagen y apariencia.

Organizing institution:

Department of History of Art. Faculty of Arts and
Humanities. University of Murcia.
Facultad de Letras. Campus de La Merced. C/ Santo
Cristo N°1. Murcia, Spain.
<http://www.um.es/imagenyapariencia>

VALLADOLID

**SIXTH INTERNATIONAL
CONGRESS ON RESTORING
MEMORY. HOW TO MANAGE
HERITAGE: TOWARDS SUS-
TAINABLE PLANNING
CONGRESO INTERNACIONAL.
RESTAURAR LA MEMORIA.
GESTIÓN DEL PATRIMONIO:
HACIA UN PLANEAMIENTO
SOSTENIBLE**

31 October - 2 November 2008

The congress is organized around diverse papers, a roundtable and talks. Renowned specialists from various fields will present their latest research. All the presenters have been selected for their contributions and practical experience related to the theme of the congress, and are renowned or international experts in the field of cultural heritage. The Sixth International Congress on "Restoring Memory" has chosen to tackle the issue of the management of heritage through Spanish and international examples all models for their public management, the difficulty of their maintenance and preservation, or the capacity to create authentic cultural projects of great social impact.

El congreso se organiza en ponencias de contenido heterogéneo, una mesa redonda, y comunicaciones, en cada una de ellas participan notables especialistas de los más diversos ámbitos relacionados

con el tema seleccionado. En el mismo se efectúa un estado de la cuestión de cada tema y se exponen las más recientes investigaciones. Los expertos que intervienen como ponentes son invitados por sus aportaciones y experiencia práctica en la temática del congreso y están reconocidos o son referentes internacionales en las diferentes disciplinas vinculadas con el patrimonio cultural. El VI Congreso Internacional "Restaurar la Memoria", ha elegido desarrollar el problema de la gestión del patrimonio y para ello ha seleccionado importantes ejemplos españoles y extranjeros que se caracterizan por ser modélicos desde diferentes perspectivas y puntos de vista, tanto desde la gestión pública, como desde la dificultad de su mantenimiento y conservación, como desde la capacidad de crear verdaderos proyectos culturales con fuerte impacto.

Organizing institution:

AR&PA

Venue:

Salón de Convenciones de la Feria de Valladolid y dependencias anexas. Institución Ferial de Castilla y León. Avda. de Ramón Pradera s/n. 47009 Valladolid.

Information:

secretariacongreso.arpa@j cyl.es

SWEDEN

STOCKHOLM

ARCHITECTURAL COMPETITION, NORDIC SYMPOSIUM

16-17 October 2008

Throughout history, design competition has been deployed as a reliable and acquiescent system for assuring quality and as an efficient instrument for evaluation of the best design solutions. Nordic countries have enjoyed over one hundred years of tradition in organizing architectural competitions for selection of the best design practices. Compet-

ing in architecture has also gained new relevance in Europe through the EU's Directive 2004/18/EG. This conference is aiming at examining architectural competitions through four themes - Architectural History, Architectural Judging, Professional and Political Power and Urban Design.

Cooperation between NoEND, NA (Nordic Association of Architectural Research) and the architect unions in the Nordic Countries

Venue to be announced;

information:

reza@infra.kth.se, magnusr@arch.kth.se,
charlottes@arch.kth.se

TURKEY

ISTANBUL

THE CENTENNIAL OF TWO ARCHITECTS:

Yüzüncü Yılda İki Mimar

16-17 October 2008

Celebrating the centennial of the first architectural organization in Turkey, the conference focuses on two Turkish architects, Halid Emin Onat and Sedad Hakkı Eldem, both born in 1908, as role models of future generations in the country.

TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, Türkiye'de mimarlık örgütlenmesinin 100. yılını kutlamaya hazırlanıyor. Türkiye Cumhuriyet Dönemi Mimarlığı'nın gerek kuramsal altyapısını oluşturan, gerek eğitimi kimlikleri ve tasarladıkları yapıları ile ardalarından gelenlere modellik etmiş olan iki büyük mimarın, Halid Emin Onat ve Sedad Hakkı Eldem'in doğumlarının da aynı tarihlere rastlaması, 100. yıl etkinliklerini daha da anlamlı kılmaktadır. Cumhuriyet tarihimize önemli izler bırakmış her iki mimarın biçim verdikleri mimarlık okulları tarafından çeşitli etkinliklerle anılacak olması Mimarlar Odası'nın tüm etkinlikleri birleştiren bir program oluşturmasına fırsat vermiştir.

Organizing institution:

Turkish Association of Architects, Istanbul Branch
Beşiktaş - İstanbul,
100yilsekreterligi@mimarist.org

ISTANBUL

DESIGN AND CINEMA CONFERENCE

19-22 November 2008

This interdisciplinary conference is the third of a series which started in 2003, on design and cinema. The meeting, themed as design-en-scène, is organized with the intention that scholars and practitioners will come together for exploring the role and kinds of designed environments and their production that expand our experiences. Through this conference, we seek to bring to the forefront one of the ongoing discussions, in terms of the potential originating from design-cinema relations: representation and realization of the designed setting with reference to theory, tools, and practices.

Organizing institution:

Istanbul Technical University
Taksim-Istanbul
www.designcinema2008.org

ISTANBUL

THE CENTENARY OF THE BIRTH OF SEDAD HAKKI ELDEM

Sedad Hakkı Eldem
Yüzüncü Doğum Yılı Sempozyumu

20-21 November 2008

The conference will focus on the architect Sedad Hakkı Eldem as a researcher, teacher and designer.

Bu sempozyumun amacı, adı kurumumuzla özdeşleşen Sedad Hakkı Eldem'in araştırmacı, eğitimci ve tasarımcı kimliğinin değerlendirilerek tartışılabileceği akademik ortamı yaratmaktadır.

Organizing institution:

Mimar Sinan Fine Arts University, Faculty of Architecture
<http://www.sedadhakkieldem.org>

IZMIR

HOUSING AND ARCHITECTURAL CULTURE IN IZMIR FROM THE 1980S TO THE PRESENT

İzmir'de 80'li
Yıllardan Günümüze Konut ve Mimarlık Kültürü

29-30 November 2008

Organizer:

İzmir Serbest Mimarlar Derneği
Dokuz Eylül Üniversitesi Sürekli Eğitim Merkezi,
DEÜ Rektörlük Binası, İzmir,
www.izmir-smd.org.tr

UNITED KINGDOM

LONDON

THE VIENNESE CAFÉ AS AN URBAN SITE OF CULTURAL EXCHANGE

17-18 October 2008

In the autumn of 2008 the Vienna Café project will host a major two-day international conference at the Victoria and Albert Museum and Royal College of

Art, entitled The Viennese Café as an Urban Site of Cultural Exchange.

The cultural significance of the café provides a central theme for scholars from the fields of visual, social, literary and cultural history to meet and explore the similarities, differences and shared points of interest in recent research into Vienna 1900. Although the Viennese coffeehouse has long been recognised as a site of importance, there has as yet been no in-depth scholarly investigation of how it functioned in relation to the broader culture of the city at this time. The program examines the café from a variety of perspectives, with the aim of deepening our understanding of the nature of this urban space, and the cultural exchanges and performances that went on there.

Organizer:

The Vienna Café Project

Venue:

Victoria and Albert Museum and Royal College of Art, London.

Information:

Charlotte Ashby: charlotte.ashby@rca.ac.uk or
<http://www.rca.ac.uk/viennacafe/conference.html>

OXFORD

**INTERROGATING TRADITION:
EPISTEMOLOGIES, FUNDAMENTALISMS, 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 <<http://www.arch.ced.berkeley.edu/research/iaste>>

For further inquiries, please e-mail Sylvia Nam at iaste@berkeley.edu <<mailto:iaste@berkeley.edu>>

UNITED STATES

NEW YORK

**THE PROJECT OF ANDREA
PALLADIO**

14 November 2008

International conference organized by Francesco Benelli (Columbia) for the Palladian year and related to the great exhibitions of the 500th anniversary.

Speakers: James Ackerman (Harvard); Howard Burns, (Scuola Normale, Pisa); Guido Beltramini (CISA Palladio, Vicenza); Paola Marini (Museo di Castelvecchio, Verona); David Rosand (Columbia); Kurt Foster (Yale); Tracy Cooper (Temple); Mario Piana (IUAV, Venice)

Organizing institutions:

The Italian Academy for Advanced Studies in America, Columbia University; Centro Internazionale di Studi di Architettura Andrea Palladio (CISA Palladio); Regione Veneto

Venue:

The Italian Academy, 1161 Amsterdam Avenue, New York, NY 10027, tel (212) 854-2306,
fax (212) 854-8479,

Information:

itacademy@columbia.edu
http://www.italianacademy.columbia.edu/events_calendar.html

LECTURES AND LECTURE SERIES

RUSSIA
KIZHI ISLANDS

**SYSTEM OF COMPLEX PRES-
ERVATION SERVICE FOR OLD
WOODEN ARCHITECTURE**
**Система комплексного
профилактического
обслуживания
памятников
деревянного зодчества**

15-19 September 2008

The Federal State Culture Institution “State architectural, historical and ethnographical museum-reserve ‘Kizhi’” announces a seminar dedicated to the tenth anniversary of monitoring the status of wooden monuments on the islands. During the seminar the following topics will be treated: principles of wooden architecture, monitoring methods of wooden architecture conservation, etc. “Kizhi islands” is a unique open air museum of northern wooden architecture such as temples, village houses and buildings.

ФГУК «Государственный историко-архитектурный и этнографический музей-заповедник «Кижи» проводит обучающий семинар «СИСТЕМА КОМПЛЕКСНОГО ПРОФИЛАКТИЧЕСКОГО ОБСЛУЖИВАНИЯ ПАМЯТНИКОВ ДЕРЕВЯННОГО ЗОДЧЕСТВА», посвященный 10-летию системы древесиноведческого мониторинга памятников в музее «Кижи». Семинар предназначен для работников музеев, реставраторов, специалистов по сохранению культурного наследия, студентов архитектурных специальностей ВУЗов. В рамках семинара будут рассмотрены: - принципы мониторинга деревянных построек; - разрушения древесины в процессе эксплуатации; - повреждения, вызываемые грибами и насекомыми; - повреждения, возникающие из-за подвижек фундамента; - методика контроля технического состояния деревянных памятников; - методика

оценки активности основных биологических разрушителей древесины; - пути нормализации микроклимата памятников; - методы продления срока службы памятников деревянного зодчества. Слушатели познакомятся с опытом комплексного профилактического обслуживания музея-заповедника «Кижи», который первым в России внедрил методику мониторинга памятников деревянного зодчества.

Speakers: Specialists of the museum, developers of the conservation methods
http://kizhi.karelia.ru/specialist/pub/conferenc_arch.htm

SERBIA
BELGRADE

**ANDREA PALLADIO - 500
YEARS OF ANDREA PALLADIO'S
BIRTH**
**500 GODINA OD RODJENJA
ANDREA PALADIJA**

October-November 2008, Tuesdays at 19:30
14 October, 21 October, 28 October, 4 November

Lecture series consists of four lectures: Wondrous guidance of Andrea Palladio; *I Quattro Libri dell'Architettura* and other texts by Andrea Palladio; Architectural opus of Andrea Palladio; Eternal importance of Andrea Palladio's architectural legacy Serija predavanja sadrži četiri predavanja: Neobičan životni put Andrea Paladija Četiri knjige o arhitekturi i drugi tekstovi Andrea Paladija Arhitektonski opus Andrea Paladija Neprolazni značaj arhitekton-ske zaostavštine Andrea Paladija

Speakers:
Dr Nadja Kurtović-Folić, mr Renata Jadrešin-Milić
Ilija M. Kolarac Endowment, Studentski Square 5,
www.kolarac.co.yu

CALLS FOR PAPERS

**PORUGAL
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.

Information:

www.eahn2010.org

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 Entwurfssstrategien 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

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 Durell, Guillaume Bijl, Brigitte Kowanz, Bruce Nauman, Marjetica 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 architekturbbezogener 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 Gestaltungssformen vertraten. Die Ausstellung zeigt sowohl die damaligen Berührungs punkte 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 AS-
PEKT: 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 Motivik 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 Kunströrmungen gegenübergestellt werden.

Curator:

Elisabeth Schmuttermeier

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 deco-

ratieve 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) (<http://www.aam.be/fr/mainfr.html>)

DENMARK

HUMLEBAEK

MUSEUMS IN THE TWENTY-FIRST CENTURY: CONCEPTS, PROJECTS, BUILDINGS

18 June - 14 September 2008

Today we build museums as castles and cathedrals were built in the past. They are often spectacular projects that put cities, regions and countries on the international map of culture and tourism. But today's museums are more than just part of the experience economy; and Louisiana's summer architecture exhibition gives a varied insight into twenty-seven of the most interesting museum projects from the 21st century. There is great prestige connected with the building of museums and it attracts the world's very best architects. The exhibition is therefore also a presentation of some of the finest projects from the top international architectural studios now acting worldwide in North America as well as in Europe, Australia and Asia.

Curator:

Art Centre Basel, Basle, Switzerland, and Kjeld Kjeldsen, Louisiana

Louisiana Museum of Modern Art, Gl. Strandvej 13,
DK-3050 Humlebaek,
www.louisiana.dk

ITALY

ROME

JEAN PROUVÉ, THE POETRY OF A TECHNICAL OBJECT
JEAN PROUVÉ. LA POETICA DELL'OGGETTO TECNICO

20 June - 14 September 2008

The exhibition, a comprehensive retrospective on one of the greatest French architects and designers of the 20th century, demonstrates how Jean Prouvé (1901-1984) had a remarkable capacity to combine entrepreneurial skills with craftsmanship, design and architecture. More than 100 of his works, executed between 1924 and the mid 70s are included in this exhibition: 50 objects of design (chairs, armchairs, tables, desks, school desks, beds and lamps), architectonic elements, various architectural models - including his Pavilion for the Centennial of Aluminium (Paris), Tropical House (Niamey, Niger) and Prouvé House (Nancy)- as well as a rich selection of signed drawings used when he was teaching at the Conservatoire National des Arts et Métiers and the prototypes he made for the Péchiney Exhibition Centre in Paris. Film clips of the various projects complete the presentation.

Oltre cento fra oggetti di design, disegni originali, modelli ed elementi architettonici nella più importante ed esaustiva mostra finora organizzata sulla figura del poliedrico designer e costruttore francese. Jean Prouvé (1901-1984) ha accompagnato il secolo scorso con la sua capacità di coniugare artigianato ed imprenditorialità del lavoro, design e architettura creando di fatto un nuovo stile. Uno stile in cui l'aspetto puramente formale del design assume un ruolo secondario per lasciare il posto

all'utilità degli oggetti, alla loro economicità e all'uso ragionato dei materiali. Questa rassegna di lavori realizzati da Jean Prouvé tra il 1924 e la metà degli anni '70 raccoglie oltre cento opere: 50 oggetti di design (sedie, poltrone, tavole, scrivanie, banchi di scuola, letti e lampade), elementi architettonici da lui ideati, numerosi modelli di architetture - tra cui il Padiglione per il Centenario dell'alluminio a Parigi, la Casa Tropicale a Niamey in Niger, la Casa Prouvé a Nancy - una ricca selezione di disegni autografi preparati per le lezioni presso il Conservatoire National des Arts et Métiers e i prototipi - gli studi per il padiglione d'esposizione Péchiney a Parigi. Il percorso è completato da alcuni importanti documenti cinematografici sui singoli progetti.

Curators:

Bruno Reichlin and Franz Graf

Catalogue: *Jean Prouvé, The Poetry of a Technical Object*, edited by Catherine Dumont d'Ayot and Bruno Reichlin, published by Vitra Design Museum, with essays by more than 40 authors, 600 illustrations and texts by Jean Prouvé.

Museo dell'Ara Pacis, Lungotevere in Augusta, Roma, tel +39 060608, e-mail info@arapacis.it
http://en.arapacis.it/mostre_ed_eventi/mostre/jean_prouve_la_poetica_dell_oggetto_tecnico

TURIN

**GUARINI, JUVARRA, ANTONELLI.
SIGNS AND SYMBOLS FOR TURIN
GUARINI, JUVARRA, ANTONELLI.
SEGBNI E SIMBOLI PER TORINO**

27 June - 14 September 2008

The exhibition, organized for the UIA World Congress, displays archival material related to the most significant architects who operated in Piedmont region during the seventeenth, eighteenth and nineteenth century. The exhibits provide an

opportunity to admire, in an integrated sequence, drawings, models, writings, sketches, albums and virtual reconstructions, all aimed at illustrating the history of Turin and the surrounding area, instruments that will recalibrate the way we see the great open-air museum that is the city.

La mostra, organizzata per il Congresso dell'UIA 2008 Transmitting Architecture, espone archivi di architetti che hanno operato in Piemonte attingendo allo straordinario patrimonio grafico conservato presso le istituzioni culturali torinesi, nell'occasione affiancato da alcuni significativi fogli approdati nelle collezioni dei musei europei e nordamericani. Si tratta di disegni che attraversano tre secoli centrali della cultura architettonica intersecando, tra Seicento e Ottocento, importanti momenti di svolta, di discontinuità, di innovazioni, per raccontare come tre grandi interpreti dell'architettura, Guarini, Juvarra, Antonelli, hanno trasferito nel disegno pensieri e progetti per Torino e il Piemonte.

Curators:

Giuseppe Dardanello e Rosa Tamborrino

Catalogue: G. Dardanello, R. Tamborrino, eds., *Guarini, Juvarra e Antonelli: Segni e simboli per Torino*, Cinisello Balsamo: Silvana editoriale, 2008, € 38, ISBN: 9788836611485

Palazzo Bricherasio, Via Lagrange, 20, 10123 Torino, Tel. 011.5711811, Fax 011.5711850, Tel: 011.5711888
www.palazzobricherasio.it

TURIN

**OSCAR NIEMEYER. ONE
HUNDRED YEARS
OSCAR NIEMEYER. CENTO
ANNI**

26 June - 30 September 2008

Organized by the Politecnico of Turin, the exhibition narrates Oscar Niemeyer's hundred years of life, and seventy years of work. Original drawings, models and photographs are presented in order to consider the modern movement's crucial themes. The event also intends to raise the question of the responsibilities of architects towards the people, surveying the complexity of Brazilian society. Finally, some of Niemeyer's Italian projects, especially around Turin and Milan, will be presented.

Promossa dal Politecnico di Torino in concomitanza con il congresso internazionale degli architetti e con l'anno del Design, la mostra racconta cento anni di vita e settanta di lavoro del maestro brasiliano. La mostra che passa in rassegna disegni originali, modelli e fotografie, si propone non solo di celebrare un architetto che ha segnato il secolo toccando tutti i temi cruciali della cultura del moderno - il funzionalismo e la sua revisione, la città, il ruolo sociale e politico del progettista, l'espressività dei materiali - ma anche di sollevare il dibattito sul ruolo e le responsabilità dell'architetto. Inoltre ci si focalizza sulle premesse culturali di Niemeyer e sulle trasformazioni del Brasile, da colonia a ex colonia, a giovane democrazia, a regime, fino a giungere all'attualità, per collocare in una corretta prospettiva quanto noi europei recepiamo come una disattenzione al paesaggio e alle radici storiche. La mostra rimanda inoltre ad alcuni edifici progettati da Niemeyer nei dintorni di Torino e a Milano, che ne fanno parte integrante.

Curators:

Guido Laganà, Marcus Lontra

Catalogue: Electa edizioni

Bastioni delle Porte Palatine, Corso Regina Margherita 109, Turin

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 ricercarsi 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 dis-sacranti e interventi in prima persona. Mari dedica d 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 pressochè 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

VENICE

**MADE IN IUAV. INDUSTRIAL DESIGN UNIVERSITY BETWEEN RESEARCH AND PROJECT
MADE IN IUAV. L'UNIVERSITÀ DESIGN FRA RICERCA E PROGETTO**

September-November 2008

The Design Course at the IUAV is still something fairly new, but it is already possible to make an assessment of what has been done so far. This is the aim of the exhibition, which focuses on the relationship between the university and the territory. It shows the complexity of design project, but also the variety of its applications, its role in the economic system and its cultural values as an instrument of innovation.

Il design allo IUAV è una realtà giovane, ma è già possibile fare il punto sul ruolo che la scuola ha nei confronti del territorio in cui si trova a operare, delle imprese del sistema produttivo, delle altre istituzioni culturali e formative. Alla sua crescita

hanno partecipato designer italiani e stranieri che hanno insegnato a Treviso e a Venezia; hanno contribuito realtà del territorio con il loro appoggio; sono state in prima fila le aziende che hanno ospitato gli studenti per gli stage. La mostra illustra tutto questo. In più vuole illustrare qual è l'idea di design che la scuola sostiene e promuove, far capire la complessità del progetto di design, la varietà dei suoi campi d'applicazione, il suo ruolo nel sistema economico, il suo valore culturale e di strumento di innovazione.

Curators:

Medardo Chiapponi, Raimonda Riccini
Catalogue edited by Medardo Chiapponi, Raimonda Riccini
Tese della Novissima, Arsenale northwest, Venice

VENICE

**THE ARCHITECT'S UNIVERSE:
JÓRN UTZON
L'UNIVERSO DELL'ARCHITETTO.
JÓRN UTZON**

10 September - 2 November 2008

Jørn Utzon: the Architect's Universe is the most recent in a series of design and architecture exhibitions at Louisiana. Developed by Louisiana curator Kjeld Kjeldsen and his team in close collaboration with Jørn and son Jan Utzon, the exhibition is structured according to several themes including Platforms, Additive Architecture and Growth. As these subjects and the title suggest, the exhibition is not just about Utzon's buildings and projects - it also explores his inspirational sources, his creative and working methods and the principles that have defined the trajectory of his unique design aesthetic.

La mostra si propone di illustrare come Utzon ha sviluppato le sue idee architettoniche. Il processo

operativo di Utzon e le sue sperimentazioni architettoniche vengono esposti tematicamente con la presentazione trasversale di progetti specifici e in relazione ad altre discipline.

Curator:

Kjeld Kjeldsen -Louisiana Museum of Modern Art
www.louisiana.dk
Palazzo Franchetti, San Marco, 2842 (Campo Santo Stefano) www.labbiennale.org/it/architettura/mostra/it/79122.1.html

VENICE

**THE VISIONS OF THE ARCHITECT. SIGNS FROM ITALIAN ARCHITECTURAL ARCHIVES
LE VISIONI DELL'ARCHITETTO.
TRACCE DAGLI ARCHIVI
ITALIANI DI ARCHITETTURA**

14 September - 12 October 2008

An exhibition about utopian, visionary dimension of the Italian architecture of the 20th century from the archival heritage

Una mostra sulla dimensione utopica, visionaria, immaginifica del patrimonio di disegni e materiali d'archivio dell'architettura italiana del Novecento.

Curators:

Andrea Aleardi, Margherita Guccione, Augusto Rossari, Ettore Sessa, Tiziana Silvani, Eraldo Terenzoni, Anna Toncello
www.aaa-italia.org

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 quincentenary, 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) and will close in the United States in Autumn 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: A catalogue will be available in conjunction with the exhibition

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

GERMANY

FRANKFURT AM MAIN

BECOMING ISTANBUL

6 September - 9 November 2008

At the center of the exhibition *Becoming Istanbul* stands a database which illuminates the city and its development to the present metropolis at the interface between the western world and the orient from several different perspectives. The interactive presentation, its course determined by the viewers themselves, is fed with material from a storehouse of contributions by numerous photographers, artists, architects, authors, illustrators, and researchers, all of whom have dealt with Istanbul in their work, and who approach the city from very different points of view. The exhibition is organized in conjunction with the Frankfurt Book Fair which this year features Turkey as the guest country.

Das Deutsche Architekturmuseum zeigt vom 6.

September bis 9. November 2008 in Zusammenarbeit mit der Garanti Galeri, Istanbul, die Ausstellung "Becoming Istanbul". Im Mittelpunkt der Schau steht eine Datenbank, die aus ganz unterschiedlichen Perspektiven die Stadt am Bosporus und ihre Entwicklung zur heutigen Metropole an der Schnittstelle zwischen westlicher Welt und Orient beleuchtet. Gespeist wird die interaktive Präsentation, die von den Besuchern eigenhändig gesteuert wird, durch einen Fundus von Beiträgen zahlreicher Fotografen, Künstler, Architekten, Autoren, Illustratoren und Forscher, die sich in ihrer Arbeit mit der Stadt Istanbul auseinandersetzen und sich der Metropole aus ganz unterschiedlichen Blickwinkeln annähern. Die Ausstellung, die im Rahmen der Frankfurter Buchmesse und ihrem diesjährigen Gastland Türkei stattfindet, wird von kuratiert.

Curators:

Pelin Dervis (Director, Garanti Galeri, Istanbul) and the architects and architectural historians Bülent Tanju und Ugur Tanyeli

Catalogue: an encyclopedically conceived catalogue treating Istanbul's urban transformations over the last 150 years will be published for the exhibition.
Deutsches Architekturmuseum Schaumainkai 43
60596 Frankfurt am Main
www.dam-online.de

FRANKFURT AM MAIN

MOSQUES BY SINAN: DRAWINGS BY AUGUSTO ROMANO BURELLI AND PAOLA GENNARO
MOSCHEEN VON SINAN: ZEICHNUNGEN VON AUGUSTO ROMANO BURELLI UND PAOLA GENNARO

20 September - 2 November 2008

The exhibition *Mosques by Sinan: Drawings by Augusto Romano Burelli and Paola Gennaro* in the Deutsches Architekturmuseum, Frankfurt am Main, presents four mosques of the brilliant architect and engineer Mimar Sinan (1489-1588) that were built between 1562 and 1577 in Istanbul and Edirne. Among them is also the dome of the Selimiye Mosque in Edirne, built over an octagon, which the architect himself considered his absolute masterpiece. Sinan, also known as the "Michelangelo of the Osmanlis," left a built oeuvre that exceeds that of other great figures in the history of architecture even in sheer numbers alone. Among these works are around one hundred sacred buildings, some of which are always mentioned among the greatest achievements of Islamic architecture. The four mosques are presented in drawings by the architects Augusto Romano Burelli and Paola Gennaro from Venice. They are the result of years of studies on Sinan's mosques and the principles behind his plans.

The exhibition is organized in conjunction with the Frankfurt Book Fair which this year features Turkey as the guest country.

Die Ausstellung „Moscheen von Sinan - Zeichnungen von Augusto Romano Burelli und Paola Gennaro“ im Deutschen Architekturmuseum, Frankfurt am Main, präsentiert vier Moscheen des genialen Baumeisters und Ingenieurs Mimar Sinan (1489-1588), die zwischen 1562 und 1577 in Istanbul und Edirne entstanden sind. Darunter ist auch die über einem Achteck konstruierte Kuppel der Selimiye Moschee in Edirne, die der Architekt selbst als sein absolutes Meisterstück ansah. Sinan, auch als „Michelangelo der Osmanen“ bekannt, hinterließ ein gebautes Werk, das allein im Umfang alles übertrifft, was von anderen großen Namen der Architekturgeschichte bekannt ist. Darunter allein hundert Sakralbauten, von denen einige stets genannt werden, wenn es um die höchsten Leistungen islamischer Baukunst geht. Die vier Moscheen werden in Zeichnungen der Architekten Augusto Romano Burelli und Paola Gennaro aus Venedig präsentiert. Sie entstanden als Ergebnis jahrelanger

Studien über die Moscheen Sinans und die in seinen Bauplänen verborgenen Prinzipien. Die Ausstellung findet im Rahmen der Frankfurter Buchmesse und ihrem diesjährigen Gastland Türkei statt.

Catalogue:

a richly illustrated catalogue of the exhibition will be published by Wasmuth Verlag
Deutsches Architekturmuseum Schaumainkai 43
60596 Frankfurt am Main
www.dam-online.de

MUNICH

**DRAWN IN THE SAND-DESIGNS
BY ALVAR AALTO**
**IN SAND GEZEICHNET -
ENTWÜRFE VON ALVAR AALTO**

12 June - 21 September 2008

Among the outstanding architects of the twentieth century, Alvar Aalto (1898-1976) was one of the greatest draftsmen. He once explained his passion for drawing with the sentence, "God created paper in order to draw architecture on it." The drawings by the Finnish architect are not only of the highest artistic quality, but also a central portion of his work, since over half of his approximately five hundred projects were never realized. The exhibition *Drawn in the Sand-Designs by Alvar Aalto* presents a selection of the famous architect's unexecuted projects from over fifty years through drawings, models and animations. They give absorbing insights into the way a great architect thought through drawing. The exhibition is presented in cooperation with the Alvar Aalto Museum, Helsinki.

Die ersten Skizzen zu einem Projekt veranschaulichen oft deutlicher als der verwirklichte Bau die Entwurfsideen eines Architekten. Am Anfang einer Planung stehen häufig Konzepte und Zeichnungen,

die architektonische Vorstellungen in reiner Form, ohne Zugeständnisse oder später erforderliche Abstriche, wiedergeben. Erste Entwurfsskizzen sind sowohl Spiegel idealer Vorstellungen als auch des Prozesses der Formfindung. Mit der Skizze ist man somit dem Architekten oft näher als mit dem fertigen Bau. Unter den herausragenden Baumeistern des 20. Jahrhunderts ist Alvar Aalto (1898-1976) einer der größten Zeichner. Er selbst erklärte einmal seine Leidenschaft für das Zeichnen mit dem Satz: „Gott schuf Papier, um Architektur darauf zu zeichnen“. Die Handzeichnungen des finnischen Architekten sind nicht nur von höchster künstlerischer Qualität, sondern auch zentraler Bestandteil seines Werks, denn von etwa 500 Projekten wurde über die Hälfte nicht realisiert. Die Ausstellung „In Sand gezeichnet - Entwürfe von Alvar Aalto“ präsentiert mit Zeichnungen, Modellen und Animationen eine Auswahl der nicht verwirklichten Projekte des berühmten Architekten aus über fünfzig Jahren. Im Nebeneinander der Skizzen wird deutlich, wie Aalto Bauten und Räume aus der Zeichnung heraus entwickelt und wie dabei Ideen und Motive aus früheren Projekten immer wieder neu aufgriffen und modifiziert werden. Die unrealisierten Entwürfe Alvar Aaltos sind zeichnerische Spuren, die sich durch das Gesamtwerk ziehen, ohne je den Zeichentisch verlassen zu haben. Sie geben spannende Einblicke in das Denken eines großen Architekten mit dem Zeichenstift. Die Ausstellung wird in Kooperation mit dem Alvar Aalto Museum in Helsinki gezeigt.

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

MUNICH

SEP RUF (1908-1982). THE ARCHITECTURE OF PERFECT FORM

SEP RUF (1908-1982). ARCHITEKTUR DER PERFEKTN FORM

10 July - 21 September 2008

On the occasion of the one hundredth anniversary of Sep Ruf's birth, the Architecture Museum of the TU Munich honors the life and work of one of the most important German architects of the twentieth century with an exhibition. With buildings such as the Neue Maxburg in Munich (1953-57, with Theo Pabst), the German pavilion at the Brussels World Fair (1958, with Egon Eiermann) or the chancellor's bungalow in Bonn for Ludwig Erhard (1963-64), Sep Ruf received international recognition and made a lasting impression on postwar architecture.

Anlässlich des hundertsten Geburtstags von Sep Ruf würdigt das Architekturmuseum der TU München mit einer Ausstellung Leben und Werk eines der bedeutendsten deutschen Architekten des 20. Jahrhunderts. Mit Bauten wie der Neuen Maxburg in München (1953-1957, mit Theo Pabst), dem Deutschen Pavillon auf der Weltausstellung in Brüssel (1958, mit Egon Eiermann) oder dem für Ludwig Erhard errichteten Kanzlerbungalow in Bonn (1963/64) fand Sep Ruf internationale Anerkennung und prägte die Architektur der Nachkriegszeit.

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

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, kibbutzim 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 Filmemacher 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, Kibbutzim 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 Westjerousalem 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
www.architekturmuseum.de/index.php

GREECE THESSALONIKI

LOST VANGUARD FOUND: INTEGRATION OF ARCHITECTURE AND ART IN RUSSIA (1915-1935)

LOST VANGUARD FOUND:
Σύνθεση Αρχιτεκτονικής
και Τέχνης στην Ρωσία
(1915-1935)

9 May - 28 September 2008

This exhibition presents to the Greek public for the first time the history and the reception of Russian

architectural constructivism, but also the relationship between painting and architecture through the lenses of a new aesthetic that aspires to be applied in architecture. The drawings of the artists of the Russian avant garde are integrated organically in the urban landscape.

Μέσα από την έκθεση αυτή παρουσιάζεται για πρώτη φορά στην Ελλάδα η ιστορία και πρόσληψη του ρωσικού αρχιτεκτονικού κονοτρουκτιβισμού αλλά και η σχέση ζωγραφικής - αρχιτεκτονικής μέσα από μια νέα εικαστική αισθητική που έχει στόχο την εφαρμογή της στην αρχιτεκτονική. Έτσι, τα σχέδια των καλλιτεχνών της ρωσικής πρωτοπορίας εντάσσονται οργανικά στο φυσικό αστικό τοπίο.

Curators:

Maria Tsantsanoglou, David Sarkisyan, Iraklis Papaioannou

Catalogue: Lost Vanguard Found: Σύνθεση Αρχιτεκτονικής και Τέχνης στην Ρωσία (1915-1935)
Moni Lazariston, K.M.S.T., Thessaloniki,
www.greekstatemuseum.com/kmst/exhibitions/article/70.html

**THE NETHERLANDS
Maastricht**

STATE ALPHA, ON THE ARCHITECTURE OF SLEEP

29 June - 5 October 2008

Sigmund Freud regarded the dream as the guardian of sleep. The exhibition *State Alpha: on the architecture of sleep* examines to what extent the same is true of architecture. Opening on Sunday 29 June, the NAI Maastricht is presenting an exhibition that offers an encyclopedic approach to the architecture of sleep from many angles. The exhibition aims to stimulate visitors to reflect on how architecture organizes our sleep. In 2008 the NAI Maastricht is sketching longer lines at the interface of architec-

ture and design, with the interior as the common thread. This time the theme of sleep is explored as a more psychological inner world, while the exhibition draws on such areas as film and product design to visualize the relation between architecture and that inner world. Different aspects of sleep are examined in six chapters. *Phenomenology of Sleep* throws light on sleep, which is still an enigma today, by means of film fragments. Film expert Erik de Kuyper has composed a selection of fragments that show the rituals of falling asleep and getting up within their architectural context. The term *Architecture of Sleep* is used in medical science to describe the structure of the sleep process. In collaboration with the sleep laboratory of the Charité Clinic in Berlin, this chapter shows different kinds of observation by researchers. The chapter *Science of Sleep* compares how other (pseudo-scientific) expertises such as Feng Shui deal with sleep and its spatial effect on how we organize our bedrooms. The chapter entitled *Dream House* presents a picture of how the market deploys the notion of dream house as a means of seduction. This chapter investigates not only the dream house within the housing market but the house as a symbol in the subconscious. The fifth chapter, *Economy of Sleep*, focuses on the opposition between sleep as a gift and source of vitality and sleep as a product around which an enormous market has developed - beds, scents, masks, creams, herbs, therapies, medicines... The final chapter, *Sleep without Architects*, presents several examples that escape the clutches of architecture. By focusing on the position of the homeless and in other ways, this chapter raises the role of architecture and the way in which it organizes sleep for discussion. *State Alpha, on the architecture of sleep* is the first in a diptych. The second part, in collaboration with the Delft University of Technology and curated by Dirk van de Heuvel, will open at the end of October under the title *Changing Idea*.

Curators:

Liquid Frontiers (Sabine Dreher and Christian Muhr), in collaboration with Guus Beumer; exhibition design: Herman Verkerk; graphic design: Experimental Jetset
Nederlands Architectuurinstituut NAI, Maastricht (Column Hall), Avenue Ceramique 226, 6221KX Maastricht, tel.: +31 (0) 433503020, www.nai.nl

ROTTERDAM

MY PUBLIC SPACE

6 June - 19 October 2008

My Public Space is a travelling exhibition that makes it clear that public space in Europe is much less public and accessible than we tend to think. How our immediate surroundings are organised is increasingly subject to privatization, thematization, control, commercialization and the influence of the media. Eight correspondents carried out research on urban developments in Dublin, Copenhagen, Naples, Barcelona, Rotterdam, Tirana, Brussels and Berlin to find out how the transformation of public space has taken place.

Exhibition kiosks: The results of the investigation will be presented in text and image in eight portable exhibition kiosks which will be placed in the open in Rotterdam and on the NAI site beginning on 28 June. Gallery 3 will present a photographic-historical survey of public space from 6 June. The same date the website www.mypublicspace.eu goes online, including the European Public Index: an index of public space in Europe maintained by correspondents. The website also includes the current locations of the kiosks. The full research reports of the correspondents will be collected in a newsletter.

On location and at the Nederlands Architectuurinstituut NAI, Rotterdam (Gallery 3), Museumpark 25,

3015 CB Rotterdam, tel.: +31 (0) 10-4401200
www.nai.nl and www.mypublicspace.eu

PORTUGAL

LISBON

LISBON 1758, THE BAIXA PLAN TODAY
LISBOA 1758, O PLANO DA BAIXA HOJE

19 June - 1 November 2008

Between 12 May and 12 June 1758, a series of royal decrees defined the urban and architectural design, the administrative rules and the financial engineering for the rebuilding of Lisbon's downtown after its destruction by the 1755 earthquake. In today's terms this set of strictly codified urban regulations probably embodies the first modern urban plan in history; furthermore it was largely carried out. Commemorating the 250 years of 1758 Lisbon's plan and enhancing the ongoing debate about the rehabilitation of Lisbon's downtown (Baixa), the Municipality (Department of Planning) has decided to produce a large scale exhibition in which the diverse characteristics of Lisbon rebuilding process after 1755 are presented to the general public and to specialists. The exhibition is organised into three main sections: 1) contexts and antecedents; 2) the plan in all its perspectives and characteristics, with special relevance to its methodological features; 3) the evolution of the Baixa area since the second half of the 18th century until today. A large number of original items, mainly drawings, will be in display especially relating to section 2. "Lisbon 1758, the Baixa Plan" will offer the rare opportunity to observe the whole set of elements that constitute one of the most relevant, consistent and coherent urban plans ever produced.

Entre 12 de Maio e 12 de Junho de 1758, uma série de decretos reais definiram o desenho urbano e

arquitectónico, as regras administrativas e a engenharia financeira da renovação da Baixa de Lisboa, na sequência da sua destruição pelo terramoto de 1755. Este conjunto codificado de regras urbanísticas muito precisas constitui, provavelmente, o primeiro plano urbano em sentido moderno. Acresce a particularidade de ter sido concretizado. Comemorando os 250 anos do plano de Lisboa de 1758 e com o fim de dinamizar o debate em curso sobre a reabilitação da Baixa de Lisboa, a Câmara da cidade (Pelouro do Urbanismo) decidiu promover a realização de uma exposição de grande escala onde o processo urbano de reconstrução do seu centro pós-1755 será apresentado ao grande público e aos especialistas. A exposição organizar-se-á em 3 secções principais: 1) contextos e antecedentes; 2) o plano de 1758, em todas as suas perspectivas e características, com especial relevância para as questões metodológicas; 3) a evolução da área-plano da Baixa entre a 2ª metade do séc. XVIII e a actualidade. A exposição constituirá uma oportunidade rara de observar todos os elementos constituintes de um dos planos urbanísticos mais relevantes, consistentes e coerentes jamais produzidos.

Curators:

Ana Tostões, Instituto Superior Técnico, Lisboa;

Walter Rossa, Universidade de Coimbra

Catalogue: Printed versions comprising a CD with all the images and document data will be published in Portuguese and in English

Pátio da Galé, Praça do Comércio, Lisboa;

www.cm-lisboa.pt

RUSSIA

MOSCOW

IN THE TOWER OF SUMSKOY

OSTROG

В башне Сумского
острога

Permanent exhibition

The exhibition shows the history of Sumskoy Ostrog (wooden fort) and its place in the defence system of the Russian region - Pomorie from the late 16th to early 18th centuries. Visitors can learn more about ordinary life of the garrison and enjoy the restored interior of the tower.

Экспозиция посвящена истории острога, как военной крепости, и ее месте в системе обороны Поморья конца XVI - начала XVIII вв. Посетители смогут ознакомиться не только с историей отреставрированных памятников, но и с тем, как они использовались: какие инструменты применялись при строительстве, как был устроен быт их создателей и размещавшейся в них охраны. В башне расположены разделы экспозиции, рассказывающие о быте военных служилых людей, охранявших острог. Здесь представлены предметы, связанные с хозяйственными занятиями обитателей крепости, воспроизведен интерьер красного угла. Также представлены документы по истории Сумского острога, одежда стрельцов и, спитая по аналогам XVII века, военное снаряжение, оружие, выполненное по аналогам XVII и многое другое. В верхнем третьем ярусе башни, там, где обычно располагались караульни, представлен раздел экспозиции, рассказывающий о системе обороны Русского Севера.

www.mgomz.ru/default.asp?ob_no=2463

MOSCOW

**THE CLOISTER BRIGHT AND MARVELOUSLY DECORATED.
FOR THE 480TH ANNIVERSARY
OF THE NOVODEVICHY CLOIS-
TER FOUNDATION**
Обитель пресветлая и
дивно украшенная.
К 480-летию основания

НОВОДЕВИЧЬЕГО МОНАСТЫРЯ .

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
Новодевичий монастырь, Ирининские палаты/
www.shm.ru/ev11074760.html

ST. PETERSBURG

ANDREY ANDREEIVICH 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 experience 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, Токсово 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.

www.spbmuseum.ru/timeexhib/339.htm

ST. PETERSBURG

HISTORY OF PETER & PAUL'S FORTRESS

История Петропавловской крепости

Permanent exhibition

The exhibition illustrates the genesis of the Peter & Paul's fortress with more than 500 different objects. Among them are archaeological findings (bricks, roof tiles), architectural graphics, Russian and Swedish plans of the fortress, engravings, photos, collections of joiner's tools, models, etc. The show is accompanied by multimedia programs and a

vocabulary of fortification terms.

На экспозиции в Невской куртине (левая сторона) процесс формирования и историю существования уникального историко-архитектурного комплекса иллюстрируют 500 экспонатов из фондов музея: археологические находки (кирпичи, кровельная черепица, торцы для мощения мостовых, найденные на территории Петропавловской крепости, характеризующие уровень развития строительной техники в XVIII-XIX веках); архитектурная графика; русские и шведские планы и карты начала XVIII века, демонстрирующие стратегически важное месторасположение крепости; гравюры и фотографии; коллекция строительных и столярных инструментов; макеты и другие материалы, на основе которых воссозданы элементы фортификационных сооружений, утраченные за более чем трехсотлетнее существование памятника. Экспозицию сопровождают мультимедийные программы и словарь фортификационных терминов.

www.spbmuseum.ru/expo/83.htm

SOLOVETSKY ISLANDS

**SOLOVKY 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 subterranean 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 Новобратьевского 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. Новобратьевского корпуса.

www.solovky.ru/visitors/exhibitions

SLOVENIA

LJUBLJANA

**SECESSION HERITAGE AS SEEN
BY PUPILS AND STUDENTS**
Razstava secesijs-
ka 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. Any primary and secondary school is welcome to join the project, the deadline is 10 November 2008.

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 (esej), ki bodo nastali v času trajanja projekta. Več o projektu na spletni strani http://www.uirs.si/dogodki_delavnice.asp. K sodelovanju so vabljene vse osnovne in srednje šole, rok za prijavo je 10. november 2008.

Curators: Natalija Milovanović, Marija Režek Kambič, Biba Tominc
Architecture Museum of Ljubljana, Grad Fužine,
Pot na Fužine 2;
wwwaml.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, photo-

graphs 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 Grohrja, 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 njihov čas 1890 - 1920 / The Slovenian impressionists and their time 1890 - 1920*. Ljubljana: Narodna galerija.
National Gallery of Slovenia Prešernova 24 Ljubljana
www.ng-slo.si/en/

SPAIN
MADRID

FERNANDO HIGUERAS
INTEXTURAS EXTRUCTURAS

3 July - 26 September 2008

The COAM foundation presents the work of this architect from Madrid, one of the most prominent figures of 20th-century Spanish architecture. Fernando Higueras is best known for his 1963 project for the Spanish Pavilion in New York, the 1969 multipurpose building in Montecarlo, the 1971-1976 "La Macarrona" house in Madrid, the Castellana building located on Paseo de la Castellana, 226, in Madrid, as well as the headquarters for the Institute for Spanish Heritage Conservation. The "Colegio Estudio," where Higueras studied, is yet another example of his innovation as illustrated by the building's construction style and the materials used. Higueras' work has been exhibited at New York's MoMA.

La fundación COAM nos presenta la obra de este arquitecto madrileño, una de las figuras más destacadas de la arquitectura española del siglo XX. Entre sus proyectos y obras más destacadas figuran su proyecto para el Pabellón Español en Nueva York en 1963, para el edificio polivalente para Montecarlo en 1969, y la casa La Macarrona en Madrid en 1971-76, así como el edificio Castellana, en el número 266 del Paseo de la Castellana en Madrid, o la Sede del Instituto del Patrimonio Histórico Español. Resulta particularmente novedoso por su estilo constructivo y sus materiales, el Colegio Estudio (del que fue alumno), en Madrid, heredero de la ILE. Su obra

figura en el MoMA de Nueva York.

Exhibition Room of the Fundación Arquitectura COAM, Piamonte 23, Madrid.
www.coam.org/

SEVILLE

JEAN PROUVÉ. THE POETICS OF THE TECHNICAL OBJECT

October - November 2008

Today, Prouvé is prized as one of the most innovative architectural and furniture draftsman of the 20th century. Thanks to his technical knowledge of production, he consistently developed detachable, light constructions - from small barracks to large halls, multifunctional facade systems as well as movable or dismountable, extremely solid furniture. As a consequence of the increasing enthusiasm for technology in recent years Prouvé's influential inventions in building construction and simple industrial functional furniture have been acknowledged once again and hence experienced a renewed appreciation. In conception, this first comprehensive and systematic touring exhibition on the furniture and architecture, which Jean Prouvé (1901-1984) created between 1924 to the mid 1970s, is very much in keeping with Prouvé's own ideas.

Antiguo Convento de Santa María de los Reyes. Calle Santiago 33.
www.juntadeandalucia.es/obraspublicasytransportes

SWITZERLAND
AROSA

AROSA. MODERNISM IN THE MOUNTAINS

AROSA. DIE MODERNE IN DEN BERGEN

15 June - 28 September 2008

In the 1920s and early 1930s, Arosa grew rapidly and developed into a mondaine and major Alpine resort. This social and cultural change was reflected in various private residences, hotels and buildings for infrastructure as well as in facilities for sports and in advertisement. The enormous building activity was exemplary in its rigor. Many of the hotels and residences that were planned and executed exhibit a radical modernism. The simple cubic volumes and flat roofs were inspired by the formal vocabulary of the "Neues Bauen" ("new building") and are characteristic of the village escape up to the present. For the most part, these structures were built by local architects.

In den 1920er und frühen 1930er Jahren erlebte Arosa einen rasanten Aufschwung und entwickelte sich vom stillen Kurort zum weltoffenen Sommer- und Wintersportort. Dieser gesellschaftliche und kulturelle Wandel spiegelt sich in zahlreichen Wohn-, Hotel- und Verkehrsgebäuden, in diversen Einrichtungen für den Sportbetrieb und im Werbeauftritt des Kur- und Verkehrsvereins wider. Die gewaltige Bautätigkeit war in ihrer Rigorosität beispielhaft. Viele der geplanten und erstellten Hotels und Privathäuser zeigten sich radikal modern. Mit ihren am Neuen Bauen orientierten einfachen kubischen Formen und Flachdächern prägen sie das Dorfbild bis heute. Zum überwiegenden Teil wurden diese Gebäude durch ortssässige Architekten wie die Gebrüder Brunold, Jakob Licht, Fritz Maron, Alfons Rocco und Ferdinand Zai entworfen und ausgeführt. Ein wichtiger Schritt zur Erschließung des Orts war der Bau des Langwieser Viaduktes (1912-1914), der Arosa durch die Eisenbahn mit dem Rest der Welt verband und immer noch verbindet. Das Institut gta widmet dem Aufbruch Arosas in die Moderne zum ersten Mal eine umfassende Darstellung mit einem Buch und einer Ausstellung.

Curators:

Marcel Just and Christof Kübler

Arosa. Die Moderne in den Bergen. Hg. von Marcel Just, Christof Kübler und Renzo Semadeni, mit Texten von Friedrich Achleitner, Jürg Conzett, Luzia Davi, Marcel Just, Christof Kübler, Matthias Noell, Perre Viatte, Johannes Staehelin und Herbert Schill. Zürich, gta Verlag 2007; ISBN 978-3-85676-214-8; CHF 44.-
Güterschuppen Rhätische Bahn, Arosa
www.arosa-museum.ch/index.htm

BASEL

BALKANOLOGY. NEW ARCHITECTURE AND URBAN PHENOMENA IN SOUTH EASTERN EUROPE

BALKANOLOGY. NEUE ARCHITEKTUR UND URBANE PHÄNOMENE IN SÜDOST-EUROPA

10 October 2008 - 4 January 2009

In the western Balkans, the dissolution of the Socialist 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 architectural 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 phenomenon, 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 Wirtschaftssysteme eine raumgreifende informelle Bautätigkeit

eingesetzt, die eine neuartige Form der Urbanisierung darstellt. Die entstandenen architektonischen 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
www.sam-basel.org/index.php?page=home

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, 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, Kriens, Luzernerstrasse 21, 6011 Kriens,
www.bellpark.ch

LAUSANNE

JEAN TSCHUMI. ARCHITECTURE GRAND SCALE

JEAN TSCHUMI. ARCHITECTURE ÉCHELLE GRANDE

18 September - 24 October 2008

The exhibition *Jean Tschumi, Architecture Grand Scale* permits the viewer 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 Biel and at the Ecole des Beaux-Arts in Paris. In the middle of World War II, he founded the graduate studies programs in architecture and urbanism in Lausanne. He built in both 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 œuvres 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 Rennens, 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'œuvre 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 ensemblier 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 œuvre 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

Espace Archizoom EPFL-ENAC SG 1211 (bâtiment SG) Station 15 1015 Lausanne

<http://archizoom.epfl.ch/page22994.html>

ZURICH

MOVING WEST. FROM THE SCHOOL OF APPLIED ARTS TO THE ZURICH 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 Gi-

cometti, Willy Guhl, Otto Morach, Elsi Giauque and Josef Müller-Brockmann as well as Oliviero Toscani, Fredi M. Murer, Jul Keyser, Ralph Schraivogel, Cat Toung 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 Toung Nguyen, Elektrosmog 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
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.

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
www.architecture.com

STUDY TOURS

AUSTRALIA

**SIDNEY, CANBERRA, BRISBANE,
MELBOURNE**

**STUDY TOUR TO AUSTRALIA
VIAGGIO A L'AUSTRALIA**

8-22 November 2008

After having been in the USA, Japan, Austria, and the UK, this year the Ordine degli Architetti di Roma (Association of Architects of Rome) is organizing a study tour to Australia with visits to recent architecture in Sidney, Canberra, Brisbane, and Melbourne, and meetings with Australian architects, such as Glenn Murcutt, Alec Tzannes, president of the Royal Australian Institute of Architecture, Donovan Hill, architect of the Queensland State Library and of the Queensland College of Art, Joseph Ceccato, Mick Pearce, architect of the CH₂, Robert Simeone. The group is leaving from Venice; the total cost of the tour is € 3,530, including flights, transfers, hotels, insurance, taxes, and visits; the deadline for the balance is 20 October 2008.

Dopo vari altri viaggi/convegni per architetti in diversi paesi (es. Stati Uniti, Giappone, Austria, e Inghilterra), quest'anno si propone l'Australia. Il programma sarà ricco di visite di architettura e di incontri con architetti locali, come Glenn Murcutt, vincitore del prestigioso Pritzker Prize per l'architettura, il quale ha già confermato una visita guidata da lui ad una delle sue opere più famose. Ci sarà anche un incontro con Alec Tzannes, attuale Presidente nazionale del Royal Australian Institute of Architecture e vincitore anche lui di diversi premi per l'architettura, ed altri architetti noti di Sydney. A Brisbane si prevede l'incontro con Donovan Hill, architetto del Queensland State Library e Queensland College of Art e Joseph Ceccato di Cecato Hall. A Melbourne ci guidano il pluripremiato Mick Pearce di DesignInc, progettista del futuristico e bio-sostenibile CH₂, e Robert Simeone. Quota basata sulla partenza da Venezia: partecipazione

€ 2850, iscrizione e assicurazione obbligatoria € 100, tasse aeroporuali € 400, visite guidate € 180. La quota di partecipazione include voli intercontinentali, tutti voli interni, trasferte, pernottamenti in alberghi di 4/5 stelle. Modalità di pagamento: 1° acconto a conferma del viaggio € 500, 2° acconto entro il 29 agosto € 1500, saldo del viaggio con consegna documenti il 20 ottobre.

Ordine degli Architetti, Pianificatori, Paesaggisti e Conservatori di Roma e provincia.

Piazza Manfredo Fanti 47, 00185 Roma, tel 06 97604560, fax 06 97604561, architettiroma@archi-world.it .

For tour information +39 040 414455 or alicialazit@yahoo.co.uk

<http://www.architettiroma.it/dettagli.asp?id=10398>

BELGIUM

TOURNAI

**GUIDED TOUR OF THE CATHEDRAL OF TOURNAI
WERKBEZOEK AAN DE
KATHEDRAAL VAN DOORNICK**

4 October 2008

Guided tour of the reconstruction site of the Cathedral of Tournai / Doornik led by Laurent Deléhouzée. In French.

Werkbezoek aan de kathedraal van Doornik onder de deskundige leiding van de franstalige gids Laurent Deléhouzée.

Organizer: Bouwhistorie vzw
Starting point to be announced.
info@bouwhistorie.org
www.bouwhistorie.org

PORUGAL

BRAGA

GUIDED TOURS OF S. MARTINHO DE TIBÃES MONASTERY
VISITAS GUIADAS AO MOSTEIRO DE SÃO MARTINHO DE TIBÃES

13 September, 27 September, 11 October, 25 October 2008

The history of the Benedictine monastery of São Martinho de Tibães goes back to the 6th c. when it was presumably founded under a Suebi king by Saint Martinho of Dume, bishop of Bracara Augusta (Braga). It was refounded during the 11th c., before the establishment of the kingdom of Portugal. Much later, in 1569, after the Council of Trent, it became the mother house of the Portuguese branch of the Benedictine Order. During the 17th c. the monastery was greatly transformed. The monastery church then became one of the most interesting Portuguese baroque monuments. In the 19th and 20th c., after the nationalization and sale of the Church assets (1834), Tibães monastery went through a long period of decline. It was finally acquired by the Portuguese state in 1986 and handed over to the national heritage services. The monastery is presently undergoing an integrated operation of restoration and rehabilitation co-financed by EU funds. The guided tours that will take place in 2008 aim at presenting the rehabilitation project of the convent areas, allowing the visitors to get acquainted with the monument and the works in progress. They also aim at maintaining tours of the monument during the restoration.

A história do Mosteiro de Tibães remonta ao séc. VI quando terá sido fundado por São Martinho de Dume, bispo de Braga, durante a monarquia suívica. Foi refundado durante o séc. XI, ainda antes da constituição do reino de Portugal. Mais tarde, em 1569, depois do Concílio de Trento, o Mosteiro

de São Martinho de Tibães tornou-se a casa -mãe da Congregação beneditina portuguesa. Durante o séc. XVII foi profundamente transformado e a sua igreja tornou-se num dos mais interessantes exemplos da arquitectura barroca portuguesa. Depois de um longo período de decadência, na sequência da nacionalização e venda dos bens da Igreja (1834), foi adquirido pelo Estado Português em 1986 e afecto ao Instituto Português do Património Arquitectónico, actual IGESPAR. Recentemente, tem vindo a ser objecto de uma operação integrada de restauro, recuperação e reabilitação, co-financiada por Fundos Comunitários. As visitas guiadas que terão lugar em 2008 visam a divulgação e o conhecimento directo do projecto de reabilitação em curso, permitindo ainda que a visita ao monumento não seja interrompida durante a execução dos trabalhos.

Organizers:

Ana Paula Martins and António Soares, IGESPAR
Mosteiro de São Martinho de Tibães Lugar do Convento 4700-565 Mire de Tibães
www.mosteirodetibaes.org
www.ippar.pt

RUSSIA

ARKHANGELSKOE - UBORY - DUNINO

RUSSIAN MANORS TOUR

20, 21 September 2008

“The Russian Versailles” -- this is the nickname for the Arkhangelskoe manor, a unique and popular center for the life of high society in Russia in the 18th and 19th centuries. Even the members of the emperor’s family were frequent and beloved visitors to this manor. The next destination point is the Ubory manor, the estate of the count Sheremetev with its “Naryshkin’s baroque” style. The final point of the tour is Dunino village - the residence of the famous Russian writer Mikhail Prishvin. Guests of

the small museum dedicated to the writer can enjoy the authentic interior decoration of the 19th century. The study tour is limited to 20 participants.

Архангельское - “русский Версаль” - именно так издавна называют удивительный по красоте и масштабам архитектурно-парковый ансамбль Подмосковья. Архангельское стало одним из самых популярных центров светской жизни, который посещали члены императорской семьи, знатные дворяне, политические деятели, известные поэты и публицисты, широкая публика. Усадьба “Архангельское” собрала в себе все лучшее, что было создано в русской архитектуре, садово-парковом искусстве XVIII - XIX веков. По дороге путешественники осматривают усадьбы: Никольское-Урюпино, Ильинское, Петрово-Дальнее. Уборы - еще издали, среди широких полос полей, покажется стройный силуэт многоярусной церкви Спаса Нерукотворного Образа - замечательного образца т.н. «нарышкинского барокко», построенного в вотчине боярина П. Шереметьева в 1694-1697 гг. В этой усадьбе петровского времени сохранилась и часть старинного парка с каскадом прудов. Дунино - проехав еще около 10 километров вдоль правого берега Москвы-реки, мы попадем в живописную деревушку, где с 1946 по 1954 гг. жил и творил известный русский писатель Михаил Пришвин. В доме, построенном в начале XX века, располагается уютный камерный музей. Здесь все сохранилось так, как было при жизни писателя: подлинная обстановка комнат, подлинные предметы обихода. Программа для группы из 20 человек.

Organizers:

Non-commercial partnership “Russian manor”
www.rususadba.ru/arh-ubory-duni.html

SPAIN

CORDOBA

CORDOBA ARCHEOLOGY TOURS

27 September, 18 October, 29 November

Madinat al-Zahra is not only the urban enclosure that has been partially excavated in the last 100 years, but it is also the landscape for its exceptional site and the territorial and historical structure from which numerous preexistent archeological elements have subsisted. “Archeology and the landscape of Madinat al-Zahra” aims to bring to light the territory upon which the caliphal city rests through guided visits of the archeological zone, now a registered landmark. The visits, organized by university researchers or Madinat al-Zahra conservation experts, will show didactically which infrastructural elements have been preserved - elements which allowed Madinat al-Zahra to function as an autonomous city while being connected through various networks to Cordoba and its surroundings.

Madinat al-Zahra no es solo el recinto urbano parcialmente excavado desde hace 100 años, es también el paisaje de su excepcional emplazamiento y la estructura territorial histórica de la que subsisten numerosas preexistencias arqueológicas. “Arqueología y paisaje de Madinat al-Zahra” es un programa de difusión que propone dar a conocer el territorio sobre el que se asienta la ciudad califal mediante recorridos guiados por los elementos patrimoniales y paisajísticos más significativos de la zona arqueológica declarada BIC. Las visitas, guiadas por especialistas vinculados a la investigación universitaria o a la gestión patrimonial de Madinat al-Zahra, mostrarán de forma didáctica los elementos conservados de las infraestructuras de comunicaciones y de abastecimiento, que permitieron el funcionamiento de Madinat al-Zahra

como una ciudad autónoma, pero al mismo tiempo conectada por diversas redes a Córdoba y a las almunias que conformaban el mundo periurbano en época andalusí.

Organizers:

Consejería de Cultura
Conjunto Arqueológico de Madinat al-Zahra. Carretera de Palma del Río, Km. 8 14029.
Tel.: 957 355 507 / 957 355 506
madinatalzahra.ccul@juntadeandalucia.es
www.juntadeandalucia.es/cultura/madinatalzahra

ONGOING AND UPCOMING
Study Tours

GRANTS AND FELLOWSHIPS

AUSTRIA
SALZBURG

**SALZBURG AWARD FOR
ARCHITECTURE 2008**
**ARCHITEKTURPREIS LAND
SALZBURG 2008**

INITIATIVE ARCHITEKTUR salzburg
Application deadline: 16 September 2008

Every two years the federal state of Salzburg grants an award to honor exemplary performances in the field of architecture. It will be awarded for buildings that are situated in the federal state of Salzburg and that were completed during the last three years. It may be awarded in every kind of construction job and everybody may apply.

In addition, the federal state of Salzburg grants a scholarship in the amount of € 7,500 to individuals whose engagement in architecture is exemplary and who have not yet reached the age of 40. To apply you have to have been born in the state of Salzburg or to have resided there for at least the past five years. The members of this year's jury are: Michael Hofstätter, Norbert Mayr, Gerhard Mitterberger, Marta Schreieck and Kim Thornton.

Das Land Salzburg verleiht zur Förderung und Anerkennung beispielgebender Leistungen auf dem Gebiet der Architektur alle zwei Jahre einen Preis. Die Auszeichnung wird für Bauwerke verliehen, die sich im Bundesland Salzburg befinden und zum Zeitpunkt der Verleihung nicht länger als drei Jahre fertig gestellt sein dürfen. Sie kann für alle Bauaufgaben, auch im Bereich des Bauingenieurwesens, verliehen werden. Arbeiten können von jeder Person eingereicht werden.

Gleichzeitig mit dem Architekturpreis wird ein Stipendium in der Höhe von € 7.500,-- an Personen vergeben, die sich beispielgebend mit Architektur befassen und das 40. Lebensjahr noch nicht vollendet haben. Diese müssen in Salzburg geboren

sein oder hier seit fünf Jahren ihren Hauptwohnsitz haben. Die Jury setzt sich dieses Jahr aus folgenden Fachleuten zusammen: Michael Hofstätter, Norbert Mayr, Gerhard Mitterberger, Marta Schreieck und Kim Thornton.

INITIATIVE ARCHITEKTUR salzburg
„Architekturpreis Land Salzburg 2008“
Hellbrunner Straße 3
A-5020 Salzburg
AUSTRIA
www.initiativearchitektur.at

ITALY
VICENZA

**THE JAMES ACKERMAN AWARD
IN THE HISTORY OF
ARCHITECTURE**
**PREMIO JAMES ACKERMAN
PER LA STORIA DELL'
ARCHITETTURA**

Centro Internazionale di Studi di Architettura
Andrea Palladio, application deadline:
15 November 2008

The aim of the James Ackerman Award for the history of architecture is the annual publication of an original study in the field of architectural history. Manuscripts realized by two authors are also eligible for consideration, with the condition that neither author has yet published a book.

All periods are eligible within the field of architectural history, and there are no restrictions as to the nationality of the author. The text may be submitted in Italian, English, German, French or Spanish. Only manuscripts ready for publication, with the complete illustration apparatus for which every aspect relative to copyright law has already been arranged by the author, will be accepted for consideration.

Those wishing to participate in the selection for the annual Award must have a PhD or have published an original study in architectural history in a qualified scientific journal (a copy of the study should be submitted with the application); they should forward to the Centro an abstract of no more than five pages (in Italian or English), two letters of recommendation (in Italian or English), and their curriculum vitae of no more than one page (in Italian or English).

For the 2009 James Ackerman Award in the history of architecture, an abstract with recommendation letters and curriculum vitae must be received by 15 November 2008.

Finalists will be requested to submit their manuscripts complete with notes, appendices and photocopies of all illustrations by 15 March 2009.

Obiettivo del Premio James Ackerman per la storia dell'architettura è la pubblicazione annuale di uno studio originale nel campo della storia dell'architettura. Sono ammessi alla selezione anche manoscritti realizzati da due autori, purché nessuno dei due abbia ancora pubblicato un libro.

Nella scelta degli studi da pubblicare non verrà fatta alcuna distinzione circa il periodo trattato, purché all'interno degli studi di storia dell'architettura, né la nazionalità dell'autore. I testi dovranno essere in lingua italiana, in inglese, tedesco, francese o spagnolo.

Saranno presi in considerazione solamente manoscritti completi e pronti per la stampa, corredati di apparato iconografico definitivo per il quale ogni aspetto relativo a diritti e copyright sia già assolto dall'autore.

Coloro che intendono partecipare alla selezione per l'edizione annuale del Premio devono aver conseguito il dottorato di ricerca oppure aver pubblicato almeno un approfondito contributo di storia dell'architettura su una rivista scientifica qualificata (allegarne copia alla domanda di partecipazione); dovranno far pervenire al Centro un abstract di non più di cinque cartelle (in italiano o inglese), due lettere di presentazione (in italiano o inglese) e il proprio curriculum vitae di non oltre una pagina (in italiano o inglese);

Per l'edizione 2009 del Premio James Ackerman per la storia dell'architettura la scadenza per l'invio dell'abstract con le lettere di presentazione e curriculum vitae è fissata al 15 novembre 2008. Ai finalisti sarà chiesto di inviare i manoscritti completi di note, appendici e fotocopie delle illustrazioni entro il 15 marzo 2009.

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MISCELLANEOUS

**EUROPE
THROUGHOUT EUROPE**

EUROPEAN HERITAGE DAYS

September 2008

Every year in September, the forty-nine signatory states to the European Cultural Convention take part in the European Heritage Days - a joint action of the Council of Europe and the European Commission, putting new cultural assets on view and opening up historical buildings normally closed to the public. The cultural events highlight local skills and traditions, architecture and works of art, but the broader aim is to bring citizens together in harmony even though there are differences in cultures and languages.

Each year, national and regional events are organized around a special theme. These themes vary in each country from year to year. They include such topics as: specific forms of heritage (e.g. farm-houses, musical instruments, culinary traditions, garden architecture); specific periods in history (e.g. the Medieval heritage, the Baroque heritage); society's approaches to heritage (e.g. heritage and citizenship, heritage and youth).

Among the aims of the European Heritage Days are to: raise the awareness of European citizens to the richness and cultural diversity of Europe; create a climate in which the appreciation of the rich mosaic of European cultures is stimulated; and inform the public and the political authorities about the need to protect cultural heritage against new threats.

Guiding principles of the European Heritage Days include that: they should take place during a weekend in September; they should allow the general public to visit monuments and sites all over Europe usually closed to the public; the buildings that are open all year round can contribute to the program, providing that they offer special activities, such as guided visits, exhibitions, concerts, lectures; and

that the visits should be free of charge or offered at a reduced price.

Organizing institutions:

the Council of Europe and the European Commission

For more information, details of events by country, and links to national program websites, visit: www.ehd.coe.int

GREECE

ATHENS

**UN-BUILT:
2008 INTERNATIONAL ARCHI-
TECTURE RESEARCH EVENTS**

**Α-ΚΤΛΩΤΟ:
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 επίκαιων 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 Α-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

PARMA-REGGIO EMILIA-MODENA

**FESTIVAL OF ARCHITECTURE
FESTIVAL DELL'ARCHITETTURA**

October-November 2008

Exhibitions and events in October-November 2008 in Parma, Reggio Emilia, and Modena. Program under construction.

Mostre ed eventi ottobre-novembre 2008: Parma, Reggio Emilia, Modena.

Organizers:

Direzione: Carlo Quintelli Coordinamento: Riccarda Cantarelli e Enrico Prandi Curatori: Lamberto Amistadi, Valter Balducci, Paolo Barbaro, Patricia Baroni, Maria Rita Baragiotta, Luca Boccacci, Filippo Bricolo, Nicola Cassone, Stefano Cusatelli, Loris Dal Pos, Filippo De Pieri, Giovanni Luca Ferri, Paola Galbiati, Maria Angela Gelati, Alessandro

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For more information: www.festivalarchitettura.it

PORUGAL

LISBON

**THINKING ABOUT ARCHITECTURE SINCE WORLD WAR II
PENSAR A ARQUITECTURA DESDE O PÓS-GUERRA. CURSO DE PÓS-GRADUAÇÃO**

Begins 16 September 2008 and continues for two semesters

The postgraduate course, which is promoted by the Department of Architecture of the Autonomous University of Lisbon (UAL), aims at enhancing education and a reflective and critic approach to contemporary architecture, both on the national as well as international levels. The course's program considers six key themes: Architecture after World War II; Center/Periphery, Local/Global; Deviations: Memory, Process, Mass Media; Portuguese Architecture after World War II; Territory, Landscape and Architecture; After Modernism. The sessions will be conducted by guest professors and researchers in collaboration with UAL's staff. Cross-disciplinary approaches will be favored, as well as a "geography of architecture" that embraces the former Portuguese colonial territories.

O curso, promovido pelo Departamento de Arquitectura da Universidade Autónoma de Lisboa (adiante, UAL), pretende oferecer um espaço de formação, reflexão e crítica sobre os temas mais significativos da arquitectura internacional e nacional dos últimos 50 anos. Estrutura-se em 6 grandes

temas: Panorama da Arquitectura no Pós-Guerra; Centro/Periferia, Local/Global; Divergências: Memória, Processo, Mass Media; A Arquitectura Portuguesa no Pós-Guerra; Território, Paisagem e Arquitectura; Depois do Modernismo. Organiza-se em regime de palestras proferidas por professores e investigadores convidados, enquadradas pelo staff residente da UAL. Privilegiam-se as abordagens trans-disciplinares, bem como uma “geografia da arquitectura” que contempla, no caso português, as ligações com os antigos territórios coloniais.

Organizers:

J. L. Carrilho da Graça, Ricardo Carvalho and Filipa Ramalhete, Departamento de Arquitectura da Universidade Autónoma de Lisboa
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RUSSIA
MOSCOW

16TH INTERNATIONAL FESTIVAL “ZODCHESTVO 2008”
XVI международный фестиваль «Зодчество – 2008»

16-19 October 2008

“Zodchestvo” is an old Russian word for “architecture”. The festival considers how to preserve architectural heritage, the authenticity of historical cities and also give them ability to live & change according to the modern trends and tendencies? How to build the dialogue between the architects, the government and urban population. Usually there are two different ways: preserving the historical body of the cities and development of large scale

complexes and skyscrapers on the outskirts or active and organic implementation of such projects into historical centers. This is the common thread for the traditional architectural forum-festival in Moscow. There are also nine theme contests, an exposition of foreign architecture and building materials, roundtables and master classes with famous architects.

Тема, заявленная в девизе фестиваля этого года, ставит вопрос о концепции развития исторических городов России. Один путь: сохранение целостности структуры и масштаба застройки исторических центров при размещении крупномасштабных комплексов и высотных зданий за пределами этих центров. Другой путь - активное внедрение крупномасштабного нового строительства в структуру исторического центра. Как сохранить архитектурное наследие, своеобразие исторических городов, ценную историческую застройку и, одновременно, вписывая в историческую канву новаторскую современную архитектуру, оставить города живыми организмами, создать комфортную среду обитания? Как выстроить в этой ситуации взаимоотношения архитекторов с органами власти, увязать с потребностями населения? Обсуждению этих и других актуальных проблем современной архитектуры и градостроительства будет посвящен традиционный открытый форум - фестиваль «Зодчество-2008». Программа фестиваля предусматривает проведение девяти тематических конкурсов, выставок зарубежной архитектуры и современных строительных материалов и технологий, Дней регионов и городов, творческих дискуссий, круглых столов, лекций и мастер-классов известных российских и зарубежных архитекторов.

Organizer:

Union of Russian Architects
For further information, visit:
www.zodchestvo.com

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